Only Angel's Have Wings
FADE IN:

EXT. BARRANCA DOCK - NIGHT

1. LONG SHOT SHIP
   coming in out of fog.

2. LONG SHOT DOCK
   Crowd starts gathering, walk right - CAMERA PANS as ship
   enters.

3. LONG SHOT DOCK
   Ship enters - doves fly through scene.

EXT. STREET

4. MED. LONG SHOT
   Mules with bananas exit left f.g. followed by people.
   (AD LIB CROWD NOISES)

EXT. DOCK

5. LONG DOWN SHOT CROWD ON DOCK
   Ship docking in b.g.
   MATE
   Heave the starboard line.
   Heave the port line.
   Make fast that starboard line.

6. LONG SHOT DOCK
   Men loading - CAMERA PANS right to ship.
   (AD LIB ORDERS)

EXT. STREET

7. LONG SHOT
   Crowd moves about as Joe and Les walk left - CAMERA DOLLIES
   right with them.
   MAN
   Allo, amigo.
   JOE
   Como te va, Moreno. Looks like
   more passengers this trip.
7 CONTINUED:

LES
Keep your fingers crossed and we may have some luck.

8 LONG SHOT CROWD ON DOCK
Les and Joe enter and walk left as CAMERA PANS to Purser by steps.

PURSER
El barco sale a las cuatro.

MAN
A las cuatro, muchas gracias.

PURSER
El barco sale a las cuatro.

MAN
What did you say?

PURSER
Oh, I beg your pardon. The boat leaves at four.

JOE
Hi, Rafael.

9 MED. LONG SHOT JOE, LES & PURSER
Passengers pass thru scene in f.g.

PURSER
Hello, Amigos. Como estan?

LES
Here you are, Rafael, only two sacks this time.

JOE
Well, how is the talent this trip?

PURSER
Oh, very bad - very bad, Senor.

JOE
Not much to choose from, huh?

LES
You can have my share. Is this all you've got on board?

PURSER
There is not one you would give - that - for. El barco sale a las cuatro.
(ad libs in Spanish)
CLOSE SHOT PURSER
A hand reaches in, lifts cap, showing black eye.

JOE'S VOICE
Wait a minute. Hey, Les - look at that.

MED. SHOT JOE AND LESS
back of Purser left f.g.

LES
Oh, what a pretty mouse!

JOE
Who laid that on you?

PURSER
No, no, senor. Nobody laid that on me. We have some bad weather - I fall against door knob.

JOE
You ought to cut its fingernails. Una muchacha? No?

PURSER
No, no muchacha - no muchacha.

EXT. SHIP

12 MED. LONG SHOT BOAT DECK
Bonnie at top of steps by captain starts to exit.

CAPTAIN
The boat leaves at four in the morning, Miss.

BONNIE
I'll be here.

EXT. DOCK

13 LONG SHOT
Bonnie on steps walks down to Purser, Joe and Les - then starts thru crowd right b.g. as CAMERA PANS with her.

PURSER
El barco sale...

BONNIE
Boo!
MED. CLOSE SHOT GROUP
looking right.

JOE
Why, I thought you said there wasn't --

LES
You chump - that was the doorknob.

JOE
Come on, Les, we got some work to do.

15 LONG SHOT
Joe and Les pick up mail-bags and exit from Purser - walk right as CAMERA PANS to crowd.

PURSER'S VOICE
Be careful, boys, be careful!

EXT. STREET

16 LONG SHOT
Bonnie walks right thru crowd and mules, as CAMERA PANS with her. She stops, looks left, exits right.

(AD LIB NOISES)

17 MED. LONG SHOT
Joe and Les run right thru crowd, exit right.

18 MED. LONG SHOT
Bonnie in crowd, locks back.

(AD LIB NOISES)

19 LONG SHOT
Les and Joe in crowd, walk right as CAMERA PANS.

20 LONG SHOT
Bonnie enters left to shed as children enter to her. Crowd in street b.g.

BOY
Tortillas, Senora.

GIRL
Dame dinero.

Bonnie exits right f.g.
21   LONG SHOT
    Joe and Les enter to shed, then right as CAMERA PANS.
    (AD LIB VENDORS' VOICES)
22   MEDIUM, LONG SHOT
    Bonnie by vendor - others pass thru scene b.g.
    MAN
    Buenos noches.
23   MEDIUM, LONG SHOT
    Les and Joe in street, stop - crowd in b.g.
24   MEDIUM, LONG SHOT
    Bonnie by vendor - crowd in b.g.
    MAN
    Senorita, le puedo vender curiosidades.
    BONNIE
    No.
    Bonnie walks to group gathered b.g.
25   MEDIUM, LONG SHOT
    Les and Joe in street & people in street b.g. - Joe starts
    right as Les stops him.
    LES
    Wait a minute. Take it easy.
26   CLOSE SHOT BONNIE
    in crowd peaks over door. (Music b.g.)
27   LONG SHOT CROWD
    gathered around native girls dancing - man rises and dances
    with them - man seated in crowd playing guitar. (Music b.g.)
27-A  MEDIUM, LONG SHOT CROWD
    gathered around dancers dancing.
27-B  CLOSE SHOT BONNIE
    in crowd.
27-C  LONG SHOT DANCERS DANCING
    Crowd gathered around as man continues playing. (Music and
    ad libs)
27-D MED. LONG SHOT
Native girl and boy dancing - crowd b.g.

27-E CLOSE SHOT MAN
seated in crowd playing guitar, sings as group joins in chorus.
(Singing "Chiquichi")

27-F CLOSEUP NATIVE MEN
singing and moving to rhythm.

27-G CLOSE SHOT MAN
seated playing guitar - others b.g.

23 CLOSEUP NATIVES

28-A MED. LONG DOWN SHOT
Two native girls and boy dancing in circle of natives gathered. Girl and boy start to exit right.

28-B CLOSE SHOT BONNIE
in crowd.

(sings)
"CHIQUICHI"

28-C CLOSE SHOT
Native girl and boy dancing - others in b.g.

28-D CLOSE SHOT BONNIE
in crowd - group around her applaud - she waves.

28-E CLOSE SHOT
native girl and boy in crowd -- they bow.
CLOSE SHOT BONNIE
in crowd. She sings as crowd applauds. She waves, then
starts to exit to b.g.

L.E.D. LONG SHOT
Bonnie walks toward Camera, meets Les and Joe. They raise
hats - she mimicks them and exits right f.g.

   JOE
   Well, there is a strong character for you, my boy.

   LES
   Probably the wrong approach.

   JOE
   Come on, we'll try it again.

   LES
   Easy does it.

They start to exit left.

L.O.N.G DOWN SHOT
Bonnie in crowd walks b.g., stops near vendor.

   VENDOR
   Sencita, quiere comprar un sombrero del pais, un cuchillo.

Les and Joe enter, walk b.g., turn and walk to her as she
turns with huge butcher-knife.

   JOE
   Lady, we've decided to appeal to your better nature.

   BONNIE
   What?

   LES
   It wasn't me, lady, he thought it up all by himself.

   JOE
   We just wanted to buy you a drink.

CLOSE SHOT BONNIE

   BONNIE
   Are you Americans?
MEDI. SHOT

Joe and Les - Bonnie right side-angle - people in street b.g.

BONNIE
I thought you were a couple of --
Why didn't you say so? Oh, gee
winnikers, am I glad to see you!
You buy me a drink, I'll buy you
a drink.

JOE
You won't need this any more.

LES
Come on, let's go.

Joe takes knife from her as they start left b.g.

MEDI. LONG SHOT

Joe, Bonnie and Les walk left down street, passing others as
CAMERA PANS with them.

BONNIE
It sure sounds good to hear some-
thing that doesn't sound like pig-
latin. Where you from?

JOE
Oh, he's Les Peters and I'm Joe

LES
What's your name?

Lee.

BONNIE

Lee what?

JOE

BONNIE

Bonnie Lee - from Brooklyn.

LES

Look out!

At sound of horn, they all step back to left.

LONG SHOT

Tram enters and starts to exit left f.g. - men in tram -
others in street.
33  MED. LONG SHOT
Joe, Les and Bonnie - crowd b.g. - tram enters and exits b.g. as children run after it.

BONNIE
What was that?

LES
The Fifth Avenue bus line. Here we are.

They turn and start to exit left.

37  LONG SHOT
Les, Bonnie and Joe walk left thru crowd to steps of Dutchman's - man seated on porch. Les falls on steps, rises.

JOE
Too bad it wasn't your neck!

LES
Hey, who saw her first?

They start to enter building.

( INT. DUTCHMAN'S - NIGHT

38  LONG SHOT
Bonnie, Les and Joe enter thru door, walk left as CAMERA PANS to Dutchman behind counter - others b.g. and f.g. - put mail bags on counter.

LES
Here you are, Dutchie.

39  MEDIUM SHOT DUTCHMAN
Backs of Bonnie and Les f.g.

LES
Dutchie, meet Miss Lee.

BONNIE
How do you do.

DUTCHMAN
How are you.

LES
Miss Lee, this imposing gentleman is Postmaster and leading banker of Barranca.
MED. CLOSE SHOT BONNIE AND JOE

BONNIE
Well, I've always wanted to know a --

JOE
Also the owner of the general store, on your right --

MED. LONG SHOT GROUP
They walk left f.g. as Dutchman follows.

JOE
Proprietor of the bar on your left, and chief cook and bottle washer of the luxurious hotel and restaurant you see before you.

BONNIE
Well, that hardly seems enough that --

DUTCHMAN
(shakes Bonnie's hand)
John Van Ruyter's the name. Please don't pay any attention to them, Miss Lee.

JOE
How about a drink, Dutchy?

DUTCHMAN
Sure - sure. Sit down.

They all start left.

LONG SHOT
Group walks left to table - Bonnie sits.

DUTCHMAN
Make yourself at home. Well, what are you going to have?

BONNIE
How is the local scotch?

DUTCHMAN
Well, I carry only the best, huh, boys?

LES
Make mine Bourbon.

JOE
Yeah - me, too.
43 MEDIUM SHOT
Bonnie seated at table - Joe and Les sit by her, Joe right f.g. back to Camera - others at bar in b.g.

BONNIE
Well, me, too.

DUTCHMAN
My scotch is good - I drink it myself.

BONNIE
Why don't you have one with us, Mr. Van Ruyter.

DUTCHMAN
I will.

The Dutchman exits b.g. Les takes out cigarettes and passes them to Bonnie.

BONNIE
It sure feels good to be off that boat. What are you looking at? What's the matter with me?

JOE
Nothing - only you're sure easy on the eyes.

LES
Go on, you mug - you heard me use that two weeks ago.

44 MEDIUM SHOT
Bonnie seated - Joe and Les seated f.g. side-angle - hand enters serving drinks.

BONNIE
Well, it still sounds good anyway. What are you fellows doing down here?

LES
Just the same as everybody else -- working for the Dutchman.

BONNIE
What is that?

JOE
We fly a little mail and things here and there.

BONNIE
Fliers. I was wondering what you were wearing those guns for?
CONTINUED:

JOE
Did you think we were a couple of banana cowboys?

BONNIE
Who'd ever think there was a flying field in a place like this. Where is it?

LES
Just outside the door.

LONG SHOT
Dutchman standing by group seated - others b.g. - they drink.

WELL, SKOL.

DUTCHMAN

LES
To us.

BONNIE
Down the hatch.

JOE
Happy landing!

DUTCHMAN
What are you doing down here, Miss Lee --

MED. LONG SHOT
Dutchman standing by group; seated.

DUTCHMAN
-- on your way back to the States?

BONNIE
Yes, if I don't get a job in Panama.

DUTCHMAN
Oh - professional?

BONNIE
Yeah, I quit a show in Valparaiso.

She takes money from purse and offers it, as

BONNIE
These are on me.
CONTINUED:

LES
No, no. Don't do that --

BONNIE
Oh, but I said I wanted to buy a drink.

LES
(getting out money)
I'll pay for this...

DUTCHMAN
Let him pay for it...

JOE
No, now wait a minute, Dutchy. If you take his money, I'll never step foot in here again.

DUTCHMAN
But, Joe, where are you going to eat?

JOE
(getting out money)
Well, I'll starve first. I won't come in here again.

LONG SHOT
Dutchman by group, seated - he walks around table to Joe - then back to Les.

DUTCHMAN
In that case, I better take Joe's money.

LES
Now, wait a second. If you take his money I'll never come in here again. Right is right. Who asked first.

JOE
No, I'm going to pay for this.

DUTCHMAN
I guess you --

JOE
I meant what I said, Dutchy.

LES
So did I, Dutchy.

You --

DUTCHMAN
DUTCHMAN
The drink is on the house.

DUTCHMAN
Satisfied.

LES
Very well satisfied.

BONNIE
Oh, that's a shame... He's so cute.
Hey, Dutchy, come on back - and
no more monkey business.

LES
And bring a bottle with you.

DUTCHMAN
(entering)
No, no, you boys better go easy.

JOE
What for?

LES
Why?

DUTCHMAN
One of you has to fly the mail
tonight.

LES
I thought Tony was first out.

DUTCHMAN
Well, Tony has a touch of fever.
It'll be either you or Joe.

JOE
Can you beat that?

LES
Fine thing.

JOE
All right, Dutchy, take a number.

DUTCHMAN
A number? What for?
49 CONTINUED:

LES

Anything up to ten.

50 MED. CLOSE SHOT DUTCHMAN

DUTCHMAN

One to ten -- Oh, no, not me. If you want to gamble on who is going up in bad weather, you'd better pick somebody else for a number.

51 MED. SHOT
Les seated - back of Joe f.g.

LES

All right, Bonnie.

52 MED. SHOT
Bonnie seated - Joe and Les seated f.g. - side angle - part of Dutchman b.g. - Joe holds matches.

JOE

Any number -- anything up to ten.

BONNIE

No, sirs, not me. I feel the same way he does.

LES

Nobody is worrying about who is going up. What we are worrying about is who --

JOE

Who is going to take you to dinner.

BONNIE

Who said anything about staying for dinner?

JOE

We'll send you a formal invitation. Odd or even --

LES

Odd.

JOE

Too bad. Bonnie, how do you like your steak?
52 CONTINUED:

BONNIE
Well, I don't know. Do you mean real American steak?

DUTCHMAN
Well, I don't like to brag, but how d'you think I keep those boys down here?

BONNIE
Well, I guess I'm staying for dinner.

DUTCHMAN
That is the girl.

LES
Why do I always say odd when --

Sound of plane.

DUTCHMAN
I hate that noise -- brrrr...

VOICE
Joe Souther, Joe Souther - you are up next.

JOE
That's you, Les.

LES
Joe Souther -- sorry, kid.

Les rises and follows Dutchman b.g. as they start to exit.

54 MED. LONG SHOT
Carter enters thru door.

CARTER
Joe --

55 MED. SHOT
Joe and Bonnie seated at table - others at bar b.g.

CARTER'S VOICE
Stand by -- Tex says it's clearing.
MED. LONG SHOT
Carter in doorway - he starts to exit left f.g.

JOE'S VOICE
Oh, no, not me, poppa. Les lost and I am having dinner with Miss Lee.

MED. LONG SHOT
Joe and Bonnie seated - he rises as Carter enters. Dutchman and Les enter.

JOE
Miss Lee - Mr. Carter.

BONNIE
How do you do.

CARTER
Hello, Miss Lee. Sorry, Joe, the mail goes on schedule and so do the pilots.

JOE
Since when?

CARTER
Anyway, I want Les to go to the warehouse and check over the stuff that came in on the boat.

MED. SHOT
Les, Joe and Carter.

LES
Say, that's an all-night job. When did you think that up?

CARTER
Just now.

MED. LONG SHOT
Dutchman - Les by Bonnie seated - back of Carter f.g.

DUTCHMAN
Look, they gambled and he lost - let him go.

MED. SHOT
Carter, Joe and Les.

CARTER
Is that an order?
DUTCHMAN
Yes - no -- who is running things here, anyway?

CARTER
That is what I mean. Come on, get going, Joe.

JOE
What about Miss Lee.

