

ALWAYS

By

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A1 EXT. LAKE - DAY

A1

A tiny boat sits in the middle of a lake. Two old codgers sit in the boat, heads nodding...half napping, half fishing. It's a picture that would put Norman Rockwell to sleep. Suddenly their chins rise and they HEAR a ROAR coming from a bank of trees at the lake's edge. Then their eyes widen as a giant World War II PBV comes lumbering loudly over the trees, dips and bears directly down on them. The PBV's middle opens and a waterscooping device emerges just as the plane's big belly hits the water. The plane shudders as it swallows an enormous amount of water and lugs skyward again. The two old guys are still standing in the boat. But now the WAKE of the PBV is upon them. They try for a moment to keep their balance, but quickly topple into the water as their boat tips over.

CUT TO:

B1 POV

B1

A sudden plunge into a burning hell. Flames and smoke swirl on every side and the ROAR OF THE FIRE is frightening.

1 EXT. THE FOREST FIRE - DAY

1

Establishing shot of the fire. It's endless. The roar of fire is replaced by MUSIC, "Smoke Gets In Your Eyes," sung (X) by the Platters.

2 EXT. AIRSPACE - DAY

2

We see planes fighting the fire.

2A EXT. AIRSPACE - DAY

2A

A deHavilland DHC-6 Twin Otter is flying above the fire. A half-a-dozen parachuters (SMOKEJUMPERS) jump from the plane.

2B EXT. AIRSPACE - DAY

2B

Now the parachutes are opening.

2C ON THE GROUND - DAY

2C

Now the Smokejumpers are landing. These are tough young men with a lot of equipment, axes, shovels; the infantry of the war against fire. We get the idea.

3 EXT. GROUND ASSAULT - DAY 3

The GROUNDER POUNDERS are fighting the fire.

4 EXT. AIR ATTACK BASE - DAY 4

We see the firefighters' camp. Planes taking off.
Fightsoldiers staggering back in from the struggle.

5 INT. PETE'S PLANE 5

The cockpit of an air tanker. PETE SANDICH is battling the searing updrifts. He is forty and unafraid in this fiery whirlwind. Gaze narrowed, working full-out but under control, as if running up an all-time score on an arcade game. A master plying his trade. This is where this man belongs. His radio SQUAWKS.

AL (V.O.)

Pete, can't get through...

PETE

Funny. Seems clear enough over here.

ALS 0522

6 AIR TO AIR ANGLE

...and he skitters down a current to just above the treetops, opening one of his two tanks to neatly DROP short bursts of retardant across the forest. The fire begins to sputter out. He's forced to concede.

PETE (V.O.)

I'm good.

7 INT. OF THE TOWER - DAY

The dispatcher, Dorinda, talking into a microphone animatedly. She's high strung. She's wearing a headset, looking at a clock, consulting a clipboard to see who's in the air, who went up when, etc. She looks up at the sky occasionally, or out to the landing strip.

DORINDA

Robbie Robbie, gimme your fuel reading and locate yourself. Robbie Robbie, do you read?

We hear the transmission over her headset, but not well enough to decipher.

DORINDA

Thank you, Robbie Robbie. Take one more pass and come on in. Al the Pal, gimme your fuel reading and tell me where you are. Al the Pal, do you read?

CUT TO:

8 EXT.- AL'S PLANE IN THE MIDST OF FIGHTING THE FIRE

9 INT - AL'S PLANE

Al's on his radio.

AL

I got about fifteen percent, Wapa. And I'm just coming out of the valley.

10 INT. TOWER - DAY

DORINDA

Then turn your nose around and head home right now. And I ain't your
(MORE)

CONTINUED

20A CONTINUED

21A

DORINDA (V.O.)
(on radio)
Thank you, Al. Helicopter yellow,
do you read me?

20B INT. TOWER

20B

Dorinda again.

RADIO (V.O.)
Helicopter yellow to tower, I read
you.

DORINDA
Ground Pounders in Sector K, get
these guys out of there, tell me
when you're overhead.

RADIO (V.O.)
Roger.

DORINDA
Tower to Peter Saint Peter...

21 AIR TO AIR ANGLE

21

As Pete veers his plane toward the blazing rim, we continue
to hear Dorinda as a V.O. on the radio.

DORINDA (V.O.)
This is tower and I'm asking you
nicely. Are you on approach?

21A INT. TOWER

21A

Dorinda has a characteristic gesture - pushing the hair out
of her eyes. She has probably already done it once or
twice, and she does it again now. Now we hear a lot of
STATIC and CRACKLE, KISS and SIZZLE, in the middle of which
odd words from Pete are unintelligible.

22 INT. PETE'S PLANE

22

The sound continues through the cut and we see that Pete
is doing his radio static impression.

23 INT. TOWER

23

Dorinda's dead level stare on the display continues.
Finally, in a voice of quiet steel:

CONTINUED

23 CONTINUED

23

DORINDA
Scuse me. I didn't quite catch
that.

24 INT. PETE'S PLANE - DAY

24

Pete in the screaming plane diving. The fire in his face,
glittering his eyes. He throws the switch that releases
the juice.

25 EXT. ON THE GROUND (FIRE BOSS)

25

Pete's drop is just what the Ground Pounders need. The
Fire Boss who was on the radio puts his thumb up as Pete's
plane roars away.

26 INT. PETE'S PLANE

26

Cut to Pete pulling up for all he's worth. Cackling with
glee.

27 EXT. PETE'S PLANE

27

Pete's plane skims over the tree tops.

28 INT. TOWER - DORINDA

28

She's tense.

RADIO (V.O.)
Fire Boss to tower. We are section
K for, Kool, Kute and Kancel the
Kopter.

DORINDA
Did you get that, David?

RADIO (V.O.)
Roger. Confirm cancel.

DORINDA
Cancel.

Her eyes are furious, her mouth set.

RADIO (V.O.)
(Pete's voice)
Tower this is Tanker 57.

CONTINUED

ALS
0522

(X)

28 CONTINUED

28

DORINDA

(cool)

Who?

RADIO (V.O.)

Pete!

DORINDA

Can you spell that please?

She tears off her headset and throws it down on the control panel. She says to her colleague, the controller, FRANK. (X)

DORINDA

Take over will you Frank?

The controller takes over the headset. Dorinda goes over to the window and looks at...

29 DORINDA'S POV FROM TOWER

29

A tiny airfield at the forest edge. Exhausted ground crews are working below to service and load planes.

On the bulletin board near Dorinda, a make-shift sign that says "DAY 21".

29A OMITTED

29A
(X)

29B PETE'S POV - A CLEARING BELOW

29B
(X)
(X)

Smoke clouds drift up from the valley along a charred hillside. After a moment, a 12 point buck appears from within the smoke. Eyes cavernous, amber coat now ash-white, something other wordly about him. As he moves, a layer of ash drifts off him.

29C PETE'S POV

29C
(X)
(X)

Pete sees the Stag, troubled by it for no apparent reason ...Then a sudden wind buffets the plane. When Pete looks back...the Stag is gone as if he suddenly vanished into the thin mountain air.

30 DORINDA'S POV CONTINUED - AL'S PLANE ON FINAL

30

A tanker is coming in to land over the treeline. Her eyes shift to it and with one hand she reaches to turn up the volume control of the incoming traffic.

CONTINUED

30 CONTINUED

30

RADIO (V.O.)

This is Al the Pal, put the coffee
on.

31 BACK TO DORINDA

31

Dorinda hardly manages a smile. She's still worried. Her
eyes go back to the runway.

(X)

PETE (V.O.)

(on radio)

Tanker 57 to tower, do you read me,
Sweetface?

FRANK

(X)

I read you, and don't call me
Sweetface.

CONTINUED

ALS 0522

31 CONTINUED

31

PETE (V.O.)
Small inconvenience here...

Dorinda's back stiffens.

FRANK
Talk to me, Pete.

(X)

32 EXT. AIRSPACE

32

Pete's battered tanker. The belly is singed and the left engine is out.

33 INT. PETE'S PLANE

33

PETE
I may have over estimated my fuel...

He can see a wall of trees some distance ahead. Beyond it lies the airstrip.

PETE
I can see the base, and my right engine is fine, so I shouldn't have any...

33A ANGLE STARBOARD COWLING

33A

The right engine FLAMES OUT. The plane LURCHES wildly and Pete fights for control, as...

PETE
...problem.

34 INT. TOWER - DORINDA INTERCUT WITH PETE'S PLANE

34

Dorinda stares at the line of trees. There are coffee mugs, spoons, etc. on the table or window sill by her. Absently, she picks up a spoon. In front of her, Al's plane has landed and is taxiing.

FRANK
Pete, what do you need?

(X)

35 INT. PETE'S PLANE

35

PETE
Glider practice.

A/S

0522

- 36 INT. TOWER 36
The controller hits a button which operates a loud exterior bell...which scrambles a fire truck and an ambulance.
- 37 INT. PETE'S PLANE 37
PETE
This is good. I was rusty on panic.
- 38 EXT. TOWER 38
Dorinda saunters off to the door...
PETE (V.O.)
...got a little head wind here. (X)
...and onto an outside walkway surrounding the tower. She stares out at the line of trees at the far end of the base. Then, she looks up to...
- 39 DORINDA'S POV 39
...the WINDSOCK. It floats up and down, semi-inflated by the breeze. Her eyes lock on it. With this wind, Pete will live or die.
- 40 INT. PETE'S PLANE 40
He plays the wind like a soloist. The mischief is gone from his eyes. This is real. And in the EERIE SILENCE of the gliding craft, we begin to drop below the tree line, as...
- 41 EXT. TOWER WALKWAY - DORINDA'S POV 41
...Dorinda glares at the windsock. Willing it to life. But she can't. It's fading. Fading...
- 42 EXT. PETE'S PLANE 42
...and Pete dips lower. Straight for the trees.
- 43 INT. PETE'S PLANE 43
Working with everything he's got. It's not enough. Lower, lower...
25/2

- 44 INT. TOWER - DORINDA 44
- ...Dorinda's eyes. Fixed on the windsock as it...COLLAPSES. She closes her eyes. Her lips make the words "Please, please"...then we hear - the sound of a small airplane. She opens her eyes.
- 45 DORINDA'S TOWER POV - AIRSPACE ABOVE RUNWAY 45
- What she sees is ridiculous. A little plane, painted up to look like a gift-wrapped parcel in pretty colors, with painted ribbons, but real party balloons trailing from it, side-slips past her at an altitude of about 50 feet. The fuselage bears the legend "WING'N'PRAYER DELIVERIES". The little plane climbs again - as though it has come in low to take a look before making its approach to land...which is exactly what it has been doing, because (as we find out later) the pilot is a guy who frequently gets lost and needs to get his bearings... (X)
- 46 INT. TOWER 46
- Dorinda opens her startled eyes, blinks, and whatever bewilderment she feels turns instantly to heartfelt relief as...
- 47 DORINDA'S TOWER POV 47
- ...she sees the windsock fill. It's like a prayer being answered, as if the little plane had delivered the wind.
- 48 EXT. PETE'S PLANE 48
- ...the gust BOOSTS Pete, who's headed straight for the trees. But it's not enough. Higher, higher...
- 49 INT. PETE'S PLANE 49
- PETE
C'mon, baby. We're too cute to die.
And...
- 50 EXT. PETE'S PLANE - TREE LINE AND RUNWAY 50
- ...slices a treetop, bounces, skims past another, and, finally touches down, a rough landing which jars and rattles the plane which skids and swerves...but comes to a dust storm-raising stop.
- ALS
0522

51 EXT. TOWER

51

At the tower railing, every soul is cheering. Except one. Dorinda's face is naked. She turns away looking pretty grim, and tosses aside the spoon...which is now bent in a way to make Uri Geller eat his heart out.

52 INT. PETE'S PLANE

52

Pete is fine. The plane is not quite so fine. The wind shield is battered, broken. Pete picks a pinecone off his lap and tosses it out of the cockpit. There are other pinecones around him. He smiles. Something about all this is what he lives for. Emergency crews at the ready, begin to relax; returning from whence they came. A tug hooks up the nose gear. Then he sees something far off. His smiles broadens.

53 PETE'S POV

53

What he sees is that WING'N'PRAYER DELIVERIES is coming in to land. Then the little plane touches down. Meanwhile...

54 EXT. AIRFIELD - DAY

54

Now Dorinda is marching purposefully towards a tanker which has taxied to a halt near the control tower. Maybe we see MR. WING'N'PRAYER DELIVERIES getting out of his little plane, or maybe we don't.

(X)

55 EXT. AIRFIELD - DAY - AL'S PLANE

55

The situation is that Al climbs wearily out of his plane as Dorinda marches up...

AL

Hi, hon.

DORINDA

Al, I'm taking a plane.

(X)

AL

You are? What for?

(X)

DORINDA

This time he's really done it!

TED APPEARS

56

And now look who's here - it's Wing'N'Prayer, dressed like a bellhop in a musical. But he looks like a nice young man

CONTINUED

56 CONTINUED

56

when you look past the braid and the buttons. He is carrying a gift. A large, gorgeously wrapped box, from a dress shop, and the box, excessively decorated, has two or three helium-filled balloons tied to it. (X)

TED

Pardon me, where would I find...

But then he sees that Dorinda's name is on a patch over her breast pocket. Ted brightens.

TED

(sings)

Happy Birthday to you, Happy
Birthday to you, Happy Birthday dear
Dorin...

That's as far as he gets. Dorinda snatches the box from him.

DORINDA

(snaps)

Take off!

(and immediately
to Al)

He doesn't understand what it's like
for me! Well, I'm going to show
him!

She gets rid of the box by throwing it at Al, who catches it and keeps it. (X)

56A ANOTHER ANGLE

56A

She climbs up into the cockpit of tanker 59.

(X)

57 AL AND TED

57

Al takes in the sight of the little plane which is nearby. He stays dead pan.

AL

(to Ted)

Are you Wing or Prayer?

TED

I'm Ted. She didn't sign.

Ted is still staring after Dorinda. He is still clutching a clipboard. Al gently takes the clipboard and its pencil-on-a-string.

CONTINUED

A/S 0522

57 CONTINUED

57

TED
(vaguely)
I got a little lost. Looks pretty
interesting around here.

AL
(signing)
Uh-huh.

TED
(looking after
Dorinda)
Is it okay to stick around for a
while?

AL
(giving back the
clipboard)
Sure.

The noise of the tanker's two props turning over put an end to the conversation. Al hands back the clipboard and turns his attention to a nearby unattended jeep, which he needs to go and save Pete from a long walk.

58 EXT. RUNWAY - DAY

58

Pete has emerged from his plane, duffle bag across his shoulder. He's jaunty. Al rolls up in the jeep.

59 ANOTHER ANGLE

59

Way behind him, Tanker 59 is just taking off. And at the same time, the emergency vehicles which gathered to attend Pete's landing, are rolling back to base in an unhurried way. Al's jeep arrives at Pete. Al gets out of the jeep, taking the gift box from the passenger seat. (X) (X)

PETE
Thanks, Al. What gives?

He's got his eye on Dorinda's plane.

AL
She's showing you.

ALS
CONTINUED 0522

59 CONTINUED

59

PETE

(uncompre-
hending, but
pleased)

She's a great girl, isn't she just
great?

(pause)

Showing me what?

CONTINUED

ALS 0522

59 CONTINUED

59

AL
I didn't know it was her birthday.

PETE
That's because you don't love her like I do. What do you mean showing me? I don't like her flying that thing.

AL
Now you're getting it. Here she comes.

60 PETE AND AL'S POV

60

The tanker has gone up in order to come down, making a circle and lining up for the runway.

61 EXT. TAXIWAY

61

Meanwhile, the emergency vehicles have got the word, and are roaring back to their positions.

PETE
(getting it)
Oh no...Oh Jesus, look at this...

62 BACK TO PLANE

62

The battered PT-17 wobbles towards them through the sky. Not a pretty sight.

The approaching plane veers suddenly to the left, and then centers itself again.

63 EXT. RAMP

63

AL
What was that move?

PETE
She just pushed the hair out of her eyes.

64 ANOTHER ANGLE

64

The plane is just about to the strip. Pete and Al get very nervous.

CONTINUED

64 CONTINUED

64

PETE

Too fast!

AL

Way too fast!

PETE

I can't look!

Pete hides his face, but sneaks a peek.

65 BACK TO PLANE

65

The plane pulls up at the last minute and starts to circle for another try.

66 BACK TO RAMP

66

Al and Pete are too nervous to sit. They get out of the jeep. Pete takes the balloons and gift. He stands on the ramp, looking a little foolish holding this stuff. Al takes out a bandanna and mops his forehead. Pete starts to sing PAPA LOVES TO MAMBO as he watches the plane get ready to land again. Al knows the song, too. They're both staring at the plane, very nervous. Pete sings one line of the song, and then Al sings the next. The plane is sort've doing what the song says:

"She goes left,
She goes right.
Papa's looking for Mama,
But Mama is no where in sight"

67 EXT. PLANE'S APPROACH

67

The plane, after much veering and dipping, abruptly lands.

68 EXT. RAMP

68

Al and Pete, in sync, bend down and kiss the ground.

(X)

AL

Why is it when Dorinda gets to land
a plane, I feel like doing this?

(X)

Al and Pete exhale deeply. Pete digs into the pocket of his flying suit and takes out a Zagnut. He unwraps it and takes a bite. He is eating the Zagnut right through the scene.

70 EXT. DORINDA'S PLANE

70

...which comes to a halt, and she climbs out...and finds Al and Pete standing below. She is still steaming.

DORINDA
Don't you tell me what to do!

PETE
You wait too damn long to level off!

DORINDA
Level?!

PETE
You only fly like that when I'm watching.

DORINDA
I always fly like that.

PETE
Kind of perverse, aren't you?

DORINDA
That's funny, coming from a guy who still flies like a demented cropduster.

Al still has the balloons tethered by strings. He unties one of the balloons and releases it, the air rushing out of it, and the balloon whizzes around Pete and Dorinda during their dialogue below. Pete and Dorinda ignore the balloon, which is followed by a second balloon which does the same thing.

71 ANOTHER ANGLE

71

She whips around and stalks off. Pete's after her. Al in the jeep trails behind them straining to hear over his motor. In the BG, troop trucks pull in offloading exhausted frontline grunts...blackened like coal miners.

PETE
Look, they pay me to put out f...

DORINDA
...not to kill yourself. You fly too long, you fly too low, you...

PETE
...fly too dumb.

ALS

052

CONTINUED

71 CONTINUED

71

DORINDA
What it really shows is, you
don't...

PETE
give a shit about
us.

DORINDA
...care at all about us.

(X)

PETE
(making nice)
I bet you think I forgot your
birthday.

(X)

Silence.

CONTINUED

ALS
0522

71 CONTINUED (2)

71

He hands her the box. She throws it back at him.

(X)

DORINDA

You're a world class maniac.

