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EMERGENCY!

UPWARD AND ONWARD

by

Michael Norell

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COO #44922

(X)

EMERGENCY!

UPWARD AND ONWARD

CAST

CAST (PERMANENT)

DR. KELLY BRACKETT
NURSE DIXIE MC CALL
DR. JOE EARLY
JOHN GAGE
ROY DE SOTO
CAPTAIN STANLEY
FIRE FIGHTER CHET KELLY
FIRE FIGHTER MARCO LOPEZ
ENGINEER MIKE STOKER

VOICE-OVER

DISPATCHER
HOSPITAL RECEPTIONIST

CAST (FREE--LANCE)

JODY
ALEC SUDHOFF
ARNOLD MYERS
SALLY (NURSE)
WALLY
CHIEF MC CONNIKE
NURSE
ELLEN (ACTRESS)
DR. HUBERT NIPPERT

EXTRAS

CROWD (ACTORS & ACTRESSES)
AMBULANCE ATTENDANTS,
AS NEEDED
NURSES, AS NEEDED
ORDERLIES, AS NEEDED
CROWD (PATIENTS, ETC.)
STUNTMENT, AS NEEDED
GIRL (TYPING)
TWO FLOOR MANAGERS
ASSISTANT (MARKING CAMERA
SHOTS)
WOMAN (CARRYING LAMP)
PARAMEDICS, AS NEEDED
ENGINE THIRTY-SIX CREW

ANIMAL

HENRY

INSERTS

DATASCOPE: STOCK #E1191
RATE 162 - SINUSTACH

COO #44922

(X)

EMERGENCY!

UPWARD AND ONWARD

SETS

INTERIORS

STANDING
- STATION FIFTY-ONE
- APPARATUS FLOOR
- THE CAPTAIN'S OFFICE
  - DOOR
- REC ROOM
- KITCHEN

RAMPART HOSPITAL
- BASE STATION
- CORRIDOR
- TREATMENT ROOM TWO
- WAITING ROOM
  - PAY PHONE
- BRACKETT'S OFFICE
- NURSES' STATION
- HOSPITAL ROOM
- UPSTAIRS CORRIDOR

EXTERIORS

BROADCAST CENTER
- THE GATE
- STUDIO G

MIRAFLORES APARTMENTS

PRACTICAL

STUDIO G
- TELEVISION SET

SQUAD FIFTY-ONE

MIRAFLORES APARTMENTS
- LOBBY
- ELEVATOR
- NIPPERTS APARTMENT
- ELEVATOR SHAFT
- FIFTH FLOOR CORRIDOR
- STAIRWALL
- TOP FLOOR CORRIDOR
  - DOOR
  - ROOF

THE ELEVATOR HOUSING (DOGHOUSE)

EMERGENCY!

UPWARD AND ONWARD

FADE IN

1 EXT. STATION 51 - DAY - STOCK 1

Establishing. Squad Fifty-One is backing into the station.

2 INT. STATION 51 APPARATUS FLOOR - DAY 2

Feature the Squad as it backs into its spot. JOHN GAGE and ROY DE SOTO get out, slamming the doors. MARCO LOPEZ materializes from around the front of the squad. He's carrying a mop.

DE SOTO
You guys should've been there, Marco. You should've been there.

GAGE
More good-looking women in one room than you ever ---

LOPEZ
(gesticulating frantically)
Shhh!

GAGE
Huh?

Lopez points meaningfully at:

3 THE OFFICE DOOR 3

Gage and DeSoto move over to it and peer through the small glass window.

4 INT. THE OFFICE - DAY 4

CAPT. HANK STANLEY is at his desk. He's inundated with fire department manuals, stacks of 3x5 cards, files, note pads and other paraphernalia. He's concentrating very hard. He eventually senses that he's being watched. He looks up to see the faces of Gage and DeSoto framed in the little window.

STANLEY
(testily)
Yes?

CONTINUED

4 CONTINUED 4

GAGE
Oh...nothing, Cap.

DE SOTO
Just passing through.

5 INT. APPARATUS FLOOR 5

Gage and DeSoto back away from the door.

LOPEZ
Didn't I warn you? Didn't I?

TRACK Gage, DeSoto and Lopez as they move up between the Squad and the Engine, where CHET KELLY and MIKE STOKER have a couple of the side bays of Engine Fifty-One open and are doing maintenance on nozzles, etc.

GAGE
He's really doing it, isn't he?

KELLY
Cap doesn't mess around.

DE SOTO
Last shift he said he was just talking about the chief's test and now he's up to his eyebrows in books. (X)

LOPEZ
And mean as a snake.

KELLY
Forget that. How was the Secretarial School?

GAGE
Unbelievable!

DE SOTO
Tell me how unbelievable it was.
(to Kelly)
Two dozen flustered girls? He was in heaven.

GAGE
It wasn't <u>that</u> bad, Roy ---

DE SOTO
We splinted up the one with the broken ankle, okay?

CONTINUED

5 CONTINUED 5

DE SOTO
Then while they were putting her in the ambulance and Twinkle Toes had thirty seconds with nothing important to do, he ran amok ---

GAGE
Ran amok!

DE SOTO
He was like a crazed greeter at a Shriner's convention. 'Hi, I'm Johnny. What's your name.' It was an awesome display of taste-lessness, even for him.

Stanley walks up to the group.

STANLEY
Will you guys please hold it down out here?

GAGE
Sorry, Cap. Sorry.

STANLEY
(to Gage and DeSoto)
Don't forget. You're supposed to do that rapell evaluation at the studio. Eleven o'clock sharp. Thirty-Six's will cover for you. (X)

DE SOTO
Right.

Stanley glares at them all, then moves back to his office, muttering.

DE SOTO
(in a whisper)
How long before the chief's test?

LOPEZ
A month. (X)

GAGE
I need a cup of coffee.

KELLY
Hey. Next time you get a mess of chicks like that, send for Engine Fifty-One. Your buddies.

CONTINUED

5-A EXT. APPARATUS FLOOR - STOCK 5-A

as Gage and DeSoto mount up and Stanley goes to SCU.

DISPATCHER (v.o.)
Squad Fifty-One, man down. Studio G, Broadcast Center, 10532 Melrose. Studio G, Broadcast Center, 10532 Melrose. Cross street is Fifth. Use gate at Melrose and Pennington. Time out: 09:55.

STANLEY
Station Fifty-One, KMG 365.

6 EXT. STATION FIFTY-ONE - DAY - STOCK 6

as Squad Fifty-One pulls out.

7 CITY STREETS - DAY - STOCK 7

Various cuts to carry the Squad, Code R.

8 OMITTED 8

9 EXT. STUDIO G - DAY 9

The Squad stops. As Gage and DeSoto are getting equipment out of the bays, the young girl hovers anxiously. Her name is Jody. She's a production assistant.

JODY
Please! We go on live this afternoon. Just get him back on his feet, that's all we ask.

DE SOTO
Who? What happened? All we know is there's a man down.

JODY
Down? He's gone out of his mind.

CONTINUED

9 CONTINUED 9

GAGE
Who?

JODY
(as if they're morons)
Doctor Ned! Now hurry!

GAGE
All right. Just take it easy.

JODY
Take it easy, he said. Civilians!

She runs into the studio. With drug box, bio-com, resuscitator, etc., the paramedics follow.

10 INT. STUDIO G - DAY 10

Jody leads Gage and DeSoto through and around a fully equipped television set. Dead center in the studio is a hospital set, rigged in adjoining rooms and corridors to allow cameras to move easily from room to room. Part of the set is a hospital room.

11 THE HOSPITAL ROOM 11

There's a crowd around the bed. A middle-aged man in surgical greens and a white jacket is sitting up on it. He's ranting and breathing very rapidly. He's hyperactive and terribly agitated. His name is ALEC SUDHOFF. He's hollering mainly at a short, plump man named ARNOLD MYERS, who we will find is his producer.

SUDHOFF
(screaming)
I'm dying Arnold. I can't help it. I'm dying.

MYERS
Alec! Don't say that! You can't die. We got a show to do. What's the audience gonna say Alec. They'll bury us with hate mail! They'll riot! They'll storm the studio and break down the doors and crucify all of us.

11 CONTINUED 11

Gage and DeSoto have reached Sudhoff, who by this time is hyperventilating.

MYERS
(grabbing DeSoto by the arm)
Hey, buddy, do something with him, will ya? He's out of his mind! He thinks he's got a terminal disease or something. (X)

GAGE
(to Sudhoff)
Hi, there! How's about trying to relax a little bit. Okay?

