

AUSTIN GOLDEN HOUR

By

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ACT ONE

SUPER OVER BLACK:

**Gold:en Hour (gohl.dun owur) adv., n. the
hour following major traumatic impact,
during which critical injuries become
irreversible without medical intervention**

Music Cue: A cool, sexy, rock/blues cover of Elvis's *It's Now or Never* - John Mayer style.

EXT. STREET - DAY

2:00:01 PM

MUSIC continues over-

IN CLOSE on ELVIS, the Vegas fat period version.

*SPLIT SCREEN: EXT STREET//INT MUSIC CLUB//MAIN
ENTRANCE//OFFICE//PICKUP TRUCK*

*The following IMAGES burn in, one by one, SPLITTING the
screen into MULTI-IMAGES running concurrently. Each shot
a TIGHT CLOSE UP of a character we will meet again soon.*

INT. CLUB - STAGE - DAY

CLOSE ON - A SUNBURST GUITAR playing the tune.

EXT. CLUB - MAIN ENTRANCE - DAY

Club Manager TOM - frustrated trying to control the young crowd entering the club.

Among them teen queen TINA, looking hot and wired.

By her side - shy friend, ANNIE, a little nervous.

INT. CLUB - OFFICE - DAY

GRAINY video shots of TINA and ANNIE as established.

AS Tina enters club, an early twenties DUDE comes up to her and hugs her. As he does so he furtively slips a small PACKAGE into her hand.

Pull back to REVEAL these images on a SECURITY MONITOR.

Club owner DANNY not looking at MONITORS on his desk, as he pulls a LOCK and CHAIN from desk drawer.

I/E BATTERED PICKUP CAB - DAY

Rancher JERRY, a man with a mission, riding shotgun.

His wife BETH, driving too fast. Distracted, Beth runs a STOP SIGN.

FADE TO BLACK

END SPLIT SCREEN

SUPER OVER BLACK:

An hour can change everything.

FADE IN:

EXT. STREET - DAY

2:00:23

PICK UP on ELVIS, WHITE SUITED, shades, cape blowing in the wind, about to cross the quiet street.

REVEAL he is pushing an old white upright piano. Helping him, at the other end is AMY WINEHOUSE, or at least a pretty good lookalike.

Crossing the street, they hear a distant sound. Suddenly, from around the corner, emerges an AMBULANCE. Lights and siren blazing, speeding towards our two tribute acts.

INT AMBULANCE - DAY

Paramedic RHETT BAKER, (22) hot-wired, crazy and loving every second of this trip, races through traffic, on a mission.

Beside him, CHARLENE (CHARLIE) MANSON (21), her first day.

SPLIT SCREEN BEGINS: I/E AMBULANCE//EXT STREET

INT/EXT AMBULANCE - DAY

She sees the fake Rock Stars up ahead, as the ambulance bears down on them. She grips seat, trying for cool-

The fake Rock Stars close their eyes. Grip their piano.

At the last second, inches from impact, and without slowing, the ambulance TURNS sharply and squeezes past the them and continues down the road.

RHETT
Whoohoo! Elvis lives, baby!

CHARLIE
So I get to die?!

Rhett checks his watch.

RHETT
E.T.A. three minutes.

He hits the gas. Charlie grips tighter. The siren sounds.
The Two Rock Stars open their eyes, in shock.

END SPLIT SCREEN

EXT MUSIC CLUB - DAY

Sign on the MARQUEE: 'ALL DAY BATTLE OF THE BANDS -SOLD OUT'.

SIDE ALLEY FIRE EXIT DOORS burst open. A couple of guys from inside start letting in a rush of their friends.

The Club manager TOM BEST (26) comes out trying in vain to stop them. A couple slip by him.

A SIREN is heard. The kids react. Rhett's AMBULANCE, not a cop car, blasts through frame. But it's enough of a distraction to allow Tom to get the doors closed again.

INT CLUB - DAY

The band on stage come to the end of their set.

To the side of the stage, flirting with Jake, are confident hottie, TINA, and shy wannabe ANNIE, both 16 going on 23. Tina is close up in his space, hands on.

As the other band come off stage, pushing past, Jake's guitar almost smashes against one of the speakers.

JAKE
Easy, dude. Worried about the competition?

TINA

Know anyone who can spare a couple of wristbands? A girl could dehydrate in this heat.

Jake checks no one is watching. Produces two WRISTBANDS. Ties one on Tina, hands Annie hers.

TINA

Thanks. I'm Tina.

JAKE

Excellent to meet you, Tina. Jake.

ANNIE

(smiles, shyly)

I'm Annie.

Jake only has eyes for Tina. Tina throws Annie a look -

TINA

Beer us, baby...

Annie takes the hint and heads to the bar.

Tina slips her arm seductively around Jake's neck.

TINA

There gonna be an aftershow party?

JAKE

We're gonna kick it at Rizzo's after our set...if you're interested...

TINA

Excellent.

Tina pulls him close, plants a fat kiss, interrupted by-

LANE (O.S.)

Came by to wish you luck.

Meet LANE CHAMBERS (23), FUNKY ROCK CHICK, in SCRUBS, a Unit Nurse at SHOCK TRAUMA CENTER.

LANE

Looks like you already found some. Nice work.

JAKE

Lane - this is, er-

LANE
Five days and you've already found
someone to replace me?

JAKE
You split on me!

LANE
Whatever, Jake.
(to Tina)
Little heavy on the mascara, Britney.

Lane turns and leaves.

TINA
Is she, like, your Doctor?

JAKE
(feels crap)
No. She's my- was. Nevermind.

TINA
Stalker or what?

Tina digs into her pockets. Brings out her DRUG STASH.

TINA
Want some party favors?

JAKE
What're you doin'?! You'll get us all
thrown out.

TINA
Half the people in here are tweaking.

Jake takes her by the arm, leads her off.

JAKE
C'mon. Let's go somewhere a little more
private.

Tina follows him, ready for alone time!

TINA
Sweet.

Over at bar, Annie's about to pick up the drinks order.

A hand comes in grabbing her wrist. This is JERRY COLLINS
(30's), Annie's dad. He yanks her wristband off.

JERRY

The authorities know they serve sixteen-year-olds in here?

Jerry pulls her away. Annie resists, aware of others.

ANNIE

Let go, Mister. Or I'll call a cop.

Jerry drags the hugely embarrassed Annie out of the club.

INT. CLUB - UNDER STAGE

Jake leads Tina into a small area, under the stage, full of boxes, sound equipment, junk.

TINA

Care to join me?

She takes out her drug stash. He struggles a moment - wants to. Knows better.

JAKE

I'm on next. Catch you after, yeah?

TINA

Promise?

Jake smiles, writes his number, in pen, on her arm.

JAKE

Call me.

Jake exits. Tina gets down to it.

INT CLUB - BACKSTAGE CORRIDOR - DAY

Jake approaches the Manager's office. About to knock, he hears-

INT CLUB - OFFICE - DAY

DANNY GRAHAM (29) hot shot club owner, is giving club manager TOM a hard time. Throughout, Danny is putting contracts into a briefcase, moving towards the door.

DANNY

No debate, Tom! Chain all the doors.
Problem solved. I don't want any more kids getting in for free.

TOM

Like the Fire Marshall's gonna be cool with that?

DANNY

He's gone - with a generous helping of Benjamins in his back pocket.

TOM

I'm not happy about this. We're maxed out as is.

DANNY

When is Marie's due date? Bet she's ready to pop.

TOM

What's that got to do with anything?

DANNY

Just wanted to be sure to schedule you some time off -- unless you're 'not happy' working here?

Danny holds up the lock and chain. Tom backs off.

DANNY

So, are we cool?

Tom nods. Trapped. Danny throws Tom padlock and chain.

TOM

(hates every word of it)
You're the boss.

Danny exits, followed by Tom into -

INT CLUB - BACKSTAGE CORRIDOR - DAY

Danny and Tom come out of office, straight into Jake.

DANNY

How long you been standing here?

JAKE

Not long. I mean, only just got here. Tom needs to intro us -

DANNY

Next Spice Girls, huh?

Danny regards Jake for a second.

DANNY
 (back to Tom)
 I'm late. Love to Marie.

Danny exits. Tom looks at Jake. Did he overhear anything?

Tom heads off, followed by Jake.

TOM
 What's the name?

JAKE
 Jake.

TOM
 The band's name is Jake...

JAKE
 No... Coyote Pretty.

TOM
 Cool. But remember the house rule - no
 Stairway, no Smoke on The Water, and
 you'll do just fine.

*SPLIT SCREEN BEGINS: I/E PICK-UP//INT CLUB BAR//I/E
 MUSTANG//INT CLUB - UNDER STAGE*

INT/EXT PICKUP TRUCK/MUSTANG/ STREET - DAY

A worn Ford Pickup moves down the street. In the cab are Annie, staring out the window, her dad, Jerry, sits in the middle, and driving, mom BETH COLLINS (30s).

BETH
 We let you have some independence - then
 find you in a bar -- drinking.

Annie ignores her. She taps a number into her CELLPHONE.

BETH
 You lied to us, Annie.