(X)

The package falls to the ground, and the two of them square off...fists up (they aren't really serious)

(X)

PETE

Don't do that, Dorinda.

(X)

Nails, the Operations Commander of the firebase, has trotted up to meet them. Nails is as hard as his name.

(X)

NAILS

You caught some heat, coming in.

PETE

Well, you know women!

NAILS

I mean your plane.

DORINDA

He won't listen to me! You tell him!

(she rounds on Pete)

I won't marry you!

NAILS

She won't marry you!

PETE

I never asked you to marry me.

NAILS

You gotta grow up and stop coming in on an empty tank! I could have your license.

PETE

Nails, why don't you go play golf. It's my plane.

DORINDA

Get lost, Nails. We're fighting.

(X)

Dorinda, who has gone ahead a little, whirls around again.

DORINDA

I won't even kiss you, ever again!

She turns around again.

CONTINUED

0522

71 CONTINUED (3)

71

NAILS

You and Al want this contract next season? Gear up. Get some Fairchilds - they're fast enough to miss the heat, and the way you fly, it might just save your sorry skin.

(X)

DORINDA

(turning around again)

I feel your eyes on my neck! Get 'em off.

PETE

Look - it's my life.

(X)

DORINDA

Then live it alone.

(X)

Al has brought the jeep abreast, and Nails turns angrily on Al.

NAILS

And what are you doing in my jeep?

AL

What jeep?
(then he notices
he's in a jeep)
Oh my God!

Al jumps out of the jeep. Just like that. Nails jumps into the jeep and accelerates away back to the building. Pete goes after Dorinda, untying a balloon as he goes. He takes a breath of helium from the balloon and catches up with her.

PETE

(high voice)

Will you dance with me? I hear they've got a band tonight.

72 ANOTHER ANGLE

72

Pete has brought the balloon to his mouth. Dorinda brings her hands together on it and it goes bang. She turns around and marches away - double time.

PETE

(to Al)

Was that a yes or a no?

CONTINUED

72 CONTINUED

7

AL

What you have to understand is,
never stand between the lightning
and the tree.

(X)

Pete gives Al a dirty look and both men climb into the jeep. As they do, Pete takes another hit of helium and offers Al one. Al takes a huge gulp.

PETE

(squeaky mouse
voice)

C'mon, let's go back to my hole for
some beer and cheese.

AL

(also a mouse)

Yeah, we'll get drunk and beat up
the cat.

They laugh like mice and drive off.

ALS

0522

75 CONTINUED

75

DORINDA

You're incredible.

(pushes it back)

You think you can buy me off with
some crummy present you probably
picked up at an airport gift shop?

PETE

It's worked before.

He pushes it at her. She shoves it back.

DORINDA

I told you I don't want this.

(X)

PETE

Take it.

DORINDA

Fathead.

(X)

PETE

Fathead?

(X)

DORINDA

Yes, I don't want it.

(X)

PETE

You really don't?

(X)

DORINDA

I don't!!

PETE

Alright, fine...

75A ANOTHER ANGLE

75A

Furiously casual, Pete gives the package a flip that sends
it flying against the wall. It falls to the floor and
spills its contents. Dorinda's expression changes when she
sees the beautiful and elegant white dress.

15
0522

75B AL, PETE, DORINDA AND THE BOX

75

Dorinda rises, slowly walks over to the box and gently removes the evening dress. She touches it delicately, as if it were something from another planet. Then she notices a pair of evening shoes, also in the box. She picks up one slipper and holds it tenderly in her hand.

DORINDA

(melting)

Oh, Pete. Girl clothes.

Dorinda's emotions are pivoted like a seesaw now.

(X)

DORINDA

Why didn't you tell me before I lost my temper?

PETE

So you like dresses.

DORINDA

It's not the dress, it's the way you see me.

(X)

(X)

She kisses him across the table, gathers up the box and takes it up the stairs. Pete finishes his beer and signals to the bar for another.

Al, arriving at the table, signals, "make it two", and sits down with Pete.

AL

You know what this place reminds me of?

PETE

I bet you a beer you're going to tell me.

AL

(changing his mind)

You lose.

CONTINUED

0522

75B CONTINUED (2)

75B

AL

(musing)

Dorinda...that's the most generous
girl I ever met. The woman just
gives and gives...

PETE

I know.

AL

A guy like you needs a giver.

PETE

So give me a break.

AL

Losing her would be like losing
your car, your wallet, your dog and
your hair, all in one day. You'd
be lost, miserable...

(X)

PETE

All right...

AL

(continuing)

...wretched, pitiful, no friends...

PETE

All right!

AL

Broke, suicidal, face down in the...

PETE

All right Al, can we talk about
something else?

AL

(changing his mind
back again)

To hell with it.

(he gives Pete the
money for the beers)

What this place reminds me of is the
war in Europe.

PETE

(drinking)

This is deep.

ALS

0521
CONTINUED

75B CONTINUED (3)

75B

AL

Which I was never at, but think
about it. The beer is warm, the
dance hall is a quonset. There's
(MORE)

CONTINUED

ALS 0521

75B CONTINUED (4)

75B

AL (Cont'd)
hotshot pilots inside, there's
B-26's outside, there's an airstrip
in the woods - it's England, Pete
- Everything but Glenn
Miller...except we go to burning
places and bomb them 'til they stop
burning. You see, Pete, there ain't
no war here.

PETE
(anxiously)
Where the hell is Dorinda?

AL
(persisting)
This is why they don't make movies
called "Night Raid To Boise, Idaho"
or "Firemen Strike At Dawn". This
is why you're not exactly a hero for
taking these chances, you're more
what I'd call a dickhead.

PETE
(he wants to hear
this)
Go on.

(X)

AL
So here's my point. I was talking
to this guy and he's telling me
about this tanker school they're
thinking of setting up near Flat
Rock, Colorado, like a school for
fire pilots -

PETE
There's no fires in Flat Rock,
Colorado, there's no trees, that's
why it's called Flat Rock, you
dunce.

AL
(patiently)
I think they know this, Pete. I
think that's probably why they chose
Flat Rock, so they could start a few
little fires of their own, without
burning down the whole fucking state
of Colorado. The idea is to teach
guys to do drops and set up test
areas for pilots who want to get
their Initial Attack Cards. Are you
following this? The man

(MORE)

CONTINUED

75B CONTINUED (5)

75

AL (Cont'd)
says they'll be looking for a great
teacher, like a commanding officer,
a really experienced guy who might
like a change of pace, it's a great
opportunity, year round work, good
salary - are you with me?

PETE
I'm ahead of you. It's not a bad
notion.

AL
(surprised and
pleased)
I'm really glad you see it that way.

PETE
(genuinely)
It's a terrific idea, Al - you're
perfect for it.

AL
Me?! I'm not talking about me! -

But Pete's attention has gone. He's frozen by the sight
of...

76 INT. GROUND POUNDERS STAIRCASE - DUSK

76

Dorinda is coming down the stairs wearing her "birthday
presents." She looks great. Pete is struck down.

(X)

PETE
Gosh...

(X)

She approaches the makeshift bar. The bartender is CARL.

DORINDA
Beer, please Carl. In a champagne
glass if you don't mind.

Pete arrives.

PETE
Make that two, will you, Carl?
(to Dorinda)
You're beautiful.

CONTINUED

413
0522

76 CONTINUED

76

DORINDA

I want to make something clear. If you think you can make a grown up woman go weak at the knees just by giving her girl-clothes, you're as out of date as your airplane. Do you understand?

CONTINUED

MIS

76 CONTINUED (2)

PETE

I do.

DORINDA

Good. I have not gone weak at the knees.

PETE

I know. (X)

DORINDA

I have gone weak in the head.

PETE

You're beautiful.

DORINDA

I love you.

PETE

I know. (X)

DORINDA

And stop saying that.

Pete smiles, resting his gaze on her. Just happy he knows her. (X)

DORINDA

So tell me you love me.

PETE

(lowering his voice)

What, in front of all these people?

But there's no one really in earshot except CARL, standing with two champagne glasses of beer...having heard it all, and grinning like a peeping tom. (X)

DORINDA

You mean Carl?

CARL

Two beers.

DORINDA

Thank you, Carl.

PETE

Thank you, Carl.

CONTINUED

AL?
0522

76 CONTINUED (3)

76

DORINDA
(picking up the
glass)
Le Budweiser, the '89 - this Bud's
pour vous.

A small joke, it gets a chuckle from Carl, but Pete ignores it.

PETE
To us.

They knock back the beer in one swallow and put the glasses on the counter. She smacks her lips and considers like a wine-taster.

DORINDA
(like a wine-taster)
Milwaukee...

Carl chuckles.

DORINDA
You never laugh at my jokes.

PETE
What jokes?

DORINDA
Forget it.

PETE
Shall we dance? You know, a couple
like us should really have a song.

Dorinda starts to protest as Pete moves them onto the floor and they dance to the last seconds of whatever's on the jukebox. (X)

PETE
You know, like when they say, hey
honey, they're playing our song.
Or better yet, when we just walked
in, I should be able to, like, nod
to the band and they would go into
our song. But unfortunately we
don't have a song.

CONTINUED

R
1
6
5
2
1

76 CONTINUED (4)

Dorinda playfully slaps him each time she speaks.

(X)

DORINDA

I can't believe you forgot!

(X)

PETE

You're saying we have a song?

DORINDA

Yes, we have a song.

PETE

What is it?

DORINDA

If you don't know I'm not going to tell you!

PETE

Then maybe I'll try that bit, signal the band. Works in the movies.

Pete nods to the band. They immediately start playing their song "Smoke Gets In Your Eyes". Dorinda starts to beam.

DORINDA

(slaps him again)

You set me up. Oh, Pete...!

(X)

She loves him twice as much and hugs him twice as hard. Pete laughs. He has a special laugh. Maybe it sounds like a donkey.

DORINDA

You laugh like a donkey.

They dance on.

DORINDA

Pete...there's something I've always wanted to tell you.

PETE

What's that, Dorinda?

DORINDA

You can't dance.

PETE

Sure I can.

CONTINUED

A.I.S.
0522

76 CONTINUED (5)

76

DORINDA

No you can't you have no idea. You
just walk around and hope for the
best. Left rudder! Left rudder!

CONTINUED

ALS

0522

76 CONTINUED (6)

76

PETE

I know.

They dance. Then we see that Ted is watching them. Ted can't take his eyes off Dorinda. As Pete and Dorinda turn, dancing, she sees him and flashes Ted a smile. Pete notices the smile and turns around to see where it was going. (Pete shouldn't get a specific look at Ted.)

PETE

Know that fellow?

DORINDA

Pete, I never saw him before in my life.

PETE

You didn't smile at some poor defenseless man, did you?

DORINDA

(as if trying to recall)

I think I did...yes, I'm sure I did.

PETE

It was a fool thing to do.

DORINDA

Why?

PETE

Giving away a lot of smiles, aren't you?

DORINDA

I'm feeling very fine suddenly.

PETE

Are you sure? Light headed? Dizzy? Liverish?

DORINDA

I'm alright, Pete. I'm alright so long as we keep on dancing.

PETE

Happy birthday.

DORINDA

That was the other thing. It's not my birthday.

PETE

It isn't?

CONTINUED

ALS

0522

76 CONTINUED (7)

76

DORINDA

No.

PETE

(contritely)

You mean I forgot your birthday
again?

DORINDA

No. This time you remembered it
wrong.

77
thru
80

OMITTED

77
thru
80

81 ANOTHER ANGLE

81

A hand on Pete's shoulder. Alex, a Smokejumper, wants to
cut in.

SMOKEJUMPER

Excuse me.

Dorinda consents graciously. As she is about to depart
with her new partner -

82 ANOTHER ANGLE

82

Now everybody's watching Dorinda. Another Smokejumper
wants to cut in...But this Smokejumper, like almost all the
other men in the room, is in none too clean condition.

CONTINUED

ALS

0522

82 CONTINUED

82

Most people have come straight from work, with blackened clothes, blackened faces, blackened hands...a dress like Dorinda's doesn't belong here.

DORINDA

(to Alex - the
Smokejumper)

Hey, Alex! - Nobody dances with this
dress 'til they wash their hands!

A cleaner member of the groundstaff takes Alex's place, and spins Dorinda around the dance floor...

82A ANGLE

82A

Suddenly, dancing with her is the thing to do. Guys from everywhere, led by Alex, are using a trough outside the door to wash their hands. Alex tosses aside a white towel...and cuts in on Dorinda's partner. The towel has been grabbed by another Smokejumper with dripping wet hands...and the next time we see the towel it's black.

(X)

83 ANGLE

83

Dorinda, laughing, being passed from hand to hand. As if she were the only girl in the world. Women, alone and in pairs, watch the spectacle from the sideline. And watching with them...

84 ANGLE

84

...Pete. His tension has given way to pride. That's his girl out there. The one every man wants to touch. She is twirling, laughing, spun from one pair of arms to another.

84A ANGLE

84A

...and now the last dancer to cut in is Ted. He's shy and a bit awkward. They spin around for a few moments and then Pete cuts in and dances Dorinda away. Perhaps we stay with Ted for a moment as he watches them dance away.

0522

85 EXT. AIRFIELD - NIGHT

85

Pete and Dorinda are walking arm in arm from "GROUND POUNDERS". The sky looks like the burning of Atlanta, smoke and sunset combining to create a spectacle.

DORINDA

Look at it. Twenty days of hell and then that.

PETE

Maybe it's an apology.

(X)

They walk together in silence. Then...

(X)

DORINDA

You scared me today.

PETE

I'm sorry.

DORINDA

Yeah, but what are you going to do about it, Pete? Ever think of that?

PETE

I don't think about it up there.
I don't think about love or death.
That's not what scares me. There's just me and the plane. There's wind and weather and the law of gravity and the lift of the wings through the air, and it's all in harmony like a good song, sometimes I think I can hear it, like a choir

(X)

(MORE)

CONTINUED

ML3

0522

85 CONTINUED

8

PETE (Cont'd)
of children, and I know there is no
death, I mean no before and after,
it's all the same thing. Right now
it's different, cause what scares
me is losing you.

(X)

DORINDA
That's good. That's the beginning
of wisdom.

85A ANGLE

85A

Dorinda hugs Pete, her eyes falling on something as she
does. An odd look comes across her face.

85B DORINDA'S POV

85B

Through the trees she sees Pete's A-26 in an eerie
netherworld mist.

85C BACK TO SCENE

85C

Pete is kissing Dorinda's neck - she shudders.

DORINDA
Pete...is that your plane?

PETE
(casually looks over
his shoulder)
Sure it's my plane...why?

85D ANGLE

85D

Pete, unconcerned and unaware, walks away from her in the
direction of the cabin, his hands in his pockets, whistling
cheerfully. He sees Dorinda has paused.

PETE
Hey -- you coming?

85E ANGLE

85E

Dorinda looks at the ghostly plane again.

86 INT. DORINDA'S CABIN - DAWN

86

Pete crouches by the fire. He stares into the fire. He is absently plucking his eyebrows. It's his mannerism. Dorinda is sleeping. Her face has a small lovely smile. She starts mumbling in her sleep. Pete turns to her affectionately.

(X)

PETE

What? What did you say?

She says his name then seems to say "haircut".

PETE

Haircut? Sure honey, I'll get a haircut today.

CONTINUED

M/S

86 CONTINUED

86

DORINDA
(mumbling)
Cat food...green apples...

PETE
Shopping in your sleep again?

DORINDA
Chicken wings, tempura batter...

PETE
What's for dinner?

DORINDA
Toilet paper...soap...

PETE
And for dessert?

DORINDA
...kitty litter.

Pete laughs his laugh and Dorinda wakes blinking...getting oriented. Pete has opened the refrigerator and a pale white light from inside strangely illuminates his searching expression.

87 ANOTHER ANGLE

87

Dorinda, now awake, sees him in this dead light and her heart sinks.

DORINDA
(frightened)
Pete...!

Pete closes the fridge, he turns to her.

PETE
What is it, Dorinda? - bad dream?

(X)

Pete comes from the fridge bringing the coverlet with him. He comes to crouch next to her, drawing the coverlet over both of them. Over three of them counting Marlon. Marlon is displeased.

CONTINUED

87 CONTINUED

87

PETE

It's cold. Your back is cold.

He draws her to him. She leans on him. She stares into the fire. Pete plucks his eyebrows.

DORINDA

Quit plucking your eyebrows.

PETE

As soon as I'm finished...

(plucking)

She loves me...she loves me not.

DORINDA

Stop...you're going to have a bald face.

PETE

C'mon...when you think of it...who needs eyebrows.

DORINDA .

You do...

PETE

What for?

DORINDA

For one thing, you usually eat with your mouth open, so if it rained, you'd drown.

PETE

That's true. Give me another.

DORINDA

They give you character and expression ...two things you're dangerously lacking in. They're exclamation points. How else are you going to tell the difference between

(raising
eyebrows)

You mean it

(lowering
eyebrows)

You mean it, or

(neutral
eyebrows)

What's that smell, and

(suspicious
eyebrows)

What's that smell?

ALS 0522

CONTINUED

87 CONTINUED (2)

87

Pete laughs.

DORINDA

See, I told you I was funny.

PETE

You're not funny. You have a funny face.

Pete finds Marlon is in his way. He removes Marlon

88 ANOTHER ANGLE

88

Marlon snarls and jabs a paw at Pete and stalks away.

PETE

Marlon doesn't like me.

CONTINUED

A.I.S 0522

88 CONTINUED

88

DORINDA

He's jealous.

PETE

Back to bed.

Dorinda is half on the comforter. He gathers it up like (X)
Santa Claus and starts leading her away from the fireplace,
sliding her across the floor to the bed.

DORINDA

Hey, I'm looking at the fire. (X)

PETE

Uh huh. We don't do fires at night.
That's how the job is. We do the
fires in the day. In the night we
eat, drink, and be mad for each
other.

DORINDA

Sounds like an alright life.

PETE

Yes. I like it.

DORINDA

I thought I might try it.

PETE

Try what?

DORINDA

Tankers. I was thinking I'd like
to get type-rated for air tankers.
And then it'll be the two of us up
there instead of one of us on the
ground listening to the other of ~~us~~
flying uphill through a column of
smoke out of sheer selfish vanity.

Pete's eyes harden.

PETE

No. Forget it.

DORINDA

I could make it in a year, if I push
hard - I've done, I guess counting
three years of hauling freight,
maybe a thousand hours.

PETE

Yeah, and I saw the last four
minutes. Forget it.

CONTINUED

88 CONTINUED (2)

8

DORINDA
I guess it's my business.

CONTINUED

AL'S

0522

88 CONTINUED (3)

88

PETE

No it's not, it's mine. I'm not
going to let you do it.

DORINDA

How are you going to stop me?

PETE

By telling you no.

He backtracks.

PETE

(continued)

Okay - by asking you - by asking you
nicely - Dorinda don't be a
pig-headed fool!

DORINDA

Well, that's irresistible.