DeSoto moves to open the drug box, takes out a paper bag. Sudhoff sees them and gets immediately worse. His respiratory rate is by now up around forty. He's incoherent. During the following dialogue, Sudhoff is huffing and puffing and very agitated.

SUDHOFF
Who're these men...with badges on? (X)
(pleading suddenly with Gage and DeSoto)
Please get me another doctor. I'm a very sick man. I'm dying.

DE SOTO
Okay, okay. Try to breathe into the bag. All right?

SUDHOFF
(screaming)
NOT IN THE BAG! I'M NOT PUTTING MY FACE IN THERE!

GAGE
What's his name?

MYERS
Alec Sudhoff.

CONTINUED

11 CONTINUED - 2 11

GAGE
Look, Alec. See my badge? It says 'Fire fighter.' See that?

JODY
Come on, Doctor Ned. They just want to help you.
(turning away)
What a farce.

DE SOTO
He's a doctor?

JODY
You don't know who he is?

MYERS
He's an actor. He plays a doctor.

GAGE
(picking up the cue)
Ah. Okay, doc. Then you know that if you're hyperventilating the best thing to do is to breathe into a paper bag. Right, Roy?

DE SOTO
The doctor knows that, Johnny. You don't have to tell him.

SUDHOFF
I know that.

He grabs the paper bag from DeSoto and starts breathing into it. DeSoto moves quickly to get a set of vitals as Gage sets up the bio-com.

12 ANGLE ON DE SOTO 12

DE SOTO
(soothingly)
Now I'm just going to get your vital signs here. This is our good old handy-dandy BP cuff.

Alec, taking the bag off his mouth.

SUDHOFF
I know what a B.P. cuff is. You're supposed to call it a sphygmomanometer.

CONTINUED

12 CONTINUED 12

DE SOTO
I could never get the hang of that one, to tell you the truth. Now, put that bag back on.

13 ANGLE ON GAGE 13

GAGE
(to Myers)
Any idea how he got this way?

MYERS
I know how he got this way. He's been feeling lousy for a couple of weeks. So this morning the silly knothead took a couple of amphet-amines. Listen, he's gotta go on this afternoon. Is he gonna be all right?

GAGE
(into the bio-com)
Rampart, this is County Fifty-One.

14 INT. RAMPART BASE STATION 14

As DR. JOE EARLY moves to the bio-com.

EARLY
Go ahead, Fifty-One.

15 BACK TO SCENE 15

GAGE
Rampart, we have a male approximately forty-five years of age. We found him hyperventilating,which we've
(X) corrected. Also hyper-active, diaphoretic, acting extremely agitated.
(so Sudhoff won't hear)
He's an actor who plays some kind of doctor. An informant here says he's been feeling ill for a couple of weeks and that he took a couple of amphetamines this morn-ing. Vital signs are: pulse 160...respirations 40 and shallow...B.P. is 190 over 110.

DE SOTO
Pulse is 160...respira-tions are 40 and shallow... B.P. is 190 over 110.

MYERS
(to DeSoto)
I'm not an informant!
(trying to get Gage to listen)
Hey! I'm the producer of 'A Doctor Faces Life' is what I am!

16 ANOTHER ANGLE 16

as Sudhoff, his hyperventilation improved somewhat, suddenly gets out of bed and grabs the bio-com receiver from Gage, who is so surprised he doesn't react for a moment.

SUDHOFF
(rapidly, into the bio-com)
My hands and feet are tingling, I'm light-headed and seeing spots. I took the amphetamines to counter-act the effects of the tuberculosis I've contracted during the last two weeks. I also think I'm having a heart attack. Who am I talking to, please?

17 INT. RAMPART BASE STATION 17

EARLY
Who am I talking to?
(to Dixie)
I've got a patient on here tell-ing me he's got nine fatal ailments.
(into bio-com)
Listen, you put the paramedics back on! (X)

18 BACK TO SCENE 18

as Gage grabs the bio-com from Sudhoff.

GAGE
You're not supposed to do that.
(into bio-com)
Sorry, Rampart. Stand by, please.

DE SOTO
Hop back up on the bed, doc. Okay?

MYERS
Can he go on? Somebody tell me!

GAGE
Just a moment, sir.
(to Sudhoff)
Do you have chest pains?

SUDHOFF
They go with a heart attack, don't they?

CONTINUED

18 CONTINUED 18

SUDHOFF (Cont'd)
It could also be a WPW Syndrome, but that's something you wouldn't know about. (X)

DE SOTO
We're going to take your EKG, sir. But you have to lie down.

Sudhoff lies down as DeSoto starts to patch him for an EKG. Gage moves back to the bio-com.

GAGE
County Fifty-One again, Rampart. We're sending you an EKG on this victim. Lead two.

EARLY (v.o.)
Ten-four, Fifty-One.

Gage assists DeSoto hooking Sudhoff up. Sudhoff watches critically.

SUDHOFF
Where's my plasma?

Myers moves in again, more insistantly than before.

MYERS
Look! Please! He goes on in a few hours. Is he gonna be all right?

GAGE
Goes on to do what?

MYERS
He goes on television! He's Doctor Ned Tuttle! Where've you been for the last ten minutes? (X)

DE SOTO
What is it, a medical program?

MYERS
It's the biggest daytime serial in television. What do you live in? A tree? (X)

As they start to react. (X)

CONTINUED

18 CONTINUED - 2 18

MYERS (Cont'd)
Look. This gibbering idiot has to perform a laparotomy on Ellen Rockstraw's illegitimate son today!

DE SOTO
You may have to get somebody else to open the little fella up.

MYERS
What're you telling me?

SUDHOFF
Arnold, how can I operate when I've got TB and a heart attack? (X)

19 INT. RAMPART BASE STATION 19

Early checks strip. (Stock #E1191 - pulse rate 162.)

EARLY
Sinus tachychardia, Fifty-One. Start an I.V. D5W TKO and give 10 mg. diazapan I.V. push and transport.

20 BACK TO SCENE 20

GAGE
Ten-four, Rampart, That's I.V. D5W TKO with 10 mg. diazapan I.V. push. Then transport.

DeSoto and Gage start the I.V. going.

MYERS
Transporting? You're taking him to the hospital?

GAGE
He's in pretty rocky shape from the amphetamines. They'll find out if anything else is wrong with him.

SUDHOFF
They'll find out plenty, believe me.

CONTINUED

20 CONTINUED 20

MYERS
(turning to his staff)
Okay, let's have a staff meeting. Bozo can't operate, so we'll just have to prolong Ellen's good-bye scene with Toddy.

JODY
(whispering to the boys)
It's all in his head. He's crazy. He's a megalomaniac.

Myers moves away.

SUDHOFF
(hollering after him)
Who're you calling Bozo?

(to Gage and DeSoto)
I hate him.

(calling after Myers)
I hate you!

21 ANOTHER ANGLE 21

as two ambulance attendants wheel a gurney up to the bed. They begin loading Sudhoff onto it. Sudhoff is starting to calm down somewhat because of diazapan I.V.

GAGE
Now, come on, Mr. Sudhoff.

SUDHOFF
(plaintively)
Call me Doctor Ned...?

DE SOTO
All right, Doctor Ned.

Gage and DeSoto exchange a look. The attendants wheel him away. TRACK Gage and DeSoto as they follow.

DE SOTO
I wonder how the laparotomy is gonna come out?

GAGE
Don't worry. They'll probably drag out Ellen's good-bye scene till Doctor Ned's ready to operate. (X)

CONTINUED

21 CONTINUED 21

DE SOTO
Think so?

GAGE
Yup.

DE SOTO
Let's never tune in and find out.

22 EXT. RAMPART GENERAL HOSPITAL - DAY - ESTABLISHING - STOCK 22

23 INT. RAMPART CORRIDOR - DAY 23

as Sudhoff is wheeled by the ambulance attendants through the double doors, followed by DeSoto. NURSE DIXIE MC CALL (X) materializes.

DIXIE
Treatment Two.

With curiosity, she peers down at Sudhoff as he's wheeled past. He's relatively calm now and resigned to his fate, whatever it might be. She shrugs. On the way down the corridor, as we TRACK the gurney, a nurse named SALLY, passing the other way, does a double take as she recognizes Sudhoff.

SALLY
(excited, to DeSoto)
Is that who I think it is? (X)

DE SOTO
Who do you think it is?

SALLY
The guy from TV! Doctor Ned!