ANNIE
 No, I just didn't tell you.

BETH
 Same thing.

MUSTANG - Top down, music thumping. Danny, racing down the street, talking into his cell phone. Up ahead is the Pickup Truck. He speeds up to overtake.

PICKUP TRUCK - Annie on her cell.

ANNIE

Tina, it's me. I'll be back in twenty.

Beth looks over.

BETH

The hell you will...

ANNIE

Oh, like you never did anything when you were 16...

JERRY

She's just pushing your buttons, Beth.

ANNIE

(back into phone)
My mom's just being a bitch...

Beth leans across Jerry, rips the phone out of Annie's hand and throws it out of her window.

ANNIE

You're such a freak!

Annie opens her door and attempts to jump out.

JERRY

Annie. No. Don't-

Jerry grabs Annie, pulling her back in. The truck swerves.

The Mustang has started to overtake the Pickup. Danny swerves to avoid a collision.

Annie's door is swinging open, with Annie half in, half out. Jerry holding onto her. Beth watching them, appalled.

Annie FALLS OUT of the truck, hits the ground.

The Mustang swerves, to avoid hitting Annie, but hits the side of the Pickup forcing both vehicles off the road.

SMASH.

END SPLIT SCREEN

2:05:08 PM

EXT/INT. DRIVE THRU/AMBULANCE - DAY

Ambulance is now parked up at the drive-thru window of BUDDY'S RIB SHACK. Rhett is ordering into INTERCOM, as he switches off the flashing lights.

INTERCOM

Sorry, we only run the special 'til 2.

RHETT

We're first responders. We were on a call..to a...child...baby girl...real...sick....

INTERCOM

I guess we can figure something out for ya. Pull forward to the next window.

RHETT

Thanks, hon.

(to Charlie)

In honor of your first day, my treat.

CHARLIE

You just ran Code Three for a rib special. That SOP around here?

Charlie's CELLPHONE rings, She grabs for it.

CHARLIE

(hushed - into cell)

I'm working. Yeah, it's going good. I can't talk right now.

Rhett looks over at her. She's a little embarrassed.

CHARLIE

Yeah, later...Love you too.

She hangs up.

RHETT

Dutiful boyfriend? Devoted hubby?

No reply.

RHETT

Illicit Lover?

CHARLIE

Mother.

RHETT

So what is your story, Charlene?

CHARLIE

Charlie-

RHETT

I was actually expectin' a guy. You're easier on the eyes than my last partner, that's for sure. What gives, Charlie?

CHARLIE

(reels it off)

Born and raised, Checotah, Oklahoma, population 3,481. Minus one. Prom Queen, valedictorian and soccer captain. Two sisters, one brother. Anything else?

She eyes him, where's this going?

RHETT

Why a grungy job like this where you get bled on, puked on, called on at all hours?

Charlie considers her answer.

CHARLIE

Mash reruns. Used to love watching them with my dad. Wanted to be Hotlips Houlihan.

A moment as Rhett looks at her.

RHETT

Girl like you should be on Next Top Model.

The RADIO crackles into life.

SHOCK TRAUMA BASE

(FILTERED)

Unit 58. MEDCOM base.

Rhett picks up radio.

RHETT

Unit 58. Go ahead.

SHOCK TRAUMA BASE

(FILTERED)

Multi-Vehicle MVA, roll-over, ejected passenger. Ninth and Vine.

RHETT

We're on it, darlin'.

(to Charlie)

Dinner's on you, Hotlips.

Charlie fixes him with a look. Not sure about him yet.

The Ambulance screeches out of the Drive-Thru, just as the Server comes to the window with the order. Where'd they go?

SPLIT SCREEN BEGINS: INT CLUB//INT CLUB - UNDER STAGE//EXT ST

INT CLUB - DAY

Jake smashes out a guitar chord, as PYROTECHNICS behind the band burst into life. An awesome sight.

To the side of the stage, the other band watch enviously. Two of them secretly light up JOINTS. The discarded MATCH lands in some TRASH which starts to SMOULDER.

INT CLUB - UNDER STAGE - DAY

Tina is wasted, listening to the music thumping through the stage from above, as she takes another hit.

EXT STREET - DAY

Rhett and Charlie pull up to the crash scene, jump out of their rig. Charlie takes it in: the blood, glass, twisted metal, sirens. Fire truck, cop cars. A crowd gathering.

Rhett moves quickly, Charlie jogs after him.

RHETT

Ready for your debut, Miss Manson?
Careful you don't break a nail.

Charlie follows, apprehensive.

Already in attendance are TWO AMBULANCES, doors open. One from SHOCK TRAUMA CENTER (STC), the other from Memorial Hospital ER.

A battered and bloodied Annie is loaded into an STC ambulance. Her mom, Beth, shaken but uninjured, climbs in next to her, anxiously looking over to -

Her husband, Jerry, in the upside-down PICK-UP, being extricated from the mangled metal. Rhett's already crawling inside the cab.

Charlie stands, frozen to the spot, taking it all in - carnage. She looks lost. Rhett's voice makes her jump to.

RHETT
Show time, Charlie! Wake up!

She moves towards wreckage nervously.

INT CLUB - DAY

Jake's band play on. The FLAMES in the trash have grown, but spread unnoticed because of the pyrotechnics.

The SPRINKLERS cut in and start to shower the crowd, who think it's all part of the show.

END SPLIT SCREEN

EXT STREET - INSIDE OVERTURNED PICK-UP - DAY

Jerry's badly injured but awake, hanging from his seatbelt as FIREFIGHTERS work the JAWS.

RHETT
Don't worry, Bud, we've gotcha.

CGI: MED DATA:BP/PULSE/RESPS/OXIMETRY/EKG/TIME: 2:07:33

Rhett fits a C-Collar as Charlie attempts an IV on Jerry. Her hands are shaking -- it's her first time on her stomach, in an overturned car, bad light --

RHETT
C'mon, Charlene! You stickin' him or admiring his veins?

Rhett pushes her aside, grabs the IV, Charlie backs off, hating Rhett and her own nerves. Other EMT's witness this making her feel worse. He hits it in a flash.

Charlie climbs out of the wreckage, and immediately finds herself in the path of -

Bloody and bruised club owner DANNY, on C-spine/backboard rushed toward a STC RIG, on his CELL.

PARAMEDIC
Comin' through...!

Charlie quickly moves, feeling in the way. She watches as FIREFIGHTERS lift Jerry out of the PICK-UP, Rhett handing out the IV. Medics from Memorial ER strap Jerry down.

Rhett climbs out, dusts himself off.

RHETT
Real world's a whole different thing,
kiddo.

He sees the Memorial medics rolling Jerry to their rig.

RHETT
Where do they think they're going?

CHARLIE
He doesn't meet Trauma Score Criteria.
He's going to Memorial.

RHETT
Screw Trauma Score Criteria.

Rhett starts moving towards Jerry. Charlie follows.

CHARLIE
No LOC, vitals stable --

RHETT
Congrats, you memorized the book.

The paramedics from the other ambulance move to the front of their vehicle, ready to leave, as Rhett grabs Jerry's gurney.

CHARLIE
Are we stealing their patient?

RHETT
The guy left a face print in the dash.
He's gotta have hidden injuries.

Rhett quickly loads Jerry into his ambulance.

RHETT
He's got 45, 50 minutes left in his
Golden Hour. We're his only chance.

He slams the doors shut, and runs round to the cab.

SPLIT SCREEN BEGINS: EXT ST//INT CLUB//INT CLUB - UNDER STAGE

The Siren sounds, the lights flash, and they are off.

Paramedics from the other ambulance come round back to load Jerry. They stop in their tracks. Where'd he go?

INT. CLUB - UNDER STAGE - DAY

Smoke is seeping into the cramped area. Pan around to find Tina, SLUMPING over, totally out of it.

CGI: MED DATA: BP/PULSE/RESPS/OXIMETRY/EKG/TIME: 2:08:45

INT. CLUB - DAY

The flames grow and spread up the BACKDROP.

The BASS PLAYER comes forward to grab his MIC STAND, which is soaking wet - BANG. He's propelled backwards.

Jake freaks. Then suddenly -

BOOM - as the packed club explodes in flames.

2:09:05 PM

END ACT ONE

ACT TWO

INT. CLUB - DAY

2:12:16 PM

Choking smoke. Panic. Darkness. A mass of kids SLAM against the locked exit doors, trapped.

Jake pushes through the crowd, precious GUITAR held high.

JAKE

Let me through! What's the hold up?

He gets to the chained and padlocked fire doors. Kids are banging on the doors. Damn - only one thing for it.

JAKE

Back off! Back off! Gimme room!

Jake lifts his guitar high above his head, by its neck. He brings it down on the lock. SMASH. Nothing. He lifts his guitar again. SMASH. The body of his beloved axe severs from the neck. The Padlock falls to the ground.

JAKE

Let's go!

The kids pull the chain free and hit the door.

SPLIT SCREEN BEGINS: EXT CLUB//EXT SHOCK TRAUMA

EXT. CLUB - LOW ANGLE - CONTINUOUS

The doors BURST OPEN and the mass of panicked kids spill out.