CARTER
Don't worry about Miss Lee. I'll be glad to take up where you left off.

BONNIE
Now, look here, Mister, I have something to say about this, you know.

CARTER
Chorus girl?

BONNIE
No. I do a specialty,

CARTER
So much the better.

CARTER
Pick up that stuff on your way back from Las Cruces, Joe. See you later, Miss Lee.
LONG SHOT
Dutchman, Les and Joe by Bonnie seated - she rises and walks right f.g. - then back to Joe and group.

BONNIE
Oh, you will, will you! Now wait a minute -- Say, who does that guy think he is anyway?

JOE
That's the boss.

LES
As you might have gathered from the conversation.

BONNIE
Well, he's not my boss and --

JOE
Well, Bonnie, I hope you win. I'll be seeing you.

BONNIE
Goodbye, Joe.

Joe walks right followed by Dutchman to door. CAMERA PANS as Bonnie enters - Joe starts to exit.

DUTCHMAN
Now, Joe, be careful -- no chances.

JOE
Oh, now Dutchy - you ought to find something to worry about.

DUTCHMAN
That is what you should be doing.

EXT. DUTCHMAN'S - NIGHT

69 LONG SHOT
Joe walks right - others on porch b.g.

70 MED. SHOT LILY
by tree. She rises.

LILY
Joe.

71 MED. LONG SHOT
Joe walks left from walk as CAMERA PANS to Lily.
JOE
Hi, Lilly. Come estas? (How are you)

LILY
Te estaba esperando, te quería ver. (I was waiting for you. I wanted to see you.)

JOE
Lo Siento, Lily. Pero tengo que ir a las Cruces. (Sorry, Lily, but I have to go to Las Cruces)

LILY
Oh, Joe --

JOE
I got to go. I'll be back, see you later.

(he kisses her)

LILY
Darling, que Dios te cuide. Nos vemos mañana? (God take care of you, will we see each other tomorrow?)

Joe exits right.

72                              MED. LONG SHOT
Joe walks to b.g. carrying mail-sacks - to plane running.

73                              LONG SHOT PLANE
Men preparing plane - Kid and man walk f.g. as Joe enters.

JOE
Hy'a, kid?

KID
Hey, Joe, there's plenty of water over there, but the ground is harder on the left. I'd keep out of that soft stuff on the right side.

JOE
Okay, okay -- thanks, Kid.

Kid exits right f.g. as Joe walks to plane b.g. - back of man left f.g.
EXT. PORCH

74  MED. LONG SHOT
Bonnie, Dutchman and Les walk left as CAMERA PANS to Ext. Radio Room.

BONNIE
How can he fly in this fog?

LES
Oh, it's just on the ground. He'll pull right up thru this. It's only two or three hundred feet thing. What he is waiting for is the heavy stuff piled up in the pass.

BONNIE
Sounds like double-talk to me.

LES
The only way of getting inland from here is thru a deep pass -- it's right --

75  MED. SHOT
Les, Bonnie and Dutchman

LES
-- up well, you can't see it. It's about fourteen thousand feet in the low spot. Wind and clouds make it a bad place, so we keep a lookout part way thru to tell us when it clears.

VOICE
Calling Barranca.

LES
Oh, here it comes in now.

INT. RADIO ROOM

76  LONG SHOT
Radio operator seated - Carter enters as Les, Bonnie and Dutchman watch thru door b.g.

OPERATOR
Go ahead, Tex, go ahead.

TEX'S VOICE
Standby. She is moving fast now. How does it look down there?

OPERATOR
All right, if the wind doesn't shift.
77 (SCENE MISSING)

(○)

TEX' VOICE
Break now. Looks like the last of it.

78 MED. LONG SHOT
Carter standing by Operator seated by mike -

TEX' VOICE
Okay, she is open -- let them fly.

OPERATOR
Okay, Tex.

Carter exits left f.g.

EXT. PORCH

79 LONG SHOT GROUP
Carter enters to porch.

CARTER
Hey, Joe - Joe! Hey, Mike!

(○)

80 LONG SHOT
Mike standing by plane back to Camera, turns.

81 MED. LONG SHOT GROUP ON PORCH
Carter motions.

82 LONG SHOT PLANE
Carter in f.g. - men by plane in b.g.

MIKE
(motioning)
Hey, Joe! Joe!

83 MED. LONG SHOT
Carter, Bonnie and Les on porch - Carter motions.

84 MED. LONG SHOT PLANE
Joe motions, then climbs into plane as man closes door and CAMERA PANS to cockpit.
LONG SHOT PLANE - facing Camera - men b.g. Plane starts to take off left f.g., splashing thru water.

LONG DOWN SHOT PLANE travelling left f.g. as CAMERA PANS.

MED. SHOT
Carter and Bonnie on porch.

CARTER
Come on - get 'er up, Joe!

MED. CLOSE SHOT - Dutchman and Les. Dutchman motions for plane to rise.

MED. CLOSE SHOT - Carter and Bonnie.

BONNIE
It's the most wonderful thing I've ever seen.

CARTER
Reminded you of a great, big, beautiful bird, didn't it?

CLOSEUP BONNIE

BONNIE
No, it didn't. It wasn't like a bird at all. That is why it is so wonderful. It was like a flying human being.

MED. CLOSE SHOT
Carter starts to f.g.

CARTER
Well, you're right about one thing. A bird'd have too much sense to fly in that kind of muck...
92  MED. SHOT -
    Bonnie and Carter -- he starts thru door back.

INT. RADIO ROOM

93  LONG SHOT
    Carter enters to Operator and sits on desk as he picks up phone.

    CARTER
    Joe Souther -- calling Joe Souther.

    JOE'S VOICE
    Go ahead, Geoff. Go ahead.

    CARTER
    Radio check. One - two - three - four --

    JOE'S VOICE
    Five -- six. Clear as a bell, Poppa. On top at four hundred between layers. Say, Geoff, there's a light fog-bank laying off the coast. Anything else?

    CARTER
    No, that's all. All right, Joe.

    Carter hangs up receiver and starts to exit right f.g.
EXT. PORCH - NIGHT

94  LONG SHOT
Kid walks right as CAMERA PANS to porch of Radio Room and starts through door.

           KID
Hi'ya, Dutch --

DUTCHMAN
Dutchman on porch.

           DUTCHMAN
Hi'ya, there.

Others pass through scene.

INT. RADIO ROOM

95  MED. LONG SHOT
Carter seated at desk - Kid enters to him.

           KID
Hey, Geoff.

           CARTER
Hello, kid.

           KID
The wind's swung around. It is moving that fog bank in.

           CARTER
Yeah - yeah -

He rises as they walk right to operator seated - picks up phone.

           CARTE
Calling lookout. How much time?

           KID
Better move fast - she is.

           TEX'S VOICE
Go ahead, Geoff. Go ahead.

96  MED. LONG SHOT
Kid and Carter at desk with phone. Back of operator seated in f.g. Bonnie and others are in door in b.g.

           CARTER
How does it look up there?
CONTINUED:

**TEX'S VOICE**
I was just going to call you. Geoff — you'd better hold Joe down there for a while.

**CARTER**
I can't. He's already gone. You ought to be able to see him by now.

**TEX'S VOICE**
See him? I can't see the tip of my nose. Geoff — it's closing in again. You can't tell what this stuff will do.

97 MED. SHOT - CARTER
by desk with phone -- back of operator seated right f.g.

**CARTER**
Stand by to put out a flare in case I don't get hold of him.

**JOE'S VOICE**
Never mind the flare, Pop - little Jody heard every word. What'll I do, come back?

**CARTER**
(sits on desk)
Yeah. Look, Joe, it is pretty thick down here. Start letting down. When you get over the fog. I'll line you up and talk you in.

**JOE'S VOICE**
Say, Geoff -

**CARTER**
What?

**JOE'S VOICE**
You tell that beautiful blonde I'm still in the running.

**CARTER**
Will you stick to business, Joe?

**JOE'S VOICE**
All I want to do is order two steaks for dinner.
XED. SHOT DUTCHMAN, LES AND BONNIE in doorway.

JOE'S VOICE

How about it, Dutchy?

DUTCHMAN

Yeah, I heard you. Tell him it's all right.

BONNIE

It's all right with me, too.

CLOSE SHOT CARTER

with phone.

CARTER

All right, Joe - you're all set.

(SCENE MISSING)

JOE'S VOICE

Okay, here I come.

LONG SHOT

Carter seated on desk - he rises and exits thru group in doorway, followed by Kid and Shorty - back of operator at desk.

CARTER

Hey, Shorty, plug in that field set. Come on, get going.

Yes, sir.

EXT. RADIO ROOM

CARTER and group walk right f.g. as Carter takes field set; Shorty exits. Kid puts coat on Carter. Lily enters b.g.

CARTER

Shorty, get the big light ready.

SHORTY'S VOICE

All right, sir.

CARTER

Turn it straight up.
KID
Kind of cold out here.

CARTER
Pancho, light those tubs.

PANCHO'S VOICE
Okay.

CARTER
Joe Souther - Joe Souther.

JOE'S VOICE
Okay, Geoff - coming down. On top of the fog at fifteen hundred.

KID
Higher than I thought.

CARTER
Watch carefully, Joe. We're turning on the lights.

KID
Turn them on, Mike.

MIKE
Here they go.

CARTER
There you are, Joe. Can you see them?

JOE'S VOICE
No -- not a thing. Can't even see the glow, Poppa.

CARTER
Must be thicker than it looks.

KID
Won't hurt to take a stab at it. Hey, Baldy, shut off that piano.

BALDY'S VOICE
Yes, sir.

CARTER
And keep it quiet over there.

BALDY'S VOICE
Yes, sir. Shut off that piano and keep it quiet.
103 MED. SHOT
Carter, Kid and Lily. Kid points left.

CARTER
Yeah. Now look, Joe - pay attention. It's all closed in down here. You are west of the field - west of the field. Fly due east - fly due east.

104 MED. SHOT -
Dutchman, Bonnie and Les.

105 LONG SHOT GROUP
Carter with field set.

JOE'S VOICE
Flying fifteen hundred due east - due east at fifteen hundred.

CARTER
Hey Joe, blimp your motor. All right, Joe, you are passing over the field. Go one mile, turn one hundred and eighty degrees, and start letting her down and watch for the lights.

KID
Sounds a little that way.

CARTER
Joe, you are a little south - a little south.

JOE'S VOICE
Okay, Poppa, turning north.

CARTER
Kid, turn out the light, will you.

(AD LIB NOISES)

CARTER
Keep it quiet back there!

106 MED. SHOT
Carter and Kid with field set.

JOE'S VOICE
Here I come - twelve hundred, one thousand, eight hundred, six hundred --
106 CONTINUED:

CARTER
Hey, Joe - Joe, you're coming in too high. You'll overshoot the field. Make a turn, Joe - go farther back and try it again.

JOE'S VOICE
Okay, I'm turning.

CARTER
Look, can't you see the lights?

JOE'S VOICE
Nothing that even looks like a dim candle.

KID
His line was okay.

CARTER
Yeah -- Joe, your direction was perfect. Be sure to keep the same line.

107 MED. LONG SHOT
Carter, Kid and Lily.

JOE'S VOICE
All right, Geoff - I'm turning -- here I come. Six hundred --

CARTER
Cut it up in hundreds, Joe.

JOE'S VOICE
Five hundred --

108 MED. SHOT
Les, Bonnie and Dutchman.

JOE'S VOICE
Four hundred --

DUTCHMAN
Take it easy, Sonny - take it easy.

109 MED. LONG SHOT
Carter, Kid and Lily.

Shut up!

CARTER
Continued:

JOE'S VOICE
Three hundred --

CARTER
Look - gun 'er, Joe!

JOE'S VOICE
I am down to one hundred now, Geoff.

KID
Geoff, that doesn't sound --

LILY
(pointing)
Ahi esta - ahi esta. (There he is)

CARTER
Joe, pull her up - pull up - you're heading for --

They all duck down.

EXT. FIELD

110 MED. LONG SHOT PLANE
flying right.

111 LONG SHOT PLANE
flying right as CAMERA PANS - thru trees, taking off tops.

EXT. RADIO ROOM

112 MED. SHOT
Bonnie, Dutchman and Les - as they turn watching plane.

BONNIE
Say, that wasn't right, was it?

LES
No, lady, not quite.

113 MED. SHOT
Carter and Kid - Carter takes up set - Bonnie and others b.g.

CARTER
Look, Joe - Joe you had the wrong line. You're way off --
CONTINUED:

JOE'S VOICE
Okay, okay, Geoff. I saw the lights. I'll get it next time.

CARTER
Nothing doing, Joe. Don't take any more chances. Now, you've got three hours gas --

JOE'S VOICE
Three hours --! Aw, Geoff, she'll be almost on the boat by then.

CARTER
Listen, I told you to stick to business. Now, get up on top and cruise around until it opens up down here.

MED. LONG SHOT
Carter, Kid and Lily.

DUTCHMAN'S VOICE
That's right, Geoff - don't let him do it!

JOE'S VOICE
Aw, Geoff, give me one more chance. I - I think I see a hole. Yeah, I do see one.

CARTER
Now, Joe --

JOE'S VOICE
I'm coming down, Geoff --

LILY
Please don't!

CARTER
Now listen, Joe - you've got your orders. Stay up there - and quit worrying about that blonde.

JOE'S VOICE
It's all right, Geoff. I see the light. I'll make it easy -- I'll make --

CARTER
Listen, Joe - Joe! Joe - pull up - pull up - you're headin' for that tree...
116 LONG SHOT GROUP
Lily and others exit left f.g. - as Les enters to Carter who gives orders.

    LILY
    Joe --

    CARTER
    Mike, get the wagon. Take along a big pair of shears in case you have to cut him out.

117 MED. LONG SHOT GROUP
Carter giving orders -

    CARTER
    Les, you get the mail.

    He stops Baldy as he runs to building b.g. - Bonnie and Dutchman b.g.

    CARTER
    Hey, Baldy - Baldy!

    BALDY
    Yes, sir --

    CARTER
    Telephone the police -- tell them to clear the field and keep it that way. Hurry up.

    BALDY
    Yes --

118 CLOSEUP KID
smokes cigarette.

119 CLOSE SHOT CARTER -
back of Kid in f.g.

    KID
    Well, you did all you could.

    CARTER
    Yeah, Mr. Wiseguy.
MFD. SHOT BONNIE AND DUTCHMAN
She starts to exit right f.g.

LONG DOWN SHOT
Carter and Kid - Bonnie runs to them - Dutchman and others b.g.

BONNIE
Do something! Do something! He may be alive -- don't just stand there!

CARTER
(grabbing and shaking her)
Cut it out -- cut it out! Pull yourself together. Haven't you caused enough trouble!

TEX' VOICE
Calling Barranca - calling Barranca - calling Barranca!

CARTER
Go ahead, Tex.

TEX' VOICE
Geoff, did you get Joe down all right?

CARTER
All except for one tree that stuck up too high.

TEX' VOICE
Oh - sorry --

MED. LONG SHOT
Dutchman and Bonnie - man on porch b.g.

DUTCHMAN
Joe, you crazy fool! Nobody could tell you anything -- you knew it all, eh? Well, it serves you right! I ain't a bit sorry for you -- no skin off my nose. If you can take it - I can.
(turns and starts back)

LONG SHOT GROUP
Dutchman starts for building b.g. - Kid exits left f.g. as Carter starts b.g.

KID
I'll take a look over there.
Bonnie with back to Camera - Carter and Dutchman exiting to building b.g. - she turns.

INT. RADIO ROOM

LONG SHOT
Dutchman enters - walks f.g. and sits at table. Sparks enters followed by Carter - Sparks exits b.g. as Carter picks up telephone.

CARTER
Sparks, I forgot to tell Les - have the mail put in No. Seven - get it out and warm it up. Calling lookout - calling lookout.

TEX' VOICE
Go ahead, Geoff.

CARTER
Any change, Tex?

TEX' VOICE
No - just about the same.

CARTER
All right - we're all set to go down here.

TEX' VOICE
Okay - I'll let you know.