DE SOTO
Yup. (X)

SALLY
Far out!

She runs off down the hall, calling to some other nurses and orderlies.

CONTINUED

23 CONTINUED 23

SALLY
(ad-lib)
Hey, guess who they're bringing in! The doctor from TV!

This creates quite a stir. Not from everybody, of course, but four or five other nurses and an orderly or two get excited and come running over to see.

DE SOTO
(to Dixie)
He's all yours, Dix. I've had enough excitement for one day.

DIXIE
Thanks.

24 OMITTED 24

25 TREATMENT ROOM TWO - THE DOORWAY 25

There's a lot of ad-lib excitement. Early, right behind Dixie, slips past her.

EARLY
Is this nut in here Joe Namath or something?

He gets inside. Dixie is peeved. She faces the crowd.

DIXIE
All right, cool it. And get back to work.

The group disperses as Dixie enters the Treatment Room.

DIXIE
This place is turning into a real zoo.

DISSOLVE TO

26 INT. TREATMENT TWO - DAY 26

Sudhoff is on the examining table.

Dixie is getting vitals. Another nurse is patching Sudhoff for a 12-lead EKG. He is semi-passive.

EARLY
You seem to have quite a following out there.

CONTINUED

26 CONTINUED 26

SUDHOFF
I'm a star.

EARLY
I see. You also seem to have over-done it with amphetamines.

SUDHOFF
Which in my opinion brought on the WPW Syndrome.

EARLY
The what??

SUDHOFF
You don't know what Wolf-Parkinson-White is?

EARLY
Of course I do. I've just never had a patient lie here and tell me he's got it before.

DIXIE
Pulse is 100. Respirations down to 24.

EARLY
Why do you think you have WPW? Have you had episodes of palpitation before?

SUDHOFF
No, but my heart's racing, I'm light-headed. On top of TB, what else could it be? You're not dealing with some simpleton who'll take the word of another doctor as gospel. I read. You don't do Doctor Ned for eleven years without having some credibility. I know what I'm dealing with.

DIXIE
B.P.'s 160 over 90

Early checks scope again.

EARLY
Just because you have palpitations doesn't mean you have WPW. There's no evidence of it on your EKG.

26 CONTINUED - 2 26

SUDHOFF
What about my chest pains?

EARLY
My opinion is that you confused palpitations with chest pains while you were hyperventilating. You hyperventilated because the amphetamines got your system all wound up. Do you take them often?

SUDHOFF
No. I took them to get my system wound up so I could work. In day-time television, you don't get sick.

EARLY
Okay. Now tell me about your TB.

SUDHOFF
Something any med school sophomore could see, Doctor. Poor appetite, weight loss, slight fever, fatigue. Two weeks duration.

Dixie and Early exchange a look. Early takes out a tongue depressor.

EARLY
Open your mouth, please.

SUDHOFF
Oh, that's right. Throat's sore too.

EARLY
(looking)
Mm-hm. Infected throat all right.

Early now begins palpitating Sudhoff's neck for lymph nodes. Sudhoff winces as he touches them. Early then palpates spleen.

EARLY
Lymph nodes are swollen and spleen's enlarged.

SUDHOFF
Lymph nodes? Lymphatic TB?
(pales)
Good Lord...It's really serious, huh! (X)

(X)

CONTINUED

26 CONTINUED -3 26

EARLY
Dix, draw bloods for white count, differential and a mono spot test.

Dixie nods, and starts to draw blood. (X)

EARLY
Mr. Sudhoff, I'm pretty sure I know what's the matter with you. The blood test will confirm it.

SUDHOFF
Do you have to tell me like this? (X)

EARLY
Don't make a thing out of it. (X)
You're not dying.

SUDHOFF
I'm not? (X)

EARLY
Not from Mononucleosis, anyway. (X)

SUFHOFF
(stunned)
Mononucleosis? You're joking.

EARLY
Scout's honor.

SUDHOFF
The kissing disease? That's absurd. Are you positive?

EARLY
I won't be positive till I see the results of the blood tests, which'll be in a couple of hours. But I'd sure bet on it.

SUDHOFF
Mononucleosis. What a nothing disease.

EARLY
You think mono's a joke, Mr. Sudhoff? I should think you'd know from the way you've been feeling that it's a serious viral infection.

SUDHOFF
(hopefully)
I guess I should stay in the hospital for a couple of weeks then.

26 CONTINUED - 4 26

EARLY
If you don't care what you do with your money, that's fine with me. But there's nothing we can do for you here. Just go home and stay in bed till you feel well again.

Early starts to exit.

SUDHOFF
(shouting)
Doctor, I want a second opinion!

EARLY
Well, you already have one. Yours and mine. But I'll see what I can do.

He exits.

Dixie is finishing capping the blood. Sudhoff lies back wearily.

SUDHOFF
A lot of people think I'm really a doctor, you know.

DIXIE
Uh-huh. Just as long as you know who the doctors really are.

SUDHOFF
Oh, don't worry. I know mono-nucleosis is out of my sphere.

DIXIE
I'm glad to hear that.

SUDHOFF
Actually I'm a surgeon.

Dixie looks at him sharply. He closes his eyes.

DIXIE
(under her breath)
And I'm Wonder Woman.

27 and 28 OMITTED 27 and 28

29 INT. RAMPART CORRIDOR 29
(X)

As Early moves toward Dr. Brackett's office, we see Arnold Myers and Jody. They've caught sight of Early from the waiting room area. Quickly they accost him. (X)

MYERS
Doctor Early, I'm Arnold Myers. How is Alec?

EARLY
He's recovering from the ampheta-mines ---

MYERS
Thank goodness. Then he can operate this afternoon?

EARLY
Oh. The laparotomy on Ellen Rockstraw's illegitimate son.

MYERS
Yes.

JODY
That's where he opens up the chest cavity.

EARLY
(very sarcastic)
Thanks. I seem to recall hearing that. Possibly in medical school.

MYERS
(helpfully)
Maybe you saw it on television.

EARLY
(sarcastic)
That could be it.

MYERS
Can we take him with us then?

EARLY
Doctor Ned? Absolutely not. He's a sick man.

JODY
I told you he was, Arnold. I told you.

CONTINUED

29 CONTINUED 29

EARLY
Despite Mr. Sudhoff's conviction that he has something really desperate, what I think he has is mononucleosis.

JODY
(bitchily)
Who's he been kissing?

EARLY
(ignoring her)
Unless you want him to collapse, he should rest completely for a couple of weeks.

MYERS
What are we supposed to do?

EARLY
Luckily, that's your problem and not mine. Excuse me, please.

JODY
We can talk to him can't we?

EARLY
As soon as he's moved to a room.

Early moves away. HOLD on Myers and Jody. Myers looks worried and indecisive.

JODY
Are you thinking what I'm thinking?

MYERS
Let's wait till we see what kind of shape Bozo is in.

DISSOLVE TO

30 EXT. STUDIO - DAY 30

As the Squad is driving through.

31 INT. SQUAD FIFTY-ONE - MOVING SHOT 31

DE SOTO
How did we get stuck with this one?

CONTINUED

31 CONTINUED 31

GAGE
Well, the guy who developed it is a friend of mine, works here as a stunt coordinator, and all I suggested was that he call Training Division and....

DE SOTO
Don't bother telling me the rest.

32 OMITTED 32

33 EXT. STAGE 28 33

The Squad parks in front of the stage. As the paramedics get out, Wally approaches them.

WALLY
Hi, John.

GAGE
Hi, Wally. How you doin'? This is my partner, Roy DeSoto.

DE SOTO
Hi Wally.

WALLY
Hi Roy. You ready to try it out for the department?

GAGE
Lets do it.

DeSoto goes back to Squad and picks up a safety belt and conventional rope.

GAGE
Whaddya taking that for?

DE SOTO
Just in case.

34 EXT. STAGE - ANOTHER ANGLE 34

As they ascend the stairs, to the roof.

WALLY
They could've gotten somebody

34 CONTINUED 34

WALLY (Cont'd)
to do it, but I asked Chief Miller for you. I figured I owed it to you.

GAGE
Is that so?

WALLY
You're supposed to have had a lot of experience doing rope rescues and also some mountain climbing.

GAGE
Yeah, we have. As a matter of fact, I guess you'd have to say we're pretty handy.

DE SOTO
No more than the majority of the guys on the job.

GAGE
(to DeSoto, whispering)
Don't be so modest.