Jake comes out. Looks down at his smashed guitar remains.

EXT. SHOCK TRAUMA CENTER - DAY

The clock tower reads **2:12 PM** atop the free-standing unit on the campus of the Medical Center. With a helipad on the roof and multiple ambulance bays, it's the final destination for the bent, broken and bleeding.

UNIT 58 SCREAMS in. Rhett and Charlie jump out and unload JERRY - met by trauma resident, Geek-chic, controlled, ultra-smart, ASH BAKER (26).

Alongside them, a MOTORCYCLE pulls up, in a hurry. Its RIDER dismounts, pulls off her HELMET, revealing LANE.

END SPLIT SCREEN

ASH

Hit me.

RHETT

Unrestrained rollover MVA, BP 135/80,
sinus tach 110, right femur fracture,
neck and chest pain. Good bilateral
breath sounds --

Rhett sees Lane trying to get past unnoticed.

RHETT

Banker's hours, Laney?

LANE

(ignores Rhett)
Sorry, Ash. Bike trouble.

She heads into the building.

ASH

How long since impact?

RHETT

Eight. Maybe nine minutes. Two large bore
IVs -- two for me, none for the prom
queen over here.

Charlie simmers at Rhett's remark. They all enter-

INT. TRAUMA RESUSCITATION UNIT (TRU) - HUB - DAY

A trauma beehive, anchored by a central NURSES STATION,
surrounded by an open ward. The HUB is ringed by
CURTAINED AREAS and individual TRAUMA BAYS.

BAY 1 - The bays are mini-ORs, packed with high-tech
resuscitation gear.

Rhett, Ash, Charlie with the patient, JERRY crash in -

CGI: MED DATA: BP/PULSE/RESPS/OXIMETRY/EKG/TIME: 2:13:23

ASH

CBC, CMP, type and hold. Chest, C-spine,
pelvis, right femur X-rays.

Charlie takes Rhett to one side.

CHARLIE

You're supposed to train me. Not use me
for target practice.

RHETT

C'mon, where's your sense of humor?

Charlie steams off, Ash looks up from his primary survey.

ASH

What's going on with her?

RHETT

Newbie...She'll learn to love me.

A NURSE comes by and hands Rhett an ENVELOPE.

RHETT

Thank you, darlin'-

ASH

I'm Dr. Baker. Where are you hurt, sir?

Jerry moans - out of it.

Rhett starts to head off, opening letter. Ash stops him.

ASH

Rhett. Where were you last night?

RHETT

(reading letter)
Didn't make it home-

ASH

Yeah, and left me with Mom and Dad on
their anniversary dinner.

RHETT

Was that last night?
(of letter)
Damn.

ASH

(to team)
Log-roll him.

Ash looks to Rhett - what's up?

RHETT

Got shut down. Again.

The staff rolls Jerry on his side as Rhett rattles on.

RHETT

I put in for the EMS Liaison job at County. Nice position. Good dough. I aced the test, wore a tie to the interview, and now they tell me "no thanks".

Ash knows more than he's telling Rhett and gets real busy examining Jerry. Offhand-

ASH

Any reason given?

RHETT

Nada. Someone up high's not a fan, is my guess. I'll have to take advantage of your hospitality a little while longer, bro'.

He heads out, into the --

HUB - Rhett scans the unit for Charlie. No sign.

INT. WOMEN'S LOCKER ROOM - STC - DAY

Lane pulls down the top of her scrub pants, checking out her new cool TRIBAL WINGS TATTOO on her hip. It looks sore to touch. In barges Rhett.

RHETT

Wow. Nice tramp stamp.

LANE

It's tribal wings. It's about enlightenment. Freedom. Protection.

RHETT

And Hep C, if you're not careful.

LANE

I'm done with careful. Life's too short.

RHETT

So take me for a ride tonight.

LANE

Out of your league, Baker.

She exits. Rhett comes around lockers and stops cold.

LONDON GIBBS (27), Top Gun Surgeon, in her sexy bra and thong, getting changed into SCRUBS. He doesn't flinch, but what throws him is neither does she.

LONDON
This is the ladies locker, Rhett.

RHETT
I was looking for a lady.

She eyes him, wry --

LONDON
And you found me.

Sex sparks fly. She resumes dressing, no hurry.

RHETT
We just brought a guy into Bay 1 -- he
mashed the dash. I've got a hunch
something's lurking.

LONDON
(dismissive)
The ambulance driver has a hunch.

RHETT
Paramedic.

LONDON
Good for you.

She heads off, leaving Rhett hooked.

INT. TRAUMA RESUSCITATION UNIT DAY - DAY

BAY 1 - London enters, as Ash pulls off a latex glove.

She scans the flow chart, pulls on gloves --

LONDON
Twelve minutes since impact. I'll take it
from here.

JERRY
(panics)
I can't breathe-

London ears her stethoscope, ignoring him. Ash exits into-

HUB - LANE approaches, hands him a chart.

LANE
Girl in Bay 2's ready to be seen. Chest,
neck and abdominal pain, wrist fracture.
BPs stable, pulse ox upper 90s on room
air.

Ash scans the chart. He's always had the hots for Lane.

ASH
I'm no Rand Race, but, you know, if you
need a hand-

LANE
(lost)
Who?

ASH
Your motorcycle - trouble. Happy to help.
Or give you a lift home later -

LANE
That's really sweet, but I'll be fine.

She heads off into BAY 1. Ash watching her go, thwarted.

ASH
Sweet.

BAY 1 - CLOSE ON - a moving ULTRASOUND IMAGE. REVEAL
London doing a FAST ultrasound on Jerry, who restlessly
pulls off his O2 mask. London replaces it as she checks
the clock. It reads: **2:18 PM**. She look at Lane,
concerned.

Rhett saunters in, eyes the ultrasound image.

RHETT
I was right, wasn't I? That's a huge
blood clot.

LONDON
That's his pancreas.

LANE
He's getting agitated. Pulse ox only 92.

LONDON
(to nurse)
Open the saline wide.
(eyeing the ultrasound)
There's a shadow, behind the aorta...

RHETT
He needed to be brought here. I knew
something was going on.

LONDON
Congratulations. He's more screwed than
they thought.

Rhett gives a smug look of satisfaction. A MONITOR ALARMS, spits a rhythm strip --

LANE

Run of five!

LONDON

(barks)

Clear CT.

CGI: MED DATA: BP/PULSE/RESPS/OXIMETRY/EKG/TIME: 2:18:47

BAY 2 - Annie's lying on the gurney in C-spine/backboard precautions, splinted arm. Mom Beth at her side. Ash continues his physical exam of Annie's arm.

ANNIE

Ow, Omigod...

ASH

Try to hold still.

ANNIE

What about dad?

ASH

They're assessing him now. We're going to need to X-ray your arm.

Annie and Beth notice the buzz in BAY 1, as London and the trauma team roll Jerry out.

BETH

What's happening to my husband?

They watch in mutual anguish as Jerry's rushed past.

HUB - Lane meets Danny's gurney as it crashes in. He's still on his cell, trying to text message despite his injuries.

LANE

Curtain 2.

Lane follows the gurney into --

CURTAIN 2 - The trauma team swarms.

DANNY

Hey, I lost the signal!

Lane takes it and puts it aside --

LANE

We need to get you undressed. My name's Lane, where are you hurt?

DANNY

Everywhere.

Lane starts to help him out of his clothes. Over her shoulder, above the Nurses' Station, a TV plays a Smallville rerun - a CHANNEL FOUR newscaster breaks in.

TV REPORTER (ONSCREEN)

...Behind me, you can see the nightclub fire that erupted only a short time ago. It's feared that dozens could be trapped, many of them teens --

Danny, struggling to see the TV as medics roll in the first BURN PATIENTS to CURTAIN 1 and CURTAIN 3.

DANNY

Hey, nurse. Where's that fire?

Lane looks up to TV, concerned.

LANE

The Palace on Sycamore.

She takes out her CELL and hits the SPEED DIAL for Jake.

LANE

Jake. Just saw the fire on TV. Checking you're okay. Call me.

She hangs up. Concerned. Behind her, Danny tears off his collar and sits up, wincing as he pulls at the backboard straps. Lane turns, sees him-

LANE

Hey -- what are you doing?!

DANNY

I gotta get outta here.

He continues to struggle. She physically stops him.

LANE

You may have a serious neck injury. One wrong move and-

She SNAPS her fingers.

LANE

You're a quadriplegic.

That settles him down in a hurry.

INT. CT SCAN SUITE - STC - DAY

As Jerry's being scanned, London reads the emerging CT images on a monitor. She reacts --

LONDON

There! Dissecting traumatic aneurism.
Big one.

(on the move)

Hope his life insurance is paid up.

(to team)

O.R. Chop chop!

CGI: MED DATA: BP/PULSE/RESPS/OXIMETRY/EKG/TIME: 2:19:12

INT. JUDI STONE, M.D. OFFICE - STC - DAY

Charlie sits, nervous, facing JUDI STONE. The Stone.

CHARLIE

I'd like to be reassigned.

STONE

You're with Rhett Baker?