PETE

I'm serious.

(X)

DORINDA

I'll give you a fair deal. You
always wanted to get me out of the
air. Here's your chance. I'll
ground myself in Colorado and be
your girl...

PETE

You've been talking to Al.

(X)

DORINDA

...Or I'm heading off on my own and
tonight is goodbye and maybe I'll
find my own piece of sky and a guy
who flies sensible.

(X)

PETE

I fly sensible.

DORINDA

Not when something's on fire. So
that's the deal.

(X)

PETE

It's no deal.

DORINDA

Then it's no deal.

CONTINUED

88 CONTINUED (5)

PETE

Good, let's go to bed.

DORINDA

I don't think you understood me.

He tries it on.

PETE

You look beautiful when you're mad.

DORINDA

I don't even want to hear that stuff. (X)

PETE

(bursts out)

Why are you doing this?

DORINDA

Because I love you, Pete.

PETE

No, why are you doing this?

She hesitates.

DORINDA

Because your number's up. When I saw your plane tonight on the runway... (X)

(she takes a deep breath)

Pete stares at her and then starts to laugh. He's a funny guy, the idea has put him into a good humor. (X)

CONTINUED

M13

0522

88 CONTINUED (6)

88

PETE

Dorinda, when it's my turn I could just as well buy it ferrying bibles to Salt Lake. And how would that look for a guy who can fly like me?

DORINDA

Okay, but when it's your turn, I don't want to be around.

PETE

That's very selfish. I don't want you ever to get over me. I want you there crying and looking terrific at the funeral before you enter the Nunnery.

(X)

She catches a little of his spirit.

CONTINUED

4-5
0522

88 CONTINUED (6)

88

DORINDA

Huh! You think so? I'll have better things to do and better men to do them with.

(X)

PETE

But you'll never have as much fun.

But that makes her mad.

DORINDA

Fun! What's fun knowing you're asking for it every time you take off? Do you think I like being sick inside all the time...being afraid when a telephone rings...and being afraid when it doesn't!

She holds the coverlet off him and throws herself on the bed, starting to cry. Pete follows her, joining her on the bed and holding her and comforting her, stroking her hair for a moment.

PETE

(finally)

Forget about those other guys, Dorinda. You'll never be with another guy.

DORINDA

(through tears)

I will too, and he'll be tall!

PETE

No you won't.

DORINDA

What makes you think so, you egotistical ape?

PETE

I don't believe it - after all this time together you're asking me to stop flying fires and just go off with you somewhere and fly around teaching a bunch of Sunday pilots? Is that right, is that it, that's what you want?

(X)

DORINDA

Yes, that's it.

(X)

CONTINUED

0522

88 CONTINUED (7)

88

PETE

Well, if that's the kind of thing
you want -

(beat)

You got it.

(X)

Dorinda is stunned; Pete smiles.

(X)

DORINDA

I got it?

(X)

Pete takes her in his arms.

PETE

Yes. I'll take you to Colorado,
and I'll teach young guys 'til they
can drop retardant into a tin
bucket, and I'll come home every
night and -

(X)

Whatever he's going to do every night, we don't hear it
because she's already kissing him. And that's when the
PHONE RINGS. It sounds like an UNEARTHLY CHORUS and
scares the life out of Dorinda.

CONTINUED

AUS

052

88 CONTINUED (8)

8

DORINDA

Don't answer it - !

PETE

I won't -- it's your phone.

89 ANOTHER ANGLE

89

Dorinda snaps up the phone anyway, listens and hands it to Pete. Then she goes to the window and stares blankly out. Pete starts to dress quickly.

PETE

Al'll be here to pick me up in thirty seconds.

DORINDA

It's your lay-off day, Pete.

PETE

There's a new burn on the south rim and they've got two pilots down -

She sits up.

DORINDA

Down?

PETE

(soothingly)

Sick, honey.

DORINDA

Can't they get anybody else?

PETE

After this season, we'll figure out something, how's that?

Pete pours what's left of his wine into Dorinda's glass and hands it to her.

(X)

PETE

We got a lot of things settled tonight, didn't we?

(X)

DORINDA

Oh Pete, we can't ever get a break.

(X)

PETE

Meeting you was a break. Still my girl?

(X)

CONTINUED

89 CONTINUED

89

DORINDA

Always.

PETE

Then let's drink to that.

DORINDA & PETE

Always.

Dorinda drains her glass, Pete touches his empty glass to his lips. Pete turns to kiss her but she turns away.

DORINDA

Don't kiss me. I don't want you to.

PETE

Don't be mad.

DORINDA

I'm afraid if I say goodbye...it'll mean goodbye.

CONTINUED

MIS
0522

89 CONTINUED (2)

87

PETE

D'rinda, I won't be saying goodbye
to you for a thousand years.
Nothing's going to happen to me --
I'm too good.

She nods unhappily.

DORINDA

You're not that good Pete. Just
lucky...so far.

A jeep horn interrupts. Pete is hurt and his exit is
awkward.

89A ANOTHER ANGLE

89A

As the door closes.

(X)

90 EXT. CABIN - MORNING

90

Pete jumps into Al's jeep and is off. Dorinda runs out
intending apologies but it's too late.

91 BACK INSIDE THE CABIN

91

Dorinda makes her decision and starts pulling on her coat.

92 OUTSIDE THE CABIN - MORNING

92

Now we see why she was in a hurry - she drags an
old-fashioned bicycle off the porch, or wherever she keeps
it, and she's off.

93 EXT. DORINDA AND BICYCLE - MORNING

93

This is a small adventure in itself. She is riding through
trees, taking short cuts through undergrowth, across
ditches and finally, perhaps, with a slightly buckled
wheel, she has made it to the edge of the airfield. The
general idea is that she shows up right by Pete's plane
just about as he is ready to move.

C
U
P

94 CONTINUED

94

DORINDA

I'm sorry! I didn't mean to be so...I love you. I don't want you leaving the ground without knowing that.

PETE

I know you do, baby, and you know I do.

DORINDA

How would I know anything? You never do say the words! These days we've had, you and me, last night, these things are fragile, fragile! No man will ever know that, no man will ever understand what a woman knows.

PETE

And what's that?

She pulls herself together, shakes her head, it's useless, she smiles.

DORINDA

(gently)

Shut up, kiss me, and fly.

He kisses her, one long kiss.

95 ANOTHER ANGLE

95

She steps off onto a fork lift (or uses retractive caddy). The plane moves. Pete has closed the canopy, but now he opens it, with the plane moving. He shouts at her. We know what he shouts - "I love you" - but the roar of the engines takes away the words, and, alas, Dorinda has looked away, so she'll never know. Pete's plane is going away now. (X)

96 ANOTHER ANGLE

96

Dorinda picks up her bike and starts to walk toward the tower.

97 EXT. SKY - PETE'S PLANE GAINS ALTITUDE

97

98 INT. PETE'S PLANE - DAY

98

Pete's on the radio.

CONTINUED

98 CONTINUED

93

PETE
Al the Pal, it's Pete Saint Pete,
over?

99 EXT. SKY

99

Al's plane flies over the fire.

100 INT. AL'S PLANE - AL ON THE RADIO

100

AL
Peter Saint Peter, it's Al the Pal,
I got you loud and proud.

101 CUT TO PETE

101

BOSS (V.O.)
(on radio)
This is Fire Boss...

CUT TO:

101A EXT. GROUND

101A

FIRE BOSS
Al The Pal, go for the leading edge.

102 CUT TO AL ON HIS RADIO

102

He looks down.

103 AL'S POV

103

We see the fire below.

104 CUT BACK TO AL

104

AL
You got it.

PETE'S VOICE
I'm two minutes behind him, Boss.

AL
Good enough, good buddy.

105 EXT. BURNING STAND OF TREES

105

Al's plane swoops down and sprays a burning stand of timber and then pulls up and circles. Al swoops down a second time and sprays the next segment of timber. And pulls up again. And starts to circle again.

106 EXT. PETE'S PLANE

106

As it comes into view.

107 INT. PETE'S PLANE - PETE ON THE RADIO - DAY

107

PETE

Hey, Al, save some fire for me.

108 EXT. ON GROUND

108

BOSS

There's plenty for everybody, Pete. Watch his next pass so's you can build on it.

109 AL'S PLANE SWOOPS DOWN FOR ANOTHER PASS

109

But just as he's about to begin his run, he hits an air pocket, and his plane drops lower than he intended. The plane skims right across the top of the burning trees, actually cutting one of the tops off before managing to pull up.

110 AL ON THE RADIO

110

AL

OH SHIT! Bad strike!

111 PETE ON HIS RADIO

111

PETE

Al, pull up! What are you doing?!

AL'S VOICE

Goddamn, I thought that was it, man! Oh shit!

PETE

What is it?

CUT TO:

112 INT. AL'S PLANE - DAY 11
He's looking out his window at his wing burning.

112A OMITTED 112A

112B INT. AL'S PLANE 112B

AL
My wing's on fire! Can you believe
this shit! And I was in such a good
mood.

CUT TO:

113 PETE IN HIS PLANE 113

PETE
What d'you think? Can you make it
back?

114 CUT TO AL 114

AL
Hell no! Fire's gonna hit the fuel
in two minutes the most! I think
I'm screwed.

115 CUT TO PETE 115
Thinking - thinking...then - (X)

CUT TO:

116 PETE'S PLANE GOING INTO AN EXTREME CLIMB 116
Over Al's smoking plane. Then Pete's plane starts to
descend. Faster and faster.

117 CUT TO AL 117

AL
Hey Pete, this ain't a dogfight,
man!

WIS
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118 CUT TO PETE IN HIS PLANE

118

With that maniac glitter in his eye, the sound of the air howling around him.

119 CUT TO EXT. GROUND

119

FIRE BOSS

Unless you lighten up, you ain't gonna be able to pull out of that dive, Pete! Pete!

120 CUT TO PETE IN HIS PLANE

120

His eyes glittering, the air screaming past. He cries out to himself.

PETE

Now!

And throws the switch releasing the fire retardant.

121 CUT TO AL'S PLANE

121

as the fire retardant hits the wing, perfectly snuffing out the flame.

122 CUT TO PETE'S PLANE

122

As Pete struggles to bring it out of the extreme dive.

123 CUT TO AL WATCHING IN APPREHENSION

123

AL

Come on, Pete.

124 CUT TO PETE STRUGGLING, STRUGGLING

124

125 CUT TO PETE'S PLANE HEADING FOR THE FIRE

125

Pulling up somewhat, but not enough.

126 CUT TO INSIDE PETE'S PLANE LOOKING DOWN

126

At the burning forest rushing up. Rushing up.

127 AL'S POV 12
Pete's plane lost in smoke.

128 CUT TO AL 128
AL
C'mon buddy! C'mon - let me see
your eyes! (X)
Pulling up just in time from the fire.

129 AL'S POV - PETE'S PLANE 129
Pete's plane miraculously climbing up out of the smoke.

130 CUT TO AL IN HIS PLANE 130
A smile bursting open on his tense face.
AL
He made it!

130A CUT TO GROUND 130A
Fire Boss and Smokejumpers cheer with relief.

131 CUT TO PETE IN HIS PLANE 131
Laughing a little, enormously relieved.

132 CUT TO AL IN HIS PLANE 132
Relieved, watching Pete's plane rejoin him.
AL
That lucky sonofabitch.

133 EXT. SKY - PETE'S PLANE CLIMBS UP ALONGSIDE AL'S PBY 133

134 INT. PETE'S COCKPIT - PETE CASUALLY LOOKS LEFT 134
His left engine sputters.

135 PETE'S POV 135
A little tongue of fire shoots out of the wing and
flickers. Pete looks at it, a little concerned.

6522

141 CONTINUED

141

Her lips part. She chokes down a breath. And whispers
back...

DORINDA

That's not true, Al...because I just
have.

(X)

WES
0522

142 EXT. THE TOWER - THE GLASS WINDOWS

142

In the glass, we see the clouds reflected...and there's a man apparently walking through the clouds...he's a pilot... he's Pete! Pete is at peace with the world. He wears the same clothes but they are quite unsinged and so is he. (X)

DISSOLVE TO:

143 BURNT FOREST HILLSIDE

143

Pete stops and his eyes sweep the ravaged landscape. He is cheerful. His gaze settles on the stag standing elegant and proud - staring majestically back at Pete with warm dark eyes that seem familiar. They stare for a frozen moment. Then the stag turns and proceeds up the hillside. Curious, Pete follows. As he makes his way over the hill, he sees a MAN. This is a nice, good looking, elderly man with frank blue eyes and a good voice. The man seems quietly pleased to see Pete. The man's name is HAP. (X)

HAP

Hello, Pete.

PETE

Hello...

HAP

Hap.

PETE

Hello, Hap.

HAP

That was some show back there.

PETE

(easily)

Yeah...

HAP

Take a seat.

PETE

Oh. Okay. Thanks.

Pete sits on a treestump.

144 ANOTHER ANGLE

144

Hap puts a barber-sheet around Pete's neck. That's funny. He didn't have a barber sheet. He didn't really look like a barber. Or maybe, come to think of it, maybe he did.

ALS

145 ANOTHER ANGLE

145

Now Hap has got scissors and a comb and is beginning to work on Pete's hair. Pete has no problem with this. He's still thinking cheerfully about "that show."

(X)

PETE

(smiling)

Yeah, I sure saved Al's bacon alright - it was just bad luck about my port engine, fuel tank went up like...

A thought seems to strike him.

PETE

Wait a minute.

HAP

Comfy around the neck?

PETE

Yeah, fine. Listen, how did I get out of that one?

HAP

You didn't get out, Pete.

PETE

I didn't?

HAP

(shaking his head)

Uh uh.

The scissors go snip, snip. Pete frowns, remembering.

PETE

My plane blew up - I think I remember that.

HAP

(nods)

A real fireball.

PETE

(thoughtfully)

Yeah. And now I'm sitting in a wood having my hair cut. Either I'm dead or I'm crazy.

CONTINUED

ALS

0522

145 CONTINUED

145

HAP
(snip-snip; he's
concentrating on
cutting hair)
You're not crazy, Pete. How do you
like it?

PETE
I think it's bordering on strange.

HAP
(casually)
You'll soon get the hang of it.

PETE
(after a pause)
Hap, you seem like a nice guy and
I don't want you to think that I'm
doubting your good faith or anything
like that, I just want to be clear
about this, okay?

HAP
Sure.

PETE
Here it is then. I'm dead?

HAP
Yup.

PETE
I'm mean the, you know, normal kind
of dead. I mean like when people
say, "what ever happened to
so-and-so?" and someone says, "oh,
didn't you hear, he's dead", and
that's the kind of dead I am, right?

(X)

HAP
Yup...

Pause...

PETE
Keep the sideburns.

HAP
You got it.

CONTINUED

0522

145 CONTINUED (2)

145

PETE

(disgusted)

What an asshole I turned out to be.
Dead. Well how do you like that.

(suddenly)

Oh!

HAP

What's wrong?

PETE

Dorinda. She really called the turn
on this one. Poor kid.

HAP

Some people know things. She's
still not over it.

PETE

(his watch has
stopped; as he
notices...)

Well, I should hope not! I've only
been dead twenty minutes!

(X)

HAP

Well, yes and no. Down there they
think it's six months. Time is
funny stuff. A lot funnier than
Einstein ever figured out.

PETE

Yeah? How did he take it?

HAP

I think that'll do it.

146 ANOTHER ANGLE

146

He sweeps the sheet away from Pete's body. And somehow
when the sheet has flown past us, Pete is sitting on a
fence at the edge of an immense plain, so fast and so flat
that he's not sure if it's real or one of those computer
pictures. Hap is still there. The conversation hasn't
missed a beat.

HAP

Where was I?

PETE

Time is funny stuff.

CONTINUED

146 CONTINUED

146

HAP

Yes that was it. Space has got its
points too. Anyway, in the five
months since you've crashed -

PETE

You said six.

CONTINUED

ALS

0522

146 CONTINUED

146

HAP

Yes but that was then. It's because I'm telling you everything in the wrong order, I'm sorry. What I have to explain to you, is -

PETE

(interrupts)

Hey, look!

147 ANOTHER ANGLE

147

A small single seater plane is taking off from the field. And now the vast field has got distant edges, like mountains.

PETE

(excitedly)

I did my first solo in one of those!

HAP

That's right.

148 BACK TO PLANE

148

The take off is a real botch, but the plane makes it into the air on the third bounce. Pete is beside himself with delight.

149 BACK TO PETE

149

PETE

I did that, I did that!

HAP

That's right.

PETE

Boy, was I nervous! But I tell you a funny thing, once I was up there, I was a veteran - I couldn't do anything wrong, I flew that Piper like Pats Waller flies his plane. I circled the field and then I sideslipped into a perfect line into the wind and came down like a leaf.

150 ANGLE

150

The little plane has made a leaf-like touchdown.

151 BACK TO SCENE

151

HAP

That's right. And you think you did that all by yourself?

PETE

Well, there was certainly nobody up there with me!

HAP

There was, Pete. There was someone like you. And behind him there was someone else, maybe someone who learned what he learned on a motorized box kite. And when you think about it, you knew that, though you had a different word for it.

PETE

What word?

HAP

It's what fliers, piano players and everyone else count on. They reach for it, they pray for it, and quite often, just when they need it most, they get it. It's breathed into them, it's what the word means, spiritus, the divine breath. Inspiration.

PETE

Inspiration. Yeah...

HAP

And now it's your turn to give it back. That's how the whole thing works.

PETE

So I'm going to give inspiration to some guy.

HAP

Here he comes.

(X)

152 ANOTHER ANGLE - FLAT ROCK

152

The field no longer looks like a computer map, it looks real and is real. A speck of a plane is coming in out of the sun.

153 BACK TO SCENE

153

PETE

How am I supposed to do this when
I'm dead?

HAP

Well, when you get the hang of it,
they hear you inside their own
minds. As if it was their thoughts.
Sneaky, huh?

(looks at the sky
and the mountains)

You better get going. The world has
moved on. I guess eight months.

PETE

You said five.

HAP

Time and space, Pete, they go
together. Good luck, son. And
remember - you've had your life, for
better or worse, so anything you do
for yourself now is a waste of
spirit.

PETE

Okay, Hap, but don't you waste my
talent - I was the best and I wanna
give my best to the best. My guy
has gotta be an ace!

HAP

There's your guy.

154 OMITTED

154

155 EXT. AIRFIELD (FLAT ROCK) - DAY

155

Pete turns in time to see "Pete's guy" coming in to land,
not far away on this small field...and to his incredulous
disgust, it's WING'N'PRAYER DELIVERIES. Pete looks around,
but Hap has gone. The little plane lands, and Pete turns (X)
back to see it taxiing down the runway--right towards him!
As it bears down on him, Pete takes off, trying desperately
to outrun the plane.

155A ANOTHER ANGLE -- OVER TED'S SHOULDER

155A

The runway ahead is clear (no Pete).