DUTCHMAN
Now, wait a minute, Geoff.

CARTER
(walks to Dutchman f.g.)
What?

DUTCHMAN
You are not going to --

CARTER
Go ahead - say it.

DUTCHMAN
Now, look here, Geoff - when you got me into this flying business a year and a half ago, I was doing pretty good. I made good money -- I ate good - I slept good nights --
CARTER
And in about a week, you'll either collect or lose your shirt.

DUTCHMAN
I am not thinking about that. I just can't go on killing nice kids like that - not if I lose a dozen shirts.

CARTER
(pacing back and forth by Dutchman seated)
You think you are the only one that feels that way --

DUTCHMAN
Then what do you send them up for in that kind of weather?

CARTER
Because I'm running an airline, and I'm not running it any differently than anybody I ever flew for --

Now, Geoff --

CARTER
Now, look Dutchy. Joe died flying didn't he? And that was his job. But he wasn't good enough, that is all.

DUTCHMAN
Why did you hire him?

CARTER
Aw, he could fly all right, as a matter of fact. I taught him. But there is one thing no one could teach him -- he wouldn't take orders and on his own he just wasn't good enough, that is all - and that is why he got it.

DUTCHMAN
I ain't built like you are, Geoff. I shouldn't be in this business. We can't go on like that.

CARTER
Why not? We've got another pilot coming in on the next boat.
125 CONTINUED (2):

DUTCHMAN

Aw, Geoff, you are a hard man — much too hard.

CARTER

Cut it out!

DUTCHMAN

I can't —

CARTER

Cut it out! Look, Dutch, what's the use of feeling bad about something that couldn't be helped? Give me a match, will you? I told you, Joe just wasn't good enough, and if he hadn't got it tonight, he was bound to get it sooner or later.

DUTCHMAN

Then you had no business to let him fly!

CARTER

What? Ground that kid! Why, he'd sooner be where he is than quit. Here --. Hey, Dutch, Joe had a sister somewhere up in the States, didn't he?

DUTCHMAN

Yeah.

CARTER

Well, I owed him a hundred bucks — here, send it to her.

126 MED. SHOT

Dutchman seated.

DUTCHMAN

You don't owe him no money, Geoff.

CARTER'S VOICE

How do you know?

DUTCHMAN

Well — I — because he has got two months pay coming — why should he loan from you?
127  MED. SHOT CARTER

CARTER
All right, Dutchy, if you've got so much dough to throw around, why don't you get that plane out of hock that came in on the last boat?

128  MED. LONG SHOT
Carter by Dutchman seated, rubs Dutchman's head and starts to exit thru door b.g.

CARTER
Take it easy, fellow - we'll get along.

INT. DINING ROOM AND BAR

129  MED. LONG SHOT
Men by tables - Carter enters and walks left as CAMERA PANS to Kid.

MAN
Sam, how about that food?

SAM
Coming right up --

MAN
Make it snappy will you, Sam - we're hungry.

SAM
(entering to tables)
Coming right up.

MAN
Atta, boy --

CARTER
How is it out there?

KID
Everything is all right --

CARTER
Yeah. Come on, let's get a drink.

They walk to bar as he takes drinks.

CARTER
Hey, Baldy, I'll take those. Hello, Pancho --
PANCHO

(Greeting in Spanish)

CARTER

Wait a minute, Kid -- I can use that. Hello!

MAN

Hello, Geoff --

Carter walks left passing Bonnie seated at table. She rises and follows as he turns to her.

BONNIE

Mr. Carter -- Mr. Carter -- do you think -- I mean, do you think that it was my fault what happened out there?

CARTER

Sure, it was your fault. You were going to have dinner with him. The Dutchman hired him -- I sent him up on schedule -- the fog came -- and a tree got in the way. All your fault. Forget it, unless you want the honors.

Carter exits left as others pass thru scene b.g.

INT. CAFE

130 MED. LONG SHOT

Lily and women seated around table -- others b.g. -- Carter enters with drinks to Lily.

WOMEN

No llores, ya no tiene remedio --

LILY

(sobbing)

Yo le quiero tanto.

CARTER

Hello, Lily.

LILY

Oh, Mr. Geoff.

CARTER

Throw this down -- you'll feel better. Come on, bottoms up -- salud!
CONTINUED:

LILY
Salud.

CARTER
That's the way.

MED. LONG SHOT
Pancho by table with Les seated right f.g. - Bonnie enters and sits - others b.g.

PANCHO
She is a good one --

LES
It is a card -- watch this (AD LIBS)

Gent enters.

LES
Hi, Gent.

MED. LONG SHOT
Gent points to himself - others b.g.

MED. CLOSE SHOT
Les seated.

LES
Oh, all right, Gent. Meet Miss Lee - Gent Sheldon.

MED. LONG SHOT
Gent standing by Lee - Les and others seated at table - others b.g. - Gent shakes hands with Bonnie as Carter enters.

GENT
Hello.

BONNIE
How do you do?

GENT
Fine, and how are you?

CARTER
Hi, Gent, where've you been?

GENT
Down at the warehouse, checking up those spare parts for you.
135 MED. SHOT
Les seated - others b.g.

LES
Oh - I get it.

136 MED. LONG SHOT
Carter and Gent standing by Bonnie and group seated f.g. at table, backs to Camera.

CARTER
Did I send you down here?

LES
Don't try to --

137 MED. SHOT
Bonnie seated - others b.g.

LES' VOICE
-- think up some other job to get rid of me.

CARTER'S VOICE
Don't worry about it, Les.

GENT'S VOICE
I hear I missed all the excitement around here.

CARTER'S VOICE
Yes, you did.

LES' VOICE
You won't see a better one in a long time.

PANCHO'S VOICE
Yes, she is a good one.

CARTER'S VOICE
What'll you have to drink, Gent?

GENT'S VOICE
Oh, anything -- you name it.

CARTER'S VOICE
How about you, Miss Lee?

BONNIE
What did you say?

138 MED. LONG SHOT
Gent and Carter by table, back of Les - Bonnie seated at table - Pancho left f.g.

CARTER
How about a drink?
138 CONTINUED:

BONNIE
I don't want a drink.

CARTER
Better have one, anyway.

LES
Make mine Bourbon.

PANCHO
I'll have one too, Geoff.

CARTER
Hey, Baldy, send over some drinks, will you?

139 MED. LONG SHOT
Baldy behind bar - Kid and group standing at counter as waiter walks left with tray to Bonnie and group at table seated.

WAITER
Gangway, please. Here's your steak, Miss -- here's the other one -- who wants it?

CARTER
(as he bends into scene)
Put it right here.

WAITER
Yes, sir.

CAMERA PANS as waiter exits left.

140 LONG SHOT
Carter by Bonnie and group seated at table - others at bar b.g. As waiter puts steak down, Carter sits - Gent standing back - Kid standing by Bonnie.

CARTER
And some coffee, will you?

WAITER
Will you have some coffee, Miss?

BONNIE
No.

CARTER
That looks all right.
CONTINUED:

GENT
(walking to Carter)
You got in just in time for the fireworks, huh?

MED. SHOT
Bonnie and Carter seated - he is left f.g.

BONNIE
How can you do that?

CARTER
Do what?

BONNIE
Eat that steak?

CARTER
What is the matter with it?

BONNIE
It was his.

MED. SHOT
Carter seated - others b.g.

CARTER
Look, what do you want me to do - have it stuffed?

MED. SHOT
Bonnie seated - others by and in b.g.

BONNIE
Haven't you any feelings? Don't you realize he's dead?

MED. SHOT
Carter seated - others b.g.

CARTER
Who's dead?

LONG SHOT
Gent and Kid standing by Bonnie - Carter and group seated at table - others b.g.

GENT
Yeah - who's dead?
CONTINUED:

Joe. BONNIE

Joe? GENT

Who's Joe? CARTER

Anybody know a Joe? LES

(rising) BONNIE

What's the matter with you? He was sitting here with us talking and laughing just a few minutes ago, and now he's --

GROUP

(They all start to sing "Just Break the News to Mother" -- Just break the news to mother, And tell her there's no oth--"

Bonnie slaps Carter and exits right as he rises and starts to follow.

You -- BONNIE

Well, how do you like that!

LONG SHOT CAFe

Bonnie runs towards Camera followed by Carter - others b.g. She runs to door as he grabs and shakes her as they turn to MED. SHOT - side angle.

CARTER

Wait a minute, you little fool, Why don't you use your head -- Aw, come on, stop it.

BONNIE

(sobbing) I don't know how you can act like this. Why, that poor kid -- he was --

CARTER

Yeah, I know, he's dead.

BONNIE

Yes, he's dead.
146 CONTINUED:

CARTER
That's right, and he's been dead
for about twenty minutes, and all
the weeping and wailing in the
world won't make him any deader
twenty years from now. If you
feel like bawling, how do you think
we feel?

BONNIE
Oh - I'm sorry.

CARTER
Now, come on - go on outside and
walk around and stay there until
you can put all that --

Bonnie exits thru door.

EXT. CAFE - NIGHT

147 LONG SHOT
Bonnie on porch walks towards Camera from Carter in doorway.

CARTER
-- together!

He turns and exits into cafe. Bonnie sits on porch as radio
Operator enters - walks down steps to her - people in cafe
b.g.

SPARKY
Was that you they were razzing in
there? Well, don't feel too bad
about it. I did the same thing my-
self when I first came down here.

148 MEDIUM. LONG SHOT
Sparky standing by Bonnie seated on porch, his back to Camera
left f.g.

BONNIE
Say, mister, can you kick real hard?

SPARKY
Maybe you won't need it.

149 MEDIUM. CLOSE SHOT
Bonnie seated on porch.

BONNIE
I think I'd feel better. You know,
all my life I've hated funerals --
CONTINUED:

BONNIE (cont'd)

the fuss and bother that never
brings anybody back and just
spoils remembering them as they
really are, and yet when I see
people actually facing it that
way, I had to act like a sap. You
know, this flying business is all
new to me.

150 MEDIUM SHOT SPARKY

SPARKY
They have to have some crazy way
of looking at it to go on.

151 MEDIUM LONG SHOT
Bonnie seated - back of Sparky left f.g. - people in cafe b.g.

BONNIE
Does this sort of thing happen
very often?

SPARKY
Oh, that depends on the weather and
luck. We've drawn spades twice in
the last three months - not count-
ing this one.

BONNIE
I suppose they'll be at it again
tomorrow.

SPARKY
Tonight - if it clears.

BONNIE
They must love it -- flying, I mean.

SPARKY
Why, do you think they came to this
kind of a place?

152 MEDIUM CLOSE SHOT
Bonnie seated.

BONNIE
It is just like being in love with
a buzz-saw.
155 MEDIUM CLOSE SHOT SPARKY

SPARKY
There is not much future in it.

154 MEDIUM LONG SHOT
Sparky seated on steps by Bonnie seated.

BONNIE
What is there about it that gets them?

Kid enters from café door and walks to them.

SPARKY
(rising)
I'm not a flyer myself. Here, you'd better ask the Kid. Miss Lee - Mr. Dabb.

BONNIE
How do you do.

SPARKY
She wants to know why you like flying.

155 MEDIUM CLOSE SHOT KID

KID
I've been in it twenty-two years, Miss Lee, and I couldn't give you an answer that would make any sense.

156 MEDIUM SHOT
Bonnie seated.

KID'S VOICE
What's so funny about that?

BONNIE
That is what my Dad used to say.

Flyer?

KID'S VOICE

BONNIE
No - trapeze - high stuff. He wouldn't use a net.

157 MEDIUM SHOT SPARKY

SPARKY
There is not much future in that, either.
158 MED. SHOT
Bonnie seated - she starts to rise.

BONNIE
Yeah - we found that out.

159 LONG SHOT
Kid standing by Sparky and Bonnie seated - she rises, turning back to camera.

BONNIE
Tell me about this head-man - this Geoff -- does he go up, too?

KID
Only when he thinks it's too tough for anybody else.

BONNIE
Well, that just goes to show how wrong you can be.

160 MED. SHOT SPARKY seated.

SPARKY
The Kid could tell you -- he's Geoff's best friend.

161 MED. SHOT
Kid and Bonnie.

KID
The only thing I can tell you is he's a good guy for gals to stay away from.

BONNIE
(patting his arm)
Thanks - I'll remember that.

Bonnie starts to exit thru door b.g. as Kid turns back to Camera, watching her.

INT. CAFE

162 LONG SHOT
Crowd gathered around - Bonnie walks left thru crowd, as CAMERA PANS, to Carter seated at piano; he plays as she interrupts -- crowd standing around.

GIRL
Buenas noches.
Hello. BONNIE

(GENTS "One of These Days")

BONNIE

Ugh, no, there is no B flat -- it goes like that.

CARTER

Hello, what do you want?

BONNIE

I came back for that drink you offered me.

CARTER

Grown up yet?

BONNIE

I hope so.

GENTS

A big girl.

CARTER

Hey, Charlie!

CHARLIE'S VOICE

Yes, sir - yes, sir.

(PAYING AND HUMMING OF "ONE OF THESE DAYS" CONTINUES)

BONNIE

That is awful. Can't you hear it? No B flat.

CARTER

Yes, I know - but will you go away, please. We'll get it - we'll get it.

BONNIE

Do you want to know how it really goes?

CARTER

Sure.

BONNIE

Move over.

CARTER

You'd better be good.
BONNIE
(turning to crowd)
Won't sound as corny as you do.
All right, boys, you take the pick-
up with the horn. Take it nice and
slow and easy - rest of you watch
for the breaks. Ready now.

Bonnie sits by Carter and starts playing as others join in.

BONNIE
Ready now -- here we go.

(PLAYING)

163 MED. SHOT
Bonnie and Carter seated at piano - she takes drink - others
b.g.

(CONTINUE PLAYING)

164 LONG SHOT
Bonnie and Carter seated at piano - crowd gathered around.

(AD LIB APPLAUSE)

165 MED. SHOT
Bonnie and Carter seated at piano - others b.g.

CARTER
Hello, professional.

BONNIE
That's part of that specialty I
was telling you about.

CARTER
Yes, well, here's to you.

Bonnie continues playing "Break the News to Mother".

CARTER
Who's Joe?

BONNIE
Never heard of him! Does anyone
know the Peanut Vendor?
166 LONG SHOT
Bonnie and Carter seated at piano — crowd gathered around.

(AD LIBS "YES" IN SPANISH)

GENT
(taking sticks from
girl)
Give me those things, honey!

CARTER
(Sings 'Peanuts - Peanuts!')
(AD LIBS AS THEY PLAY PEANUT VENDOR)

167 MED. LONG SHOT
Bonnie seated at piano — others b.g.

AD LIBS O.S.
Goodnight, Dutchy...
Buenas noches...

168 MED. LONG SHOT DOOR
It opens as Sparky enters, walks right f.g.

169 LONG SHOT
Sparky walks right as CAMERA PANS past men, exiting b.g. —
walks to Dutchman, Carter and Mike.

MIKE
I'll take care of it the first
thing in the morning.

CARTER
All right, Mike - goodnight!

Mike exits left b.g. as Sparky enters, with Joe's belongings,
puts them on counter as Dutchman turns.

SPARKY
Here's all the stuff that was turned
in. I gave his clothes to the men
in the field.

Dutchman enters.

CARTER
Well, he didn't have much to show
for it. Take your pick, Sparks.

SPARKS
I've got a whole drawer full of
that junk. I'm going to get some
sleep - the kid is sitting in for
me. Goodnight.
Goodnight, Sparks. See anything you'd like to have, Dutch?

I don't need anything to remember him by.

Dutchman walks back and turns off lights.

If you want a drink or so - help yourself.

Bonnie seated, playing piano

Goodbye, Miss Lee.

Bonnie seated at piano - playing "Liebestraum".

Goodbye, Dutchy.

Dutchman on stairs.

Drop in again sometime when you come this way.

Thank you - I will.

Bonnie seated at piano - takes hat and purse.

Bonnie at piano - rises - walks left f.g. as CAMERA PANS to MED. SHOT Carter.