CHARLIE

Doesn't feel like a good match. I could learn better from someone more-

STONE

This is Shock Trauma, Ms. Manson. Not a dating service.

Charlie withers under Stone's glare. Before she can reply-

STONE

Rhett Baker has more saves under his belt than any of my field medics. I assigned you to him because I thought you had potential.

CHARLIE

I don't think he likes women.

STONE

Rhett?

CHARLIE

I mean, working with them. He acts like I'm incompetent.

STONE
You are. It's your first day.

CHARLIE
He steals patients.

STONE
Victim prioritization assessment.

CHARLIE
He drives like a maniac.

STONE
So buckle up.

CHARLIE
Yes, ma'am.

Judi stands, grabs files and heads out.

STONE
Do yourself a favor. Learn everything you
can from him. Understood?

Dismissed, Charlie sits, frustrated.

INT. TRAUMA RESUSCITATION UNIT - DAY

BAY 2 - CLOSE ON - BROKEN ARM X-RAYS

ASH (O.S.)
Mid-shaft fractures, no angulation.

REVEAL Annie sitting on the edge of the bed with Beth
hovering. Ash shows them the X-rays --

Rhett interrupts-

RHETT
Got a sec?

ASH
I'm with a patient.

Ash moves to door.

RHETT
Have a word with your buddy the Stone,
will ya? Get me that job.

ASH
Look around. I'm busy. Sort out your own
problems.

RHETT

We're family. We're supposed to help each other out.

ASH

Last favor I did landed you on my couch for a week that's turned into four months. I want you out.

Ash moves off. Rhett surprised at Ash's outburst. Ash goes back in to Annie and shows her the X-Rays.

ASH

Sorry. Families. We'll put on a cast. Your friends can sign it.

In blows London, filling out papers - businesslike to Ash.

LONDON

Guy's got a traumatic dissection. He's gone to OR.

BETH

What do you mean? What's happening?

Ash throws a look at London for being so curt.

ASH

Your husband's aorta, the big artery from the heart, is leaking. He's going to need surgery --

LONDON

Blood transfusion, too. She needs to sign these consents.

She hands him papers. Ash gives her another look.

LONDON

No time to dress it up.

ANNIE

Use my blood. You already tested it.

BETH

No. No way.

Ash notes how panicked Beth is.

ANNIE

Why not? I'm partly to blame for dad ending up like this. Isn't my blood safer than some stranger's?

ASH

There is less risk of transfusion related acute lung injury-

ANNIE

Yeah, that. Whatever he just said.

BETH

We need to think about this.

ASH

Sixty minutes after serious injury the body starts to shut down. It's called the Golden Hour. The patient stands a better chance of survival if we repair the damage within that time.

LONDON

Your husband's is ticking down fast. Which ever way you wanna take this, I need a decision.

BETH

No.

ANNIE

Yes.

Beth is not happy about this, but knows she can't stop it.

LONDON

And we have a winner. I'll call the blood bank.

London leaves, stay on Beth deeply troubled.

ASH

Sorry. She can be a little, well - she's a very good surgeon...

EXT. AMBULANCE BAY - STC - DAY

Ambulances lock and load, head off to the multi-alarm Club fire. Rhett's pacing, chomping at the bit. He SEES Charlie.

RHETT

Where you been holed up? Let's go!

As Rhett hurries over, an OS VOICE stops him cold.

STONE (O.S.)

Baker!

RHETT

Judi!...Long time. Just headed out.

STONE

Go easy on the new partner.

Rhett locks eyes with Charlie, who looks away as she climbs into the rig. He realizes she ratted him out.

STONE

She's got potential, just a little green.

RHETT

She's flourescent! I don't know if she's got what it takes.

STONE

So take her under your wing.

RHETT

Give me a break on this one. Give the snitch to someone else.

STONE

You've burned through the entire squad. She's the only one'll ride with you. And that's because I told her she has to.

RHETT

The nurses like me.

STONE

Make it work. (beat) Stealing a patient?

RHETT

Define stealing-

She cuts him off -

STONE

Baker! I know nothing. (then) If anyone can help her get it together, it's you.

RHETT

If you're such a fan, why didn't I get the EMS Liaison job? Thought I was a shoe-in.

STONE

(surprised)

You were. I gave you a glowing reference.

She turns on her heel and goes. He runs for his RIG.

SPLIT SCREEN BEGINS: EXT AMBULANCE BAY//EXT CLUB

The AMBULANCES hit their SIRENS and LIGHTS, and roar off.

EXT CLUB - DAY

Firefighters are bringing the fire under control. Lots of TEENS mill about. Among them Jake.

He searches the faces. Calls out, concerned.

JAKE

Tina!....Tina!

2:20:51 PM

END ACT TWO

ACT THREE

2:23:05 PM

SPLIT SCREEN BEGINS: EXT CLUB//INT OR//INT TRU

EXT. CLUB - DAY

Fire is out. Area being DAMPENED DOWN. Smoke filled air.
Rhett and Charlie get out of their Ambulance.

INT. OPERATING SUITE - HALLWAY - DAY

Jerry, on gurney, being rushed down the hall.

EXT. CLUB - DAY

Jake still searches the crowd for Tina. No sign.

INT. TRAUMA RESUSCITATION UNIT - NURSES STATION -DAY

CLOSE ON - TV Coverage of the CLUB fire.

TV REPORTER (V.O.)

... it appears at this point that the
building may be clear. But still no word
on how many casualties...

END SPLIT SCREEN

REVEAL Lane, distracted, watching the news coverage on
TV, worried for Jake. Ash joins-

ASH

They said anything about fatalities?

LANE

Sorry? Not yet.

London, on phone, walks up and shoves LAB REPORTS at Ash.

LONDON

Annie's blood type.

(into phone)

Hey, Williams. I need the Endovascular
Suite...Don't care. Throw them out...Got
us a juicy dissecting aneurism. Open
procedure's old school.

She hangs up. Back to Ash - includes Lane.

LONDON

Good ol' daddy is AB Plus. Dutiful
daughter is O Neg. He ain't her daddy.
Unless she's adopted...

ASH

No way. I took her family history.

LONDON

So someone's going to have to tell them.
Toss you for it.

ASH

This needs tact.

A pause, as they look at each other. No contest.

LONDON

That'll be you then.

London breezes off, leaving Ash and Lane.

LANE

Wow. Good luck with that.

INT. ENDOVASCULAR SUITE - OR - STC - DAY

Jerry is wheeled in and transferred to the OR table.

CGI: MED DATA: BP/PULSE/RESPTS/OXIMETRY/EKG/TIME: 2:24:03

INT. TRAUMA RESUSCITATION UNIT - HUB - DAY

ASH takes a breath, prepares himself and approaches Bay
2. Beth sees him coming and takes him to one side.

BETH

Annie's blood...does it match Jerry's?

ASH

No. But I'm guessing you knew that.

BETH

I made a mistake a long time ago. Jerry
doesn't know he's not Annie's real
father. Neither does she.

ASH

We can't use her blood. What do you want
to do?

BETH
 She doesn't need to know the truth. It'll
 destroy the family.

Ash looks in at Annie, who's having her arm put in a cast
 by orthopedics. Wonders how to handle this.

EXT. CLUB - DAY

FIREMEN carry a slumped-over, unconscious and burned man
 and lay him down in TRIAGE. Rhett checks breathing,
 pulse, mouth. It's bad. Charlie applies an AMBU bag to
 ventilate.

CGI: MED DATA: BP/PULSE/RESPTS/OXIMETRY/EKG/TIME: 2:24:32

RHETT
 Airway's burned bad. He needs intubation.

Rhett hands Charlie a laryngoscope.

RHETT
 So - time to see what you've got.

Charlie tentatively starts in on her test.

INT TRAUMA RESUSCITATION UNIT - DAY

BAY 2 - A tense Beth paces as Ash talks to Annie. Lane
 there too, fitting Annie with a cast sling.

ASH
 Type and cross matching blood for
 transfusion is labor intensive and well,
 we just haven't got the time.

ANNIE
 But I thought as long as it's from the
 same family it was-

BETH
 Dr. Baker just explained. He's the
 doctor..

ANNIE
 Yeah, but-

ASH
 I'm sorry. We can't use your blood.

His eyes meet with Beth's. She's hugely relieved.

Ash and Lane exchange a look.

EXT. CLUB - DAY

Rhett's now bagging, watching Charlie like a hawk. She grabs an endotracheal tube, moves above the vic's head, puts the scope into the vic's mouth.

RHETT
Uhh, test the bulb?

CHARLIE
Right.

Rhett hands her a syringe to test the ET bulb. As she does, he holds up a stylet.

RHETT
Don't wanna forget this, do you?

He's making her even more nervous. She threads the stylet into the tube, then gets down low and slides the scope into the victim's throat, struggles to see.

CHARLIE
Lotta gunk.

Sweating it, she repositions the tube, herself.

CHARLIE
I can't see.

RHETT
45 degree pull, don't fulcrum it.

As Charlie struggles, Rhett looks up, sees Jake approaching.

RHETT
Rock Doc...?

JAKE
I was playing a gig-

RHETT
Meet Charlene. First day outta charm school.