(X)
(X)

155B BACK TO PETE

1551

Now the plane is all but on top of him! He falls to the ground and Wing 'N' Prayer rolls right over him, missing him with its landing gear. The plane soon comes to a stop near the single rudimentary hangar/classroom/office. Pete gets up and looks himself over--he's completely unscathed. He likes this...

(X)
(X)

156 EXT. HANGAR, ETC.

156

There's a mechanics shed. Perhaps there are two or three mechanics. One of the mechanics is definitely female. Her name is RACHEL. Another mechanic is named CHARLIE. Rachel is working on a vehicle. The

CONTINUED.

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0522

156 CONTINUED

156

vehicle is going to be important. It's a special kind of vehicle. It is a "FOLLOW ME" vehicle. In other words, it's a vehicle with an illuminated "FOLLOW ME" sign on the back of it. They have them at airports so that pilots, on the ground, know where to taxi. However, our vehicle is probably a make-shift job. This is because we need it to be a closed-in vehicle, not an open jeep-type vehicle, which they usually are. In other words, it's some kind of small van with a big electric "Follow Me" sign on the back. (X)

157 TED BAKER

157

is the pilot who has gotten out of WING'N'PRAYER. He brings his duffle bag with him. He is not in the bell boy uniform, just in regular clothes. We also see that his airplane is a faded version of its former glory - Wing'N'-Prayer is out of business now, but it's still Ted's plane. Ted hasn't been here before. We can tell that by the way he is trying to find his bearings. (We soon discover that losing his bearings is Ted's speciality.) And Pete is on hand to watch this. So while Ted is looking for his bearings, Rachel sees him and likes the look of him. Ted is too fussed to really bother to look at her, he evidently isn't a girl chaser or one of the world's great seducers. However, we note that Pete appreciates Rachel. Rachel is working on the "Follow Me" vehicle with Charlie. (X)

RACHEL

...got a mind of its own...must be
in the transmission...

Ted approaches.

RACHEL

Are you Baker?

TED

(vaguely)

Yeah...

RACHEL

The boss wants to see you.

TED

Okay. Thanks. Where...?

CONTINUED

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157 CONTINUED

157

RACHEL

(pointing)

Make a left where it says supplies,
go past where it says Women, and
it's a green door with frosted
glass.

(big smile)

I'm the Women.

Ted moves off but gets it wrong.

RACHEL

No, you make a left, left...

TED

Oh, yeah...

He disappears around the corner. Pete follows him, giving Rachel a casual "Hi!" which she naturally ignores, but Pete doesn't really take that fact in as he follows his duty. Around the corner...Pete follows Ted.

158 ANGLE

158

Then he hears a distant tanker, and looks back across the field. Five hundred yards away, a tanker is flying low across his view, followed by a second tanker. Pete notices that there are some red flags planted in the airfield over there. The first tanker drops a load of red retardant in the general direction of the flags...the second tanker does likewise...It's just a general distant view, no detail, which makes sense immediately as Pete, turning back, notices that one of the buildings has a sign which identifies the place as the training school we have heard about. The sign would say something like: "AIR ATTACK SCHOOL". In the background is a water pump truck. Pete starts to put two and two together, and in just a moment it'll add up to four. (X)

159 ANOTHER ANGLE

159

Pete arrives around the corner in time to see Ted emerging from the door marked "Women". It's just one of Ted's little mistakes. Ted finds the correct door, knocks and enters, leaving the door open. Pete gets to the door.

TED (O.S.)

Ted Baker, sir - I'm sorry I'm late.

VOICE

Did you get lost?

CONTINUED

159 CONTINUED

159

Pete's ears prick up, as it were, at the sound of the voice.

TED

Yes sir.

PETE

(shouts
delightedly.)

Al, you old bastard!

And he enters the office.

160 INT. OFFICE

160

Clearly this is not a rich operation - rudimentary furniture and stuff on the walls. What's happening now is that Pete is talking at Al, and Al and Ted ignore him.

PETE

Am I glad to see you!

TED

How did you know sir?

PETE

You're looking great, I mean
terrible in the same way!

Al has got Ted's dossier in his hands and is glancing through it.

161 ANOTHER ANGLE

161

While the next bit is going on, Pete has realized that he can't be heard. Now he's passing his hand over Al's face to confirm that he can't be seen either. When he has done all that, he just leans against the wall and looks and listens.

AL

How did I know? Well, it says here that you just got your ticket back for these multi-engine planes after a twelve month suspension while they looked into how come you flew five hundred kitchen units from Cleveland to Palm Springs when they were waiting for them in Palm Beach.

TED

Yeah, well, the flight plan got a little cockeyed...

CONTINUED

161 CONTINUED

161

AL

(turning a page)

And then there was the time you got fired for mixing up Burbank with Van Nuys, which don't even sound the same.

TED

Well, you know, those places kind of look the same from up there.

AL

(ignoring him and looking at his watch)

So where were you at nine hundred hours?

TED

I don't know sir, I kind of took off again before I saw anyone to ask. You see, I got myself this nice little airplane...

AL

(turning a page)

Yeah, I see. A one man, one plane delivery service. How's it going?

TED

I think I was ahead of my time.

Al grunts. Al is a smoker - and an occasional cigar; like now. He puts his cigar between his lips and pats himself for a light, which he cannot at present find. Ted obliges politely, picking up a box of matches off Al's desk. He strikes a match. He lights Al's cigar.

AL

Thank you.

Ted shakes the match but doesn't succeed in extinguishing it.

AL

And now you want to fight fires.

TED

Yes sir.

162 ANOTHER ANGLE

162

Ted has tossed the match into a waste paper basket. There is an immediate though modest conflagration. Ted manages to extinguish the flames without too much trouble...while (X) Al watches him with a certain awe.

163 BACK TO SCENE

163

TED

Sorry...

AL

Listen, kid, maybe we're both making
a mistake. Why don't you go back
and try again with...

He scans the dossier again.

AL

(continued)

...Wing'N'Prayer.

(pause)

Wing'N'Prayer? Wing'N'Prayer!

He looks searchingly at Ted.

AL

Hey, you're that guy...

TED

Yes sir. That's really why I'm
here. I never saw an operation like
that before and I liked the smell
of it.

AL

The smoke? .

TED

That too. I knew that was what I
wanted to do.

AL

(shaking his head
doubtfully)

Well, I don't know...

PETE

(almost shouts)

Give him a chance, Al!

AL

(changing his
mind)

Okay, you've got your chance, don't
screw it up.

Pete is impressed by himself. Ted bounces to the desk and
shakes Al's hand enthusiastically.

TED

Thank you sir!

CONTINUED

163 CONTINUED

163

AL

The sleeping quarters is back the way you came, the green painted building.

TED

Great!

164 ANOTHER ANGLE

164

He bounces out through the door, turns the wrong way, but only for one step, turns back, smiles back at Al in apology, turns the right way, and disappears from view. Pete ambles after him.

PETE

See you later, Al.

165 EXT. BUNKHOUSE - DAY

165

Ted approaches the bunkhouse, carrying his duffle bag. Pete is following him. They go in.

166 INT. THE BUNKHOUSE

166

This is pretty much what you'd expect. It's a bunkhouse for a dozen pilots. Ted is the only person in there, besides Pete, of course. Ted picks an unoccupied billet. He throws his duffle bag on the cot and sits down. Pete sits down on the cot along side, facing Ted. There are some windows, all closed. One end of the bunkhouse has an interior wall incorporating doors to the washrooms and to a closet.

PETE

Well, kid, I'm your inspiration.
We have to learn how to do this.
Let's start with something simple.

Pete looks around.

PETE

Open a window. I'm inspiring you
to open a window.

Ted yawns.

PETE

Look, I'm not asking you to write
a sonnet, just open a window.

CONTINUED

166 CONTINUED

166

Ted makes himself a little more comfortable. He glances around. Suddenly he jumps to his feet and goes over to a closet door in the wall near his bed, just to know what's what. Ted pulls open the door. Pete is encouraged.

PETE

Close.

167 CLOSET ANOTHER VIEW

167

Ted finds that the door is a closet...out of which tumble various brooms and brushes, dust pans, cleaning gear. Ted starts putting everything back, he's a klutz. With a long-handled broom under his arm, he's shoving things back into the closet and catching new things, boxes of cleaning stuff or whatever, as they tumble out. Pete watches him, impressed. Ted stoops to pick something up, turns, and puts the broom handle through the nearest window pane.

PETE

Very close.

168 EXT. TEST COURSE - DAY

168

We are looking at a terrain with fire. It is controlled fire...impressive, but contained on bare ground. There probably should be a fire fighting vehicle, a water tanker, standing by for emergency. Red and white warning flags on foot poles are also featured in the terrain. They are placed at a safe distance from the fire. (X)

169 ANGLE

169

Al is also around, on the ground. A jeep has brought him here. The jeep is standing by. However, Al has made his job comfortable - he has a radio, binoculars, a cool drink, a sun umbrella, which happens to be red and white (not unlike the warning flags). He is sitting in a deck-chair with his feet up. His observation point is on a little mound of earth. He has an assistant called GRAY. He is watching two air tankers lumber into view. (X)

170 ANOTHER ANGLE

170

The air tankers line up on the fire, between two sets of flags. The first tanker drops its load early, a thousand gallons of water hit the ground, well in front of the flames. The second tanker does the same thing late. A thousand gallons of water hit the ground well back of the flames.

171 ANOTHER ANGLE

17.

Al is fairly disgusted.

172 MONTAGE

172

Note: We're assuming two tankers at the moment, that's why it's a montage, we haven't got time to go back and reload.

The montage consists of thousands of gallons of red retardant hitting the ground everywhere except on the flames.

173 INT. TED'S PLANE

173

Now it's Ted's turn. Pete is with him.

PETE

(mutters)

We got to do better than those guys.

However, Ted is a little lost. He's glancing anxiously around towards the ground.

PETE

Hey, we need some rudder - look, it's over there.

During this, Pete is giving Ted good instruction. This is the flavor of it, but this draft does not claim authenticity in these matters.

PETE

Okay, it's one hundred eighty knots, two hundred feet up, the wind is south west - look at the smoke - look at the smoke! The smoke is telling you - maybe eights knots coming from the south west - so you need a little rudder - follow the red and white flags - we come in flat if the terrain lets us come in flat stop dive bombing the damn thing! And relax! - don't let your body fight the plane! -

(X)

TED

(tensely -through his teeth)

Gotta relax...

PETE

Loosen up, a good flyer sits comfortable - you won't be a good flyer 'til you feel like you're part of the plane.

0522

174 EXT. ANGLE

174

Ted flustered, swings the plane about, and is now
approaching the flags in line with Al's umbrella!

(X)

175 INT. TED'S PLANE

175

PETE

No, go around and start again!

CONTINUED

ALS
0522

175 CONTINUED

175

But Ted has got the bit between his teeth. The first flag passes under the plane.

176 TED REACHES FOR THE LEVER

176

(X)

PETE

Wrong marker! Wrong marker!

(panicking - he

looks up)

Hey Hap! - Help!

(X)

177 THE SECOND FLAG PASSES UNDER THE PLANE.

177

On the ground.

178 GRAY AND AL

178

And Al's red and white umbrella. Gray sees what's coming and runs off the hill. Al struggles to get up out of his chair. But a thousand gallons of red retardant fall on his head. The force of the waterfall knocks Al and all his accessories (chair, umbrella, etc.) off the mound...which the red retardant turns into a muddy quagmire which makes a terrible mess of Al. (X)

179 INT. SECOND TANKER - AIRSPACE - DAY

179

This has been witnessed by the pilot of the second tanker as he heads for home after his drop. The pilot's name is POWERHOUSE.

POWERHOUSE

(delighted)

Oh boy!

180 INT. TED'S TANKER - AIRSPACE

180

TED

(horrified)

Oh boy...

PETE

(laconic)

Oh boy.

181 EXT. AIRFIELD - DAY

181

Ted's tanker is coming in to land now. The second tanker is already on the ground. We don't have to know that yet. Ted's tanker lands.

ALS
0522

182 ANOTHER ANGLE

182

No doubt because there is a choice of parking bays, Ted's tanker is being guided into one bay, as opposed to another, by the FOLLOW ME vehicle, driven by Rachel. Ted's tanker comes to a halt...

183 ANGLE

183

...and is greeted by a veritable reception committee, composed of all the other pilots, who have heard the news. Powerhouse is among them. Several of them are standing on the wings of the second tanker. All of them are whistling, clapping, cheering...and they break into a passable rendition of "Pennies From Heaven" as Ted emerges sheepishly from his airplane.

TED

Uh, thanks fellows...

He jumps down. Pete sits on the edge of the cockpit, watching the scene. Pete can see...from the far rim of the airfield, Al's jeep is approaching fast. Real fast...a red rooster tail of retardant is coming off of Al. (X)

184 ANOTHER ANGLE

184

The song is finishing. The pilots jump to the ground, those who aren't on the ground, and stand in a bunch, apprehensively watching the jeep arrive...Gray is driving, the passenger, Al is a human red retardant mud cake.

185 ANGLE

185

One of the pilots ventures into the first line of "Singing In The Rain", but thinks better of it, as Al climbs out of the vehicle in a heavy silence...

186 ANOTHER ANGLE

186

AL

(dripping)

Baker, you're off the bus. I'm going to San Diego tomorrow, when I get back I don't want to see you here.

PETE

(angry)

Come on, Al!

AL

Shut up!

CONTINUED

ALS
0522

186 CONTINUED

186

TED

I didn't say anything.

AL

Good!

Al turns his attention to the men in general.

AL

Now you know how ready you are. We're getting into the fire season and if there's a real big one, a real big one, they'll be calling in anybody of any use - veterans, first timers, guys from all over the country if they have to - and if they call me and say, 'Al, what have you got?' I'll say 'I ain't got nothing!' - you're nothing, and what you did today was nothing. You guys can't even hit a smoking oil drum and a drum ain't a tree. A tree can explode like a bomb, it can go up like a Roman candle. A smokey oil drum has no heat and in a real fire there's heat which can suck you down or flip you over, currents that'll tie a knot in a wind sock.

(X)

187 ANOTHER ANGLE

187

During the latter part of this, Ted is walking resignedly back to the bunkhouse, Pete hurrying after him.

PETE

What are you doing?! Fight back!
I didn't come all this way to
inspire a quitter!

Rachel is sitting on her "Follow Me" truck.

RACHEL

Oh, Ted, I'm sorry!

In back of them, Al is dismissing the men. Ted enters the bunkhouse, Pete following him.

188 INT. BUNKHOUSE

188

Ted moves to his bunk and starts getting his stuff together to pack.

CONTINUED

188 CONTINUED

188

PETE

Stop doing that! He'll cool down
when he's dried out!

Powerhouse and the gang enter the bunkhouse rowdily!

POWERHOUSE

Party time!

He goes straight to a mirror and starts prettifying
himself, a tough job.

TED

Party's over, Powerhouse?

(X)

POWERHOUSE

(combing his hair,
pleased with
appearance)

No such thing - this is gonna be
your farewell party! Saddle up,
we're going to hit the bright
lights!

(X)

Pete has come up behind Powerhouse.

PETE

(to Powerhouse)

You're ugly.

Powerhouse continues smirking, Pete should be in the mirror
but isn't, and then Powerhouse is struck by a doubt. He
looks at himself again and scowls, suddenly not liking what
he sees.

189 THE BRIGHT LIGHTS - EVENING

189

Actually, there's only one bright light - a neon sign on
a road house/bar in a one horse town. The sign says
"Caesar's Other Palace". It is approached by a rowdy
cavalcade of two vehicles, the leading one being the
"Follow Me" vehicle with its sign flashing. The gang piles
out and piles into Caesar's Other Palace. Note: So far
we have only placed one woman, Rachel, at the air-field.
This is not a given.

190 INT. CAESAR'S OTHER PALACE

190

There's a bar, there's a juke box, there's a place to
dance, table and chairs, and a crowded rowdy atmosphere.
Ted is at the bar reading the bottles. The pilots are well
into fraternization with the local population. Powerhouse
comes reeling to the bar.

CONTINUED

190 CONTINUED

190

POWERHOUSE

Hey, Ted! I know this scene! Local
booze and local girls and then the
local guys get mad about the local
girls dancing with the guys from the
camp and then we have this big fight
for the honor of the U.S. Forest
Service and break the furniture!

TED

(not listening)

Yeah, okay, Powerhouse.

Powerhouse reels away. Pete is propping up the bar at
Ted's elbow.

CONTINUED

ALS 0522

190 CONTINUED

190

PETE

You're reading bottles. Rachel keeps looking at you, and you're reading bottles. I mean, are you some kind of punishment?

He looks around and sees a REDHEAD.

PETE

Maybe you like redheads. Meeting women is easy. I met the love of my life in a place like this - I knew she was the one - I went straight up to her, looked her in the eyes and said, 'You're the reason I'm here!' She fell into my arms and kissed me. Not immediately, three weeks later. Immediately, she said 'I'm waiting for someone' - I said 'I've been waiting for you all my life' - yes, I know, it's a gift, but I can teach it to you.

Ted is reading the bottles.

PETE

Or you could spill a drink down her dress, that's another good one.

Ted reading the bottles.

PETE

You don't read them! You drink them.

191 ANGLE

191

The Bartender arrives.

BARTENDER

What'll it be?

PETE

We'd like a very dry vodka martini and don't forget the olive.

TED

Diet Coke. And don't forget the olive.

His mind is elsewhere. This is because he has seen a girl (X) and - from the back - the girl might be Dorinda. It isn't

CONTINUED

191 CONTINUED

191

her, but it looks like her. Pete follows the direction of Ted's look...and now Pete sees the girl too. What we see is this. We see two guys - Ted and Pete - unaware of each other, rising off their bar stools in unison and gazing at...the girl, who now turns round, and as they see that she isn't Dorinda, they halt in unison, they look disappointed, still unaware of each other, and in unison sink back onto the bar stools. And now Rachel is suddenly at Ted's elbow.

CONTINUED

ALS
0522

191 CONTINUED (2)

191

RACHEL

Hello Ted. We're all going to miss you.

PETE

(to Ted)

You're the reason I'm here!

TED

Hi, Rachel, can I get you a drink?

PETE

Good. You have a flair for this.

The bartender arrives with Ted's drink.

RACHEL

(to the bartender)

Diet Pepsi, please.

(X)

BARTENDER

With or without the olive?

Rachel gives the bartender a look.

RACHEL

With or without - ?

She notices the olive in Ted's Coke.

RACHEL

I think...without.

The bartender goes to get it. Ted has now found the olive in his Coke. He fishes it out, puzzled. Pete does his laugh.

RACHEL

What are you going to do Ted?

TED

I don't know - fly the plane home to Sacramento.

RACHEL

That's your home?

TED

That's the plane's home.

RACHEL

I'll miss you.

CONTINUED

M/S
0522

191 CONTINUED (3)

15

PETE

Dance with her. She wants to be
swept off her feet. Dance!