Well, goodbye, Mister. It is too bad Barranca is so far from Brooklyn.
CARTER
What is your hurry? It is only a few minutes after twelve. Your boat doesn't leave until four o'clock.

Carter reaches under bar, takes bottle and pours drinks.

CARTER
Here — say when.

BONNIE
When are you going to get some sleep?

CARTER
After your boat sails.

BONNIE
Aren't you just wasting your time?

CARTER
Well, there is a point that is open to argument.

BONNIE
That is what I am afraid of.

CARTER
What?

BONNIE
Those arguments.

CARTER
What is the matter with them?

BONNIE
Oh, they are too one-sided.

CARTER
Well, no hard feelings.

BONNIE
(picks up drink)
Your apology accepted.

CARTER
(picks up drink)
How about taking along a little souvenir — why not? Help yourself. Hmm — you've got a good eye, Lady.
CONTINUED (2):

BONNIE
(picking up bracelet, exits right b.g.)
Well, someone must have given you
an awful beating, once.

LONG SHOT
Lily and woman seated at table rise as Bonnie enters and puts
watch on Lily's arm.

LILY
Oh, el reloj de Joe. Muchas gra-
cias, Senorita, muchas gracias.
Mira tia, el reloj de Joe.

AUNT
Si, si, muy bonito. (Yes, yes, very pretty)

MED. SHOT CARTER
at bar.

AUNT'S VOICE
Vamos a casa, nina. (Let's go
home, child)

LILY'S VOICE
Muchas gracias.

MED. LONG SHOT
Bonnie, Lily and Aunt by table walk to door as women exit -
Bonnie turns.

LILY
El reloj de Joe...muchas gracias.

BONNIE
Come on now, you better go home.

AUNT
Buenas noches.

BONNIE
Goodnight.

MED. SHOT
Carter at bar - turns and picks up glasses

MED. LONG SHOT
Carter at bar - walks to table b.g. as Bonnie enters, shakes
her head, picks up purse and starts back.
193 CONTINUED:

CARTER
You're a queer duck.

BONNIE
So are you.

CARTER
I can't make you out.

BONNIE (turning to him)
Same here. What was she like, any-

CARTER
Who?

BONNIE
That girl that made you act the

181 CLOSE SHOT CARTER
back of Bonnie in f.g.

CARTER
A whole lot like you -- just as nice and almost as smart.

BONNIE Shew - Cherub's girl?

CARTER
Only by temperament.

182 CLOSE SHOT BONNIE
back of Carter in f.g.

BONNIE
Well, at least you're true to the type.

183 MED. LONG SHOT
Bonnie and Carter by table - he sits.

CARTER
Let's sit down and make yourself comfortable.

BONNIE
Still carrying the torch for her, aren't you?
CONTINUED:

Got a match?

CARTER ✓

Don't you ever have any?

BONNIE ✓

184 MEDIUM LONG SHOT
Carter seated — back of Bonnie f.g. — she sits on edge of table.

CARTER

Hope — I don't believe in laying in a supply of anything.

BONNIE ✓

Matches, marbles, money or women? ✓

That's right.

CARTER

No looking ahead — no tomorrows — just today.

BONNIE

That's right.

Is that why she gave you the air?

Who?

CARTER

That girl.

BONNIE

Say, listen, I wouldn't ask any woman to — Say, you can think up more questions. Here —

He hands her matches as she leans towards him.

BONNIE

What wouldn't you —

CARTER

(taking drink)

What?

BONNIE

Ask anybody to do?
CARTER
Did you ever know a woman who didn't want to make plans? Map out every-
thing - get it all set?

Carter rises and reaches to bar left as CAMERA PANS - takes bottle then walks back to table - SIDE-ANGLE of the two.

CARTER
Oh, well, I don't blame them I guess. It is the only way they can operate - run a home and have kids.

BONNIE
I suppose you think that is a lot easier and less dangerous than flying?

CARTER
I don't know - I never tried it.

BONNIE
But didn't you ask her to?

CARTER
Who?

BONNIE
That girl.

CARTER
I told you I wouldn't ask any woman --

BONNIE
What if she were willing to?

CARTER
Yeah - that is what they all say.

Carter walks left as CAMERA PANS to bar - then back to table.

CARTER
Women think they can take it, but they can't. The minute you get up in the air, they start calling the airport - and when you get down you find them waiting for you so scared they hate your insides.

BONNIE
What if she was the type that didn't scare so easily.

CARTER
(opening bottle)
There's no such animal.
BONNIE
Why? How do you know?

CARTER
(pours drink and sits)
Well, the girl I was telling you about came as close to it as any- body I ever met. But one night when I'd been lost in a fog - some- thing like this - radio beam was out and I was glad to get my feet on the ground -- what do you think my welcome-home speech was? She was hoping I'd crashed.

BONNIE
What?

CARTER'S VOICE
Hmm - couldn't stand the gaff. Said she'd rather see me dead and have it over with. She told me if I wouldn't quit flying - it was all off.

BONNIE
You wouldn't, would you?

CARTER
I'm still flying.

BONNIE
I wonder what happened to her.

CARTER
Who? I don't know for sure. I heard she married another flyer. Well --

CARTER
Now, is there anything else you'd like to know about me? Would you like to go over to my room? Got some letters from home. Pictures
CARTER (cont'd)
of my father and mother — pictures
of me the first time I went up in
the air — pictures of my first
crash.

BONNIE
Any pictures of you when you were
a baby?

CLOSE SHOT CARTER
back of Bonnie f.g.

CARTER
I don't remember. Want to go and
look?

CLOSE SHOT BONNIE
back of Carter f.g.

BONNIE
(starting to rise)
Sure.

LONG SHOT
Carter by Bonnie — she rises from table as they start left
-- he stops her — they walk right to door back as CAMERA PANS

LONG SHOT
Bonnie and Carter walk to door with backs to Camera.

CARTER
Bonnie --

MED. SHOT
Bonnie and Carter by door — side-angle.

CARTER
Keep on the way we were going -
just follow your nose and it will
take you right to the boat.

BONNIE
Oh!

CARTER
I've got to stick around here.

BONNIE
Oh, so that's where we were going.
CONTINUED:

CARTER
(puts hands on her shoulders)
Take care of your--

LONG SHOT
Kid walks right as CAMERA PANS to Carter and Bonnie at door b.g.

KID
Oh, Geoff!

CARTER'S VOICE
What?

KID
Tex just called from lookout - he says the Pass is clearing.

MED. SHOT
Carter and Bonnie by door.

CARTER
Yes - did you wake Les up?

MED. SHOT KID

KID
No, because - well - Tex says it's nobody's picnic.

MED. LONG SHOT
Carter and Bonnie at door - he puts out cigarette.

CARTER
Yeah - all right, wind up number seven and put some coffee in it.

MED. LONG SHOT KID

KID
I already did.

EXT. PORT

LONG SHOT PLANE
warming up - travels towards Camera.
MED. LONG SHOT
Bonnie and Carter by door - he kisses her and exits left f.g.

CARTER
So long, Bonnie - have a nice trip.

BONNIE
(she starts to follow)
Hey, wait a minute --

INT. CAFE

200 LONG SHOT
Carter walking to b.g. - Bonnie enters and follows to bar -

BONNIE
You going up yourself?

CARTER
Sure!

BONNIE
When will you be back?

201 MED. LONG SHOT
Carter enters behind bar - back of Bonnie right f.g. he pours water over head.

CARTER
Oh, it takes three hours each way.
I won't be back until after your boat sails. I'll look you up in New York sometime.

What?

BONNIE

CARTER
What -- huh?

BONNIE
Did you say you'd look me up in New York sometime?

CARTER
Sure! I'll see you there --

BONNIE
When are you coming --

CARTER
What did you say.

BONNIE
When are you coming --
CONTINUED:

CARTER
Next week at two o'clock.
Carter walks around her as CAMERA PANS to her - they embrace.

CARTER
Hey, I like that saying goodbye - let's try it again, huh? So long, Bonnie --
Carter exits through door b.g. as Bonnie watches -- as she turns Kid enters -- they start right b.g.

BONNIE
Say - things happen awful fast around here.

KID
Uh huh!

EXT. PORCH

202 MED. SHOT BONNIE AND KID
enter through door.

EXT. AIRPORT

203 LONG SHOT PLANE
warming up - Carter's walking from f.g. to plane.

204 MED. LONG SHOT CARTER
walks - examining it. As man gets out, he climbs - others working around exit as plane takes off R.P.F.T.

EXT. PORCH

205 MED. SHOT BONNIE AND KID
in doorway.

BONNIE
Is it going to be dangerous?

KID
What do you want to do - put a net under him. Well, lady you're really better off this way --

BONNIE -
(turning to him)
Yeah I guess -- but look, I hardly know the man.
205 CONTINUED:

KID
Sure, but you'll get over it. Goodbye Miss Lee - I got to keep tabs on him.

BONNIE
Goodbye --

Kid turns and exits b.g. She turns, closes door and exits into house.

FADE OUT.

FADE IN:

INTERIOR

206 MED LONG SHOT BUNK
Kid in bed wakes - rises and walks left to window, then left to door and opens it as CAMERA PANS --

207 MED. SHOT
Kid at door - takes cigarette - then walks right b.g. as CAMERA PANS and picks up telephone.

KID
Calling lookout - calling lookout.

TEX'S VOICE
Hello, Kid -- did Geoff get down all right?

KID
Sure he's all right --

TEX'S VOICE
That's good - I couldn't see him when he passed here. Signing off.

KID
Okay.

EXTERIOR PORCH

208 LONG SHOT (SHOOTING FROM PORCH) Carter walking towards Camera carrying mail bag - to door.
INT. RADIO ROOM

209 LONG SHOT
Carter through door walks towards Camera and enters - as Kid enters lighting cigarette - Carter takes it and walks left followed by Kid to door and starts through - AS CAMERA PANS--

KID
That was a pretty quick trip you made. I still say that was a pretty quick trip.

CARTER
Aw, shut up.

KID
Well, it wasn't slow --

INT. CAFE

210 LONG SHOT
Carter and Kid walk to Charlie f.g.

CARTER
Good morning, Charlie -- how about a hot cup of --

211 LONG SHOT
Bonnie seated at table - salutes.

BONNIE
Hello.

212 MEDIUM SHOT
Carter, Kid and Charlie - Carter starts right f.g.

213 MEDIUM LONG SHOT
Bonnie seated - Carter enters to her -

CARTER
What are you doing here?

BONNIE
Havin' my breakfast.

CARTER
Is your boat still here?

BONNIE
(shaking her head - continue eating)

No --
CARTER
Has it sailed?

BONNIE
(nodding)
Uh huh!

CARTER
Well, how did you happen to get left behind?

214  MED. SHOT
Bonnie seated at table -

BONNIE
Oh I - just --

CARTER'S VOICE
Well, go on --

BONNIE
Well, I just told the man --

CARTER'S VOICE
Told him what?

BONNIE
To put my trunk on the dock.

CARTER'S VOICE
Yeah, why?

BONNIE
Well, well I couldn't stay over without having anything to wear - now could I?

215  MED. LONG SHOT
Carter standing by Bonnie seated - side angle.

BONNIE
What's so strange about that?

CARTER
Doesn't it seem strange to you?

BONNIE
What?

CARTER
Getting off that boat - well, doesn't it?
MED. SHOT
Bonnie seated at table.

BONNIE
Well, I don't know. You know the
girl that got off that boat is a
perfect stranger to me - I don't
know - I don't know whether this
is me or another fellow.

MED. LONG SHOT
Carter standing by Bonnie seated at table right f.g. with
back to camera -

BONNIE
You know by all rights, Bonnie Lee
ought to be sound asleep on that
boat far out to sea.

CARTER
Yeah, well, she's not so far out to
sea as you think.

What isn't?

BONNIE
(turning)

CARTER
The boat!

LONG SHOT
Bonnie seated at table with back to Camera - Kid by bar -
Carter in center addressing Kid -

CARTER
Hey, Kid.

KID
Yeah.

CARTER
Put some more gas in #7 and call
up Santa Maria and have them hold
the boat till we get there.
(turning to Bonnie)
Where's your luggage - where is it?

BONNIE
(pointing)
Over there.

CHARLIE
(he turns to Kid)
Good! Hey, Charlie -- Well, what
are you waiting for, Kid?
219  MED. LONG SHOT
Kid against bar - back of Carter right f.g.

( )

KID
The boat doesn't stop at Santa Maria this trip.

CARTER
Why not?

KID
They have no bananas.

CARTER
They have no bananas?

KID
Yes, they have no bananas.

CARTER
Aw, shut up.

---

220  MED. SHOT
Bonnie seated -

BONNIE
Don't worry, Mister. Look you don't have to bother about me - I'm cured. I suppose there's the first time for everything.

CARTER'S VOICE
What do you mean?

BONNIE
Well, I've never quite made such a chump out of myself - I'm sorry, I'm sorry I - no, I'm not either -

She rises.

221  MED. SHOT  CARTER

BONNIE'S VOICE
I'm glad --

CARTER
You're not making sense,
CLOSE SHOT BONNIE

BONNIE
You're telling me. If I'd taken
that boat I'd of gone out of here
remembering a swell guy -- someone
who lived up to a screwy ideal that
I -- I don't know --

LONG SHOT
Carter and Kid by bar - Bonnie right, with back to Camera.

CARTER
Look, I didn't ask you to stay --
I wouldn't ask any woman --

BONNIE
I know - you wouldn't ask any woman
to do anything.

CARTER
That's right, and what's more - there's
something else I wouldn't do.

BONNIE
Get burned twice in the same place,
There's another boat leaving next
week. I'll be on it.

CARTER
Good! I've got to get some sleep.

Carter turns and exits through door, b.g.

CLOSE SHOT BONNIE
She turns back to Camera.

MED. SHOT
Kid by bar - he exits right, f.g.

MED. SHOT
Bonnie with back to Camera - Kid enters as she turns:

KID
Well, Bonnie, if you're going to
be here a week - we'd better find
someplace for you to park.

BONNIE
Yes, I guess so. Can I have a nice
room with a bath.

KID
I'll see what I can do.
CONTINUED:

BONNIE

You know, I always did like a bath
- better than a shower.

She sobs on Kid's shoulder as he pats her back.

FADE OUT.

FADE IN:

EXT. BLDG. - DAY

227 LONG SHOT
Carter walks right down steps to Doctor and crowd as CAMERA PANS.

CARTER
Good morning, Doctor.

DOCTOR
Buenas dias. (Good morning)

CARTER
What are you doing here?

DOCTOR
Que? (What)

CARTER
(motioning)

Aw --

PANCHO
Que hace aqui? (What are you doing here)

DOCTOR
Estamos esperando el aeroplane
que fue a buscar al joven Hartwood
a la Xina de San Felip. (We are
waiting for the plane that went to
get young Hartwood at San Felip
mine) Comprende? (Understand)

CARTER
Sure - sure.

Carter turns and starts left b.g.

MED. LONG SHOT
Sparky and Dutchman - Carter enters.
228 CONTINUED:

CARTER
What's he saying?

SPARKY
They are waiting for young Hartwood who had a bad accident at San Felipe Mine.

CARTER
Yeah, that's a bad place to land. Who did you send out to get him?

SPARKY
The Kid. He took number seven.

CARTER
(turning to Dutchman)
Why didn't you call me, Dutch?

DUTCHMAN
I pulled you out of bed twice, but each time you crawled back on me.

CARTER
Well, next time I don't wake up, don't send Kid out on a tough job like that!

Carter turns and starts to exit thru door b.g. followed by Dutchman and Sparky.

INT. RADIO ROOM

229 LONG SHOT
Carter, Dutchman and Sparky walk right as CAMERA PANS - Carter picks up book as Sparky exits right f.g.

CARTER
Who's going to meet the Southbound boat?

DUTCHMAN
Why don't you send Les?

CARTER
You'd better go yourself, Dutchy - you got that new flier coming in.

DUTCHMAN
What's his name?

CARTER
I don't know what it is - what is it, Sparky?
CONTINUED:

SPARKS
MacPheerson, isn't it?