Charlie looks up briefly. Catches Rhett making a face to Jake about her.

RHETT

Jake works in Shock Trauma when he ain't
butchering classics by the Foofighters.

Jake stops, staring at the victim in hazy recognition.

JAKE

Tom?

RHETT

Someone said he's the club manager. You
know him?

(to Charlie)

His airway's swelling. Hurry up.

JAKE

Er, yeah. Kinda.

Charlie gives up, pulls out the laryngoscope.

CHARLIE

I can't get it.

RHETT

Jake - bag him, will ya?

Jake grabs the ambu bag, expertly fits it on Tom's face
and starts ventilating. Charlie backs off in defeat.
Rhett grabs the scope and tube, moves into position and
dives in...

RHETT

There are the chords... okay...I'm in.

Jake has fitted the captometry meter on the Ambu bag,
which he now attaches to the ET tube.

JAKE

Captometry looks good.

Rhett grabs his stethoscope, listens.

RHETT

Good bilateral breath sounds.

Rhett secures the ET tube. Jake ventilates as he stares
at Tom, barely alive.

Charlie, sidelined, feels more frustrated than ever.

INT TRAUMA RESUSCITATION UNIT - DAY

BAY 2 - Annie, as Beth helps her dress. Lane assists.

ANNIE

Sorry I lied to you about the club.

BETH

Daddy'll come through. We all will.

London breezes in, with some forms.

LONDON

Okay. So I need two autographs...
surgical and transfusion consents.

Beth starts to sign the forms.

ANNIE

Are you sure there's no way you can use
my blood? I really would like-

LONDON

Not unless you want to kill him.

Lane looks up. Tries to catch London's eye.

ANNIE

I want to help my dad.

LONDON

Dr. Baker explained this to you. He's not
your biological father. Your blood
doesn't match.

London grabs the forms and exits.

ANNIE

What's she talking about?

LANE

Doctor Gibbs forgets people can hear what
she's--

ANNIE

What's going on? What did she mean?

BETH

Let's just get through all this. It's
complicated, Annie.

ANNIE

It's simple. Am I adopted or something?

BETH

No - I'm your mother-

ANNIE

So was she saying Dad isn't my dad-

LANE

What I think she was trying
to say-

BETH

I'm sorry- I wanted to tell
you-

ANNIE

You've been lying to me my whole life?

BETH

I never lied-

ANNIE

No. You just never told me.

(beat)

Does he know?

Beth shakes her head. No.

BETH

I'm sorry. I'm so sorry...

Annie exits, leaving Lane awkwardly with Beth.

EXT BEALE ST CLUB - TRIAGE AREA - DAY

Tom is on GURNEY being taken to an AMBULANCE by another
team. Charlie's ignored, as Rhett talks to Jake.

RHETT

Thanks for the assist.

JAKE

No prob.

Jake's CELL RINGS. He answers-

JAKE

(into cell)

Hello?...Tina? Where are you? Tina, stay
on the line. Listen to me- Tina-?

Cell goes dead.

RHETT

(to Charlie)

Restock our kit bag, we'll head over to
triage.

JAKE

This girl. Tina. She's trapped inside the
club. Sounds like she's hurt.

Jake heads toward the club. Rhett stops him.

RHETT
Whoa. Hold on, cowboy. Incident
Command'll send in a team.

JAKE
And add a drug bust to her problems?

RHETT
What?

JAKE
When I left her, she was getting wasted.
She's kinda young and she'll be scared-
Let me go in and get her.

He turns. Rhett stops him.

RHETT
No way. Where is she exactly?

JAKE
There's a store room, under the stage.
West side of the building.

Rhett grabs the KIT BAG.

RHETT
Go back to Shock Trauma with your buddy.
You'll be more useful there.

JAKE
Okay. Thanks man. Good luck.

Jake runs over to Ambulance and climbs in with Tom.

As Rhett heads off into club, Charlie comes after him.

CHARLIE
Wait.

RHETT
Where do you think you're going? I can't
take care of the girl and you.

He moves off, leaving her left behind.

RHETT
I do this alone.

He enters building.

SPLIT SCREEN BEGINS: EXT CLUB//INT O.R//INT AMBULANCE

INT. O.R. - DAY

CLOSE on JERRY on table being prepped.

INT. AMBULANCE -DAY

CLOSE on TOM being rushed to STC. Jake's in the back with another EMT. The monitor BEEPS. Jake takes a pulse.

JAKE

He's bradying down. No pulse.

Jake starts chest compressions on Tom.

EXT. CLUB - DAY

Charlie looks around at all the activity, feeling useless. Makes a decision and goes into building after Rhett.

2:30:38 PM

END ACT THREE

ACT FOUR**2:33:49 PM**

INT CLUB - CORRIDOR/UNDER STAGE DAY

Lit by a flashlight and shafts of light, Rhett threads down the smoky corridor. It's partially collapsed. Water dripping from a sprinkler. A distant RUMBLE shakes down debris.

He turns as he hears a noise behind. Shines his light. And finds - Charlie, breathlessly arriving.

RHETT

I told you to stay and wait.

CHARLIE

Dr. Stone told me to stick with you and I'd learn something.

RHETT

Yeah? What else she say?

CHARLIE

To buckle up.

Rhett looks her over. She may have guts, after all.

RHETT

Stay close to me.

They move off and find entrance to the UNDERSTAGE area.

RHETT

Tina? Tina?

Tina's lying semi-conscious, moaning, a splintered beam across her chest. Her CELLPHONE falls from her hand.

TINA

Help me-

RHETT

I'll try to move this beam. Check her ABCs.

CHARLIE

I know what to do.

RHETT

Then do it.

Charlie kneels, puts her ear close, checks a pulse-

CHARLIE

She's cyanotic. Pulse thready.

She dives into her kit bag for a C-collar as Rhett grabs the beam. He strains to lift it off, revealing a blood stain across Tina's chest.

RHETT

Damn! Not good.

INT. TRAUMA RESUSCITATION UNIT - DAY

Paramedics unload Tom. Jake bag ventilates him. Ash and Lane converge.

JAKE

He's getting harder to ventilate. He brady-ed down en route. He's had epi and a mig of atropine.

ASH

(to Jake)
Some day off.

Jake and Lane's eyes meet.

JAKE

Hey Lane, How you doing?

LANE

(terse)
Just great.

Ash notices. What's up?

JAKE

(to Lane)
You got a minute?

Lane looks to Ash. Ash feels a little jealous.

ASH

Sorry. I need you.

He sees the look between Lane and Jake. Relents.

ASH

One minute. Okay?
(to paramedics)
Bay 2, let's go.

Ash and the paramedics head off with Tom.

JAKE

I hardly knew that girl. She kissed me
outta nowhere. She was kinda crazy.

LANE

The perfect match then.

JAKE

You broke up with me this time.

LANE

Breakup protocol. You don't trade saliva
with a teenage groupie five minutes later.

JAKE

So what are you saying?

LANE

What are you saying?

They stare at each other a beat. Impasse.

She walks off. Jake looks into BAY 5, is shocked to see-

BAY 5 - DANNY, on oxygen, monitors, a chest tube hooked
to suction, motioning to Jake to come in. Jake enters.

JAKE

What're you doing here?

DANNY

I...crashed my car. What happened to the
club?

JAKE

It burned, with the fire doors chained,
over capacity and no fire marshal.

DANNY

Says who?

JAKE

I heard you order Tom to chain the fire
doors.

DANNY

Where is he?

JAKE

He might not live.

Danny is momentarily shocked.

DANNY

I- Look, If the cops come asking questions, I'd appreciate you keeping quiet.

JAKE

People were hurt.

Danny motions for his jacket. Jake hands it to him. Danny reaches inside his jacket and pulls a roll of bills and thrusts it into Jake's hands.

DANNY

Keep your mouth zipped and I'll look after you. That's a down payment.

Jake looks at the cash.

DANNY

You wanna play in garage bands your whole life? I'll have you headlining. I got other clubs -- Nashville, LA.

Jake is tempted, tries to give the money back.

JAKE

I can't-

DANNY

I ain't asking you to lie. Just go on home and count your blessings.

Jake pockets the money. Danny smiles.

INT. ENDOVASCULAR SUITE - SCRUB SINKS - STC - DAY

An OR for the 21st century - High tech computer screens, robots. London scrubs in as Jerry's prepped in the background in the cool surgery suite. Stone approaches --

STONE

Endovascular repair's too risky for a traumatic aneurysm --

LONDON

Not in my hands.

STONE

Don't hot shot a hotshot, London. Move him to a standard OR and open him up.

LONDON

Dr. Stone. This is Shock Trauma. We're here to push the envelope. This guy's aneurysm could blow at any second-

An OR nurse, BONNIE, sticks her head out from the OR --

BONNIE

Dr. Gibbs --

STONE

Left thoracotomy, A-fem bypass, open repair. Move him.

Stone exits, having spoken God's word.

LONDON

(to Bonnie)

What?

BONNIE

BP's only 80 palp, pulse 140.

CGI: MED DATA: BP/PULSE/RESPTS/OXIMETRY/EKG/TIME: 2:34:54

Scrubbed hands high, London pushes into the O.R.