A pilot trainee in need of a stool grabs the one Pete is
about to sit on. Pete falls to the ground.

(X)

TED

(vaguely)

Dance...?

RACHEL

Sure, I'd love to.

TED

You'd love to what?

RACHEL

Did you say dance?

TED

Did I? I can't dance.

RACHEL

Talking is nice.

TED

I'm not a great talker.

RACHEL

This is nice.

TED

It is?

RACHEL

Don't you think so?

TED

Yeah, I think it's nice.

ALS

0522

192 ANOTHER ANGLE

192

Unexpectedly, Ted turns to her and for the first time speaks with some fervor.

TED
Rachel - do you think it's possible
to see a girl and know straight away
that she's the one?

RACHEL
(softly)
I think it's possible.

TED
This is hard to talk about...

RACHEL
Try.

TED
I think it's happened to me.

PETE
No, no, you're overdoing it.
Rachel takes Ted's hand.

RACHEL
You do?

TED
Yes. It was last summer.
Rachel lets go of his hand.

TED
I only saw her once, and she didn't
even look at me, but I knew. That's
why I'm here.

PETE
Well, Ted, this is a technique I've
never come across before.

RACHEL
Well, I think I'll just...
She's retiring, back to the safety of the crowd.

RACHEL
(going)
...come in again.
Ted nods politely.

193 ANOTHER ANGLE

193

The bartender brings Rachel's Coke. Ted thinks she's forgotten it. He picks it up and goes to follow her with the Coke. He gets jostled - he would - and half the Coke spills down the front of the REDHEAD. The Redhead leaps to her feet.

TED
Oh God! I'm sorry --

He whips out a handkerchief and tries to mop her down but in his confusion he's shoving the handkerchief down the front of her dress. By now the Redhead's escort has got to his feet.

ESCORT
What the hell do you think you're doing?

By now Ted is into a kind of sexual assault on the poor girl. The escort takes a swing at Ted. Help is arriving from both sides. Powerhouse is one of the first.

POWERHOUSE
As night follows day...

A chair crashes down on Powerhouse's head. His prophecy is fulfilled.

194 AIRSPACE - DAY

194

A small plane.

195 INT. SMALL PLANE - AL IS AT THE CONTROLS

195

Al is approaching San Diego airport, or maybe the U.S. Navy base. He calls the tower. We hear the tower reply. The tower radio voice is female. A funny look comes into Al's eyes.

AL
Say again.

Radio voice repeats.

AL
Say again.

196 INT. AIR TRAFFIC CONTROL

196

Dorinda is doing the talking to Al. She repeats the line as requested, puzzled by having to do it three times.

CONTINUED

196

CONTINUED

196

AL (V.O.)

Dorinda!

DORINDA

(shouts)

Al!

AL (V.O.)

Dorinda, where have you been?!

DORINDA

Al, darling, what are you doing here?

Dorinda realizes that everybody else in the tower is staring at her.

197

INT. DORINDA'S APARTMENT (SAN DIEGO) - DAY

197

We are catching up with Dorinda and Al. Al has a drink. Dorinda is dealing with a bunch of flowers he has brought - Sweet Peas. Al notes a framed photo of Pete on a table. He gets the picture and so do we. (X)

AL

Air traffic control, huh?

DORINDA

I'm just pinch-hitting on stand-by while I figure.

AL

So?

She deflects that.

DORINDA

(cheerfully)

Sweet Peas were always his - always a favorite. I haven't been given flowers since... (X)

AL

That's too bad. Nobody ever asked you for a date?

DORINDA

Dating? Is that where a member of the opposite sex comes to your residence, transports you to a public place, purchases you food and drink and then brings you home hoping for reciprocal affection?

CONTINUED

197 CONTINUED

19.

AL

You are going to get over this,
Dorinda.

DORINDA

Get over it? You make it sound like
the measles or something.

AL

You keep on going and sooner or
later you forget.

She shakes her head at even the thought of it.

DORINDA

I keep thinking I'm going to see him
again. He'll just...come out of the
shower, drying his hair. It's so
hard to believe that you'll never
laugh with someone again. Not
ever... that you'll never see them
again.

(X)

She hugs herself absently.

DORINDA

(cont'd)

And things keep coming back. Hot
chocolate in the morning. Candy
bars. The way we fought, nobody
ever got hurt because even in the
middle of a scrap we knew we loved
each other. I mean even though Pete
never said he loved me, I knew he
did...I knew he did.

AL

Can't hardly believe it myself.
Wish it had been me instead.

(X)

DORINDA

You know, I was thinking the other
night that almost everyone in my
childhood prayers is gone. My
grandmother, my father, my Uncle
Earl...even my dog.

(rally a smile)

I'm warning you right now - you'd
better be immortal.

(X)

She hugs him, and the closeness dissolves into a kiss. It
lingers a moment too long, and when they break, it leaves
them both embarrassed.

CONTINUED

197 CONTINUED (2)

197

DORINDA

Don't panic, Al.

AL

(panicking)

I'm not...I'm not...I'm not...I'm...

197A OMITTED

197A

197B AL AND DORINDA

197B

Look at each other and smile. Al takes Pete's photo from the desk.

AL

Look, this is the best friend I ever had or ever will have. But he's dead. And I'm alive. So I'll put him where he belongs.

He opens the drawer, puts the photograph inside, and closes the drawer. Dorinda seems concerned that Pete won't like it inside the drawer.

Al gathers his jacket.

DORINDA

Al, you don't have to leave.

AL

I sure do - you're depressing the shit out of me.

DORINDA

(as Al laughs)

I'm sorry.

AL

Listen, I was at the Navy base to talk about an A-26 which I heard was being retired, and I'm looking for a guy to fly it to Flat Rock. You're the guy. How about it?

CONTINUED

0522

197B CONTINUED

197

DORINDA
I'll think about it.

AL
Do that.
(pause)
Your time is up. Yes or no?

DORINDA
(smiles)
Yes.

AL
Good.

DORINDA
Maybe I'll stay awhile.

AL
Great. But I better warn you,
there's nothing there.

DORINDA
Al, I got nothing here.

She suddenly runs at him in gratitude and flings her arms
around him.

(X)

198 EXT. AIRFIELD - DAY

198

So we CUT to a prop turning, just starting to turn over.
Now we see it's Wing'N'Prayer. Now we see that Ted is
getting ready to go. As Wing'N'Prayer waits to leave, two
planes are coming in. Al's plane is coming in...followed
at some distance by an air tanker.

199 INT. WING'N'PRAYER COCKPIT

199

Ted and Pete can see these planes coming in from where they
are waiting.

PETE
That's Al coming home now from San
Diego - we'll talk to him together,
he's a good guy, he'll see the funny
side of it. Cut the engine!

Ted rev's up a little. Pete despairs of him.

PETE
Wait for the tanker coming in
behind...

Pete watches the tanker coming in to land. (Al's plane has
landed).

200 COCKPIT POV 200
The tanker, on final approach, dips and wobbles as it comes in.

201 INT. WING'N'PRAYER COCKPIT 201
We know it's Dorinda. Pete smiles nostalgically. He doesn't think it's Dorinda but he's reminded of her.

PETE
Reminds me of a girl I knew...she was the best woman I ever knew and she deserved the best but she didn't get it from me. And now I've got a thousand years to think about that.

202 INT. DORINDA'S PLANE 202
Dorinda pushes the hair out of her eyes. Marlon is co-pilot. The plane touches down.

203 EXT. AIRFIELD 203
Dorinda's plane landing. Wing'N'Prayer moving towards takeoff. The two planes, the tanker and Wing'N'Prayer are going to pass quite close together, on the ground.

204 INTERCUT 204
As the planes get nearer and nearer and when they are at their closest, and then as they get further and further from each other, the cuts show us Dorinda and Pete separately ambushed by thoughts of each other. Their eyes and the music ought to tell us what is happening...though perhaps they also whisper each other's name like spoken thoughts. Like magnets passing close to each other but not quite close enough. Marlon yowls at Pete. (X)

205 ANOTHER ANGLE 205
And now Wing'N'Prayer takes off...

206 RAMP AREA 206
As Al gets out of his plane and watches Wing'N'Prayer take off.

413
0522

207 AIRSPACE - DAY

207

And now Wing'N'Prayer is flying high over desert country... Under threatening skies.

208 INT. WING'N'PRAYER

208

Ted has got a little lost again. He looks around anxiously towards the ground and then back toward the map which he is manipulating while he flies the plane. He can see a little town down there, but he can't find it on the map.

209 AERIAL VIEW

209

Wing'N'Prayer flies on, and now lightning starts flashing in the threatening skies and the little plane starts being buffeted.

210 INT. WING'N'PRAYER

210

Ted looks worried. Pete looks worried too. Ted looks down and now there's only desert below him.

PETE

You better get down some place and sit this one out.

Because the plane is now in the storm.

PETE

And make it fast.

Now the wind starts to fling the plane around. Ted and Pete frantically looking for a place to set down when

211 COCKPIT POV

211

A finger of lightning points the way and hits the ground next to...an abandoned airstrip.

212 INT. COCKPIT

212

Ted turns Wing'N'Prayer towards the abandoned airstrip. Just in time.

213 AIRSTRIP

213

Wind whips around a few deserted shacks. Wing'N'Prayer lands safely though precariously. It taxis into the lee of one of the buildings following some oddly placed landing lights.

214 ANGLE

214

Ted jumps down with the map. Pete follows him. They can see the place is abandoned. A broken sign identifies the airfield. Maybe. It's a ghost airfield - as in ghost town.

215 EXT./INT. OPERATIONS ROOM

215

When Ted pushes open the door of the old operations room, the door nearly falls off its hinges. That sort of place. More than that, the lowering skies, the sound of the wind, make the place seem other-worldly.

216 ANGLE

216

A torn and faded map/chart flutters on the wall. Ted goes and takes a searching look. All kinds of courses are marked on the chart, and because most of them begin or end at this airfield it's easy to see where we are on the map -all these spokes leading to the hub. Ted puts his finger on the hub. His finger traces a spoke all the way to Sacramento (or wherever). Meanwhile Pete explores...

217 ANOTHER ANGLE

217
(X)

And he gets a shock - flames and a semi-human cackle. A HOBO HOLY MAN (DAVE) has made a fire in an oil drum and is cooking something horrible in a billycan. Dave takes no notice of Pete. Dave is cackling and shouting.

DAVE

Walk! Don't Walk! No left turn!
No swimming! No entry! That's a
fact, I saw the sign, THE SIGN! I
saw all the signs! Exit! We're
open! Jesus Saves! Save water!
Turn off the lights!

PETE

Hi...

DAVE

Danger! Keep off the grass!
Totally nude!

PETE

(backing off)
Great talking to you.

A15

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218

ANOTHER ANGLE

218

He is standing in the doorway. He looks back at Ted. Ted is at the map.

PETE

This is no way to live for a guy who's dead. I thought I'd be having fun inspiring one of the world's great flyers - and look at us! Nowhere and going nowhere. And I can't get Dorinda out of my head and how I never told her I loved her 'til my last day and she never heard me....

During this, Dave has continued to shout OS. Dave has been picking up echoes of Pete's voice, for example he has shouted "nowhere going nowhere" and "last day!" - but Pete hasn't noticed.

PETE

(continued)

No wonder Hap never sent me back to give lessons in love -

DAVE

...Lessons in love!

PETE

I know how to make an airplane turn on a wing tip, stall at a thousand feet and come up smiling -

DAVE

...come up smiling!

This time Pete has heard him. Naturally, he is taken aback. But his momentum takes him into the next few words -

PETE

...but it don't matter a damn...

DAVE

Matter a damn!

Now Ted has heard him. Ted comes to the door and sees Dave.

TED

Who are you?

Dave ignores him.

CONTINUED

218 CONTINUED

218

PETE

(to Dave)

You can hear me?

DAVE

You can hear me.

TED

I can hear you alright.

The flames leap up from Dave's fire. Dave looks like something out of the Old Testament, a prophet. With the stormy sky, the flames, Dave's transfigured face...Ted is half scared and in awe. Now Pete grabs the opportunity.

PETE

Ted!

DAVE

Ted!

Ted is naturally rooted to the spot.

PETE

Listen to me!

DAVE

Listen to me!

PETE

This is the only thing I really want to get through to you.

DAVE

Get through to you!

TED

What is it?

PETE

With me it was Dorinda.

DAVE

Dorinda!

Ted's mouth drops open.

PETE

When you meet the woman you love...

DAVE

The woman you love!

CONTINUED

218 CONTINUED (2)

218

PETE
(catching up on
this)
Not Dorinda, the woman you love!

DAVE
Dorinda, the woman you love!

PETE
When you're dead you can't go back
for her.

DAVE
Go back for her!

PETE
You can't turn around and...

DAVE
Turn around!

PETE
...make it up to her!

DAVE
up to her!

PETE
(to Dave)
That's not what I'm saying!

DAVE
What I'm saying! I have seen the
signs! "Wrong Way!" - "Don't change
lanes!" - "No U-turns!"

TED
Yeah! What am I doing?! I gotta
get my air attack card!

DAVE
Fly TWA! Pan Am - Swiss Air -United
- E1 A1 - !!

TED
Tell Al!! Yeah - who the hell does
he think he is?

219 ANOTHER ANGLE

Now he's back at the map. His finger traces a line from
the hub to...Flat Rock.

219

AL'S

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220 SUNRISE AT FLAT ROCK

220
(X)

The storm is over. A beautiful early morning...
Wing'N'Prayer is flying home.

221 ON THE GROUND

221

Mechanics are working on the planes and the vehicles.
Rachel is working on the "Follow Me" vehicle. She is
sitting in the vehicle. The engine is running. The gear
shift is giving her trouble, apparently. Rachel becomes
aware of the approach of Wing'N'Prayer. She looks up. She
is surprised but pleased. She gets out of the vehicle in
order to take another look underneath. Or under the hood.

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- 222 RACHEL'S POV 222
Wing'N'Prayer is touching down.
- 223 BACK TO SCENE 223
We see the gear shift in the vehicle juddering, faulty and then suddenly it jumps into gear, there's a grinding of gears and the vehicle is off on its own.
- 224 ANOTHER ANGLE 224
Rachel jumps to her feet but she's too late to get on board.
- RACHEL
Oh lord...
(shouting for
help)
Somebody!
- 225 INT. WING'N'PRAYER 225
Now we're inside the little plane with Ted (and Pete). Ted is looking determined.
- 226 OVER TED'S SHOULDER - 226
The "Follow Me" vehicle careens across Ted's view, the "Follow Me" lights blinking away. Ted turns the aircraft to follow the vehicle.
- 227 EXT. RAMP 227
The general view shows Ted taxiing after the vehicle right across the airfield towards some buildings.
- 228 INTERCUT WITH TED'S PUZZLEMENT ALSO PETE'S 228
The vehicle changes direction once or twice, slightly, as it bumps over rough ground. The plane follows...
- 229 INSIDE THE PLANE 229
PETE
It's going to go right through that fence...!

- 230 ON THE GROUND 230
The vehicle goes through a fence.
- 231 INSIDE THE PLANE 231
PETE
(shouts)
Stop the plane!
Ted comes to his senses and stops the plane.
- 232 INT. DORINDA'S HOUSE 232
It's Dorinda's first morning in the house. She is just waking up. Marlon is there. Marlon is also waking up. The sound of an approaching vehicle has woken her. Her half unpacked suitcase is on the floor and there are clothes around. She isn't settled in yet. Dorinda hears the end of the vehicle's journey - thud, crash! Startled, she jumps out of bed. She fishes for a robe from the half unpacked suitcase...and struggles into it as she heads for the front door. She opens the front door.
- 233 EXT. DORINDA'S HOUSE 233
There is a strange vehicle up against the tree, maybe turned over with its wheels slowly spinning to rest. And beyond the vehicle, a small airplane of course.
- 234 ON TED AND PETE AS THEY JUMP DOWN FROM WING'N'PRAYER 234
Ted hurries over to the vehicle, to establish that it is unoccupied. But Pete...has heard the music! He knows she's there. He turns around slowly and sees her in the doorway.
- 235 INSIDE THE HOUSE 235
Dorinda is heading for the telephone in the living space. But she doesn't have the number she needs. She doesn't know where to look it up or what to look up. Pete enters the house. As he draws nearer to Dorinda, he unconsciously straightens his shirt collar. Only as he smoothes back his hair does he remember she won't be seeing him. He stops mid-gesture, smiles at himself. And then he smiles at Dorinda and just stands there looking at her, heart in his throat. (X)
- PETE
Hello, Dorinda. (X)

CONTINUED

235 CONTINUED

23

It's almost as if she's heard him. She pauses, her face goes grave and sad.

CONTINUED

ALS

C522

235 CONTINUED (2)

235

PETE

...is that about me? 'Cos I went away?

Her face doesn't move.

PETE

It's funny...everything else seems like last week. Only...I miss you like that thousand years is already up.

He tries to brush a lock of her hair aside. But his fingertips stop. Just short of her face. Hold there...and she shivers. Just like he had. Her own hand gently brushes her hair aside.

PETE

That's my girl. You're still my girl, aren't you?

(pause)

I thought so. Dammit, I wish we'd met sooner; I wish we'd met when we were 5. I'd have swept you right off your 3-wheeler.

(X)

A thoughtful look comes on Dorinda's face.

PETE

C'mon, start a sentence so I can finish it...

And she smiles demurely at her thought. A connection that thrills him.

PETE

I remember everything, things I'd almost forgotten, right back to that first time we met - when I saw you sitting alone in that restaurant and I thought "That's her!" - She's the one!" - remember? - I went right up to you and said -

TED (OS)

You're the reason I'm here.

Now we see Ted. In the doorway. Stunned.

TED

I'm Ted Baker - Wing'N'Prayer!

DORINDA

Wing'N'What?

CONTINUED

235 CONTINUED (3)

2:

TED

I didn't look like this, I had a
funny hat, but you look just the
same -

CONTINUED

ALS

235 CONTINUED (2)

235

PETE

Are you crazy?

TED

Probably.

DORINDA

Probably what?

TED

Sorry! I'm doing this wrong!

He moves forward, knocking over minor items of furniture.

TED

I'm Ted Baker - did I say that?
That's my name - this is terrible
- you're not even dressed. I'll
tell you what! I'll go now! Sorry!

Pete turns his head to the window...he can see...

PETE

Here comes Al!

236 ANOTHER ANGLE

236

A jeep or similar vehicle driving up with Al at the wheel.

TED

You see, you're my inspiration!

DORINDA

I am?

PETE

(angrily)

No she's not, I am!

TED

You're the reason I want to be a
fire pilot! You remember - your
birthday!

DORINDA

My birthday - ? Oh - yes!
Wing'N'Prayer! I like you better
without the hat.

TED

You do - well I'll never wear it
again!

236A ANOTHER ANGLE

236A

He takes whatever hat he's wearing off his head and throws it out a window.