CARTER
MacPherson, isn't it?

DUTCHMAN
But who is he?

CARTER
Oh, what's the difference, Dutch, as long as he can fly? We can't afford to be too fussy down here. Go on, Baby, go meet the boat -- that is right.

Carter pushes Dutchman as he teases him.

DUTCHMAN
(as he starts to exit b.g.)
All right.

CARTER
Tell Charley to fix me some breakfast, will you?

Yes, sir.

DUTCHMAN

(SEEN MISING)

INT. RADIO ROOM

LONG SHOT
Carter enters thru door and walks to Sparky seated at phone -- as CAMERA PANS

KID'S VOICE
Number Seven calling Barranca -- Number Seven calling Barranca.

SPARKY
Go ahead, Kid.

KID'S VOICE:
Hey, let me talk to Geoff, will you?

CARTER
Hello, Grandpa.
KID'S VOICE
Say, Geoff - you need an elevator
to get down in this place.

CARTER
What's the matter - the wind bad?

KID'S VOICE
Not especially - but it doesn't
look so good.

232 MED. SHOT
Carter with phone.

CARTER
Oh. It is up to you, Kid. If you
don't think you can make it, come
on back.

KID'S VOICE
Did you ever set down in here, Geoff?

CARTER
Yeah - once. It's about as easy
as getting a piano over a transom.

KID'S VOICE
Well, it won't do any harm to take
a stab at it.

CARTER
Well, suit yourself, Kid, but you
won't be doing young Hartwood any
good if you crack up.

233 MED. LONG SHOT
Carter standing by desk with phone - Sparky seated right
with back to Camera.

KID'S VOICE
Well, that's right. Okay - I'm
coming back.

SPARKY
You'd better call old man Hartwood.

CARTER
Yeah.. Get him for me, will you.

Sparky rises as they walk left - CAMERA PANNING - Sparky
exits as Dutchman enters thru door with mail-bags.
DUTCHMAN

(putting down bags and
walking to Carter)
Well, here's the mail and his name
is MacPheerson --

CARTER
Yeah - how did you find out?

DUTCHMAN
He told.

CARTER
Well - well, where is he?

DUTCHMAN
He's putting his things in his room.

CARTER
I'll be out in a minute, Dutchy.

DUTCHMAN
(turns and starts thru
door b.g.)
All right.

CARTER
Don't strain yourself.

DUTCHMAN
Yes, sir.

I.I.T. CAFE

234 LONG SHOT
People seated at table, others milling thru scene - Dutchman
walks towards Camera as Bat comes down stairs.

(AD LIB NOISES)

DUTCHMAN
Your room all right, Mr. MacPheerson?

BAT
It'll do.

DUTCHMAN
Well, let's get you acquainted
around here.

They walk left as CAMERA PANS with them to bar - as Bat is
introduced - MED. LONG SHOT

DUTCHMAN
Boys - this is Mr. MacPheerson -
our new flier.
234 CONTINUED:

LES
Welcome to our fair city.

235 MED. SHOT
Les, Gent, Dutchman and Bat - others b.g.

Les Pabers.

DUTCHMAN

How do you do?

LES

DUTCHMAN

Gent Shelton --

GENT

How are you?

DUTCHMAN
(as Mike enters right, shaking hands)

Oh, Mike--this is Mr. MacPherson, Our head mechanic.

MIKE

How are you?

BAT

Is it too early to buy a drink?

LES

I guess not, Let's sit down.

236 LONG SHOT
Group at bar walk towards Camera and sit at table.

LES

Where are you from?

BAT

Mexico City.

LES

What kind of stuff are they using up there?

BAT

Oh, some old Fokker and Fords.

GENT

Well, well - look who is here?
Les runs right as CAMERA PANS to Felisa and Elena - followed by Gent - others b.g. - they turn and walk to table as CAMERA PANS

LES (embracing them)
Elena - Felisa - how are you? I didn't know you came in on that boat. Aw, Mack, you'll have to buy a couple more drinks. This is Elena - Elena Silva and Felisa.

FELISA
Torres!

Girls sit at table.

BAT
How do you.

237 LONG SHOT
Bonnie enters and walks thru crowd towards Camera as Carter enters and passes her.

LES' VOICE
Torres - MacPherson this --

CARTER
Have a good sleep?

BONNIE
No!

238 LONG SHOT
Dutchman and group by table - Felisa and Elena seated - as Carter enters - others b.g. - they greet.

DUTCHMAN
Oh, Geoff - Mr. MacPherson is here.

CARTER
Mr. MacPherson, I'm glad to see you.

FELISA
Geoff!

239 MED. SHOT
Dutchman, Carter and Bat - Carter walks right and lifts up Felisa as CAMERA PANS - others b.g.

CARTER
Well - hello, Lola --
239 CONTINUED:

FELISA
Not Lola -- Felisa.

CARTER
Oh, yes, that's right. Well, Felisa, how's Panama?

FELISA
Oh, Geoff, it was Puerto Rico.

CARTER
Is that where it was?

FELISA
Yes.

CARTER
Well, I can't remember names -- I'm better at faces.

Carter lets go of Felisa's hands, walks left as CAMERA PANS to Bat and group.

CARTER
Your name is not McPherson -- it's Kilgallon.

240 MEDIUM LONG SHOT BAT AND GROUP
Felisa sits left by him as they all look at Carter right, with back to Camera.

BAT
You're not so bad on names, after all.

LES
Kilgallon --

BAT
You heard him.

LES
Bat Kilgallon.

BAT
(taking out cigarette)
That's right.

GENT
Well, what of it. He's not the first guy that came down here under a different name.
LES
No. But he is the first pilot who ever bailed out of his plane and let his mechanic crash.

BAT
Oh, habit of yours being right - isn't it?

LES
(moves to fight)
Look, you ---

CARTER
Cut it out, Les. Hey - did you know the Kid was working down here?

BAT
What?

CARTER
He is.

LES
I don't think there is anything funny about that.

BAT
You're right - there isn't. But I had to come a long way to find it out.

LES
Of all the cast-iron crust --

BAT
(lighting match)
Don't flatter me.

DUTCHMAN
But what's the Kid got to do with it?

CARTER
Nothing - except it was the Kid's younger brother that was killed when this guy took to his parachute.

Oh ---

DUTCHMAN
CONTINUED:

LES
I think I've had enough of this.

GENT
(enters scene f.g. with
back to camera)
Me, too. Come on, baby, let's sit
over here.

Girls rise and they exit f.g.

LES
Come on, Elena -- Coming, Geoff?

CARTER
(taking drink)
No, this is good enough for me.

BAT
Not so particular, huh?

CARTER
No. I don't think even you could
spoil good liquor.

CLOSEUP BAT

BAT
Thanks - I'm not used to these
small favors.

CLOSE SHOT CARTER

CARTER
I'm sorry I said it. I'm not used
to being around people like you.

LED. SHOT GROUP
others b.g.

CARTER
Well, here it goes. That's the Kid
coming in now.

DUTCHMAN
Geoff, what are we --

CARTER
Quiet, Dutchy. Listen, brother,
you'd better make yourself scarce -
because for your information, the
Kid carries a gun.
CONTINUED:

BAT
Aren't you getting kind of careful
of me all of a sudden?

CARTER
I'm not worrying about you -- but
it is going to be --

CLOSEUP BAT

CARTER'S VOICE
-- inconvenient for me if they
slap the Kid in the hoosegow.

BAT
I'll have to meet him sooner or la-
ter, won't I?

CLOSE SHOT CARTER

CARTER
Well, maybe you're right. Well,
it's your funeral.

MED. GROUP SHOT
Carter turns as Dutchy starts right.

DUTCHY
All passengers aboard the boat.

PURSER
(Speaks in Spanish, telling pas-
sengers about boarding boat)

MED. SHOT
Bonnie in crowd - as people start exiting.

MED. SHOT
Carter by bar - others b.g. - he kisses Felisa as she exits.

CARTER
I'll remember -- it was Puerto
Rico. So long, pet.

(SCENE OF KID LANDING MISSING)
251 LONG SHOT
Group around - Kid enters thru door, walks left to bar as
CAMERA PANS.

KID
Whew - it's hot down here on the
ground. Give me some cold water,
Baldy. Who's got a match? What's
the matter - it's like walking in
a graveyard. Oh, hello, are you
the new guy?

Kid walks left to Carter and others at bar - puts out hand,
then stops - as Bat rises up into scene.

KID
Welcome to our city. My name's --

BAT
Hello, Kid --

252 CLOSEUP KID
others b.g. - he has cigarette.

KID
Hello, Kilgallon - long time no
see.

BAT
That's right.

253 MED. LONG SHOT
Kid at bar - Carter and Bat left - side-angle - others b.g.

KID
I thought there was - something -
look --

CARTER
(striking match)
Here.

KID
I'm all right.

254 CLOSEUP KID
others b.g.

KID
Two years ago I'd have broken your --

255 MED. CLOSE SHOT BAT
He looks down.
256 MED. LONG SHOT
Group at bar - Kid turns and walks right b.g. as CAMERA PANS passing others, as they turn watching him exit.

KID
Keep out of my sight - I might still do it.

257 MED. LONG SHOT
Group at bar.

LES
Well, it's none of my business - but I don't know why you stopped him.

JUDY'S VOICE
Oh, Bat!

CARTER
You're right - it's none of your business.

258 MED. LONG SHOT
Judy on steps, walks toward people below.

259 MED. LONG SHOT
Carter, Bat and Les at bar - others b.g. - Bat exits right.

260 MED. LONG SHOT
Judy - Bat enters, others b.g. - they walk left as CAMERA PANS to Les and others as they greet.

BAT
Oh, Judy - I want you to meet these people. Gentlemen, this is Mrs. McPherson - Mr. .

GENT
Shelton is my name.

JUDY
Mr. Shelton.

GENT
This is Les Peters.

261 MED. SHOT CARTER

LES' VOICE
How do you do.
CONTINUED:

BAT
Let's get this over with - when does the next boat leave?

CARTER
Have you got enough dough for your passages?

No.

CARTER
That's fine. I wonder if I could --

What?

CARTER
Cram you down their throats.

BAT
That bunch out there? I wouldn't mind choking a few of them.

Sound of telephone. Carter exits right.

LONG SHOT
Carter walks to phone as Bat rises from desk and paces floor - walks to window back.

CARTER
Hello. Oh, yes, Mr. Hartwood. I've been trying to get you.

HARTWOOD'S VOICE
Geoff, I've got to get my boy out of there, or at least bring a doctor in here.

CARTER
Well, I'd like to help you, but I can't take a chance on losing a plane.

HARTWOOD'S VOICE
(ad libs) You can write your own ticket - I'll take full responsibility for the plane.

MED. CLOSE SHOT
Carter at phone - he turns.

CARTER
Yeah...wait a minute. Hey, fella -
CARTER'S VOICE
- you want a chance?

BAT
What do you think?

CARTER
I'm not promising you a job - but at least, you'll make your passage home.

CARTER
Mr. Hartwood, you've got a deal -- yes, right away. Put out some smoke so we can tell about the wind... Good. Goodbye.

Carter turns as Sparks enters and walks to door back - Carter starts left.

CARTER
Sparks - get the doctor in --

CARTER
You take a doctor in to a boy who's hurt. It's a bad place to get in to - but worse to get out.

BAT
Have you got a map?

CARTER
I'll make you one.

Sparks at door b.g. - Doctor enters as they walk to Carter.

SPARKS
Genga Doctor - here he is Geoff,
271 CONTINUED:

CARTER
Hello, Doc. Sparks, you'd better
tell the doctor this is no cinch -
he doesn't have to go unless he
wants to.

DOCTOR
Hola!

SPARKS
Dice que es peligroso y que no vaya
usted si ho quiere.

DOCTOR
Que se imaginan usted - yo digo
como Shakespeare.

CARTER
Sure - sure.

DOCTOR
Por mi vida no me importa. Que a
Dios la deté al nacer. Nada me
amendranta y cumplo con lo que alla
esrito este. Mi destino sea el
que se. Solo se muere una ves.

CARTER
(Ad libbing over Doctor's speech
about directions on map)

Sure - sure, doctor.

DOCTOR
(turns and exits thru
door b.g.)
I go - me voy a preparar - I go.

CARTER
Well, he is evidently going.

SPARKS
Oh, you hurt his feelings.

CARTER
Yeah - why?

272 MEDIUM SHOT
Carter and Bat seated - Sparks standing right - side-angle.

SPARKS
He was quoting Shakespeare. Henry
the Fourth, I think. 'A man can die
but once'. We owe a death if we pay
it today, we don't owe it tomorrow.
EXT. BUILDING - DAY

273-A MED. LONG SHOT
Bonnie turns to Sparks.

BONNIE
He certainly took an awful beating. I never saw anybody treated that bad before. The way they looked at him - like something that crawled out from under a rock.

SPARKS
Yes, that's about right.

BONNIE
I'd like to know why he jumped.

SPARKS
Well, something went wrong; what it was nobody will ever know -- just that he's alive and the Kid lost his brother.

BONNIE
Suppose he could have saved him if he stayed with the plane?

SPARKS
Who knows? Let's say he couldn't.

BONNIE
Then why shouldn't he jump if he couldn't do any good by staying there?

SPARKS
They don't look at it that way.

BONNIE
But I'd jump - believe me.

SPARKS
You're not in their business. They look at it the same way sailors do.

273-B MED. SHOT SPARKS

SPARKS
Captain deserting a ship...radio operator leaving his post. You are supposed to stay, and if you don't, among your own kind you're a marked man. No matter where you go - your story travels ahead of you. You know they've heard it the way they look at you.
SPARKS' VOICE
...and when you tell them who you are - and if they haven't heard it you think they have, so what they don't do to you, you do to yourself.

273-D  MED. LONG SHOT
Sparks and Bonnie - he exits left f.g.

SPARKS
And that goes until you find some place where...it's not easy to hide.

BONNIE
Holy Smokes!
INT. RADIO ROOM

274. LONG SHOT
Carter at window draws shades then walks left as CAMERA PANS and Kid enters thru door.

CARTER
Hello, Kid - put down those shades, will you?

KID
(pulling shades)
Hey, what about this guy Killgal-on - MacPherson?

275 MED. LONG SHOT
eye-chart on wall.

276 LONG SHOT
Carter at desk adjusting light - Kid at window back - he enters to Carter as he puts down chair - Kid sits.

KID
You're not putting him to work, are you?

CARTER
We'll talk about that later.

KID
Are you giving me an eye test?

CARTER
Yeah - read that fourth line.

KID
You're not worried about my eyes, are you?

CARTER
I have been for some time. Go ahead, Kid.

KID
(sitting)
Just because I didn't see that guy right off?

CARTER
Quit stalling, Kid.

L. P. E. D.

KID
That's very good.
KID
(starts to rise)
I could have told you.

CARTER
(restraining Kid)
Stay there - I've got a new one
for you.

Carter takes new chart from under blotter and exits left.

MED. LONG SHOT
chart on wall. Carter enters - changing them, then turns, pointing.

CARTER
Fourth line on this,

MED. CLOSE SHOT
Kid seated,

P. D. E. O.,

KID

Try the fifth.

CARTER'S VOICE

F. Z. B. D. E.

MED. LONG SHOT
Kid seated - Carter enters to desk,

CARTER
Now, read it backwards --

E. D. B. Z. F.

KID

Why, that's better than I can do.

CARTER
Well, that's that. Now, what
about that guy --

KID

(starts right)
Hey, wait - you're not thru yet.
261 CONTINUED:

Mr. Peters.

And this is Mr. Van Ruyter, our boss.

Mr. Van Ruyter met us at the boat.

And --

262 MED. SHOT JUDY
She reacts - Les and others by - Carter left f.g., back to Camera.

Geoff Carter --

CARTER

Mrs. MacPherson.

JUDY

(turning to Bat)

Mr. Carter. I'm - I'm sorry, Bat -

but I forgot to ask you for the

trunk keys.

BAT

Oh, yes, you did.

JUDY

I'm afraid that I interrupted something.