INT TRAUMA RESUSCITATION UNIT - DAY

HALLWAY - Annie, with CAST on her arm, at SODA MACHINE struggling to get can out. Ash comes by.

ASH

I'll get that. How's the arm?

ANNIE

(cold)

Always wanted to carry around ten pounds of plaster.

ASH

(jokey)

Afraid you may have to skip the US Open this year.

She looks at him. Joke falls flat.

ASH

Tennis. Your arm-

ANNIE

Yeah, I got it. Your stand up routine's about as lame as your doctoring.

ASH

I'm sorry?

ANNIE

I thought you guys had to take some kinda oath. Doesn't it include not lying to patients?

ASH

(ouch)
How did you-

ANNIE

Your partner - Robo Doc-

ASH

Ah - London.

She grabs SODA from him and tries to walk off.

ASH

What was I supposed to do? Walk in and blow your family's life apart? Come on-

ANNIE

You lied.

ASH

I'm sorry. And I'm sorry Dr. Gibbs has got a big mouth.

ANNIE

Do you lie to your family like this, or do you save it for the patients?

This gives Ash pause. We're not sure why.

ASH

You want the truth? Your dad, or whatever you want to call him, might not make it. Talk to your mom. She needs you now more than ever.

Ash walks off, leaving Annie deep in thought.

INT CLUB - UNDER STAGE - DAY

Charlie rips open Tina's blouse, ears her stethoscope. Tina's in a C-collar. Rhett kneels with the flashlight, searching for her DRUG STASH. He finds and pockets it.

CHARLIE

Can you shine that over here?

The building GROANS, debris falls.

RHETT
Penetrating chest wound. Grab a BP.

He tosses Charlie the cuff, goes into kit bag for an IV.

CHARLIE
We're gonna get you out of here.

But Tina's unconscious, barely alive. Slipping away.

INT TRAUMA RESUSCITATION UNIT - DAY

BAY 5 - Danny is trying to reach for his CELLPHONE. In pain.

A PREGNANT woman, MARIE (25), looking lost, walks past.

DANNY
Marie. In here.

MARIE
Where's Tom?

DANNY
These guys play their cards very close.
Tell you nothing.

Lane comes in.

DANNY
Hey, sweetheart. This here's Tom Best's wife. My club manager.

LANE
I'm Lane. The doctor needs to talk to you.

MARIE
Is Tom all right?

LANE
Come with me, okay?

Now Marie's freaked. Lane leads her out.

DANNY
Don't be worrying about a thing. I'll look after you and Tom. Like always.

INT. CLUB - UNDER STAGE - DAY

Tina's breathing is agonal. Charlie tries for a BP as Rhett listens to Tina's chest with Charlie's stethoscope.

CHARLIE

Sorry about going to The Stone. I wasn't trying to get you into trouble.

RHETT

No? How do you expect to be treated like part of the team, if you go crying to the suits on your first day?

CHARLIE

Pale and diaphoretic, thready pulse, BP 50 palp.

RHETT

(considers)

Muffled heart sounds, racing heart, dilated neck veins...could be cardiac tamponade.

CHARLIE

What do we do for that?

RHETT

If she isn't operated on in the next couple minutes, the blood in her pericardium's gonna choke her heart to death. I can save her. But I'm gonna need a little help. Call MEDCOM.

Charlie grabs the paramedic radio from her belt.

INT. TRAUMA RESUSCITATION UNIT DAY - DAY

BAY 5 - CLOSE in on the lifeless Tom. A sheet is brought up over his face.

REVEAL - Ash, having just given the bad news to Marie. Lane at her side.

ASH

I'm sorry.

INT. ENDOVASCULAR SUITE - DAY

Jerry's prepped and wired in, surrounded by flat panel monitors, endovascular gear. London eyes the monitor --

LONDON
Set up for fluoroscopy.

BONNIE
I'll have to clear it with Dr. Stone --

LONDON
(lies)
Already have. She eventually agreed. We screw around moving him to the standard OR, he's morgue meat.

Unconvinced, Bonnie complies. London's going in.

CGI: MED DATA: BP/PULSE/RESPS/OXIMETRY/EKG/TIME: 2:38:52

INT. CLUB - UNDER STAGE - DAY

Charlie's on the radio. There is a sudden RUMBLING sound from above, as the building shifts, debris rattles down.

CHARLIE
Medcom, this is Unit 58. Come in, Medcom -

Rhett points his flashlight up as the RUMBLING continues.

RHETT
I've got a bad feeling about this-

Chunks of plaster, shattered beams and choking dust CRASH down, swallowing them in darkness.

2:39:04 PM

Off the black SILENCE --

END ACT FOUR

ACT FIVE**2:42:02 PM**

INT. TRAUMA RESUSCITATION UNIT - WAITING ROOM

CLOSE ON TV - A newscaster reports the breaking news-

TV REPORTER(O.S.)

We're now hearing that Incident Command is pulling all first responders out, as the building is in danger of collapse-

REVEAL Beth with Ash.

Unnoticed, Annie appears at the door, listens in.

BETH

An hour ago my biggest problem was Annie sneaking into a club. Now I could lose my husband and my daughter.

ASH

He's in the best hands.

BETH

He raised her. I thought keeping it secret was the best way to protect them both. That sure backfired.

(looks to Ash)

You think I'm an awful person, don't you?

ASH

No.

BETH

I love my family. I want everything back the way it was an hour ago.

NURSE

Ash-

Beth looks up, sees Annie. Their eyes lock.

NURSE

You're needed on MEDCOM.

ASH

(to Beth)

I'll call OR and see how he's doing.

Beth nods thanks. Ash follows Nurse out, smiling at Annie.

BETH

Annie-

But Annie turns and walks away.

*SPLIT SCREEN BEGINS: INT TRAUMA RESUSCITATION UNIT -
MEDCOM//INT/EXT CLUB - UNDER STAGE*

INT. TRAUMA RESUSCITATION UNIT - MEDCOM - STC - DAY

A ring of concerned staff watch as ASH keys the MEDCOM.

ASH

Unit 58, this is MEDCOM. Do you read?

INT. CLUB - UNDER STAGE -DAY

In the blackness, COUGHING. Then, Ash's filtered voice.

ASH (FILTERED)

... 58, MEDCOM base. Are you there?

A FLASHLIGHT BEAM slashes the blackness.

RHETT

You okay?

CHARLIE

Yeah, I think so.

She grabs her flashlight. Two beams CRISS-CROSS the space, revealing Rhett is now trapped and separated from Charlie and Tina by a wall of collapsed rubble.

ASH (FILTERED)

Unit 58? This is Doctor Baker. Do you read?

Rhett digs the radio out of the debris.

RHETT

58 here, in a crawl space inside the burned club. Egress blocked by falling debris.

ASH (FILTERED)

Rhett?! Why did I know this would be you?

RHETT

Only man for the job, bro. You and me back on speaking terms?

ASH
 (ignores)
 Are you hurt?

RHETT
 No, but we have a teen girl who is.

ASH
 Is Incident Command aware?

RHETT
 Negative. Victim's hypotensive,
 penetrating chest trauma.

CGI: MED DATA: BP/PULSE/RESPS/OXIMETRY/EKG/TIME: 2:43:04

RHETT
 Suspect cardiac tamponade. Muffled heart
 sounds, dilated neck veins. You're gonna
 have to walk us through a pericardial
 tap.

CHARLIE
 A what?

ASH
 Stand by. I'll report your 20 to Incident
 Command and come back.

Rhett claws at the debris separating them.

INT. ENDOVASCULAR SUITE - STC - DAY

CLOSE ON - FLUOROSCOPY SCREEN - High-tech images of
 Jerry's aorta flash --

LONDON (O.S.)
 There! Pseudo-aneurysm at the left
 subclavian outlet --

END SPLIT SCREEN

Dye pulses into a bulge in the aortic silhouette. PULL
 BACK TO REVEAL London, watching the screen as she threads
 a mesh graft up the aorta from a femoral cutdown --

CGI: MED DATA: BP/PULSE/RESPS/OXIMETRY/EKG/TIME: 2:43:18

LONDON
 This is so much slicker than flaying
 someone open and hacking away...

BONNIE
I didn't call her.

London follows the nurse's gaze --

POV - THROUGH GLASS DOORS - Stone approaches.

LONDON
Lock the door!

BONNIE
I don't want The Stone on my case.

Thinking fast, London grabs an IV pole and rams it through the door handles, just in time.

STONE
I'll have your ass, Gibbs!

INT. CLUB - UNDER STAGE - DAY

Rhett digs at the debris. Charlie checks Tina's BP.

CHARLIE
BP's only 70 palp. Pulse up to 180.

RHETT
They use a 14 gauge over-the-needle cath on a 60cc syringe. Get it ready.

CHARLIE
Me? I can't do this. I've been a paramedic for five hours.

RHETT
You're gonna have to drain the blood that's squeezing her heart.

CHARLIE
Are you nuts? I can't stick a needle in somebody's heart!

RHETT
Listen, sweetie, it should be me over there saving that girl's life. This is what I do. People get hurt. I fix 'em. And I'm the best. But she's going to have to settle for you. So step up. Prove yourself.