35 EXT. THE STAGE ROOF 35

Gage, DeSoto and Wally emerge. Some other stuntmen are there along with a lot of safety belts, ropes and other climbing gear.

WALLY
Okay Johnny, let me show you the deal.

36 A NEW ANGLE 36

DeSoto, enjoying this, follows Wally and Gage to the edge, where the rappel is rigged. Gage picks up the equipment that's laid out.

GAGE
This looks kinda complicated.

WALLY
It isn't really. That's one of the purposes of this. To test it.

CONTINUED

36 CONTINUED 36

DE SOTO
That's all right with him, Wally.

Gage glares at DeSoto.

GAGE
Well, just check me out before I go. Okay.

WALLY
Think you can manage it?

GAGE
No problem.

Gage climbs into the gear and moves near the edge.

WALLY
Ready?

GAGE
I guess so.

Wally moves off a couple of paces.

GAGE
(to DeSoto)
I bet this thing snarls on me. You wanta bet?

DE SOTO
Think positively.

GAGE
Uh-huh.

And Gage goes over the side.

37 thru 40 OMITTED 37 thru 40

41 A COUPLE OF ANGLES 41

As Gage swings way out in a graceful arc, comes back against the building, kicks out, and in the middle of his second swing, the rope kinks. He stops instantly and is turned upside down in the air. Tangled in the line, he swings up against the wall.

42 OMITTED 42

43 THE ROOF 43

DeSoto immediately throws on his conventional safety belt, grabs a second line and rappels off the roof. Wally starts setting up to rappell down too.

WALLY
(calling down)
John, John. Are you okay?

44 OMITTED 44

45 ANGLE ON STAGE 45

DeSoto has rappelled down to Gage, secures him from swinging.

DE SOTO
Johnny, you okay?

GAGE
I don't know. Which end is up anyway?

46 VARIOUS ANGLES 46

as DeSoto ties Gage off to his belt and releases him from his own snarled equipment.

47 ON WALLY 47

as he goes out on the roof.

48 OMITTED 48

49 GAGE AND DE SOTO 49

swing to the ground. Gage and DeSoto, getting out of the rigging, wave up at Wally.

DE SOTO
You hurt?

GAGE
Bumps and bruises. I'm gonna be sore for a week.

CONTINUED

49 CONTINUED 49

DE SOTO
At least we found out what it does.

Gage glares at him as Wally finishes rappelling down.

WALLY
What happened.

GAGE
The line kinked on me.

WALLY
No good, huh?

GAGE
I wouldn't say that.

DE SOTO
You wouldn't?

GAGE
Depends on what you wanna use it for.

On Wally's reaction:

DISSOLVE TO

50 and 51 OMITTED 50 and 51

52 INT. RAMPART CORRIDOR - DAY 52

Myers is pacing anxiously. Jody comes up to him.

JODY
Well, he seems coherent -- for an actor.

MYERS
He does, huh?

JODY
Listen, Arnold. We have two choices. We can go back to the studio and write Ellen's good-bye scene with Toddy so it takes a week instead of five minutes. Or we can treat this whole thing as a godsend that'll get us a year's super publicity. It's your decision.

53 INT. BRACKETT'S OFFICE - DAY 53

DR. KELLY BRACKETT has his nose buried in a medical book. Drinking coffee. Joe Early sticks his head in the door.

EARLY
Kel ---

BRACKETT
Hi, Joe.

EARLY
Kel, I have a wonderful surprise for you.

BRACKETT
What's that?

EARLY
We have a patient I know you'll want to meet. When I found out about it, I said to myself, Kel is going to be thrilled.

BRACKETT
Joe. Not Raquel Welch ---

EARLY
Would I share Raquel Welch with you? No, Kel.

BRACKETT
Okay. Who?

EARLY
Brace yourself. Doctor Ned!

BRACKETT
Who?

EARLY
I knew you'd be excited.

BRACKETT
Joe, are you playing with a full deck today?

EARLY
(coming off the kidding)
It is not to be believed. He's an actor who plays a doctor on a soap opera.

WHAT ARE YOU TALKING ABOUT JOE (X)

CONTINUED

53 CONTINUED 53

EARLY (Cont'd)
You and I never heard of him, but he's evidently one of America's major idols. Everybody's been going bananas since they brought him in.

BRACKETT
What's the matter with him?

EARLY
I'm still waiting for test results, but I'm sure he has mono. Took a couple amphetamines this morning and became very agitated and started hyperventilating.

BRACKETT
I think I can live without meeting him. Give him some APC's and send him home to bed. YOU HANDLE IT

EARLY
I'll tell you -- I think playing a doctor for eleven years has unhinged him. He had things diagnosed as WPW Syndrome and/or TB.

BRACKETT
Where'd he come up with WPW?

EARLY
I guess he reads his medical journals. Anyway, I thought since he's been demanding a second opinion ---

BRACKETT
Oh, he has, huh?

EARLY
I thought you might just have one for him. And after all how often have you met a really famous colleague -- Louie Pasteur, Christian Baarnard, Marcus Welby ---

VERY FUNNY JOKE

BRACKETT
(grinning)
Okay, Joe. Now get out of here and let me finish what I'm doing. Doctor Ned's case of mono can wait. This can't.

CONTINUED

53 CONTINUED - 2 53

EARLY
(starts out)
There's no hurry.

Early ducks out of the office.

54 INT. WAITING ROOM - THE PAY PHONE 54

With Jody hovering at his elbow, Arnold Myers speaks breathlessly into the phone.

MYERS
No, Hedwig, just Ellen and Toddy. Get them over here and tell them Jody will have the script revised for them as soon as they get here. The whole thing takes place in Doctor Ned's room, see. He collapses from fatigue on his way to do Toddy's laparotomy...no, we don't show that, Hedwig...oh, listen, honey --
(responding to Jody's tugging his sleeve)
-- have the live remote unit and the camera trucks unload at the emergency entrance...Hedwig, sweetie, that won't be a problem. They're gonna think it's a fabulous idea. Already they love having Alec here.
(hangs up; to Jody)
Why aren't you writing?

55 EXT. STATION 51 - DAY - REESTABLISHING - STOCK 55

56 INT. STATION 51 - REC ROOM - DAY 56

DeSoto is at the table, making entries in the log. Lopez is peeling vegetables. Kelly is over feeding the last of a popsicle to HENRY.

KELLY
Hey, guys. Henry loves orange popsicles.

DE SOTO
Wrong. What he really wants is the stick.

56 CONTINUED 56

KELLY
Come on. What are you ---

Henry suddenly goes for the stick, starts chewing it.

KELLY
I don't believe it.
(to Henry)
Give me that.

STOKER
Hey, Kelly, how was your over-
time shift at eight's?

LOPEZ (X)
Hey, why don't you bid in over there, Chet? West Hollywood's the perfect place for you.

KELLY
All I know, Gage, is that the weirdos on the Sunset Strip said to say hello to you.

STOKER
Chief's car just pulled up.
I'll go tell Cap.

Stoker leaves. (X)

LOPEZ
Is Martinez still over at eights?

KELLY
Sure is.

LOPEZ
My old home boy.

KELLY
Cap knows him too. Martinez said they worked together at one-oh-five's eight or ten years ago.

DE SOTO
(suddenly
interested)
Under McConnike?

KELLY
Yup.

CONTINUED

56 CONTINUED 56

DE SOTO
You got any interesting tidbits?

KELLY (X)
Like what?

DE SOTO (X)
Anything come to light that might explain Cap's persecution complex?

KELLY
There is one very intriguing item ---

57 A NEW ANGLE 57

as CHIEF McCONNIKE comes into the kitchen. He's his usual good-humored, hearty self. (X)

MC CONNIKE
Morning, boys. Coffee hot?

There is friendly ad-lib greeting. Lopez moves to fix the Chief some coffee. Stoker and Stanley enter.

STANLEY
Morning, Chief.

MC CONNIKE
Morning, Hank.

STANLEY
Anything special going on?

MC CONNIKE
Nope. Just stopped by to make sure the station is still here. What're you having for dinner? (X)

KELLY
Marco's Irish stew.

MC CONNIKE
Now that I've gotta sample. Can a bona fide Irishman buy in. Lopez?

LOPEZ
It'd be a pleasure, Chief. (X)

CONTINUED

57 CONTINUED 57

MC CONNIKE
(leans back expansively)
So, what's new and interesting around this nut hatch?

STANLEY
Oh, nothing much.

KELLY (X)
Nothing much? We all gotta sneak around like we're walking on eggs is all, Chief. Cap here's studying for the chief's test. I guess he's sick of us and wants to move on to bigger and better things. Right, Cap.