CARTER

Not at all.

BAT

Here you are. Run along - I'll

see you in a few minutes.

JUDY

I'm glad to have met everyone.

She exits right.

263 LONG SHOT STAIRWAY
Judy enters with back to Camera and exits.
MEDIUM SHOT
Carter, Bat and group at bar - Bat and Carter's gaze meet.

BAT
No, she doesn't know about me.

CARTER
Come on.

LES
Geoff, you're not going to put this man to work?

CARTER (as they start right)
That, too, is none of your business.

DUTCHMAN
Wait a minute, Geoff.

CARTER
Who's running this airline, Dutch?

You are.

DUTCHMAN
That's what I mean.

CARTER
But you don't seem to remember that...

Carter and Bat exit right.

INT. RADIO ROOM

LONG SHOT
Bat and Carter enter to Sparky.

CARTER
Did you get old man Hartwood yet?

SPARKY
No, the line is still busy.

Sparky exits right as Bat and Carter enter to desk. Bat sits on edge of desk as Carter paces floor.

CARTER
You do some queer things, Killigan.

BAT
MacPherson is the name.

CARTER
That's what I'm talking about. Why didn't you tell her what you've done?
LONG SHOT
Carter picks up box and places it on table.

CARTER
Here - take a shot at this.

KID'S VOICE
Where did you get that?

CARTER
Mike made it --

Carter takes strings - walks left to Kid seated with back to Camera as CAMERA PANS - then back to box, turning on light.

CARTER
Go ahead - line them up.

MED. SHOT
Kid seated - smoking cigarette - pulls strings.

MED. DOWN SHOT
Carter by box as posts slide up and down.

MED. LONG SHOT
Kid seated f.g. back to Camera - Carter by box b.g. as Kid pulls strings.

KID
They're together now --

MED. DOWN SHOT
Carter by box, puts pegs together.

CARTER
Yeah,

MED. LONG SHOT
Carter by box, turns off lights and picks it up and walks b.g.

MED. SHOT
Kid seated.

KID
How did I do?

LONG SHOT
Carter puts box away, walks left as CAMERA PANS, puts up shades.

CARTER
Not bad. Well, what about Killgalon?
MED. SHOT
Kid seated.

KID
He's not staying here - is he?

LONG SHOT
Carter by window - walks left to Kid seated, as CAMERA PANS

CARTER
Why not?

KID
Why not? I thought you'd be the last guy to ask me that. He's no good, and you know it. Why, he is --

CARTER
Take it easy - take it easy.

KID
He's no good.

CARTER
(walks to Kid)
Think he's any worse than a guy who'd double-cross his best friend?

KID
Huh?

CARTER
Look, Kid, I don't care about myself - anything you do is all right with me -- but if the Dutchman loses another plane, he's cooked.

MED. CLOSE SHOT
Kid seated - back of Carter right f.g.

KID
Cooked? I thought he was rolling in dough.

CARTER
(sitting on desk)
Why do you think that new troy motor is still down there in the dock?

KID
Yeah, I did wonder about that?
CARTER
Well, look, Kid - here it is: Dutchy made an agreement that if he could get the mail out of here twice a week on schedule for six months, he'll not only get a long contract by subsidy. Do you know what that would mean - plenty of money around here - no more second-hand junk to fly - no more Pass to monkey with. Why, these new jobs can get over the top of those peaks in any kind of weather!

KID
Yeah, that would be nice - when did the schedule start?

CARTER
Six months ago.

KID
Well, then, you're --

CARTER
Only one more week - or at least until the northbound boat arrives.

KID
Oh, that's why you've been forcing things - huh?

CARTER
Uh-huh.

KID
Well, why didn't you tell a fella?

Dutchy.

CARTER
Dutchy - why?

KID
Well, he was afraid that if you guys knew the spot he was in, you'd start taking unnecessary chances.

CLOSE SHOT KID seated.

KID
What a guy!
CLOSE SHOT CARTER seated.

CARTER

Yeah.

MED. LONG SHOT
Carter seated on desk by Kid seated.

KID

You are right about my eyes, I couldn't see those cards. I learned them by heart.

CARTER

What about the new one?

KID

Dutchy told me where you hid it.

CARTER

(rising)
The old fool - double-crossing himself.

KID

He wasn't thinking about that. He was thinking how you'd feel grounding me.

CARTER

(turning back to camera)
You're thru flying, Kid.

KID

Uhh - after twenty years - well, I guess that's long enough for anybody. You're going to need that Killgalon, aren't you?

CARTER

I might.

KID

Yeah, well, if you do, forget how I feel about him.

CARTER

Thanks. Kid - there's a lot of things you can do around here to help me, you know.

KID

Oh, sure - I can help Mike - I can - sure ---

Kid turns and exits b.g. as Carter kicks chair then sits on desk - rises and starts to exit right.
INT. RADIO ROOM

294 MED. LONG SHOT
Carter enters taking phone.

CARTER
Calling MacPherson -- calling MacPherson.

BAT'S VOICE
Go ahead.

CARTER
Radio check.

BAT'S VOICE
1 - 2 - 3 - 4 - 5 --

CARTER
Okay, report when you get there.

Carter hangs up phone - picks up chair.

Dissolve to:

295 MED. SHOT
Carter seated at desk.

BAT'S VOICE
Calling Barranca - calling Barranca.

CARTER
Go ahead.

BAT'S VOICE
The Doctor says we've got to get this fellow to the hospital. They are loading him in now. His father is coming, too.

CARTER
Can you get out of there with that extra weight?

BAT'S VOICE
I got a little help from the wind. I'll go right off the ledge and use the canyon to pick up speed.

CARTER
Let me know if you make it.

BAT'S VOICE
Okay.
Carter puts down phone - then picks it up again.

**BAT'S VOICE**
Calling Barranca - calling Barranca.

**CARTER**
Go ahead.

**BAT'S VOICE**
We got out all right - all in one piece.

**CARTER**
What do you want me to do -- pat you on the back?

**BAT'S VOICE**
Signing off.

Sound of knock.

**CARTER**
Come in.

---

**MED. LONG SHOT DOOR**
It opens as Judy enters.

**JUDY**
Busy?

**LONG SHOT**
Carter seated at desk.

**MED. LONG SHOT**
Judy in doorway - she enters, closing door.

**JUDY**
It all seems very natural.

**MED. LONG SHOT**
Carter walks towards camera to **MED. SHOT**

**CARTER**
Yes, it does - doesn't it?

**MED. SHOT**
Judy against door.

**JUDY**
Do you like my hair this way?
CARTER

I thought it was different.

JUDY

I could hardly believe my eyes. I had no idea that you --

CARTER

Pretty small world. Hello, Judy.

JUDY

I am not sure you should have done that.

CARTER

The same old goos. You haven't changed a bit.

JUDY

No.

CARTER

No -- somebody wrote me something about it.

Carter walks left as CAMERA PANS to Judy - takes cigarette.

CARTER

I - I thought you'd had enough of fliers.

JUDY

(sits on desk, lights his cigarette)

So did I.

CARTER

Well, are you getting along all right?
MED. CLOSE SHOT
Judy seated - back of Carter right f.g.

JUDY

Very happy.

CARTER

(lightning cigarette)
Did - did you tell him about us?

JUDY

He's never asked me.

CARTER

Hmmm - well, Judy I wish you all the luck in the world - if there is anything I can do for you --

JUDY

While you are in this mood, would you mind doing something about our room.

MED. SHOT
Carter - back of Judy seated f.g.

CARTER

Why? What's the matter with it?

JUDY

Do you remember the one I had at Catalina? Well, it is even smaller than that and no bath.

MED. LONG SHOT
Carter by Judy seated on desk - he turns, walks right as CAMERA PANS to door - opening it as Bonnie falls in.

CARTER

Well, I'll do what I can, Judy.

MED. LONG SHOT JUDY

CARTER'S VOICE

Mrs. MacPherson - this is Miss Lee.

MED. LONG SHOT
Bonnie and Carter by door.

CARTER

Miss Lee has to find out about everything going on around here -- Miss Lee would probably like to ask you a couple of questions.
CONTINUED:

BONNIE
I would not. Never mind.

Bonnie turns, bumps into door - then exits b.g. as Carter starts to close door.

310 MED. LONG SHOT
Judy at desk - she walks right as CAMERA PANS.

JUDY
Still at it, aren't you, Geoff.

311 MED. LONG SHOT
Carter by door - Judy enters.

CARTER
(walks to her)
Huh? What? Oh, you mean that --
Oh no, she's stopping over between
goats --

JUDY
At your invitation?

CARTER
My invitation? I wouldn't ask any
woman --

JUDY
Any woman to do anything. I've
heard that before. No, Geoff, you
can't keep that up forever. You'll
meet someone sometime you'll have
to ask --

CARTER
I haven't so far.

(AD LIB NOISES)

Carter walks left as CAMERA PANS and opens door.

INT. CAFE

312 LONG SHOT
Carter as Les falls on steps - he walks left as CAMERA PANS
- Kid choking Gent on table - Dutchy standing by - Carter separates them.

KID
It wasn't your brother he killed.
You didn't have to pick up nobody
with a sponge. You got no call
to run out on Geoff --
CARTER
Cut it out.

Kid turns, starts fighting as Carter punches him, then grabs him, shaking his head.

CARTER
How are you - all right?

MED. DOWN SHOT GROUP
Mechanics take Kid right as Carter examines Gent - then walks right as CAMERA PANS to Les on steps - he rises.

CARTER
Take him in there. Take it easy.
You'll do -- Why don't you two guys pick on somebody you can handle --

LES
Wait a minute, Geoff - I think it's busted.

CARTER
Try to move your fingers.

LES
Not a wiggle --

CARTER
That's fine - what started this?

Gent enters to Carter and Les - Judy and others b.g.

LES
Well, the kid came in - had a couple of drinks. Gent and I got to squawking about working with this fellow Bat -- and one thing led to another.

CARTER
You were going to quit, huh?

LES
That was the main idea, and the next thing I knew I wound up on the floor.

GENT
That guy didn't make sense - he acted like he was crazy.

CARTER
You'd be crazy, too.
313 CONTINUED:

Why?

CARTER
I had to ground him. He's thru flying.

GENT
No!

LES
His eyes?

CARTER
Uh-huh.

GENT
That's tough.

LES
No wonder he went nuts.

CARTER
Come on, Les, you'd better take that thing to the hospital.

LES
Yeah, in just a minute. I want to talk to the Kid a second, first.

GENT
Me, too.

They all turn and start b.g.

314 MEDIUM SHOT
Judy - as Les, Gent and group with backs to Camera start by her.

JUDY
Oh, Mr. Peters, what did you say about working with my husband?

LES
(turning to her)
Why, I didn't say anything, did I?

GENT
Why should you?

LES
Oh, I guess you must'a misunderstood me.

They all exit from her.
INT. RADIO ROOM

315 LONG SHOT
Les, Gent and Carter enter to Kid washing face - Dutchman enters b.g.

LES
Look, Kid --

KID
Yeah?

LES
We didn't know anything about --
Geoff just told us -- about the bad news.

KID
Yeah.

316 MED. SHOT
Gent, Les and Kid - Dutchman b.g.

KID
Still figuring on quitting?

LES
I guess if you can stand that guy
we got no right to kick.

KID
(holding out hand)
Okay - forget it. Hey?

LES
I just didn't pick out a good place
to land. I'm sorry about that other thing.

GENT
Well, what about me - I didn't get
this by walking into any door,
Come on - kiss it, Daddy - make it well.

Kid blows kiss to Gent as he and Les exit b.g. - others follow as Kid walks to door left - CAMERA PANS taking in Dutchman and Carter - Sparks b.g.

GENT
Feels better already.

KID
Now, you are another guy short.
316 CONTINUED:

CARTER
Well, that's how it goes.

KID
I certainly am a great help to you, Geoff.

CARTER
we'll get along all right - maybe I could teach Dutchy to fly.

DUTCHMAN
Who - me? No, no - I don't want to.

CARTER
Now, look - who's running this airline?

DUTCHMAN
Oh, Geoff - please include me out.

KID
(turns and exits thru door)
That's not a bad idea.

DUTCHMAN
No, Geoff - I don't want to fly.

CARTER
(rumpling Dutch's hair)
Now, now - cheer up.

SPARKS
(walks to Carter & Dutch)
Airplane.

They all turn and look thru door back.

317 (SCENE MISSING)

318 MED. LONG SHOT
Sparks and Dutchman by door - Bat enters and walks left as CAMERA PANS to MEDIUM SHOT Carter seated.

BAT
(starts right)
Hartwood said to give you this check - he said if it wasn't satisfactory to let him know.
318 CONTINUED:

CARTER

Wait a minute.

BAT

Oh, yeah - I forgot. What about my passage money.

CARTER

You don't need it yet -- you've got the job.

319 MED. CLOSE SHOT

Bat - Dutchman b.g.

BAT

Maybe I ought to pat you on the back.

320 MED. SHOT

Carter seated.

CARTER

You don't have to -- just do what I tell you to do.

321 MED. LONG SHOT

Bat by Carter seated.

BAT

You mean anything that's a little too tough for somebody else, huh?

CARTER

Yeah, yeah - that's about it. Look fellow, I'm knee-deep in friends around here, but you're one guy I can send out on any kind of weather, in any kind of job and only worry about the ship getting back.

BAT

I see.

CARTER

On those terms, do you still want the job?

BAT

I don't know of any other way I'd want it.
321 CONTINUED:

CARTER

Good. Go on out on the field and
get acquainted. Anything you
want to know -- ask Mike.

Bat turns and exits left.

322 MED. LONG SHOT
Dutchman by door -- Bat enters.

CARTER'S VOICE

And if he won't talk to you --
tell him it's orders.

BAT

Yes, sir.

Bat exits thru door right as CAMERA PANS -- men b.g.

323 MED. LONG SHOT
Carter seated at desk -- Dutchman enters.

CARTER

(hands him check)
Hey, Dutchy -- come and get it.
Get the chip out of hook.

DUTCHMAN

(taking check reacts)
I'm afraid we need more than --
isn't it too much?

CARTER

Not for that kind of flying.

DUTCHMAN

Aw, Geoff -- I don't know --

CARTER

If you want to thank anyone, thank
him. And one way to do that is
to get him a decent room.

DUTCHMAN

I haven't got anything.

CARTER

What about the one up on the bal-
cony?

DUTCHMAN

Miss Lee's in there.
CARTER
What - right next to me?

DUTCHMAN
Yes -- I thought --

CARTER
Well, stop thinking and get her out of there!

DUTCHMAN
All right, Geoff - if you want --

CARTER
Well, I do --

Dutchman walks right to door as CAMERA PANS

CARTER'S VOICE
But get the ship first.

Yes.

DUTCHMAN
And get it over here as fast as you can.

Sure - sure.

Dutchman exits thru door, closing it.

324 MED. SHOT
Carter seated - picks up hat and starts to exit.

CARTER
Oh, Sparks, have the boys ready to go to work on that new ship as soon as she gets in. Oh, never mind, I'll tell them myself.

325 (SCENE MISSING)

EXT. BUILDING - DAY

326 LONG SHOT
Man and woman walk from f.g. to b.g. as Bonnie enters from building and walks left - CAMERA PANS - to Kid working on machinery.
Buenos días.

Hello.

Hello, Bonnie, how you doing?

Oh, not so bad, after spending a night in that mouse auditorium I'm sleeping in - just about room for me and a flit-gun.

I thought we had you fixed up pretty good.

You did, but Mr. Carter had other ideas.

Oh.

CLOSE SHOT BONNIE
back of Kid in left f.g.

You warned me. Say, isn't that girl the one he used to be in love with?

Bonnie, when it rains, every third drop falls on one of them.

I can believe that all right. They come right out of the woodwork. Well, more power to him.

MED. LONG SHOT
Bonnie by Kid working on machinery - side-angle.

Oh, sure.

Say, you don't think I care about him --
328 CONTINUED:

KID
Uh-uh!

BONNIE
Well, I don't. But I'd like to tell him what I think about him.

KID
All you have to do is raise your voice a little.