His flashlight beam finds her face, eyes wide with fear.

INT. TRAUMA RESUSCITATION UNIT - DAY

BAY 5 - Jake enters.

JAKE

Tom died.

DANNY

That's too bad, but it means if any fingers get pointed, they'll be at him.

JAKE

This is wrong.

DANNY

We're in the clear. Makes no difference to him anymore.

INT CLUB - UNDER STAGE - DAY

Charlie nervously preps and drapes Tina. Rhett pulls a splintered beam away. More debris CRASHES DOWN.

RHETT

Damn.

The Radio SQUAWKS.

ASH (FILTERED)

You guys ready for this?

RHETT

(to Charlie)

Ready?

CHARLIE

As I'll ever be.

RHETT

Okay. Let's dance, Ashley.

SPLIT SCREEN BEGINS: INT ENDOVASCULAR SUITE//INT TRAUMA RESUS UNIT MEDCOM//INT BAY5//INT CLUB UNDERSTAGE

INT. ENDOVASCULAR SUITE - STC - DAY

London carefully threads the graft into position... ALL EYES are on the monitor...

CLOSE ON - MONITOR A sudden explosion of blood erupts from the aneurism sac --

CGI: MED DATA: BP/PULSE/RESPS/OXIMETRY/EKG/TIME: 2:46:33

LONDON

Damn, aneurism blew!

She yanks back the graft cath. Monitor alarms HOWL.

BONNIE

Run of V-Tach!

LONDON

Amiodorone, 250. I'll thread a balloon.

BONNIE

Systolic's down to 60 --

LONDON

Two units packed cells, throw 'em on the pump. I need a second pair of hands...

She hesitates, is panicked, then --

LONDON

Call The Stone!

INT. TRAUMA RESUSCITATION UNIT - MEDCOM - DAY

ASH

Hook an EKG lead to your needle to monitor ventricular irritability.

RHETT (FILTERED)

One sec.

INT. CLUB - UNDER STAGE - DAY

Charlie attaches the EKG lead. Rhett relays instructions.

RHETT

Okay... enter just below the xiphoid, slightly left of midline. 45 degree angle...

Charlie follows, hands shaking.

ASH (FILTERED)

PVCs mean you're hitting heart muscle.

RHETT

(to Charlie)

Aim at the left scapular tip, drawing back on the syringe...

(MORE)

RHETT (CONT'D)

(to Ash)

So if we save this girl, are you still gonna be pissed at me?

ASH

Concentrate.

Charlie inches the needle forward, sweating bullets. The MONITOR BEEPS!

RHETT

PVCs! Back off!

Charlie pulls the needle back, shakes her head.

CHARLIE

I can't-

RHETT

No choice. Do it.

Their eyes meet. Charlie nods, pushes ahead. The needle sinks in... BEEP! Charlie hesitates.

RHETT

Steady as she goes. You're okay.

Advancing slowly... finally, Charlie hits home.

CHARLIE

I'm in!

The syringe fills with dark red, non-clotting blood.

CGI: MED DATA: BP/PULSE/RESPS/OXIMETRY/EKG/TIME: 2:47:34

INT. TRAUMA RESUSCITATION UNIT - MEDCOM - DAY

Ash leans back, relieved, as Lane joins.

RHETT (FILTERED)

Strong carotid pulse.

The watching STAFF applaud ASH.

END SPLIT SCREEN

INT. CLUB - UNDER STAGE - DAY

A relieved and psyched Charlie pulls the needle, leaving the cath in, and tapes it down. Rhett, with another push, breaks through the rubble that separates them.

RHETT

Not bad.

CHARLIE

Not bad?!

A fresh hail of debris comes down. And keeps coming.

Rhett picks up Tina, and starts to move fast through the falling debris. Charlie frozen to spot.

RHETT

Charlie! Move it!

She sees Rhett moving off, and follows him quickly into the darkness.

INT. TRAUMA RESUSCITATION UNIT - DAY

NURSES STATION - The staff is glued to the TV as Ash approaches. A DOCTOR high fives him. Ash shyly grins thanks.

ASH

What's happening?

ON TV - a cloud of dust and smoke rises from the building.

TV REPORTER(O.S.)

As you can see, the building appears to be collapsing-

MEDCOM - Lane keys the radio. Ash approaches.

LANE

Unit 58, this is Medcom. Come in 58, do you read?

From the radio, a palpable silence.

LANE

Unit 58. Rhett-

ON TV - the Club collapses in on itself, the screen fills with smoke and dust.

TV REPORTER (O.S.)

It's impossible to know whether anyone inside could have survived.

Lane and Ash exchange a look of dread.

LANE
Rhett, are you there?

Silence.

INT. ENDOVASCULAR SUITE - DAY

Stone enters, scrubbed hands up, gets gowned and gloved.

STONE
You put this man's life at risk for your
own ego.

LONDON
If I'd have done it your way, he'd be
dead by now.

Their eyes lock. Stone puts ego aside and dives in --

STONE
We'll discuss this later. Where are we?

LONDON
I've got balloon occlusion of the rupture
but aortic blood flow's cut off below the
head and neck.

STONE
We go up the left femoral with a graft,
you deflate the balloon, I slip it past.

LONDON
Let's do it.

They go to work together, hands a blur.

INT. TRAUMA RESUSCITATION UNIT - DAY

MEDCOM - Lane still on radio.

LANE
Rhett. Come in. Please.

Silence.

NURSES STATION - ON TV -

TV REPORTER (V.O.)
Hope is fading fast for...wait...

Clouds of thick DUST fill the screen. All goes still.

Suddenly we think we spot something or somebody. A shadowy figure emerging from the rubble and smoke, with someone in their arms, coming towards camera.

The smoke clears and we see it's Rhett, carrying Tina - Charlie by his side.

Back to Ash, with Lane, as he stares at his brother, the hero, big trade mark grin, on live TV.

The staff all start applauding Rhett. Ash is forgotten.

2:48:17 PM

END ACT FIVE

ACT SIX

2:51:14 PM

INT ENDOVASCULAR SUITE - STC - DAY

CGI: MED DATA: BP/PULSE/RESPS/OXIMETRY/EKG/TIME: 2:51:16

BONNIE

Dopamine's maxed out. Blood's on a pump.
Saline wide open. No palpable BP.

London looks from the clock to Stone. Their eyes lock.

LONDON

He's running out of time.

STONE

Focus. We haven't lost him yet.

INT TRAUMA RESUSCITATION UNIT - DAY

CURTAIN 5 - CLOSE ON Jake, as he spikes and hangs a liter of saline. REVEAL he's with Danny who's on his cell-

DANNY

...I'm in here two, three days max, then
I can meet the adjuster down there...

As Jake exits, Danny gives him a thumbs up.

HUB - Unsettled, Jake pulls out the CASH from Danny, stares at it. Lane approaches-

LANE

You win the Lotto?

He jumps, puts the money away.

JAKE

So are me and you on or off right now?

Lane sees Charlie and Rhett roll Tina's gurney in.

LANE

(playing him)

What do you want it to be?

She moves off to join Tina's gurney.

Jake sees two COPS across the HUB. Much on his mind. He jumps out of way as Tina's gurney comes by, watching her pass.

Ash meets them on the move, eying Charlie's badge.

ASH
Nice save, Charlene.

CHARLIE
Just following your instructions.

RHETT
(to Ash)
We make a good team, me and thee.

ASH
You're still moving out.

Charlie feels excluded again. Rhett sees Jake watching them pass and veers off as Tina's rolled away.

JAKE
How is she?

RHETT
Won't be hangin' out in clubs for a while. C'mere.

Rhett pulls him aside and slips the METH stash he took from Tina into Jake's pocket.

JAKE
Thanks, dude. Impressive out there.

RHETT
Get rid of this crap.

BAY 1 - Lane comes in as Charlie rolls gurney out, joining Ash and STAFF. She looks down, recognizes Jake's Cell number on her arm.

LANE
Jake's little girlfriend. How sweet.
(re: the strip)
Multifocal PVCs, R on T.

Jake COMES TO THE WINDOW, watches. Lane locks eyes with him a moment. Is he there for Lane or Tina? Monitors ALARM.

ASH
V tach! No pulse.

Lane grabs the paddles, puts them on Tina's chest ZAP!.

ASH
Damn, she's gone into fib.

CGI: MED DATA: BP/PULSE/RESPS/OXIMETRY/EKG/TIME: 2:52:32

LANE

Defib at 200, everybody off!

ZAP. The monitor continues to ALARM.

ASH

Still in fib. 300-

ZAP. Still nothing.

LANE

360, clear-

ZAP. After a pause, a reassuring BEEP, BEEP, BEEP.

ASH

She's back. Amiodarone, 250, hang a drip.

Lane puts up the paddles, shakes her head.

LANE

Britney lite screws up my life and I save hers.

She looks up to where Jake was standing. He's gone.

ASH

Did I miss something?

LANE

I busted Jake cheating on me with this girl an hour ago. She had fake eyelashes on at two in the afternoon!?