PETE
(angrily)
What is this?!

Ted is manic. He laughs. Like a donkey. Like Pete's laugh.

TED
What's the matter?

DORINDA
Nothing. You laugh like a donkey.

TED
I'll never laugh again.

DORINDA
Oh but you must! I love donkeys.
I used to know one.

She's not melancholy about that. She's getting over the melancholia through it.

237 ANGLE

237

This has given Al time to pull up outside and join the party. He comes in furious.

AL
Baker! What the hell are you doing here?

DORINDA
Al!

AL
Are you okay, Dorinda - sorry about your fence, I'll get it fixed.

DORINDA
You didn't tell me life was so exciting -

AL
I can explain that. No, I can't explain it.

DORINDA
...people dropping in all the time...

CONTINUED

237 CONTINUED

237

AL
(turning to Ted)
Baker, I thought I told you -
Marlon starts making love to Ted.

DORINDA
He likes you!

TED
Yeah! Is this your cat?

DORINDA
Yes, that's what we call a cat.
Ted brays like a donkey.

TED
What's his name?

DORINDA
I don't know, I call him Marlon.
Ted laughs again. Pete is stupefied.

DORINDA
I made a joke?

AL
Baker!

TED
(to Dorinda)
I bet you make them all the time.

AL
(to Ted)
...as for you...

Suddenly Ted and Dorinda are looking at each other, like the very beginning of something big. Al catches up on the situation which starts turning around for him.

AL
...as for you...I'm giving you one more chance!

DORINDA
(to Ted)
So you're going to fly fires?

TED
Yeah, I guess I am.

Al smiles at them paternally.

238 EXT. BARE MOUNTAINSIDE - DAY

23

Fire. A controlled fire. A patch of scrub is being allowed to burn on the bare mountain. It gives off flame and smoke.

239 EXT. TEST COURSE - DAY

239

Dorinda and Al are there. She has a clipboard and a walkie-alkie. She is doing Gray's job this time. There is the sound of an approaching air tanker.

240 INT. AIR TANKER

240

Ted is there, Pete is with him. Ted is tense again.

PETE

Relax! C'mon - the worst thing that'll happen is you'll crash and die.

Ted still doesn't relax.

PETE

I said relax, let go!

TED

(not relaxing sotto voice)

Gotta relax...

Then suddenly he does, a little. He breathes again. He looks around.

PETE

That's it, take a look around, look at those clouds.

Ted does, but then looks down. Far below is the earth. It begins to blur, then spin. Ted looks stricken.

PETE

(disgusted)

No, don't do that, never look where you could fall. Look up, you jerk, always look up. That's it. I'm going to take you higher than you've ever been.

The A-26 heads up into the clouds. Everything outside the cockpit goes white for a long moment...then they burst through, and above the cloud cover it is breathtakingly glorious.

CONTINUED

240 CONTINUED

240

TED

Jeezus...

PETE

Yeah, you said it.

They soar through the sunset-lit clouds.

PETE

This is always up here, somewhere.
Remember that. Anytime you want it,
Ted. And the arms of the sky will
hold you...

(gruffly)

So let them.

The tension leaves Ted's face and is replaced by something
close to pure joy...maybe inspiration.

241 EXT. TEST COURSE - DAY

241

DORINDA

(into walkie-talkie)

Baker, it's the Tower of Power. How
ya doin'?

TED (V.O.)

Just fine Rapunzel.

DORINDA

What did you call me?

242 INT. TED'S TANKER - TED ON RADIO

242

TED

Rapunzel, ya know? Up in her tower
all alone? Rapunzel, Rapunzel let
down your golden hair!

DORINDA (V.O.)

Shake'N'Bake...my hair is brown!

243 INT. TED'S TANKER

243

TED

Haven't you heard of poetic license?

CONTINUED

ALS

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243

CONTINUED

24

PETE

Yeah, and yours is revoked. Now get
with the program. Okay, one hundred
and eighty knots, two hundred feet
up, the wind is a little fresh down
(MORE)

CONTINUED

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243 CONTINUED (2)

243

PETE (Cont'd)
there, look at the smoke - you're
not allowing enough for the wind,
look at the smoke, I said look at
the smoke! Give her a little rudder
into the wind - you're not listening
to me!

He's right, Ted isn't listening.

PETE
You're going to miss, not by much,
but you're going to miss.

244 EXT. CONTROLLED BURN

244

A general view. We see the load - this time it's retardant
- fall out of the airplane...and it's perfect.

245 INT. TED'S TANKER

245

Ted whoops.

246 INT. THE PLANE

246

Pete looks down, he's lost for words. He looks at Ted.
Ted is smiling. Pete cracks a smile himself.

(X)

PETE
(proudly)
My boy.

(X)

247 INT. TOWER

247

DORINDA
He seems to be getting the hang of
it, Al.

(X)

AL
(puzzled)
Yeah...it's like he's inspired

(X)

DORINDA
Al...

AL
You got a funny look - don't say it.

CONTINUED

41.8
0522

247 CONTINUED

247

DORINDA

I've had a good vacation - thanks
for everything - but -

AL

What vacation? You're helping out.

DORINDA

There's no job for me here.

AL

Sure there is - I need you to take
the truck into town - pick up some
supplies...

DORINDA

Okay. I'll do that. But tomorrow

AL

Tomorrow is tomorrow.

(efficiently)

Now - you'll need some help lifting
that stuff -

(he's consulting
his clipboard)

I'll send one of the guys with you
- let's see...Baker, yeah...Baker.

DORINDA

Al, you're so transparent.

AL

No compliments please.

CUT TO:

248 EXT. COUNTRY ROAD - APPROACHING TOWN AND FILLING STATION

248

There's a pick-up truck. Ted is driving. Dorinda is next
to him. Pete perches in back behind their shoulders. Ted
is singing (or laugh). He's singing a bit of "AMERICAN
PIE". It goes something like this:

TED

(sings)

...A teenage buck... With a pink
carnation and a pick-up truck...
But I knew I was out of luck. The
day music died... So bye bye Miss
American Pie.

CONTINUED

248 CONTINUED

248

DORINDA

...can I tell you something? You
can't sing.

TED

(laughing
greatly)

I know! Ain't it a hoot! And I
laugh like a donkey!

DORINDA

(pause)

Why did you say 'You're the reason
I'm here' - ?

TED

(looking at her
face)

I'm sorry it bothers you.

DORINDA

No...it's just that - it's so
strange - that was the second time
it was said to me.

(X)

TED

Yeah? - What happened the first
time?

DORINDA

The first time was Pete Sandich...I
guess Al told you about him.

TED

He was mentioned.

DORINDA

As what?

TED

As the guy to beat.

DORINDA

Yes - he was a great flyer.

TED

(muttering half
to himself)

Yeah - that too.

DORINDA

What?

TED

Nothing. So how did you meet?

CONTINUED

ALS 0524

248 CONTINUED (2)

248

DORINDA

I was waiting for someone in a restaurant, and he was at the bar...

TED

He'd never seen you before?

DORINDA

Yeah - and he came on the same as you 'You're the reason I'm here'.

TED

No, it was different. With me, it was true.

He smiles at her. The truck is approaching the gas station.

TED

(smiles at her)

We need gas, we need candy...what kind d'you like?

DORINDA

Unleaded.

Ted laughs loudly.

CUT TO:

249 EXT. GAS STATION

249

The attendant is filling the truck from the pump.

250 INT. GAS STATION - OFFICE

250

It's one of those places which sells a bit of everything, including candy. Ted stands examining the candy counter. Pete is with him.

251 ANOTHER ANGLE

251

Dorinda is also looking around, maybe buying something.

PETE

We like Zagnuts.

Ted picks up some Milk Duds.

PETE

No, Zagnuts.

CONTINUED

ALS
0522

(X)

251 CONTINUED

251

Ted puts down the Milk Duds and picks up a Zagnut. But he (X)
changes his mind back again. He really wants the Milk (X)
Duds.

PETE

No, really - we like the Zagnut.
It's got that nutty, chewy
texture...

Ted puts down the Milk Duds and picks up a Zagnut, then he (X)
changes back again. Dorinda glances over towards him.

252 HER POV

252

Ted standing at the candy counter, picking up the one then
picking up the other, changing his mind between the candy
bars. She's a little surprised. His behavior is a little
surprising.

CUT TO:

253 EXT. GAS STATION

253

Now Ted and Dorinda are coming out. Ted has a Zagnut and
Milk Duds. He keeps the Milk Duds and gives Dorinda the (X)
Zagnut. Ted stoops and picks a single, dusty, small wild
flower from a crack in the asphalt. He gives the flower to
Dorinda..

DORINDA

Candy and flowers, so this is
dating.

Ted laughs, easily, comfortably, not ingratiatingly.

DORINDA

You keep laughing at things I say
- why's that?

TED

I don't know - you make me laugh.

Pete, disgusted, has already gone ahead. He is at the
pumps. The attendant has finished filling the truck and
is putting the gas cap back on. Just as he's doing this,
and as Pete is standing by the pumps with his hands in his
pockets, a man carrying an empty gas can has walked up.

MAN

How'ya doing, Pete?

CONTINUED

253 CONTINUED

25

PETE
(absently)
I'm okay I guess...
(then he wakes
up!)
Hey! - you mean - ?

MAN
I tell you, I'm dead.

On the other side of Pete the attendant chuckles at Pete.

ATTENDANT
Sure is hot. How about a beer?

PETE
A beer?!

Then he sees that the attendant has a name patch "PETE"!!
The attendant and the second man continue to talk casually
to each other, but now Ted and Dorinda have arrived.

TED
Dorinda, what's your favorite
flower?

DORINDA
Irises.

TED
Uh-huh.
(pause)
This isn't dating. How 'bout a
date?

ALS 052

253 CONTINUED (2)

253

DORINDA
I don't know, Ted.

TED
Okay, how 'bout dinner?

Dorinda decides.

DORINDA
Okay, but not 'til I get the Sweet
Peas.

(X)

Ted laughs loudly again and they get into the truck
followed a somewhat thoughtful Pete.

PETE
You don't worry me. There aren't
enough Sweet Peas in the world.

(X)

CUT TO:

254 INT. DORINDA'S HOUSE

254

Dorinda is in the house. She moves absently around the room, humming and doing a gentle little solo dance. The dance takes her past an armchair. She becomes aware of a distant drone, getting louder, an approaching airplane. Very quickly, the plane is much too loud and then it seems to be taking off the roof. Dorinda gasps. Dorinda runs out of the house...

255 EXT. THE HOUSE

255

Dorinda sees the Wing'N'Prayer, banking around for another run. She is standing on the little patch of lawn in front of the house. Now the plane is coming in. Dorinda stares up in disbelief. What is the guy doing?

256 DORINDA'S POV

256

Needless to say, the little plane is not equipped with a "tank". However, Ted has rigged up something which serves, maybe a sack with a noose around its neck, slung under the fuselage. As the plane pulls out of its descent, right overhead, the sack opens and...about a thousand Sweet Peas fall out of the sky. (X)

257 EXT. FRONT OF HOUSE

257

Dorinda and the Sweet Peas. They are raining all around her.

(X)

258 ANOTHER ANGLE

258

We haven't noticed Marlon. Or maybe it's better if we have. Anyway, the bed of Sweet Peas stirs and Marlon surfaces, scowling furiously.

(X)

259 EXT. DORINDA'S HOUSE - DAY (EARLY EVENING)

259

A little car rolls up to the house. Dorinda's in the car. She gets out of the car. She opens the trunk and we see a number of boxes and pans wedged in the trunk so they don't spill. They are all label "Country Cooking", evidently the name of a restaurant. Dorinda starts carrying the stuff into the house.

260 INT. THE KITCHEN

260

Dorinda is now in the kitchen, in a hurry. She is emptying the containers into her own dishes. And then putting the dishes into the oven. We see boiled potatoes, peas, a roast chicken...an apple pie.

261 ANOTHER ANGLE

261

While she's doing this, we take a look around and see that the interior of the house is a sort of Sweet Peas nightmare - there are Sweet Peas in buckets, Sweet Peas in saucepans, Sweet Peas in every surface. When we get back to Dorinda, we see that she has also brought a bag containing a couple of apples, a couple of potatoes, some unshelled peas, a pound of flour, butter...she starts chopping and slicing the apples and potatoes. She shells a few peas. She sprinkles some flour around the kitchen counter. In a minute it looks as if somebody has been cooking up a storm. She throws the residue into the trash along with the empty containers which contained the roast chicken, mashed potatoes, gravy, apple pie...as an afterthought she dips her hand into the trash and dabs a tiny bit of mashed potatoes onto her nose. The doorbell rings. She checks her appearance and goes hurriedly to the door but opens it casually.

(X)

(X)

(X)

262 ON DORINDA

262

DORINDA

Hi.

Now on Ted - with Pete right next to him. Ted and Pete together.

TED AND PETE

Hi.

CONTINUED

0522

262

CONTINUED

262

They speak in perfect unison.

CONTINUED

ALS
0522

262 CONTINUED (2)

262

DORINDA

Well, come on in!

TED AND PETE

Thanks.

Now we're in. Ted looks around. It looks like a funeral parlor for someone who loved Sweet Peas.

(X)

TED

It looks...

PETE AND TED

(in unison)

...ridiculous.

DORINDA

(cheerfully)

Doesn't it?

TED

Smells great. You've got mashed potatoes on your nose.

DORINDA

I have?! - Oh, I must look a fright!
You fix a drink and I'll fix myself.

TED

Sure.

DORINDA

(carelessly)

I'll just...throw something on...

TED

Fine.

Dorinda leaves the room.

263 INT. BEDROOM

263

Now we're with Dorinda...who has picked up speed considerably as soon as she's out of sight, tearing off her Country-Cooking clothes and entering her bedroom...in which, we see, she has laid out her clothes for the evening, all ready for a quick change. As she strips off her shirt and jeans, or whatever, we realize that she has already put on her Important Date Underwear. We notice that the dress she has laid out is the one Pete bought her. She holds it up still on the hanger and looks at herself. She's torn.

(X)

264 INT. KITCHEN

264

Now we're back on Ted and Pete. Ted is at the kitchen counter making a decision about his drink. A number of bottles are on the counter. There are no glasses. He comes around to the kitchen side and finds a couple of glasses. Ted thinks he'll have a coke. He empties the coke can into a glass. Ted takes the lid off the trash tub, and drops the coke in.

265 ANOTHER ANGLE

265

We see that the coke can falls onto a container lid with the name of the restaurant on it. Ted puts the lid back on the trash. Pete rolls his eyes. Ted does a take. Ted takes the lid off the trash again. Ted looks at the damning evidence. Pete chortles and erupts his hands with glee. Ted puts the lid back on the trash. Ted sips his drink thoughtfully. Ted takes the lid off the trash, takes out the can of coke, puts the empty can on the counter, puts the lid back on the trash. Ted smiles. He's in love. Pete stares disgustedly at Ted.

266 ANGLE - KITCHEN DOORWAY

266

DORINDA (O.S.)

How you doing?

Now we see Dorinda. She's wearing jeans and a nice shirt. Acting casual. She looks great. Dorinda comes into the kitchen area. Ted sniffs appreciatively. (X)

TED

Something's cooking.

PETE

You said it.

DORINDA

I'll just check the dinner.

She opens the oven, and takes out a tin baking dish with a whole roast chicken in there, gives it a professional prod and shoves the chicken back in and closes the door.

TED

I think you're...

PETE

A liar and a cheat.

TED

Wonderful.

42S
0522

267 LATER

267

It's dinner for two plus one.

Candle on the table, wine in the glasses. Pete sits watching like a man at the center line of a slow motion ping pong match.

TED

You nervous you invited me over?

DORINDA

Yes.

TED

I'm nervous, too.

DORINDA

You are?

TED

Yeah. But I'm glad I'm here.

DORINDA

Me too.

268 CUT TO - THEY'RE EATING DINNER

268

TED

This is delicious.

DORINDA

I got chicken - um, I decided on - I cooked chicken because chicken keeps me calm. When I was a kid...

(X)

TED

...your mother was always cooking chicken.

DORINDA

That's right. I had a real nice childhood. So...

TED

...chicken is comforting.

DORINDA

Yes, the smell of chicken dinner makes me feel...

TED

...safe. I'm sorry, I keep finishing your...

CONTINUED

ALS 0522

268 CONTINUED

268

DORINDA
...sentences. Yeah.

TED
It's cos I'm nervous.

DORINDA
I'm...

TED & DORINDA
...still nervous.

Now, Ted suddenly plucking his eyebrows. Dorinda freezes, actually sitting forward, trying to see behind his eyes.

DORINDA
Is that why you're plucking your eyebrows?

TED
What?

DORINDA
You're plucking your eyebrows - it's a nervous habit.

TED
Well, I'm nervous!

DORINDA
Me too. I'm drinking my wine and smelling the dickens outta my chicken, but somehow I'm still real nervous.

TED
How about if I bring my chair over by yours so we can...

DORINDA
...eat closer together.

PETE
Now you're doing it.

DORINDA
Now I'm doing it.

TED
Yeah...

ALS
CUT TO: 0522

269

TED AND DORINDA EATING SIDE BY SIDE

26.

TED

I think this is better. Do you?

DORINDA

Yeah. It seems to me to be just impossible to get close to another human being. I mean even Pete. He was up in the that plane, doing his dumb stunts, risking his neck like it was a joke. There'd be this tone
(MORE)

CONTINUED

ALS

0524

269 CONTINUED

269

DORINDA (Cont'd)
in his voice. I called it his Evil
Kneival voice. I don't know who he
was when he sounded like that. This
punk doing stunts to scare his
mother.

PETE
But part of you thought I was great.
That was what was so great...for me.

Dorinda catches herself, looks at Ted.

DORINDA
Oh, this is wrong for me to be
talking about Pete to you.

PETE
I wasn't that great. I was okay.

TED
You're not doing anything wrong.

DORINDA
But it was cruel of him to scare me
all the time and act like it was a
joke. I loved him and he just
didn't value himself.

PETE
I was a jerk.

DORINDA
What keeps us apart? When Pete was
alive, he wouldn't grow up and take
my hand.

PETE
When I met you, you lit me up.

DORINDA
Finally, a woman needs to feel
safe! And then he died, and I'm
alone, and I have to tell you, after
brooding about it, that I don't feel
like I've completely ever been with
anybody.

PETE
Oh Dorinda, you made me the best
I've ever been.

DORINDA
What keeps us apart? Can you tell
me?

CONTINUED

ALS
0522

269 CONTINUED (2)

26

Dorinda has tears streaming down her face. She's looking into Ted's eyes.

DORINDA

(continued)

I hope you don't mind. I had to talk to somebody.

TED

May I put on some music?

270 ANOTHER ANGLE

270

Ted is inspecting the music making equipment. He picks up a handful of cassettes and starts looking through them. Pete gets interested. Ted comes across "Smoke Gets In Your Eyes".