Kid points up as Bonnie reacts.

BONNIE
Is that him?

KID
The old master himself.

329 (SCENE MISSING)

330 MED. LONG SHOT
Bonnie and Kid.

BONNIE
What's he doing?

KID
Testing an old smashed-up plane - that might stick together with a little glue --

331 MED. LONG SHOT
Mike, Les and man.

KID'S VOICE
Or did you use bailing wire this time, Mike?

MIKE
Don't worry - those wings'll stay on all right.

332 LONG SHOT GROUP
looking up.

KID
We'll soon see. He's high enough. Here he comes.
333 (SCENE MISSING)

334 MED. SHOT
Kid and Bonnie looking up.

BONNIE
Hey, hey --

KID
He's not trying to do that. I can't see - what's happened, Mike.

335 MED. LONG SHOT
Mike and group.

MIKE
Windshield gave way - hit the tail.

LES
Looks like she's out of control.

336 MED. SHOT
Bonnie and Kid - looking up.

KID
Pull her out, Geoff - pull her out!

BONNIE
He isn't going --

KID
Aw, he's all right - safe as a church. Just like he was sitting on a rocking chair.

337 MED. SHOT
Les and Mike looking up.

MIKE
Now, he's out of it.

LES
Now's your chance, Geoff - come on - get out.

KID
Jump, you fool!
338 MED. LONG SHOT
Kid and Bonnie.

BONNIE
Jump, jump! What's he doing?

KID
He's going to try to land.

MIKE'S VOICE
He can't make it!

(AD. LIBS)

KID
Mike, get set for a crash!

LES' VOICE
Not with that tail smashed -- not in a million years.

MIKE'S VOICE
Start that truck!

BONNIE
Why didn't he jump?

KID
Why? Why should he jump? He's made of rubber - that's what he is. He wants to hit the ground and see how high he can bounce.

BONNIE
Aw, shut up.

339 CLOSE SHOT BONNIE AND KID

KID
Shut up - that's flying, you fool. That is what you've been asking for, isn't it? See what you're up against? See how little he cares about you, about me, about anybody? All he's worried about is to get that crate on the ground in one piece.

340 MED. SHOT
Bonnie and Kid. She puts her hands on his shoulder.

BONNIE
He'll make it, won't he, Kid?

KID
I don't know. But he'll come as close as anyone.
342  MED. SHOT BONNIE AND KID
He wipes brow as she holds stomach.

    KID
    Oh, I'm getting too old for --
    What's the matter?

    BONNIE
    I don't know, I'm - I'm --

Bonnie turns, holding hand over mouth and exits into house
b.g.

INT. ROOM

343  LONG SHOT
Bonnie seated on bed - Kid enters with glass of medicine.

    KID
    Can I come in?

    BONNIE
    Sure.

    KID
    Here, this is good for your stom-
    ach, but it won't help much for
    what ails you.

    BONNIE
    You didn't tell him what a baby
    I am --

    KID
    No, I skipped that.

    BONNIE
    You won't tell him, will you?

    KID
    After that sample, you still got
    your chin out for more?

    BONNIE
    Oh, I know I'm a fool, but there
    isn't anything I can do about it.

    KID
    Well, he won't quit flying, Bonnie.
343 CONTINUED:

BONNIE
I wouldn't ask him to.

344 MED. CLOSE SHOT
Bonnie seated - Kid sits left with back to Camera.

BONNIE
You don't believe that, do you?

KID
You'd have a hard time making him believe that. Think you could take that sort of thing - day after day?

BONNIE
You love him, don't you, Kid?

345 MED. SHOT
Kid seated - back of Bonnie right f.g.

KID
Yes, I guess I do,

BONNIE
Why can't I love him the way you do?

346 MED. SHOT
Bonnie seated - back of Kid left f.g.

BONNIE
Why couldn't I sneer when he tries to kill himself, and feel proud when he doesn't? Why couldn't I be there to meet him when he gets back? Why couldn't I -- what do you do when he doesn't come back when you expect him to?

347 MED. SHOT
Kid seated - back of Bonnie right f.g.

KID
I go nuts!

348 MED. SHOT
Bonnie seated - back of Kid left f.g. - she sobs.

BONNIE
Gee whiz, you're a great help.
INT. RADIO ROOM

349 LONG SHOT
Sparks at telephone - Carter and Kid enter - he hangs up receiver and meets them.

SPARKS
Si, si, para cuando sera? Esta bien, gracias - adios.
(Yes, yes, when will it be? Very well, thanks - goodbye.)
Well, that's fine.

CARTER
What's up?

SPARKS
The weather bureau reports a new low formed out on the ocean. It's going to bring that storm from the north right over here.

CARTER
When do they expect it?

SPARKS
We might get the first of it tonight.

CARTER
How big?

SPARKS
I don't know. I'll get more dope later.
(he exits right)

KID
Fine time for dirty weather -- poor Dutchy.

CARTER
Well, there's no use worrying about that yet -- get out on the field and give Mike and Pancho a hand with that new ship.

KID
Well, what good will that do, if the storm hits?

CARTER
(exiting to door b.g.)
Tell them to stay with it all night.

KID
Some day I'll get a straight answer from you and won't know what to do with it.
CONTINUED:

CARTER

Sure!

As Gent starts to enter thru door

GENT

Hey, Geoff - Geoff --

INT. DINING ROOM

LONG SHOT
Bat and men seated at table - Carter enters followed by Gent - back of Dutchman f.g.

CARTER

What?

GENT

Wait a minute - they're loading number eight with nitro-glycerin.

CARTER

(as he sits at table)
I know - you are taking it to the oil fields on your way out. Hey, Baldy, anything you've got.

GENT

But, say --

DUTCHMAN

Geoff, we aren't supposed to fly that stuff with the mail.

CARTER

I know we aren't.

GENT

There's nothing in my contract that says that I'll fly nitro-glycerin.

CARTER

You're getting a buck-and-a-half a mile for doing it.

MED. LONG SHOT
Gent by Bat and Carter seated at table - back of Dutchman f.g.

GENT

Not me.

What?

CARTER
GENT
Say, listen, Geoff - I saw a guy blow a tire once. I was way down the other end of the field and it broke a bottle in my hip pocket.

CARTER
Where's your map?

GENT
I don't like that stuff, Geoff.

CARTER
Who does?

GENT
Just can't help it. You know me, I do anything else --

CARTER
(hands map to Bat)
I know. Here you are, MacPherson - once you get thru the Pass, the oil fields are about 200 miles north. Give me a match, Dutchy.

Bat rises, takes coat - turns to Carter and exits thru door b.g.

BAT
You weren't kidding me the other day, were you?

CARTER
Dutchy, figure out Gent's time.

What?

DUTCHMAN
What did you say?

CARTER
You're thru, Gent.

What's the matter with you?

DUTCHMAN
Wait a minute, Geoff - you can't blame that boy.
351 CONTINUED (2):

CARTER
I'm not blaming him. But he's fired, that's all. Sorry, Gent.

DUTCHMAN
Geoff, I don't like that --

CARTER
Dutchy, Dutchy, you'd better clear the field before MacPherson takes off - nitro, you know.

DUTCHMAN
My goodness, yes. (ad lib)

352 LONG SHOT
Dutchy and Carter seated at table - Gent standing back. Dutchy rises and exits thru door left b.g.

DUTCHMAN
I didn't think of that at all.

CARTER
Hey, Baldy - hurry it up.

353 (SCENE MISSING)

EXT. PORCH
354 LONG SHOT
Carter and group watching plane take off.

MAN
Whew - none of that for me.

355 (SCENE MISSING - PLANE IN AIR WITH NITRO)

INT. RADIO ROOM
356 LONG SHOT
Carter seated at desk - Sparks exits thru door as Judy enters.

SPARKS
Watch it for me, will you, Geoff?
356 CONTINUED:

CARTER

Sure. Hello, Judy?

JUDY

Geoff, I’d like to talk to you.

CARTER

Why, what’s on your mind?

JUDY

Geoff, I just heard that he was carrying nitro-glycerine.

Carter rises and walks right as Judy follows to second desk -

CAMERA PANNING

CARTER

Don’t worry, Judy – he’s pretty good, you know.

JUDY

Yes, I know – but it’s very dangerous.

CARTER

Not as long as you’re in the air, it isn’t.

357 CLOSE SHOT JUDY

back of Carter right f.g.

CARTER

Now, why don’t you run along and let鲍 do the worrying.

JUDY

How can you be like that with me? Why does he always get things like this to do?

CARTER

Oh, Judy!

JUDY

Oh, please, Geoff – I told you I was happy – but I lied to you. Why don’t people want to work with him?
CLOSE SHOT CARTER
back of Judy f.g.

JUDY
What's he done that makes people
act the way they do?

CARTER
Why ask me?

JUDY
Well, you're the only one I can ask.

CLOSE SHOT JUDY
back of Carter right f.g.

JUDY
It was the same at the last place.
Everything was all right - and then
he met someone that he knew. Oh,
what makes them act that way? You'd
think he was a leper, or something.

MED. CLOSE SHOT CARTER
back of Judy f.g.

JUDY
Oh, please, Geoff, I've got to
know. Can't you see what --

TEX' VOICE
Calling Barranca.

MED. LONG SHOT
Carter enters to desk and takes speaker.

TEX' VOICE
Calling Barranca --

CARTER
Go ahead, Tex.

He sits at desk as Judy enters.

TEX' VOICE
Winds coming up - doesn't look so
good - coming in pretty fast.

CARTER
Yeah. Have you seen MacPherson yet?

TEX' VOICE
He went by here a couple minutes ago.
361 CONTINUED:

CARTER
Yeah - all right. Calling MacPherson. You'd better run along, Judy.

JUDY
No, Geoff - I'm staying.

CARTER
Calling MacPherson - calling MacPherson -

BAT'S VOICE
MacPherson speaking - go ahead.

CARTER
How's your weather - good or bad?

362 (SCENE MISSING)

BAT'S VOICE
Looks like there's a chance to get thru.

363 MED. LONG SHOT
Judy by Carter, seated.

CARTER
I didn't ask you that -- is it good or bad?

BAT'S VOICE
It's bad.

CARTER
All right - turn around and come back.

BAT'S VOICE
Turning.

CARTER
And listen, when you get in the clear, dump that nitro.

BAT'S VOICE
I can get this stuff down all right.
You heard me - I said dump it. And watch yourself while you're doing it. I'm worrying about that mail you're carrying.

Okay.

Say, Geoff --

What?

There's a flock of big birds settled in the Pass - look like Condors to me - why not have him drop that soup on them?

Not a bad idea at that. Did you hear him, MacPherson.

Yeah.

All right - Tex will line you up on them. And, Tex --

Yeah?

Why didn't you report those birds before?

They just came in, Poppa.

All right.
364 CONTINUED:

CARTER
  No - you'll have to ask him.

JUDY
Do you think that will be easy
to do?

Judy exits left f.g. as Carter starts back.

365 (SCENE MISSING) (Bat dumping nitro.)

EXT. BUILDING

366 LONG SHOT
Kid walks right to radio room back, as CAMERA PANS. Wind is
blowing - he hangs onto hat.

INT. ROOM

367 MED. LONG SHOT
Kid enters thru door as Carter walks left to desk with papers
and sits - Sparks enters and exits right.

KID
Hey, what's he dumping the nitro
for?

CARTER
(grabbing at Kid's coin)
Well, I had to turn him back. The
Pass was closed in tight --

KID
Who says the Pass is closed in tight?

CARTER
He did. McPherson --

KID
Huh!

CARTER
Don't you believe it?

KID
Do you?

CARTER
Yes.

KID
When he lands shall we load him
up with that stuff again?
CARTER
I don't like to disappoint you, but
the mail is the most important
thing he's carrying.

KID
Do you want this?

Kid throws up coin as Carter reaches for it and misses. Kid
turns and exits thru door b.g.

(SCENE MISSING) (Bat landing plane on field)

LONG SHOT
Bat walks right as CAMERA PANS to radio room back, as Carter
enters to porch from door.

MED. LONG SHOT
Bat and Carter. Carter puts on coat.

BAT
Oh, too bad I couldn't get thru. I
left the mail in the ship.

CARTER
Well, stand by. You're taking it
up again as soon as Tex clears you.

BAT
All right.

Bat exits right f.g.

CARTER
Hey, McPherson --

BAT'S VOICE
Yeah?

CARTER
Why don't you tell your wife what's
the matter with you?

MED. SHOT BAT

BAT
There's something I'd like to ask
you. Did - did you know Judith
before we were married?
372 M.E.D. SHOT CARTER on porch.

CARTER

Yes.

373 M.E.D. SHOT BAT

BAT

I had a hunch you did. What do you think she'd do if I told her?

374 M.E.D. SHOT CARTER on porch.

CARTER

I never try to guess what a woman will do.

375 M.E.D. SHOT BAT

He turns and starts b.g.

BAT

Then why should I?

376 M.E.D. SHOT CARTER on porch. He exits left.

INT. BAR ROOM

376-A M.E.D. LONG SHOT

Carter enters through door.

376-B LONG SHOT JUDY behind bar.

JUDY

Hello.

376-C M.E.D. LONG SHOT CARTER at door - starts to exit left.

CARTER

What are you doing here --

376-D LONG SHOT

Carter enters to Judy behind bar.

JUDY

Looking for a corkscrew.
CARTER
Don't you think you'd better get some sleep?

JUDY
Seems like an excellent suggestion—look what I won on the punchboard. We'll make a night-cap of it. As soon as I can find a corkscrew, Ooops—lock the doors, Judy's lost her equilibrium.

375-E MED. CLOSE SHOT CARTER AND JUDY

CARTER
Judy's apt to lose something else if you put that stuff on top of it.

JUDY
I don't care. I'm getting used to losing things.

CARTER
Did you ask him?

JUDY
Uh huh --

CARTER
Is that what you are celebrating?

JUDY
Uh huh - he wouldn't tell me - said it had nothing to do with us. So it seems that is that.

376-F CLOSE SHOT CARTER
back of Judy left f.g.

JUDY
It's all over.

CARTER
And you're going to let him go it alone--

JUDY
Uh huh.

CARTER
Did you ever hear the word trust?
3-3-G CLOSE SHOT JUDY
back of Carter f.g.

JUDY
I did once, but I forgot it.

CARTER
I don't blame him for not telling you. Maybe he wanted to find out what he'd got. You're no good, Judy - you never were. Here, give me that - you are going to cut yourself. I always wondered if I was right when we broke up. I won't worry about it any more.

JUDY
What have I done?

D76-H MED. SHOT JUDY AND CARTER
behind bar.

CARTER
Oh, you don't know what I'm talking about, do you? You've got something to listen to. And I'm going to make sure you hear every word of it.

Carter takes Judy's head and pours water over her from pitcher

DISSOLVE TO:

376-I MED. SHOT CARTER AND JUDY
behind bar - he is rubbing her head with a towel.

CARTER
What'd you care what he did. Come here. Why d'you have to know all about him? Here, wipe your eyes. If it's so bad he can't tell you, how d'you think he feels? Why don't you think of his side of it? No, you're just like all of them - you don't know what it means to stick. Here, blow your nose. You're all right.

Carter picks up hat and coat and exits right --

EXTERIOR
376-J LONG SHOT
Carter goes upstairs to door back --
INT. CARTER'S BEDROOM

377 LONG SHOT
Carter enters through door, closes it, showing storm outside - (Sound of plane). Carter removes coat and walks right to shower, starts to enter as CAMERA PANS to MED. LONG SHOT.

BONNIE'S VOICE
Hey, no - don't come in - don't come in!

CARTER
(backing left as CAMERA PANS)
What are you doing here?

BONNIE'S VOICE
I'm taking a bath.

CARTER
I know that. Well, you've got a nerve.

BONNIE'S VOICE
Well, you can't take a bath in a washbasin, you know.
CARTER
Why pick on my room?

BONNIE'S VOICE
It's the only clean one I could find. I'll be out in a minute.

CARTER
All right - hurry it up, will you?

BONNIE'S VOICE
I'm hurrying.