STANLEY
(a little annoyed with Kelly) (X)
Well, actually ---

MC CONNIKE
(delighted)
You taking the chief's test, Hank?

STANLEY
Thinking about it. Just thinking about it.

DE SOTO
Don't listen to him. He's been in there studying like crazy.

STANLEY
Looking over a couple of manuels ---

MC CONNIKE
(regarding Stanley proudly)
Well, well, well.

There's a brief pause as Stanley's oversensitive antennae pick up something in McConnike's tone.

MC CONNIKE
Hank, that's really interesting. That is very, very interesting.

STANLEY
Interesting?

CONTINUED

57 CONTINUED - 2 57

MC CONNIKE
Well, boys, I've got a meeting downtown in half an hour. See you for dinner.

He's on his feet, starting out the door.

MC CONNIKE
Gotta warn you, Hank. Lot of meetings when you're a chief. Lot of paperwork, too.

He waves and is gone. Stanley sits, frowns, seems very upset.

DE SOTO (X)
(poking Kelly, whispering)
What was the one intriguing item?

KELLY
Huh? Oh. Hey, Cap -- ?

STANLEY
Hm?

KELLY
I was talking to Martinez when I was working at eights. You know him, right?

STANLEY
Martinez? Sure.

KELLY
Well, he said...that before McConnike made chief and you were still his engineer....

Kelly's not sure he should bring it up after all.

STANLEY
What'd he say?

KELLY
He said you set fire to McConnike's hat.

Everybody explodes with mirth at this disclosure. This produces a terrible effect on Stanley. He's plunged deep into disturbing thought.

CONTINUED

57 CONTINUED - 3 57 (X)

DE SOTO
Did you really do that, Cap? Set fire to his hat?
(Stanley doesn't reply)
Cap?

STANLEY
(parroting McConnike)
Gotta warn you, Hank, a lot of paperwork when you're a chief. You know what he meant don't you? He meant writing evaluations on subordiantes who're up for pro-motion. Now I get it.

DE SOTO
Get what, Cap? That McConnike has to evaluate you? That's SOP.

STANLEY
Of course. I just didn't think it through. I'll tell you some-thing. If he thinks I'm gonna bust my tail studying just so he can have the pleasure of evaluating me down the tube, forget it. He won't be my chief forever. I can wait.

DE SOTO
Cap, what are you talking about?

KELLY (X)
And, what does it have to do with his hat?

STANLEY
McConnike never forgets! No, sir. Batallion Chief can wait for another time and another place.

Stanley stalks out. There's a stunned silence.

DE SOTO
Who'd be crazy enough to carry a grudge for that long over a dumb thing like burning a hat?

CONTINUED

57 CONTINUED - 4 57

KELLY (X)
(indicating the absent Stanley)
Maybe the question is, who'd be crazy enough to think somebody else would carry a grudge that long over burning a hat.

DE SOTO
How'd he do it, anyway?

KELLY
Well, according to Martinez, it was outright arson. Cap took McConnike's hat out in the parking lot, put some lighter fluid on it and made a little bitty bonfire.

LOPEZ (X)
He really did that? That's insane.

58 INT. RAMPART CORRIDOR - CLOSE ON BRACKETT 58

BRACKETT
(bellowing)
He did WHAT? That's insane!

DIXIE
The nurse just called down. He evidently called in his entire crew. The office staff is up there now and his camera crew is on the way.

BRACKETT
Over my dead body.

DIXIE
He'd probably be happy to oblige.

59 INT. HOSPITAL ROOM 59

Sudhoff is in the middle of everything, lying in bed, weakly looking at pages, apparently trying to learn lines. In one corner, a girl sits at a tiny table, frantically typing. Jody sits beside her, scribbling madly on a yellow legal pad. (X)
As a NURSE futilely tries to object, Arnold Myers paces in the center of the room, puffing on a cigar, barking orders like Ike before D-Day to a couple of floor managers.

CONTINUED

59 CONTINUED 59

They are making notes. Another assistant is drawing chalk marks on the floor, laying out camera shots. The actress playing ELLEN is looking at her pages. She's no sweetheart either.

MYERS
She can be on the edge of the bed -- I don't care what Standards and Practices says about it. One camera over her shoulder on him, the other camera reverses it over his shoulder onto her.

SUDHOFF
Arnold, I don't feel very good.

NURSE
I don't think you'd better plan on this. I called Doctor Brackett's office ---

MYERS
Plan on it -- we're doing it.

SUDHOFF
Arnie, I don't think I can learn all these lines.

MYERS
Alec, if you can do a laparotomy, you can do a half an hour of dialogue.

JODY (X)
It's mostly the same stuff you said yesterday.

SUDHOFF
How do I remember what I said yesterday. I was sick yesterday.

ELLEN
Don't worry, pussycat. If you dry up, I can keep blabbering this tripe all day.

Jody sticks her tongue out at her. (X)

NURSE
(getting rattled by all this)
You people shouldn't be in here at all ---

CONTINUED

59 CONTINUED - 2 59

MYERS
Honey, you're getting on my nerves. Jimmy, get downstairs and wait for the trucks. Show them where to set up.

One of the men departs. So does the Nurse. Sudhoff looks very unhappy. The phone rings. Myers snatches it up.

MYERS
(to the camera assistant)
Those marks are too far away. Gotta leave room for the lights.
(into the phone)
Myers!...put him on.
(to Sudhoff)
It's the network.
(into the phone)
Yes, Sid!...No, Sid!...Sid, you got to remember, I cut my teeth on live TV -- I'm having a picnic here...the hospital administration? They'll love it'...Well, maybe I can slip one of the doctors into the show. Give him a couple of lines. There's this one quiet, gray-haired type we could get ---

60 CORRIDOR 60

As the elevator opens and Brackett, followed by Dixie, comes charging out, breathing fire. He's met by Early, coming from another direction.

EARLY
Kel, I had no idea that dingbat had anything like this in mind ---

Brackett keeps walking. Early falls in behind, next to Dixie.

DIXIE
(under her breath)
I think they got his dander up.

61 INT. THE HOSPITAL ROOM 61

Myers is still on the phone.

CONTINUED

61 CONTINUED 61

JODY
(to Myers)
Arnold, you wanna dry run?

Myers, listening on the phone, gestures for her to shut up. (X)
Now, through the door comes Brackett, followed by Early and Dixie.

BRACKETT
What is going on in here?

MYERS
Sid, I got a much more dynamic-looking one, just walked in the door.

BRACKETT
I want all you people out of here right now!

MYERS
(looking apprec-
iatively at Dixie)
Sid, how about a good-looking nurse -- a bit part, just a walk-on -- but a fabulous bod ---

Brackett takes the phone away from Myers and hangs it up.

BRACKETT
There isn't going to be any tele-vision broadcast from this room. What gives you the idea that you can just walk into this hospital and take it over?

MYERS
Well, for one this, twelve million people are gonna be watching. They think Doctor Ned is gonna operate ---

EARLY
(interrupting -- he
can't resist)
On Ellen Rockstraw's illegitimate son, Kel.

DIXIE
(neither can she)
That's the laparotomy, isn't it, Joe?

EARLY
Right, Dix. Kel, that's where they open up the chest cavity.

BRACKETT
Come on, you guys.

HELP ME WILL YO

CONTINUED

61 CONTINUED 2 61

BRACKETT (Cont'd)
(to Myers)
Now get out of here or I'll call the security office and have you tossed out of here on your ear. (X)

MYERS
What are we supposed to do about 'A Doctor Faces Life?'

BRACKETT
I don't know and I don't care. You're not disrupting this hospital.

EARLY
Say, how about 'A Doctor Faces A Musical Interlude?'

MYERS
That's not very cute.
(he grabs the phone)
I'm calling the network.

BRACKETT
Call from the lobby. I want you out of this room. Everybody!
(as Sudhoff starts to get out of bed)
Except you.

Brackett stands by the door as the TV people all file past him.

ELLEN
Party pooper.

JODY
It really would have been exciting.

The secretary slinks past, along with the last technician. Finally:

MYERS
You could have been in this, you know, pal. You could have been on national TV, live, with Doctor Ned.

CONTINUED

61 CONTINUED - 3 61

He leaves. Brackett follows them out. Sudhoff is alone with Dixie and Early.

SUDHOFF
It's just as well. I don't feel so good.

EARLY
By the way, Mr. Sudhoff, we got your blood test results.