(beat)

And now I can't even be righteously pissed at him like I deserve to because he, and groupie girl here, could have died today and --

ASH

You and Jake are seeing each other?

Lane tugs her pants down a little, showing him the top of her tattoo. Ash almost faints.

LANE

Got this done to surprise him. Whatcha think?

ASH

Yes. It's. Very...nice. So you and him...just broke up?

LANE

Yes. No. I don't know. Typical guy.

ASH

Not all guys are like that.

They share a look. A moment. She heads off.

INT. ENDOVASCULAR SUITE - STC - DAY

2:54:43 PM

They're heading towards the finish with Jerry and it's touch and go. Time running out.

Laser-focused, heads nearly touching, London and Stone look up from the operative field to the monitors --

STONE

Graft's ready to deploy. We've got one shot.

Their eyes meet. This is it. London takes the controls.

LONDON

Deflating balloon. Go!

CLOSE ON - MONITOR - With the balloon's deflation, blood pulses through the rupture. ALARMS HOWL.

LONDON

Hurry!

Stone threads the graft in --

STONE

I think I'm there. Confirm?

LONDON

You nailed it.

STONE

I'm seating it --

ONSCREEN - the graft expands against the aortic walls, the rupture is SEALED!

BONNIE

Good radial pulses.

CGI: MED DATA: BP/PULSE/RESPS/OXIMETRY/EKG/TIME: 2:55:02

London and Stone lean back, relieved. The shared victory is short-lived.

STONE

You can go now.

LONDON

I can close.

STONE

Walk away, or I'm yanking your OR
privileges.

London stares her down. Stone glares back.

STONE

Where do you think you'll end up, pulling
stunts like this?

LONDON

In your job.

Stone grins, no way. London exits, defeated - for now.

INT TRAUMA RESUSCITATION UNIT - DAY

NURSES STATION - Lane on a PC. Annie approaches.

ANNIE

Someone said Tina Jones was here. From
the fire. Could I see her?

LANE

Are you family?

ANNIE

No, but we're like sisters. We went to
that club today. Before the fire, my dad
showed up and yanked me out. Well, the
man 'formerly known as'-

LANE

Lotta ways to define family other than
just blood.

ANNIE

Not really.

LANE

You just did, talking about Tina.

Lane gets up and leaves Annie deep in thought.

BAY 2 - Rhett's got his shirt unbuttoned. Ash listens to
his chest.

RHETT

I'm fine.

ASH

Shut up and breathe.

RHETT

So - I'm a hero. Channel 4's here to interview me.

ASH

Yeah - I heard.

RHETT

I'm gonna appeal that job decision. Shock Trauma pin up boy - that's gotta have some weight, right?

ASH

Forget it. The job's history.

RHETT

I'm gonna find out who put the knife in.

ASH

Maybe you gave a bad interview.

RHETT

But look at what I did today-

ASH

You had help. Remember? Me? Charlie?

RHETT

Yeah, sure. But without me-

ASH

Why is it always about you? Maybe there was somebody better for the job.

RHETT

Come on. There's nobody better than me.

(beat)

How about we throw a little celebration party tonight, back at our place-

ASH

It's not our place. I want you out.

RHETT

And that is exactly why I want that job. Stop leaning on you so much.

ASH
(enough!)
Wake up. You're never gonna get that job.

RHETT
How do you know?

ASH
(beat)
Because you got a bad reference.

RHETT
From who?

ASH
(calm)
From me.

Rhett is surprised at this.

RHETT
What did you do that for?

Ash levels with him. Calm, but direct.

ASH
Because you're not as good as you think.
You're a glory hound - and it's a job for
a team player.

RHETT
Sorry mom and dad couldn't send me to
Emory. Had to make my own way.

ASH
You had plenty of chances. Football Hero
wasn't enough, you had to be the party
king, too. Threw it away for a kegger.

RHETT
Quit while you're ahead, Judas.

ASH
I'm done lying to spare your feelings.
I'm not carrying you anymore.

Amidst the tension, London sticks her head in, pumped.

LONDON
Clark Kent and Superman. In the same
room.

RHETT
 (to Ash, a bite)
 Which one are you, Ashley?

LONDON
 How's your day been, boys? Mine has been
 pretty magnificent so far.

ASH
 Yeah well thanks for dropping me in it
 with Jerry's family.

She ignores him.

RHETT
 Didn't recognize you with clothes on.

Ash shakes his head.

LONDON
 Any other hot cases? I'm on a roll.

Ash hands her Rhett's chart.

ASH
 Take him. I'm around too many sharp
 instruments.

Ash walks out. London turns to Rhett.

LONDON
 So are you a hot case?

RHETT
 You decide.

He shrugs off his shirt. He's in goood shape. She looks
 him over. Traces a scar on his shoulder.

LONDON
 What's this scar from?

RHETT
 A dangerous, heroic rescue.

Things are heating up. Charlie pokes her head in.

CHARLIE
 Sorry. Umm, Rhett, Channel 4 News is
 waiting.

Smiling, Rhett stands and starts dressing. Charlie exits-

HUB - As Charlie heads for exit, Lane approaches.

LANE
 We're all going to Dusty's after work.
 You should come.

CHARLIE
 (a little overcome)
 Oh. Thanks.

Lane smiles at her and moves off, leaving Charlie feeling good.

INT. TRAUMA RESUSCITATION UNIT - DAY

CURTAIN 5 - Danny's hooked up to lung suction and oxygen.

Jake enters. Throws the cash onto Danny's bed.

JAKE
 I'm not for sale.

DANNY
 Everyone is.

He turns to exit. As he crosses out, the two COPS enter.

JAKE
 All yours, guys.

He exits, as the cops converge on Danny.

WAITING AREA - Beth sits, staring into space.

Her daughter Annie comes to the doorway. Stops. Beth looks up. A hesitant moment, then -

Annie crosses to her - tentative - sits down next to her. A quiet unspoken, loaded moment.

Lane and Ash approach. Beth and Annie rise, expect the worst.

ASH
 Your husband - your dad...he's going be fine.

BETH
 Oh, thank you. Thank you.

ANNIE
 (to Ash)
 I'm sorry for what I said-

ASH
 Forget it.

Ash looks to Annie, nods towards Beth. Annie takes the hint.

ANNIE

Mom-

They fall into an embrace. Ash and Lane back away, leaving them to repair. Into -

CORRIDOR - Where Jake restocks the crash cart. Ash walks on, leaving Lane with Jake.

JAKE

Hey-

LANE

Hey-

An awkward moment. Both talk at the same precise second.

JAKE

Wanna go for a drink tonight-

LANE

Wanna go for a drink tonight-

JAKE

So?

LANE

Yeah. I'd like that.

JAKE

Me too.

LANE

I didn't come by the club today just to wish you luck.

(shows half the tattoo)

Like it?

JAKE

When do I get to see the rest?

Jake steps forward. Kisses her.

Ash has stopped further along corridor, witnessing this.

EXT. SHOCK TRAUMA - DAY

Rhett fields questions from local newscasters. Loving it.

RHETT

I believe it was Mark Twain who said it best: "What is death when a woman's on the line?"

Mark Twain? Who cares, the crowd is eating up his home-cooked bull. Stone walks out, stands beside him - her golden boy.

A FEMALE NEWSCASTER pushes to the front, interrupts.

FEMALE NEWSCASTER
(a bit flirty)
They say you went above and beyond a paramedic's scope of duty...

He grins big at her. Loves it --

RHETT
I take care of my team, hon'.

OTHER REPORTERS clamor to ask him a question.

He notices CHARLIE come out of their rig.

RHETT
Ladies and Gentlemen, I thank you. Shock Trauma thanks you. God Bless.

He heads over to Charlie. Interview over.

RHETT
Hey, partner-

CHARLIE
You wanna know why I came to work here?

RHETT
All ears.

CHARLIE
Because I love it. And I can do this. I can be as good as you. Maybe even better.

She walks off, leaving him watching her go.

"It's Now or Never" bleeds in.

2:59:32 PM

SPLIT SCREEN: Images join, one by one, filling the screen

INT. TRAUMA RESUSCITATION UNIT - DAY

DOWN ANGLE on TINA, her EYES FLICKER OPEN. Her parents enter.

INT. ENDOVASCULAR SUITE - DAY

JERRY, peaceful under anesthesia.

BETH and ANNIE hand in hand looking at him through WINDOW.

INT. STC - RESTROOM - DAY

Jake takes out the METH. Goes to flush it down toilet. Stops. Pockets it. He walks out.

INT. TRAUMA RESUSCITATION UNIT - CURTAIN 2 - DAY

A cop handcuffs DANNY to the bed rail.

INT. TRAUMA RESUSCITATION UNIT - HUB - DAY

LANE busy with a new patient. Jake comes up to her, playful. CAMERA FINDS ASH watching this.

EXT. AMBULANCE ENTRANCE - DAY

Charlie re-stocking RIG. Finally looking confident.

INT. SHOCK TRAUMA - CALL ROOM - DAY

BAM! London slams Rhett AGAINST THE WALL. They tear at each other's clothes, on fire.

2:59:58 - 2:59:59 - 3:00:00 PM

FADE TO END TITLES