PETE

That one!

Ted hesitates.

CONTINUED

ALS 0524

270

CONTINUED

270

PETE

Yes, this one! Ted, she loves this one. When she hears it you'll be out on your ear. And let me tell you something else. I liked you better when you were shy.

Ted puts it into the machine. Pete smiles satisfied. Dorinda comes back from the coffee machine. The music begins. It stops Dorinda in her tracks. Pete is watching carefully. Dorinda is certainly moved by the music. Tears come into her eyes.

PETE

I think that did it.

Ted turns to Dorinda.

271

ANOTHER ANGLE

271

Dorinda comes up to Ted and kisses him gently on the mouth. Then they kiss each other slowly and longingly. Pete can't bear it. He is in agony. He has to stop them kissing, somehow. He runs, towards them and "through" them, creating a strange whirlwind which flutters the flowers in the room and pieces of paper, a window bursts open, a vase falls over, Ted and Dorinda spring apart...they think a freak gust has blown the window open. Ted goes to close the window.

(X)

PETE

(furiously to Ted)

That's my girl!

(X)

But at least he has interrupted the kiss.

(X)

DORINDA

Do you dance?

TED

I don't know how.

DORINDA

Of course you do, you just walk about to the music.

They start to shuffle about together.

DORINDA

There you are, you're a natural too. Right rudder - that's it.

3522

272 ANOTHER ANGLE

272

Pete looks around for something to kick. He finds Marlon.
He takes a good kick at Marlon. BUT MARLON SEES IT COMING!
Marlon backs off and snarls. Pete's foot stops on route.
Pete is stunned.

CONTINUED

ALB

0522

272 CONTINUED

272

PETE

Marlon, you can see me!!! Well, do something to help. She's my girl.

DORINDA

(to Ted)

This is nice.

TED

Well, happy birthday.

DORINDA

(taken aback)

It's not my birthday.

TED

Of course it is. It was your birthday last year, so it has to be your birthday this year.

Dorinda breaks off dancing.

DORINDA

Pete remembered my birthday wrong. And the next day...he...

Her face shows her confusion.

DORINDA

It's a year tomorrow. I haven't danced, I haven't anythinged, in a year...

They move gently together while the music plays.

TED

Are you okay Dorinda?

DORINDA

I think so. And if I'm not I'll be okay tomorrow.

TED

Sure.

DORINDA

(as she stops dancing)

Do you mind if we finish the dance then?

TED

No, I don't mind.

CONTINUED

272 CONTINUED (2)

272

DORINDA

I just need some sleep.

TED

Will I see you tomorrow?

DORINDA

Yes of course you will.

TED

Well...goodnight. Dorinda...

Ted has opened the door for himself. Pete simultaneously does the mime of opening the door for Ted.

PETE

(to Ted)

Thanks for a lovely evening.

TED

(to Dorinda)

Thanks for a lovely dinner.

DORINDA

Well, actually...

But Ted gives her a quick kiss on the mouth to stop the rest of the confession, and he goes out closing the door. The Platters are still plattering. Marlon comes up to Pete and rubs his back against Pete's leg.

PETE

You see? I'm not such a bad guy.

273 DORINDA'S POV -

273

Dorinda can see Marlon acting strangely, rubbing his body against someone who isn't there. She senses something like Pete and slowly looks around the room.

PETE

How about candles?

(X)

ALS 0522

274 OMITTED 274

275 NEW ANGLE 275

She turns once more around and goes to the counter. Two candlesticks and a book of matches. She lights the candles. She brings them to the mirror. He's at one side, watching... (X)

275A ANOTHER ANGLE 275A

Dorinda goes to the bedroom, leaving Pete standing in the candle-lit living room. He's alone. (X)

275B ANOTHER ANGLE 275B

The door opens and Dorinda comes out IN THE DRESS. Pete follows her as she moves across the room. (X)

PETE

There's so much. I want to tell you.

...just those words. Make her pause. She wavers slightly, as if forcing back emotion.

DORINDA

I don't know, I don't...God, I'm just ...I'm...

PETE

...losing it?

DORINDA

...losing it.

PETE

See, I can still finish your sentences. I bet if we work on it. You could finish mine.

She shuts against the agony.

PETE

Dreams huh? Maybe you can see me there...

The candle flames flickering across her face.

PETE

You look so lovely. Just like that.

It's so heartfelt it seems to calm her somehow.

CONTINUED

275B CONTINUED

275B

PETE

How 'bout some music?

And slowly she rises and goes to the tape deck. He doesn't tell her what to play. Watches as she shifts through. She can't quite find what she's looking for. Quietly...

PETE

It's already in.

She realizes. Punches up the machine. Stares blankly at it through the intro. And..."THEIR SONG" begins to play. When Dorinda turns Pete is right there.

PETE

May I have this dance...?

276 ANGLE

276

He wins a smile in spite of herself. She's looking through him. She clasps her hands behind her back. She tilts her chin up, closes her eyes and begins to move to the music very slowly in a reverie. Pete steps an inch from her body. Heart in his throat. Magically moving with her in perfect rhythm...he stares down into her face. So lovely. She does a little spin and somehow he stays right with her. Fred and Ginger never did it better.

CUT TO:

277 INT. DORINDA'S BEDROOM

277

She climbs onto the bed and falls asleep in the dress.

(X)

PETE

Dorinda. May I spend the night?

Marlon YOWLS his disapproval.

DORINDA

Shhhh.

She turns out the light. Pete lies down next to her. The THUNDER CRACKS overhead. Pete just ignores it...

278 EXT. THE SKY, THE MOON

278

Under it, the clouds mysteriously accelerate across it, like time moving too quickly.

A19
0522

279 INT. DORINDA'S BEDROOM - LATER

279

...small hours, dark and silent. Pete lies calmly, eyes intent, watching as Dorinda sleeps. He seems so content just to be there. At peace for the first time since his death. The wall, furniture, ceiling, and bed appear alive in the roving patterns of projected scudding clouds in moonlight...eerie and beautiful all at once.

DORINDA
(in her sleep)
Cantaloupe...apple juice...

He has to smile...

PETE
Shopping again, Dorinda?

(X)

DORINDA
Eggs...peanut butter...gin...

PETE
Any surprises for someone special?

DORINDA
Chlorine bleach...

Pete chuckles and sits up slowly now. He leans over her sleeping face, staring down. Her lips are slightly parted. He parts his as well. Leans closer. Closer...and stops. His lips move to her nose. And...blow. Ever so gently.

280 ANOTHER ANGLE

280

She stretches and half awakens, feeling happy and fulfilled. Then looks at the pillow next to hers. Is there a slight indentation in center? She wonders and then sleepily, so much in a trance, gently takes the pillow touches to her cheek and finds Pete's scent. Closes her eyes now, then strangled breathing starts from deep within her but...

PETE
Easy now, Dorinda.

(X)

And her choking stops. Her eyes flicker, frightened, but still in sleep.

PETE
I'm here. And I'll never leave again.

She's listening from somewhere deep inside her sleep as if to music from the moon.

CONTINUED

U5 22

280 CONTINUED

280

PETE

You feel it, don't you. You know.

Perhaps she does. Her chin comes up as if she's straining to feel him with everything in her. His turn now to fight back the choke in his heart.

PETE

Go to sleep, babe.

(whispers)

Swear to God. I'll keep you safe.

And very slowly she sinks back into her pillow. She smiles and drifts deeper into sleep.

PETE

Goodnight Dorinda.

DORINDA

Goodnight Pete.

Hold on his eyes.

281 FIRE...

281

It's a forest fire, somewhere, maybe nowhere because there's no sound yet. But we can see the furnace devouring trees. Finally, when the sound comes in it's the sound of a phone ringing.

CUT TO:

282 AL - NIGHT

282

The phone is ringing where Al is. It wakes up Al. He gropes for it.

AL

Yeah...?

(he listens)

Yeah, we're ready.

CUT TO:

283 DORINDA'S RINGING PHONE - NIGHT

283

Dorinda gets to it. She's come straight from sleep. She listens.

DORINDA

...Al?

CUT TO:

284 INT. AL'S CABIN

284

Now the light is on and Al is dressed, putting on his boots, with the phone cradled in his shoulder. He's happy.

AL

Get ready to move out in two hours,
honey. We're going fire fighting.

CUT TO:

285 DORINDA ON HER PHONE

285

DORINDA

Montana?! - I'm not going to
Montana!

Pete comes into frame. He talks to her in a quiet voice.

PETE

Dorinda, I gotta go where Ted goes,
so you've gotta go where I go.

(X)

Dorinda is still listening.

DORINDA

Yeah...yeah...
(she's giving in)

CUT TO:

286 OPERATIONS ROOM - DAWN

286

All the PILOTS are there, dressed to fly. Al is addressing them. There is a map on the wall behind Al. Montana.

AL

This is a big bad one they've got
up there. We'll be working out of
a small field...right here
(he's referring to the
map on the wall)

I know this place. It's a single
runway, there's good ground back-up,
a control tower in working order.
There'll be a couple of Smokejump
teams working out of there, using
a Beech 18 - we'll be responsible
for this sector here. That's a hell
of a lot of trees and the country
ain't easy. Ravines, gullies, Flat
Rock it ain't, you'll have to be sharp.

(X)

CONTINUED

286 CONTINUED

286

POWERHOUSE

How about helicopters?

AL

The copters will be working out of Main Field...here on the other side of the mountain. They'll be dipping water out of a lake which is right here - it's not going to help us. Okay. There's time for a mug of coffee and a sandwich and then we go. We got four planes and we need them all to get up there.

TED

Four?

AL

Yeah. You'll get there late, on a Wing'N'Prayer - pick a passenger.

The other Pilots start loudly disqualifying themselves from the honor, jokily hiding under the benches, and so forth. At which point Dorinda enters with her kit packed.

TED

I'll take Dorinda.

AL

(shakes his head)

Sorry, the dispatcher is in the first plane.

CUT TO:

287 OMITTED

287

288 EXT. AIRFIELD - DAWN - ON DORINDA

(X)

She is part of the general leave-taking.

288

(X)

115
C-2

289 ANOTHER ANGLE

289

A hand taps her on the shoulder. She turns. It's Ted.

TED

Sleep well?

DORINDA

Yes. I slept well for the first time since...

TED

For a year?

DORINDA

Yes, for a year.

TED

I'd just like to be what you need me to be for you.

DORINDA

Ted - if I could make myself love you I would. But I'm kidding myself and I shouldn't kid you - I'm sorry - I can't explain it -

Ted gets in front of her.

TED

I can.

She tries to move past him. He holds her arm.

DORINDA

Please let me go, Ted.

TED

Dorinda, you have to let Pete go.

DORINDA

I tried!

The last two speeches have been spoken too loudly.

290 WIDER SHOT

290

Shows that a few of the Pilots have paused to look at Ted. Dorinda moves away (probably towards Al's plane)

291 ON TED

291

A hand taps him on the shoulder. It's Pete's hand so Ted doesn't feel it. But after a beat he turns around and rubs his shoulder where Pete's hand seemed to touch it.

292 NOW ON TED AND PETE

292

PETE

You have a little egg on your face.

293 ANOTHER ANGLE

293

Ted does. From the sandwich. A hand taps Pete on the shoulder. Pete feels it. Pete turns around. The hand belongs to Hap.

HAP

So do you.

As Pete turns around we find we are back in...

294 THE WOODS

294

PETE

Hello, Hap - how'd you get here?

He looks around.

PETE

I mean, how'd I get here?

HAP

Mainly by the wrong road. You helped. But who are you looking after now? I told you, Pete - your life is over and anything you do for yourself is a waste of spirit, remember?

(X)

PETE

Yeah, I remember...but I didn't have any choice.

(X)

HAP

You had every choice. Everything you do is your choice and each one changes everything.

(X)

PETE

Each choice? Like orange juice or tomato juice? That changes everything?

(X)

HAP

Yep. But there's even bigger choices than that.

(X)

PETE

So what are you telling me?

(X)

ALS

CONTINUED

6322

294 CONTINUED

294

HAP

Look into yourself, Pete.

PETE

You'll have to tell me.

HAP

No, I don't need to tell you.

PETE

Go to hell, Hap!

HAP

You can't deliver on that, Pete, and you're talking to someone who can. So watch your tongue.

(pause)

What we gave you was a chance to give back some of what you owed for the life you left behind, to give it back to those who still have life to come. No man is really dead unless he breaks faith with the future - and no man is really alive unless he accepts his responsibility to it. You had a chance of saying I'm glad I lived, I'm glad I was alive, now let me give you a hand. Let me give you what I had. In that way, love goes on - that's the promise of heaven. I sent you back to settle your accounts with the people you loved. Until you do that Pete, they aren't free, it's like saying the goodbye you never got around to saying.

(X)

PETE

I'm not ready to say goodbye yet, Hap. Send me back.

(X)

HAP

You're a good man Pete. We don't send back the other kind - but you haven't learned what matters and who matters. So go and find out.

(X)

Hap turns away from him.

(X)

4/1/83
CONTINUED

0323

294 CONTINUED (2)

294

PETE

Can I go to the fire with them?

HAP

They've been there a week.

CUT TO:

295 EXT. AIRFIELD - LIBBY - DAY

295

A Beech-18 plane is on the field. The plane is starting
to load up with a team of Smokejumpers.

(X)

A13

0522

296 OMITTED 296

297 OMITTED 297
(X)

298 EXT. AIRSPACE - DAY 298

A Beech-18 is flying above the fire. A half-dozen parachuters (Smokejumpers) jump from the plane. This is just like the Smokejumper scene at the beginning of the movie. (X)

299 EXT. AIRSPACE - DAY 299

Now the parachutes are opening.

300 ON THE GROUND - DAY 300

Now the Smokejumpers are landing. Among them is Alex. The Smokejumpers are fighting the fire at the mouth of a gully. It is evidently a hot spot.

301 ANGLE 301

Alex has a radio.

ALEX
(into radio)
Alex to Fire Boss... (X)

FIRE BOSS (V.O.)
Come in Alex. (X)

ALEX
(to radio)
Tom, we're on the ground and looking good 'til morning. (X)

CONTINUED

ALS 0522

301 CONTINUED

301

TOM (V.O.)

(X)

Too dark to see much...Give me your position.

ALEX

(to radio)

We're heading up Bear Paw Canyon.
Over.

(X)

He shuts off his radio and shouts to his colleagues.

ALEX

Okay! - Let's get to work!

302 INT. TOWER - LIBBY DAY

302

Dorinda is back in her element. She's at the microphone with a headset, charts and lists pinned up around her. Among the people in the Tower/Control room is Al. He has obviously just come in from flying, he has his flying suit etc., and is at the coffee pot.

DORINDA

Even-Steven, gimme your fuel reading and position. Even-Steven, do you read?

We hear the transmission over her headset, but not well enough to decipher.

DORINDA

Thank you, Even-Steven.

RADIO (V.O.)

We have new smoke approximately one mile west.

DORINDA

That's your target, Even-Steven, please report back.

ALS
0522

303
thru
304

OMITTED

303
thru
304

305 INT. TOWER

305

DORINDA

Shake'N'Bake, do you read?

(pause)

Shake'N'Bake, this is tower, do you read?

306 EXT. AIRSPACE - TED'S PLANE

306

His plane is roaring along a fire-path, dropping chemical retardant, killing fire as he roars through.

307 INT. TED'S PLANE

307

TED

Rapunzel, Rapunzel - I read but I'm a little busy.

Now we see that Pete is with Ted. Pete is happy. He's back at work too. He's looking down and behind, seeing the accuracy of Ted's pass.

PETE

Great pass, great pass!

DORINDA

(through Ted's
radio)

What's your fuel reading?

Ted looks at his fuel reading. It's empty!

TED

I'm coming in.

307A TED

307A

is coming in over the trees, his plane sputtering.

(X)

307B INT. TOWER

307B

Al's POV of Ted's plane.

AL

He's out of gas!

Dorinda looks up.

DORINDA

(into mike)

Ted!

ALS

0522

307C INT. TED'S PLANE

307C

TED

(calm)

No sweat, Rapunzel - I got the height.

307D EXT. AIRSPACE

307D

Ted's plane floats in over the trees and comes down like a leaf.

308 INT. TOWER

308

AL

He's...beautiful.

Dorinda nods. Her face is set.

DORINDA

How d'you teach that, Al?

AL

You don't. The guy's got wings, he's the best I saw since...

DORINDA

Since Pete?

AL

Yeah, since Pete. That's everybody home, Dorinda - I'll shut up the shop.

Dorinda nods again, hardly able to speak...

CONTINUED

15
4572

308 CONTINUED

308

DORINDA

Thanks Al.

She takes off her earphones and leaves the control desk.
Al takes over. Dorinda is heading out of the tower.

AL

He's done great - why don't you go
give him a smile.

309 EXT. AIRFIELD

309

Ted's plane touches down, taxies towards a stop.

(X)

310 ANOTHER ANGLE

310

We see that the wind sock is blowing strongly and we can
see it in a relation to the building behind, so we know
which direction it's blowing.

311 ANGLE

311

Ted's plane is taxiing to a halt. Ted gets out of the
plane. He's tired, he looks as if he's been in a fire
himself, he looks like a veteran.

(X)

312 OMITTED

312
(X)

313 ANGLE

313

Ted walks away from his plane, toward the building just as
Dorinda is coming out from the direction of the control
tower, to meet him. Ted and Dorinda meet up.

TED

Hello Rapunzel.

CONTINUED

ALS

0522

313 CONTINUED

313

It's suddenly apparent that Dorinda is furious.

DORINDA

What the hell were you doing up there?

TED

Putting out fires. That's what they pay me for.

DORINDA

Not for taking stupid chances - that's just dumb!

TED

What are you shouting at me for?

DORINDA

What am I shouting at you for?
(she repeats the question because she doesn't know the answer)

What am I shouting at you for?
Yeah! What am I shouting at you for? - That's right - it's your life isn't it.

TED

I guess it is.

314 ANOTHER ANGLE - NOW WE SEE PETE WITH TED.

314

DORINDA

You're a pilot. You take stupid chances for no reason. You're good looking and you know it. You're just like him. I'm not asking you to be any different. It's me that's gonna have to change. I think first I'm gonna just have to be alone.

CONTINUED

ALS
0522

314 CONTINUED

314

TED
You've been alone.

DORINDA
For a lot longer!

TED
Dorinda...

DORINDA
I don't feel safe with you Ted,
that's all. That's all there is to
it. Now please just leave me alone,
okay? I'm really upset.

PETE
(to Ted)
Now tell her!

TED
I love you.

DORINDA
You do not.

TED
Yes, I do too!

DORINDA
You don't understand anything! Well
how could you? You're a man. You
don't understand what every woman
knows.

TED
What does every woman know?

DORINDA
None of your business!

PETE
She doesn't know what every woman
knows! She always said that when
she didn't know what else to say.