SUDHOFF
(kind of hopefully)
I have Wolf-Parkinson-White?

EARLY
Mononucleosis.

SUDHOFF
Win some, lose some.

EARLY
Right now you have to rest. We'll send you home in the morning.

DIXIE
Y'know, Joe, the man did say I had a terrific bod, so the day hasn't been a total washout.

They exit. Sudhoff sighs wearily. Shakes his head at the fates that have put him here with nothing much wrong.

62 OMITTED 62

63 INT. STATION 51 - CAPTAIN'S OFFICE - DAY 63

Stanley is sitting in his chair, feet up, looking glum. There's a polite knock at the door. Stanley looks up. DeSoto comes into the office a little tentatively.

DE SOTO
Cap, I just had a thought.

Stanley stares at him blankly.

DE SOTO
Here's the thing, Cap -- I thought -- that maybe McConnike hasn't been your chief long enough.

CONTINUED

63 CONTINUED 63

STANLEY
What are you talking about?

DE SOTO
If he just took over the batallion yesterday and you took the chief's test tomorrow, how could he evaluate you? There's got to be some kind of minimum time for him to be your boss. You see what I mean? (X)

STANLEY
Yeah, I do. And I've got a friend who'll know.

Stanley grabs the phone and dials. He's looking back through the pages of his desk calendar.

STANLEY
It hasn't been more than a couple of months.
(into phone)
Operations, please. Captain Suggs.
(finds it)
Okay. Here it is.
(into phone)
Charlie, Hank Stanley...fine, thanks. I have a quick question. For a promotion evaluation, Captain to Chief, how long does your Chief have to have been your Chief before he can evaluate you?...Okay.
(to DeSoto) (X)
He's asking.

DE SOTO
Why'd you set fire to McConnike's hat?

STANLEY
(stares at him for a beat, then, into phone)
What? That was quick, Charlie... Yeah?
(growing elation)
Yeah?...Is that right! Charlie, I really appreciate it...so long.

CONTINUED

63 CONTINUED - 2 63

STANLEY (Cont'd)
(hangs up;
really delighted)
You're right, Roy! McConnike can't rate me. Miller's gotta do it.

DE SOTO
You're gonna take the test after all?

STANLEY
You better believe it! And Roy, thanks.

DeSoto nods and starts out.

DE SOTO
How come you set fire to McConnike's hat, Cap?

STANLEY
What would you have done under the circumstances?

DE SOTO
Well, I -- huh?

But we now HEAR THE ORGAN TONES and the men split for the rigs.

64 INT. STATION 51 APPARATUS FLOOR - DAY - STOCK 64

The men (including Gage) exit the rec room, scramble for the rigs and Stanley goes for the SCU. DeSoto enters the Squad.

DISPATCHER (v.o.)
Station Fifty-One, possible heart attack. 2751 West Allen. 2751 West Allen. Cross street is Harvey. Apartment 5-B as in Baker. Time out: 14:45.

STANLEY
Station Fifty-One. KMG 365.

65 EXT. STATION FIFTY-ONE - DAY - STOCK 65

as Squad and Engine roll out.

66 VARIOUS ANGLES - CITY STREETS - DAY - STOCK 66

to carry Station Fifty-One, Code R.

67 EXT. MIRAFLORES APARTMENTS - DAY 67

This is one of those fine looking old Spanish-style Hollywood apartments built in the thirties. Now it's not so grand any more and the neighborhood around it is pretty punk. Squad and Engine pull up in front. There's no doorman. The main doors are standing open. The troops unload the equipment from the Squad and enter.

68 OMITTED 68

69 INT. THE LOBBY 69

The group comes in the door. They approach the elevator. A chair has been stuck in the opening. They remove the chair and enter.

STANLEY
Marco, stay by the elevator and don't let anybody else use it.

70 INT. THE ELEVATOR 70

They're all in (or as many as we can get). The door closes. The elevator starts up with a terrible jolt.

71 INT. FIFTH FLOOR CORRIDOR 71

The elevator door clanks open and they all exit the elevator. Gage and DeSoto quickly move down the hall. Kelly and Stanley hold by the elevator.

STANLEY
(into his h/t)
Engine Fifty-One, h/t Fifty-One.
Take the elevator down.

72 INT. NIPPERT'S APARTMENT 72

as the paramedics enter. They are followed after a beat by Stanley and Kelly. It's a dark, musty, comfortable place such as an aging bachelor might enjoy living in. On the sofa, covered by a quilt, is DOCTOR HUBERT NIPPERT. He's seventy-seven, a very gutsy old guy. He's diaphoretic and in pain. Gage sets up the drug box and starts going for vitals as DeSoto moves for the telephone, which is right by the sofa.

DE SOTO
I'll get on the land line.

CONTINUED

72 CONTINUED 72

KELLY
You want us to put him on O_2? (X)

GAGE
Six liters.

Gage goes for a pulse as Kelly sets up respirator.

GAGE
Hi. We're fire department paramedics. (X)
You just take it easy ---

NIPPERT
(urgently)
Young man, I'm a retired doctor and (X)
I believe I'm suffering from an an-
eurysm. You've got to get my blood
pressure down. I haven't any history
of heart trouble, but I have high
blood pressure.

DeSoto takes this in as he's dialing and waiting to talk.

GAGE
We've got to get your vitals first, Doc. My partner's on the phone with Rampart General Hospital right now. Where are the pains? When did they start?

DE SOTO
(into phone)
Rampart, this is County Fifty-One.

73 INT. RAMPART BASE STATION 73

Brackett is on the telephone, a nurse is with him taking notes. (X)
INTERCUT AS DESIRED.

BRACKETT
Go ahead, Fifty-One.

74 BACK TO SCENE 74

Gage is getting vitals.

NIPPERT
Very bad, tearing sensation, mid-scapular. Less in my chest. Started thirty minutes ago.

GAGE
Pulse is 90, Roy. Cap, how about patching him in for me?

DE SOTO
Rampart, we have a male late (X)
seventies. Complains of severe mid-scapular pain but less. Thirty minutes dura-
tion. Pulse is 90....

CONTINUED

74 CONTINUED 74

Stanley moves to do so as Gage is getting a respiratory rate and taking a B.P. in Nippert's right arm.

DE SOTO
Rampart, the victim's a retired physician. He's in pain but coherent. He believes he's suffering from an aneurysm. He's got high blood pressure but no history of heart trouble. (X)

GAGE
Respirations are 22.

DE SOTO
Respirations are 22. He's diaphoretic ---

GAGE
B.P. is 110 over 70. I'll try the other arm.

NIPPERT
No! No! That can't be right. Take a reading in my other arm!

DE SOTO
B.P. is 110 over 70 in the right arm. Stand by for B.P. in left arm.

75 INT. RAMPART BASE STATION 75

BRACKETT
Ten-four, Fifty-One.
(to nurse)
Get me Cardiac Cath on the other line. (X)

She picks up house phone. (X)

76 INT. APARTMENT LOBBY 76

An ambulance has pulled up outside. Two attendants roll a gurney through the lobby and into the elevator.

LOPEZ
It's 5-B, you guys. Keep the elevator up there. Prop it open with something. (X)

77 INT. NIPPERT'S APARTMENT 77

Gage has the B.P. cuff on Nippert's left arm and has a new reading.

CONTINUED

77 CONTINUED 77

GAGE
210 over 110 in this arm.

DE SOTO
B.P. in his left arm is 210 over 110, Rampart.

Gage takes carotid pulses, then takes pulse in both wrists.

GAGE
Bounding left carotid and left radial. Diminished right carotid and right radial.

DE SOTO
Rampart, bounding left carotid and left radial. Diminished right carotid and right radial. EKG follows, on lead two.

78 INT. RAMPART BASE STATION 78

as Brackett reads the strip.

BRACKETT
Fifty-One, sinus tach so far. Looks like a dissecting* aortic aneurysm. Start I.V. D5W TKO, and give him 8 mg. M.S.I.V. Transport immediately. What's your E.T.A.?

*This is pronounced dis-SECT-ing, not DYE-secting.

DE SOTO (v.o.)
Fifteen minutes.

Brackett reacts with concern. (X)

79 INT. EIGHTH FLOOR CORRIDOR 79

The ambulance attendants come out of the elevator, met by Stanley.

STANLEY
Go ahead. I'll hold it open.

Stanley leans against the elevator door as the attendants move down the hall with the gurney.