TED
You don't know what every woman
knows! You don't know anything!
I don't know anything! We know
about as much as that fire! Fire
just burns and that goes for us too!
Pete loved you, but he also loved
himself as the best pilot around.
When he took those big chances

(MORE)

CONTINUED

314 CONTINUED (2)

314

TED (Cont'd)

flying, what'd you just think he was doing? He wanted to get where he is now. He didn't want to grow old and stop flying and watch the young guys pass him by. He was looking for a bailout and he got it.

Dorinda, it's tough here if you play it all the way out if you don't live on the edge. So he's dead because he took the chances. He was the one everybody talked about and maybe he needed that more than he needed you, and that's how he finished up. A dead hotshot and no use to anyone. Useless. Useless tears.

With that he lets her go and she walks away.

315 THE WINDSOCK

315

We are now at the very end of the afternoon and getting towards dusk. From here on, for the rest of the movie, we are emerging from the last light of the day into the first dark of the night. The wind is dropping and the windsock is sagging. No, it's not so much dropping, it's changing. The windsock fills and deflates, and fills and deflates, and creeks around on its pole. The wind is doing stuff, it's freshening up, and leaves and twigs are blowing around. The windsock fills itself and blows strongly, in the opposite direction to the way it was before.

(X)

(X)

316 CUT TO - GROUND - DUSK

316

This is where the Smokejumper crew was last seen and they're still there, but now with the change of wind they're really in terrible trouble. They have been holding the fire line across the mouth of the gully, on the right side of the wind, but now the wind has changed and the wall of flame is forcing them back into the bottle neck. Alex is already talking into his radio.

ALEX

(to radio)

Shit! This is Alex to Region 1
dispatch - This is Alex to Region
1! May Day! May Day!

(X)

316A ANOTHER ANGLE

316A

A Smokejumper dives clear as a fiery branch crashes down.

(X)

(X)

CONTINUED

316A CONTINUED

316A

(yells) SMOKEJUMPER
Widow-Maker!

(X)

CUT TO:

1522

317 INT. OPERATIONS BUILDING

317

Al is "closing the shop". He's the only person left in there. Ted walks in, just the way he was when he left Dorinda ...coming to get debriefed, and to see Al...beginning to take off his flying clothes. Pete walks in with Ted. As they do so, the radio comes frantically to life.

RADIO (V.O.)

Fire Boss to Region 1! Fire Boss
to Region 1!

AL

(to radio)

This is Operations - come in Boss.

RADIO (V.O.)

I need a helicopter! - the
Smokejumper Team is caught in the
North gully of the Bear Paw fire,
get 'em out, and fast!

AL

Roger!

(to Ted)

Ted! Get on that phone to Central
Field and scramble the helicopters.

(changing
channels on the
radio)

This is Operations to Alex - do you
read? This is Operations to -

RADIO (V.O.)

This is Alex - we're screwed - we
got minutes.

AL

The choppers are on their way - just
hold on!

(to Ted)

Move it!

318 NOW ON PETE AND TED.

318

Ted is frantically hitting phone buttons.

PETE

Ted, listen like you never listened
-the helicopters are more than forty
miles away and they fly at a hundred
miles an hour - we're twelve miles
away and we at fly two hundred
twenty miles an hour -

0522
CONTINUED

318 CONTINUED

318

Ted has gotten through to somebody.

CONTINUED

ALS
0522

318 CONTINUED (2)

318

TED
(into the phone)
Main field! We need -

PETE
(more urgently to Ted)
Ted, you gotta listen -

The phone can be heard answering back to Ted - but Ted is hesitating. Al is going frantic.

AL
(to Ted)
What the hell are you doing?

Ted hangs up the phone and tears open the door leading to the walk way by the Operations Building.

(X)

319 EXT. PORCH - OPERATIONS BUILDING

319

Ted's plane is 80 yards away and ground crews are around it. Ted starts screaming at them.

(X)

TED
Charlie! - Load my plane! Now!

320 INT. OPERATIONS BUILDING

320

Al is still in contact on the radio.

(X)

AL
(shouts)
Hang in there! - We're gonna get you out! Stay on the air!

He tears off his headset and goes to join Ted...

321 EXT. OPERATIONS BUILDING

321

...who is already half way down the steps. Beyond, on the field, the ground crew has already gotten the message and the tanker-vehicle with the new load of chemicals is already pulling up to the plane and the crew from here on is busy handling the hoses to fill the plane's tank. Al catches up with Ted.

(X)

AL
Yeah - you're right! - I'll take your plane!

CONTINUED

522

321 CONTINUED

321

TED

It's my plane, I fly it.

Al starts to override him, but Ted says -

TED

Al, who's better - you or me?

Al hesitates but doesn't need to reply, they both know the answer.

AL

No choice - the fire's created its own weather system and it's hell to penetrate. The canyon's impassable - nobody could pull it off - not even that shithead...Pete.

(X)

TED

(a long beat)

But he'd have tried. Wouldn't he?

(X)

AL

(pause)

Okay listen - this is like nothing you've flown before. It's gonna be too dark to show a skyline, the fire is below the ridge, you'll have to get above the ridge, then pitch your nose down and dive fast. You won't be more than fifty feet over the fire line and you'll be flying through a wall of smoke.

(X)

TED

Okay.

Pete has come with Ted.

PETE

Al, I'll bring him back.

(X)

Al and Ted go back inside...

322 INT. OPERATIONS BUILDING

322

Al enters and goes back to the microphone. Ted follows.

(X)

CONTINUED

ALS
0522

322 CONTINUED

322

AL
(to radio)
Operations to Alex, how you doing?

(X)

CUT TO:

323 ON THE GROUND - NEARLY DARK

323

The situation is now desperate. The fire has driven the
Smokejumpers most of the way up the gully and the sides are
sheer...and burning. Alex is on the radio.

ALEX
(to radio)
Al! We got nowhere to go!

1522

324 INT. OPERATIONS BUILDING

324
(X)

Ted and Pete are looking over the chart.

AL
(to radio; a lie)
We're in the air and coming.

Al is almost in tears. He looks at the phone. Perhaps we can work out what he's thinking. But we find out soon enough. He lifts the phone and jabs the buttons.

AL
(to phone)
Dorinda...
(quietly)
Maybe you wanna come out here,
hun...
(he pauses for her
short answer)
We got a sort of emergency...those
Smokejumpers...Ted's gonna fly into
that gully above the waterfall, it's
the only chance they's got.
(short pause)
Yeah, honey, it's dark here too.

He hangs up and goes over to Ted and Pete.

325 CUT TO - AIRFIELD

325

In the near dark, the ground crew has almost completed their job, Charlie is in the cockpit starting the engines. But it's still going to take a couple more minutes to load the fuel and retardant.

CUT TO:

326 DORINDA'S BICYCLE RIDE

326

Dorinda is biking desperately through the wood, as she once did before.

327 INTERCUT

327

328 TED'S PLANE

328

The plane is getting ready. Ted, Al and Pete are in the tower, looking at the charts.

4:5
05:22

329 NEAR TANKER RAMP

329

Dorinda is on her bike approaching the airfield. She can see the dark silhouette of the plane ahead of her. Need a moment of decision. Dorinda looks at Ted and Al in the Operations Building, then at the plane. She makes her decision. (X)

330 INT. OPERATIONS BUILDING - ON PETE

330

Something is getting through to Pete. We hear it as "Dorinda and Pete's music". Pete looks puzzled, then worried. He moves towards the door. (X)

331 TED' PLANE

331

The ground crew starts uncoupling the hoses. They are working at a furious pace.

332 INT. OPERATIONS BUILDING

332

Ted and Al finishing up. (X)

333 RAMP - TED'S PLANE

333

We see Dorinda's arrival. She lets the bike fall to the ground. She runs to Ted's tanker. CHARLIE (a mechanic) is in the cockpit. Both engines are idling.

DORINDA

Hey, Charlie.

CHARLIE

Boy oh boy would I like to be in on this ride.

DORINDA

Al wants to see you.

Charlie reaches in to cut the motors.

DORINDA

Don't cut it. I'll hold it for you.

CHARLIE

Great! -

334 ANOTHER ANGLE

334

He jumps down. Dorinda watches him and then leaps onto the wing and into the cockpit. As Charlie runs away, we see Pete walking towards the plane. He then starts to run.

32

335

CHARLIE
(utterly
bewildered then
angry)
What the hell....!

336

337
(X)

CHARLIE
(shouts up to
them)
It's Dorinda!

338

339

AL
(on radio)
Dorinda! - What the hell are you
doing?

340

The tanker lurches into the sky, swooping towards the fire storm.

0522

341 INT. TANKER - NIGHT

341

Pete is now behind her, watches her determination as the tanker climbs. Dorinda has shut out the world. She stares straight ahead. Pete barely contains his frustration.

PETE

What do you think you're doing!
Turn this thing around - right now!
Don't you hear me?

AL (V.O.)

Dorinda, this is Al. There's six
poor guys out there. Now bring that
ship back to me, girl...

DORINDA

Al the Pal, sorry.

She reaches over and clicks off the radio.

342 INT. OPERATIONS BUILDING - NIGHT

342
(X)

Ted grabs the mike.

TED

Dorinda! Dorinda?!

343 EXT. DORINDA FLYING TED'S PLANE - NIGHT

343

344 INT. TED'S PLANE - NIGHT

344

PETE

I'll make a deal with you, Dorinda.
You let go of your pride. And I'll
let go of mine. Relax.

Her face softens a bit.

PETE

You've got to let me through!

Determination returns to Dorinda's face as she heads
straight for the smoke and flames. Pete settles back.

PETE

I knew it.
(pause)
First time we're up here together.

345 EXT. RIDGE - NIGHT

345

They crest the ridge and look into a swirling HURRICANE of
fire that makes everything we've seen before look like a
marshmallow roast.

346 ANGLE - PETE

346

Even Pete is stunned at the sight. He immediately jumps to attention and becomes her co-pilot.

PETE

I, uh...don't see a way in. That valley's pretty tight. I think, maybe...just maybe...we might be able to run it...if we stay high 'til right about there, then drop in low and freight-train it straight in, until -

(X)

She DIVES STRAIGHT DOWN. He hangs on like crazy.

347 EXT. A-26

347

It dives.

348 ANGLE - BACK TO SCENE

348

PETE

Yeah, maybe this could work. What did I...throttle! More THROTTLE!

She's all business. She guns it. He's sweating bullets.

PETE

Level out! Level OUT, for God's -

She pulls it level, and Pete rolls his eyes. He can barely get the words out -

PETE

And you say I flew crazy! What are trying to do?

349 THEIR POV

349

Below them, they see the stranded men. They are Smoke Jumpers.

350 BACK TO SCENE

350

PETE

Those guys need you, 'Drinda. So listen up and fly smart. You're the only chance they got.

She's ready.

CONTINUED

350 CONTINUED

350

PETE

See that thin spot. Between those
rocks. We have to hit that spot.

She hesitates, unsure of what to do.

CONTINUED

ALS
0522

350 CONTINUED (2)

350

PETE

There!

She plunges for the opening, in a full POWER DIVE. Pete is thrown against the instrument panel.

351 EXT. A-26 - NIGHT

351

Trees, flames, all rush toward us.

352 BACK TO SCENE

352

PETE

PULL UP! NOW! NOW!

353 EXT. A-26

353

Incredibly, the plane pulls up just in time, a kaleidoscope of fire and wood FLASHING BENEATH US.

354 INT. COCKPIT

354

PETE

THROW THE SWITCH!

355 POV

355

But she already is. Through the glass, we see a sheet of red retardant laying across the flames. The Smoke Jumpers are still blocked.

356 INT. COCKPIT

356

PETE

One more pass. You can do it.

357 EXT. A-26

357

The plane plunges again for the opening. Full power dive. The bomber passes in and out of visibility, like a fleeting dream. The drone of the engines is overwhelmed by the immense sound of burning timers. (X)

522

357A ANGLE

357A

A gust of wind shoots a flame like a napkin into some dry bush, and boiling sap explodes in some trees, propelling one high in the air.

PETE

Skag! - Starboard!

357B ANGLE

357B

The fire ball slams into the bottom part of the fuselage, right into the landing gear area.

357C ANGLE

357C

Sparks fly off the interior hydraulics of the landing gear as a cable ruptures and spews out oil.

358 INT. COCKPIT

358

PETE

We only got one more, so we got to hit it right...drop down now!

Dorinda strains to see the target. It's taking all her strength to hold the plane steady.

PETE

Okay...hit it!

Dorinda squeezes the release lever.

ALS 0522

359 EXT. CANYON

359

The retardant puts out the flames.

360 INT. COCKPIT

360

PETE
You did it! You did it! THAT WAS
SOME GREAT STUNT, HOTDOG!

361 EXT. CANYON

361

Alex yells.

ALEX

Come on!

Below, we can see the ecstatic men run for safety.

362 INT. COCKPIT

362

Dorinda smiles, and Pete sits back, calm and wise and as
alive as we've ever known him. She brushes her hair back.
She radios in, struggling to pull herself together.

DORINDA

Tower of Power, this is Rapunzel.
Do you read?

TED'S VOICE

Are you alright?

DORINDA

I am fine and the jumpers are in the
clear. The jumpers are in the
clear.

PETE

Turn the radio off.

She flicks the radio off.

PETE

(continued)

Lift your nose, girl.

she tilts her head up.

PETE

(continued)

The plane, I meant. Now go up high,
go up very high. Take it straight
up to heaven, all the way up.

418

1722

363 ANOTHER ANGLE - UPWARD OUT OF SMOKE

163

She lifts the plane and looks for an opening in the smoke and finds it. They go higher and higher and level off.

364 EXT. SKY - NIGHT

164

They join the remaining stars in the evening sky, a pinpoint of moving light against the cosmos. We hear the voices of little girls singing.

365 INT. COCKPIT

165

PETE

Now I can say all the things to you I could never say. It's not death. That's not what to worry about. It's love lost. Any love that can be gotten or given, before the chance of life goes by. I did alright. But what's that against what might have been? Oh Dorinda, I can't beat myself up, but I should have told you, with no jokes, without a wink, that I loved you. You know, the only decent thing I ever did in my life was love you, but if the memory of that love is going to make you unhappy all the rest of your life, then there must have been something wrong with it. It should have been the kind that filled your heart so full of love that you just had to go out and find someone to give it to. That's the only real love. That's the only kind that ever lives. The only kind of love that's worth having is the kind that goes on, living, laughing, and fighting and loving. We always joked and played at fighting, but I loved you. I love you now. Even now. When I'm more a feeling you feel in your bones than a man. Can you feel me? Brush that hair back once more from your pretty face if you can feel me, sweetheart. Brush your hair back once more so I can see your eyes and say goodbye!

Dorinda brushes back her hair and the little girls' voices rise...then...an eerie calm comes over her face.

22

366
thru
368

OMITTED

366
thru
368

368A

INT. COCKPIT

368A

A small red light flashes on the control panel. Both Dorinda and Pete give it a glance - Dorinda's plane suddenly begins to sputter, then rapidly starts losing altitude. She desperately tries to pull it up, but the plane doesn't respond.

(X)

368B

PETE'S POV

368B

He sees the lake below.

PETE

Aim for the lake! Hold her steady!

369

EXT. A-26

369

The plane is heading straight for the lake below.

370

INT. COCKPIT

370

Dorinda strains to keep the plane on course. Pete straining with her. The plane shudders again. She pulls up.

371

EXT. A-26

371

The plane dangerously close to the water. It's not enough. The plane stalls abruptly, and PLUNGES into the water. The underside gives away.

1522

372 INT. COCKPIT

372

Dorinda screams as water pours in with unimaginable force, swirling madly up through the cockpit. The plane hits the bottom, jolting Dorinda into dazed consciousness.

373 ANGLE

373

Confused, choking and drowning all at once, she struggles to get out, but sits back suddenly...and waits...in the whirling water, she can't see that the door on Pete's side has been ripped open.

374 ANOTHER ANGLE

374

PETE

Over here! Over here!

...shrieking louder than any human could yell...but she can't hear him.

375 ON DORINDA

375

Pete is helpless, beside himself. Realizes...

PETE

My God, you're going to die.
You're going to...

...and something more...

PETE

(whispers)

...be with me.

He stops. Stock still. Just staring at her terrified struggle, and...his head begins to shake. No. No. No. No...

PETE

NOOOOOOOO!!

376 NEW ANGLE

376

PETE'S VOICE

Dorinda...

Dorinda freezes. The panic is vanished in wonder. Her eyes register. Did she hear?...And then, *Asal* and clear, like a pure bell tone from a distant star...

PETE

Dorinda. Over here.

8522

377 DORINDA'S POV

377

She sees a blinding light coming from the surface of the water. And in that light, a shape, a shadow, an outline.

378 BACK TO SCENE

378

She gropes fiercely toward the shadow, but can't make it. She can't squeeze through the twisted cockpit. Her hand reaches out blindly and from the light, a hand emerges.

379 ANGLE - THE HANDS

379

Fingers touch, clasp.

380 BACK TO SCENE

380

The hand grasps her with perfect strength and pulls her through the door.

381 EXT. UNDERWATER

381

She turns her face up, struggling for the surface, madly.

382 EXT. LAKE - NIGHT

382

She breaks the surface, gasping for air, huge gulps of air. She swings her head wildly around. She yells.

DORINDA

Pete! Pete! My god, where are you?

383 ANOTHER ANGLE

383

She's alone on the surface, lurching this way and that. There's no sign of Pete. She dives back under, then reappears.

DORINDA

Pete, where are you?

She begins to swim, hesitantly at first, and then stronger.

384 EXT. SHORELINE

384

She pulls herself onto shore and lies there gasping. Pete is sitting beside her. Dorinda looks up at the night sky, exhausted.

CONTINUED

384 CONTINUED

384

PETE
So sweet to be alive.

Then she begins to cry. In the distance we hear voices.

385 EXT. SHORELINE ROAD

385

Ted and Al are barreling in a jeep towards the lake from a distance. Ted leaps from the jeep, vaults over a fallen tree and starts running toward the lake.

TED
Dorinda! Dorinda!

386 NEW ANGLE

386

Dorinda sees Ted.

PETE
There he is, Dorinda. I want you
to go to him. I'm releasing you.
I'm moving out of your heart.
Goodbye darling.

387 ANGLE - DORINDA'S FACE

387

We see the effects of Pete's words wash over Dorinda's face. She flushes with love as she sees Ted.

388 ANGLE - PETE

388

389 WIDE ANGLE

389

She rises and begins running toward him with everything she's got. She runs into Ted's arms. Pete watches. He's smiling. "Snake Gets In Your Eyes" begins to play.

390 ANGLE - PETE

390

PETE
That's my girl. And that's my boy. *ALS*

391 ANOTHER ANGLE

Pete smiles and turns and walks away with his hands in his pockets and whistling cheerfully. He rises off the ground and walks slightly up hill and through the air to heaven.

CONTINUED

391 CONTINUED

The End.

391

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