80 INT. APARTMENT 80

The ambulance attendants come through the doorway and ready the gurney. Gage and DeSoto have the I.V. on Nippert. The phone's off the hook. Gage pumps up another B.P. reading.

GAGE
(after a few beats)
200/100. Doc, tell us if the pain eases any.

NIPPERT
It seems to be easing now.

Gage takes another pulse rate.

GAGE
How's the pain now?

NIPPERT
Easing. Still intense.

DE SOTO
What's the B.P., John?

GAGE
200/100. Pulse is 110.

DeSoto picks up the phone as Gage moves to the drug box.

DE SOTO
Rampart, the B.P.'s 200/100. Pulse is 110. We are preparing to transport.

81 INT. RAMPART BASE STATION 81

Brackett takes a final EKG. reading.

BRACKETT
You have sinus rhythm going for you right now. Transport immediately.

DE SOTO (v.o.)
Ten-four, Rampart.

82 INT. FIFTH FLOOR CORRIDOR 82

Stanley's holding the elevator door open. PAN to feature

CONTINUED

82 CONTINUED 82

the apartment door as the ambulance attendants, Gage, DeSoto and Kelly emerge with the gurney. They close up Nippert's apartment. Nippert is hooked into an I.V., the EKG, and six liters O2. They wheel him into the elevator, which is a very tight fit. Gage and DeSoto enter the elevator with the victim. The others head for the stairs. It's a tight squeeze in the elevator, as the doors are closing.

83 INT. THE ELEVATOR 83

With a terrific jolt it starts down. Looks of apprehension. Hold a few beats. Then: the lights flicker and the elevator grinds to a halt.

NIPPERT
My God! What happened?

Gage is at the panel. Hits all the buttons there are. The lights are getting dimmer. DeSoto breaks out a pocket flashlight. DeSoto leans down over the doctor.

DE SOTO
We must have a short. You just stay calm, Doctor Nippert. The elevator stopped for a moment.

NIPPERT
(a little bit down from the morphine)
It's stuck! The thing's stuck. Again!

GAGE
(into his h/t)
Engine Fifty-One, h/t Fifty-One.
(no response)
Engine Fifty-One, h/t Fifty-One. Do you copy?
(nothing)
Roy, let's try the door. There's a fifty-fifty chance we're stuck at a landing.

DE SOTO
Calm down now, doc. There's no problem.

NIPPERT
You don't know this elevator!

Gage starts to pry at the door. DeSoto, alarmed, goes for the bio-com.

DE SOTO
(into the bio-com)
Rampart, this is County Fifty-One. How do you read me?

NIPPERT
I survived two wars and twenty years practice in West Hollywood just to die in the elevator?

CONTINUED

83 CONTINUED 83

DE SOTO (Cont'd)
(no response)
Nothing here either.

GAGE
Doc, you know better than to let yourself get excited.

Gage has the doors open a few inches.

GAGE
A brick wall.

DE SOTO
We're gonna have to go out the top.

GAGE
We sure can't move him out that way.

He tries to reach trap in roof.

83-A INT. THE LOBBY 83-A

where the others are waiting. The elevator indicator shows between third and fourth floors.

STANLEY
I think the elevator is stalled between floors. Let's go check.

He and Kelly head back up the stairs.

83-B INT. CORRIDOR - FOURTH FLOOR 83-B

as they cross from stairs to elevator doors and pry them open.

83-C INT. SHAFT 83-C

as Kelly and Stanley descend to elevator top and start to remove the elevator trap door.

DE SOTO
That you, Cap?

STANLEY
Yeah.

DE SOTO
We gotta get him outta here fast.

CONTINUED

83-C CONTINUED 83-C

STANLEY
I know it. We'll have to crank you down to the next floor. We'll take the bio-com. We'll get you back in touch with Rampart as soon as we're on the landing up there.

DE SOTO
(quietly)
Cap, we're caught between a rock and a hard place with this man as it is. Every second's critical.

STANLEY
We'll get him out. Anything you need?

GAGE
Just speed.

84 INT. ELEVATOR SHAFT 84

as Kelly reaches down and grabs the bio-com from DeSoto.

KELLY
Looks to me like the works are up above. Also looks like a little smoke up there, Cap.

STANLEY
Sure does.

85 INT. FOURTH FLOOR CORRIDOR 85

Stanley steps out into the hallway and immediately takes out his h/t. Kelly sets up the bio-com on the floor.

86 ANGLE ON KELLY 86

KELLY
(into the bio-com)
Rampart, this is County Fifty-One. How do you read me?

BRACKETT (v.o.)
Read you loud and clear, Fifty-One.

STANLEY
Stay here and keep that line open, Chet.

CONTINUED

86 CONTINUED 86

Stanley moves away.

87 INT. ELEVATOR 87

KELLY'S VOICE
I got Rampart on the line!

GAGE
(yelling)
Chet, fill Brackett in and tell him vitals are on the way. (X)

KELLY'S VOICE
Okay. (X)

88 INT. STAIRWELL 88

Stanley's coming downstairs. Into his h/t:

STANLEY
Engine Fifty-One, h/t Fifty-One. The elevator's stuck between the third and fourth floors. Malfunction with some smoke showing at the top of the shaft. Have Lopez get up on the roof with a hose pack and forcible entry tools. (X)

89 EXT. APARTMENTS - THE ENGINE 89

Lopez is breaking out a pry bar, an axe and a hose pack. Stoker starts to connect the pumper to the building's stand-pipe, near the entrance.

STANLEY'S VOICE
(filtered)
L.A., Engine Fifty-One request a full first-alarm assignment at our location. (X)

DISPATCHER
(filtered)
Engine Fifty-One.
(SCU tones)
Engine Sixteen, Engine Thirty-Two, Engine Thirty-Six, Batallion Fourteen, respond with Engine Fifty-One, 2751 West Allen. 2751 West Allen, cross is Harvey. Time out: 15:10. (X)

CONTINUED

89 CONTINUED 89

As Stoker finishes connecting to the standpipe, he grabs the two-and-a-half off the back and starts looking for a hydrant.

90 and 91 OMITTED 90 and 91

92 INT. ELEVATOR 92 (X)

DeSoto is looking intently at the EKG. scope and getting a pulse and respiratory rate. Nippert's pain is still great. He gets a little more agitated, his pains getting worse.

NIPPERT
(sudden fear)
It turns! Aren't you trying to get us out of here?

GAGE
Doc, please! Of course we are ---

NIPPERT
Please! Please!

GAGE
Doctor Nippert, pull yourself together.

NIPPERT
I'm going to die in this elevator.

GAGE
You've got to quit agitating! I mean it.
(up)
Chet, ask Rampart for more morphine.

93 INT. FOURTH FLOOR CORRIDOR 93 (X)

Kelly's on the bio-com.

KELLY
Ten-four, Rampart.
(calling down)
DeSoto, give five m.g. M.S.I.V. and monitor respirations closely.

94 OMITTED 94

95 EXT. APARTMENT 95

Stoker has the hydrant made and is dashing back to the Engine.

96 INT. STAIRWELL 96

Lopez is walking upstairs as fast as he can loaded down.

97 INT. STAIRWELL - ANOTHER ANGLE 97

Stanley running up the stairs.

98 OMITTED 98

99 INT. ELEVATOR 99

Gage has administered the morphine to Doctor Nippert. DeSoto gets another B.P.

NIPPERT
The pain's still bad.

GAGE
Try to take it easy.

DE SOTO
B.P. 220 over 110. The other firemen are working as hard as they can to get us down from here. So you hang in there.

100 INT. FIFTH FLOOR CORRIDOR 100

(X)

Lopez now reaches the door to the roof. He tries to open it with his pry bar and finds it's locked. Lopez uses the axe a couple of times. Stanley arrives as Lopez is making progress.

LOPEZ
They sure don't want anybody getting out on their roof.

101 INT. ELEVATOR 101

Gage is taking another B.P. reading.

CONTINUED

101 CONTINUED 101

GAGE
Still 220 over 110.

NIPPERT
I smell smoke.
(alarmed)
I smell smoke!

DE SOTO
Oh, that's nothing. Just a little ozone from the electrical short.
(to Gage under his breath)
All we need.

102 EXT. APARTMENT ROOF - THE DOOR 102

With a crash the axe splinters the last support and the door pops open. Stanley runs for the elevator housing as Lopez starts unrolling his hose pack and hooking into the stand-pipe system.

103 THE ELEVATOR HOUSING (DOGHOUSE) 103

Quiet a lot of smoke is coming out of it.

104 INT. THE ELEVATOR 104

Gage is taking another B.P. reading.

DE SOTO
How is it?

GAGE
Going up again.

NIPPERT
(his speech somewhat slurred)
It is smoke! It is smoke!
(he tries to get up)
I've got to get out of here!
Let me out!

DE SOTO
Calm down!

CONTINUED

104 CONTINUED 104

DE SOTO
(to Gage)
If he survives this, it'll be one for the books.

There's a jolt.

GAGE
We're moving!

105 thru 107 105 thru 107

108 EXT. APARTMENT ROOF 108

In the doghouse, Stanley is busting his tail cranking the elevator motor with a hand crank. The electricity has been turned off. The doghouse is full of smoke and Stanley's choking.

Lopez moves in now with CO_2 extinguisher. Stanley cranks, as Lopez hits the electrical panel with the extinguisher.

109 INT. FIFTH FLOOR CORRIDOR 109

KELLY
Rampart, we got the elevator moving manually. A couple more minutes now.

110 INT. ELEVATOR 110

There is much relief as it's moving. Inching, really, but moving.

DE SOTO
This is incredibly slow.

GAGE
You ever crank one of these?

NIPPERT
(faintly)
We're moving?

DE SOTO
We'll have you out in a minute.

110 CONTINUED 110

NIPPERT
(smiling through the pain)
Good. I'm not ready to die yet.

111 EXT. APARTMENT ROOF 111

The fire's pretty well out. Stanley's cranking like hell, running out of steam. SOUND of sirens.

STANLEY
Marco, here. Take it willya. All the way down.

Lopez shuts down the extinguisher and moves to the crank. Stanley picks up the h/t as Lopez starts cranking.

STANLEY
(into h/)
L.A. Engine Fifty-One. Fire out. Cancel all units except Engine 36.

DISPATCHER'S VOICE
Engine Fifty-One. All units responding with Engine Fifty-One, except Engine 36, cancel.

Stanley moves to the front edge of the roof.

112 OMITTED 112

113 INT. ELEVATOR SHAFT 113

The elevator is inching down. There is still smoke. Kelly looks up the shaft, then down judging the distance between floors.

KELLY
(calling down)
You're getting pretty close.

114 EXT. ROOF - LOPEZ 114

is cranking like hell, but he's giving out. Stanley takes over again.

115 OMITTED 115

116 INT. ELEVATOR 116

Gage and DeSoto are with Nippert. Gage is taking yet another B.P. while DeSoto monitors the EKG.

DE SOTO
Try the doors.

Gage starts to force the doors. They open part way and we can see that they are a couple of feet from being on the platform.

DE SOTO
Almost there, Doctor Nippert.

117 EXT. APARTMENT ROOF 117

Stanley is now cranking.

STANLEY
Fire seems to be out, but you'd better check it around good and one of you get on this crank.

One of the men relieves Stanley, who heads for the roof door.

118 OMITTED 118

119 INT. 4TH FLOOR CORRIDOR 119

KELLY
(hollering)
Are you down? You want the bio-com down there?

GAGE'S VOICE
Yeah.

Chet heads for the stairs.

120 INT. ELEVATOR 120

it's inched nearly to level. The release on the outer doors is automatically thrown and now Gage steps down the last foot or so into the lobby. The ambulance attendants are waiting with Lopez and Kelly. The ambulance attendants pick up the gurney and start across the lobby. DeSoto picks up bio-com.

DE SOTO
Rampart, this is County Fifty-One. How do you read me?

121 thru 124 OMITTED 121 thru 124

125 INT. RAMPART BASE STATION 125

BRACKETT
Read you loud and clear, Fifty-One.

126 BACK TO SCENE 126

DE SOTO
We're free of the elevator, Rampart, victim on six liters of O_2, about to transport. E.T.A. is ten minutes.

BRACKETT
(filtered)
Ten-four, Fifty-One. We're waiting.

DE SOTO
Ten-four, Rampart.

127 EXT. APARTMENT HOUSE 127

as they rush victim to ambulance and load him and the rest of the equipment to the ambulance. DeSoto crawls in.

STANLEY
(to Gage)
He made it, huh?

GAGE
You're no more surprised than we are, Cap. See you.

Gage jumps into the Squad, which moves out, Code R. Stanley stands there a beat, looking after it. Then he realizes that his right arm is dead from all the cranking. He lifts it gingerly, whistles softly and turns back to the scene.

DISSOLVE TO

128 INT. NURSES' STATION 128

Brackett is speaking on the phone.

BRACKETT
No kidding. That's great, Dan. Thanks.

CONTINUED

128 CONTINUED 128

WIDEN as Brackett hangs up the phone. Gage and DeSoto are beside him, stocking up.

BRACKETT
The aortic arch study confirmed dissecting aneurism. He's in surgery now and he's got a ~~decent~~ GOOD chance.

GAGE
(grinning at DeSoto)
Kinda makes your day, doesn't it?

DE SOTO
(grinning back)
Doesn't it?

They start down the corridor. TRACK the three of them.

GAGE
I think the doc was just too stubborn and too ticked off to die in that elevator.

DE SOTO
Yeah -- I'll get even with these people -- I'll live!

BRACKETT
Yup. You get some that make ~~you feel like~~ all the blood, sweat and tears ~~are~~ worthwhile. Then you get some that make you wish you'd gone into the flashlight parts business with your Uncle Floyd.

DE SOTO
Well we better get back to work. See ya.

They exit.

129 REVERSE ANGLE 129

~~Brackett reaches the door to his office.~~ Dixie and Early are waiting there.

BRACKETT
You looking for me.

DIXIE
Before I tell you the latest, Kel, it isn't my fault.

CONTINUED

129 CONTINUED 129

EARLY
She's talking about Doctor Ned, of course.

BRACKETT
~~What~~? What's he doing now?

EARLY
Well, what he's evidently been doing is practicing medicine...He was holding an open aches-and-pains clinic for about six of our most suggestible little old ladies. Mostly getting them to say 'ah' and being charming, but neverthe-less -- there he was.

DIXIE
Kel ---

BRACKETT
I want him out of here.

DIXIE
Kel ---

BRACKETT
Now. Out of this hospital. All he's got is mono, isn't it?

EARLY
Right.

DIXIE
Kel -- !

BRACKETT
What!

DIXIE
It's been taken care of.

BRACKETT
What do you mean? How?

DIXIE
Won't you step into your office?

130 INT. BRACKETT'S OFFICE 130

The three of them enter. Dixie stays by the door. Early sits on the desk. Brackett paces.

CONTINUED

(X)

130 CONTINUED 130

BRACKETT
Dix -- you said it was taken care of. What did you do?

DIXIE
Okay. First of all, I told him it was unprofessional to give medical advice for free. He, of course agreed.

BRACKETT
And then?

DIXIE
Then I told him that he'd never recover in the hospital. Too many sick people needing his help and everything.

BRACKETT
Good thinking, Dix.

DIXIE
So we decided he'd better go undercover.

EARLY
Undercover?

DIXIE
Home. Where he wouldn't be pestered by his patients and his fans. He left an hour ago. Problem solved.

BRACKETT
Ten-four.

131 131
thru OMITTED thru
133 133

134 INT. STATION FIFTY-ONE - KITCHEN 134

Dinner's over by now and the crew's having coffee. McConnike's feeling very expansive. Stanley has beside him at the table his study texts and notebooks.

MC CONNIKE
Lopez, that was some of the best Irish stew I ever ate.

CONTINUED

134 CONTINUED 134

LOPEZ
Well, thanks, Chief. (X)

DE SOTO
Marco can't really take the credit, Chief. The recipe's been in his family for generations. (X)

MC CONNIKE
(laughing)
That's great. What's your specialty, Kelly? Mexican food? (X)

GAGE
Believe it or not, Chester B. is practically world-famous for his chili.

MC CONNIKE
I believe it. I used to be known all over the county for my Indian curry. Remember that, Hank?

STANLEY
(feeling pretty cocky around McConnike now)
Sure, I remember. It was so hot it'd take the top of your head off.
(a beat)
But good!

They all laugh. McConnike gets up.

MC CONNIKE
Well, Hank, you have to study and I told thirty-six's I'd be there for dessert. Thanks for dinner, boys.

Stanley picks up his study things and walks McConnike to the doorway to the apparatus floor.

STANLEY
Any time, Chief. Glad to have you.

MC CONNIKE
Oh, Hank. Here's something you'll be interested in. About the Chief's test.

CONTINUED