Camera PANS to LONG SHOT as Carter walks to stove left.

CARTER
What's all this?

BONNIE'S VOICE
What's what?

CARTER
All this cooking.

MED. LONG SHOT
Bonnie enters from shower with robe on - walks left as CAMERA PANS to stove. Carter takes pot, burning hand. She takes his hand, turning back to camera.

BONNIE
Why, that's coffee. Don't touch it - it's hot. You'll burn yourself.

CARTER
It's boiling. Wait a minute -- ouch!

BONNIE
Oh, I told you so -- let me see.

LONG SHOT BONNIE AND CARTER as he backs away from her. She turns to table, taking knife with butter.

CARTER
Oh - cut it out ..(ad liba)

BONNIE
Oh, that is a burn. I'll put some butter on it.

CARTER
I don't want any butter on it.

BONNIE
It'll make it feel better.
CARTER
I don't want any butter on it.

BONNIE
Well, my grandmother always used butter --

CARTER
I don't care what your grandmother --
(pointing)
Look, it's still boiling.

She walks left as CAMERA PANS to stove, takes pot, returns to Carter by table to MED. LONG SHOT - they turn to side angle.

CARTER
What's all this about?

BONNIE
(rubbing hands)
Oh, I thought I'd like to have a nice cup of coffee -- it's so cold and rainy outside, and so nice and warm and cozy in here. Don't you want one, too?

CARTER
Hmmm - no, I don't. And stop making a lunchstand out of my place. Now, take this thing out --
(picks up pot, burning himself)

BONNIE

(laughs)
I thought you never did that?

CARTER
Did what?

BONNIE
Get burned twice in the same place.

They laugh, then turn and look b.g.

JUDY'S VOICE
Oh, Geoff - Geoff!

CARTER
(starting b.g.)
Come in.
MED. SHOT CARTER
at door - opens it as Judy enters.

JUDY
Geoff, I've --

She stops as she looks right, then starts thru door as he
stops her.

JUDY
Oh, I'm sorry. I'll go --

CARTER
No, wait a minute - it's all right.

MED. CLOSE SECT BONNIE

BONNIE
Maybe I'd better go.

JUDY
No, please don't.

BONNIE
(laughs)
I really didn't intend to.

MED. SHOT
Carter and Judy by door.

JUDY
You don't understand? I just wan-
ted to thank Geoff for something -
there's no reason for you not to
hear. You were right, Geoff - I'm
no good.

CLOSE SHOT JUDY
back of Carter right f.g.

JUDY
I was only thinking of myself -
not about him. I'm glad you didn't
tell me what he's done. I don't
ever want to know.

CLOSE SHOT CARTER
back of Judy left f.g.

JUDY
I just want another chance.

CARTER
Why don't you tell him that?
335 MED. SHOT JUDY & CARTER
- side angle.

  JUDY
  I will, when will he be back?

  CARTER
  In two or three hours.

  JUDY
  That's a long time.

  CARTER
  Well, if it's too long - tell
  Sparks I said you could talk to
  him on the radio.

  JUDY
  Thanks.

Carter buttons up her coat, opens door as she exits. He
faces Camera.

336 LONG SHOT BONNIE & CARTER
He walks to f.g.

  BONNIE
  Well, I knew you ran almost every-
  thing around here - but I didn't
  know you ran a matrimonial agency
  on the side. Just goes to show
  you how wrong you can be.

337 MED. SHOT BONNIE
by dresser.

  BONNIE
  Where do you keep those pictures?

338 MED. SHOT CARTER

  CARTER
  What pictures?

339 LONG SHOT BONNIE & CARTER:

  BONNIE
  Those pictures of you when you
  were a baby?

They walk to f.g.

  CARTER
  We're right back where we started,
  aren't we, Bonnie?
BONNIE
Oh, that was a million years ago.
I know you a lot better now.

CARTER
What's wrong with your foot?

BONNIE
Oh, I slipped on the porch.

CARTER
You little chump, don't go walking around on it. Sprain --

BONNIE
Well, nothing's the matter with it.

CARTER
(picking her up)
Let me put you down somewhere.

BONNIE
It's not sprained. I just lost the heel off my slipper, that's all.

CLOSE SHOT CARTER holding Bonnie in his arms.

CARTER
Well, why didn't you say so?

BONNIE
Don't I have the darndest luck -- losing one heel right after another.

CARTER
You're a queer duck, Bonnie.

BONNIE
So are you.

They embrace as he lets her down - side angle.

BONNIE
Geoff - you don't have to be afraid of me any more. I'm not trying to tie you down. I don't want to plan. I don't want to look ahead. I don't want you to change anything. I love you, Geoff. There's nothing I can do about it - I just love you, that's all. I feel the same way about you the Kid does -- anything you do is all right with me.
CONTINUED:

CARTER

The Kid?

BONNIE

Yes. He doesn't ask you for anything - or get in your way - or bother you, does he?

CARTER

He drives me nuts.

They embrace.

KID'S VOICE

Hey, Geoff --

MED. LONG SHOT

Kid enters thru door.

KID

Geoff--. Oh, I am --

CARTER'S VOICE

Come in.

Sorry.

MED. SHOT BONNIE & CARTER

with backs to Camera. They walk b.g. to Kid by table, turn side angle.

BONNIE

Oh, come in - we might as well be in the Grand Central Station. You know, I could have made a fortune tonight with a hot-dog stand right here.

KID

I'm sorry, Bonnie, the boys are ready to test those motors.

CARTER

Oh, all right.

(turns and exits left)

BONNIE

Will you have yours with mustard or without it - or perhaps you'd rather have all mustard and no hot-dog --

Carter enters b.g. with coat and hat on.
CONTINUED:

KID
Oh, this has got to be done, Bonnie.

Kid turns and starts to exit as Carter hands Bonnie box.

CARTER
Here you are, Bonnie. See if you can find it - it's somewhere there in that box.

BONNIE
What?

CARTER
(putting on rain coat)
That picture we were talking about.
And keep the coffee warm, will you?

KID
I didn't know -- I -- (ad libs)

Kid and Carter turn and exit thru door b.g. (Sound of plane)

(SCENE MISSING)

INT. RADIO ROOM - DAY

Carter enters thru door with cup of coffee, walks right as CAMERA PANS to Bonnie seated on edge of desk by Sparks seated.

CARTER
Hey, Sparks - Sparks?
(reaching hands out to Bonnie)
Heard anything about the north-bound boat?

SPARKS
What?

CARTER
Heard anything about the north-bound boat?

SPARKS
(removing headset)
Not much - the transmission is bad.
Too much static. It's going to be late, though, it ran square into the storm.

All right.

CARTER
Carter turns and walks left as Kid enters thru door - CAMERA PANNING. Bonnie reaches into his pockets from desk right.

KID
Well, those motors are ready - turning 1800 same as the other, too.

CARTER
(pushing Bonnie's hands away)
Yeah.

KID
She'll be ready to fly this afternoon.

CARTER
(starts to exit left)
Good!

CARTER exits left f.g. Kid walks left to Carter at desk as CAMERA PANS, puts hat on desk - Carter buttoning coat up.

KID
Sure, it's good. But if I may ask again - what good is it going to do you in this kind of stuff now that she is ready to fly.

CARTER
Well, even if the Pass is closed in - she's still got a chance.

KID
Chance for what?

CARTER
(putting on hat)
Taking that mail right over the top.

KID
Over the whole thing?

CARTER
(taking down overcoat)
Yes. She ought to get high enough.

KID
Uh-huh.

CARTER
We'll see.
CLOSEUP KID
lights cigarette.

KID
You're going to try it, aren't you?

MED. SHOT KID & CARTER
side angle. Carter takes Kid's cigarette and exits right.

CARTER
Yes, if the boat gets in with
the mail.

LONG SHOT
Bonnie seated on edge of desk by Sparks seated - Carter walks
to door b.g. and exits as Kid enters to Sparks.

KID
Hey, Sparks --

SPARKS
Yes --

KID
What chance is there of that boat
coming in tonight?

SPARKS
I figure she'll be at least six
hours late.

BONNIE
Kid --

MED. CLOSE SHOT KID & BONNIE

BONNIE
Do you think that --

KID
Ever pray, Bonnie? Just pray that
that boat don't get in until this
storm is over.

Kid turns and exits thru door b.g.

EXT. DOCK

LONG SHOT BOAT
coming in - blows whistle, etc.
INT. RADIO ROOM

401 LONG SHOT
Carter seated at desk - Sparks by mike - as CAMERA PANS

SPARKS
Boat is in, Geoff.

CARTER
(picking up mike)
Thanks, Sparks. I heard it. Calling lookout - calling lookout.

Sparks exits closing door.

TEX' VOICE
Go ahead, Geoff.

CARTER
Standby, Tex. The boat is in. Number Four is taking off as soon as the mail gets up here.

TEX' VOICE
Pop, you can't get thru this stuff.

CARTER
(sits on edge of desk)
I don't expect to, Tex. Gonna try to go over the top.

TEX' VOICE
That doesn't sound so good to me. Say, Geoff --

CARTER
What?

TEX' VOICE
I almost forgot -- I need another generator belt.

CARTER
What happened?

*TEX' VOICE
Napoleon eat a piece out of the spare.

CARTER
What's he doing in there?

*TEX' VOICE
Had to bring him in to keep him from blowing away.

Kid enters to Carter, removing hat.
CARTER
Well, better rig up something.

TEX' VOICE
With what?

CARTER
Don't ask me -- take a piece out of Napoleon's hide.

TEX' VOICE
Okay - I'll find something.

CARTER
All set?

KID
All ready, Geoff. Can't do any more. Besides, I took out all the seats and stripped her clean.

CARTER
Fine.

KID
Got out almost 400 pounds. That's more than twice what I weigh.

CARTER
That's about all you can do.

KID
(puts on hat)
Now, look here, Geoff --

CARTER
(walks out to left)
I heard you the first time.

KID
(following Carter)
But Geoff --

CARTER
You are not going, Kid, forget it!

INT. RADIO ROOM

402 MED. LONG SHOT

KID
Why not?

CARTER
Forget it.
KID
I'll toss you a coin for it.
Heads I go.

He flips coin as Carter hits it and knocks it on the floor as both scramble for it.

(AD LIBS)

403 MED, CLOSE SHOT
Kid and Carter rise into scene center of room. Carter has coin in right hand - holds Kid with left - Kid tries to get coin.

CARTER
(examining coin)
What are you so anxious about this thing? What do you think of that - heads on both sides?

KID
Is it really? No kidding?

CARTER
It is. No wonder I've been buying your drinks all year.

KID
Geoff, I want to go with you, please.

CARTER
Okay, if you feel that way about it.

KID
(takes coin from Carter)
Gimme, gimme...

CARTER
You better put another bottle of oxygen in the ship --

KID
I already did.

INT. DUTCHMAN'S

404 MED, LONG SHOT
Carter enters thru door, walks left as CAMERA PANS to Charley and Sparks, then to group at bar,

CARTER
I'll take a cup of that, Charlie.

CHARLIE
Yes, sir.
CARTER
Hey, Dutchy - who went down to
meet the boat?

DUTCH (turning to Carter)
Why ask me, Mr. Carter. What have
I got to do with it --

CARTER
(taking cup from Charlie)
Any sugar in it?

DUTCHMAN
You are running this airline, aren't you?

LES
MacPherson's gone to pick up the mail.

CARTER
Good.

DUTCHMAN
For your information, I want to ask you
a question. Don't you think you are
crazy to try to fly in that kind of weather?

CARTER
Pancho, get the lights ready out on
the field.

Pancho exits right f.g.

DUTCHMAN
I've told you so many times that what-
ever - Oh, Geoff, whatever you do, don't
think you have to do it for me.

DUTCHMAN'S VOICE
I know what it means, but I'd rather
be broke.

DUTCHMAN
I don't care whether we get the contract
or not - you understand?

Carter hands cup to Dutchman and exits right f.g., as Dutchman
starts to exit left.

CARTER
Don't strain yourself, Dutchy.

DUTCHY
Oh, what's the use!
CARTER
Hello Bonnie. What's this?

BONNIE
Oh, I've started that lunch wagon we were talking about - be careful of the coffee - it was boiling hot when I put it in there - so don't burn yourself again.

CARTER
Thanks, I won't.

BONNIE
Have a nice trip, Geoff. See you next week - two o'clock.

CARTER
Where you goin'?

Bonnie turns and exits right f.g. as Carter puts on watch.

BONNIE
Over to the room.

CARTER
What for?

BONNIE'S VOICE
Oh, my boat is in - and I've got to finish packing.

CARTER
Oh, yeah.

Carter walks right as CAMERA PANS to Bonnie putting on coat.

CARTER
Aw -- isn't that the outfit you came ashore in?

BONNIE
How did you remember that?
CARTER
Oh -- got a match?

BONNIE
Say, don't you think it's about time you started carrying some?

She lights his cigarette then turns right as lightning shows through window b.g.

BONNIE
Oh, I'm sorry, Geoff -- I'm sorry to be so silly. I wanted to do this just the way you --

CLOSE SHOT BONNIE
back of Carter left f.g.

BONNIE
I was all right up till the time you asked for that match, wasn't I?

CARTER
You sure were. Say Bonnie - are you sorry about anything?

Are you?

CARTER
No.

BONNIE
I'm not.

CARTER
(kissing her)
So long, Bonnie.

MED. SHOT CARTER AND BONNIE,
embracing.

BONNIE
Oh, Geoff, I can't let you go.

CARTER
Now look, dear, this has got to stop.

BONNIE
No! No, I can't.

Bonnie takes gun from Carter's belt and steps back pulling it.
CONTINUED:

BONNIE
I won't let you go - you're not --
going to go, Geoff -- you're going
to stay right here. I won't let
you kill yourself.

CARTER
So you are going to do it to keep
me from doing it. Well, Bonnie --
you're just like all the rest.

He turns and walks to door b.g.

BONNIE
No! No, I'm not --

CARTER
by wall, is hit by bullet.

Well, that's fine.

BONNIE
she runs left and exits.

Geoff?

CARTER
Bonnie enters.

Go away - Bonnie - go away.

BONNIE
Oh, darling - darling. I didn't
mean to.

CARTER
I know you didn't, It was my own
fault. I should have known better.
CONTINUED:

Door opens b.g. as Les and Sparks enter, followed by others as they gather around Carter, examining wound as camera dolly's back to med. long shot.

LES
What goes on?

BONNIE
He's shot.

LES
Shot? Where's the first aid?

SPARKS
Over there in the corner -- does this hurt, Geoff?

MED. LONG SHOT
Door opens as Kid enters from rain - he exits left f.g.

MED. CLOSE SHOT GROUP BY CARTER
Kid enters and examines wound.

KID
Did you send for the doctor?

SPARKS
Not yet.

KID
Well, get him right away. Who did it?

BONNIE
I did.

KID
You? How did it happen?

Les enters with first aid kit.

BONNIE
(tHEY START TO DOCTOR CARTER)
I didn't want him to go.

KID
Well, he's not likely to now.

CHARLEY
Gee - that sure looks bad.

KID
Come on - what is this? A side show? Clear out of here - go on.
CARTER
Don't get excited, Granpa - Baldy get me a drink, will you?

KID
Bonnie, put some water on the stove.

Bonnie and Baldy exit - others exit but Kid, Carter and Sparks.

KID
Hold that, will you, Sparks? Well, it didn't come through - it's still in there.

Les and Baldy enter - he hands drink to Carter.

BALDY
Here you are, Geoff.

CARTER
Thanks. Well, what do you say, Kid?

KID
It's all right, but you're not going to do much flying with it.

MacPherson enters b.g.

CARTER
You're crazy.

KID
Am I - try to move it. You can join the rest of us cripples.

LES
(starts to exit right)
Pretty soon there will be none of us left.

CARTER
That's perfect.

CARTER AND KID
Sparks b.g.

KID
You don't think I can fly alone, do you?

CARTER
You're not good enough alone, Kid.
MED. SHOT KID, CARTER,
Bat b.g. - Carter takes drink - Kid turns back to Camera --
LIGHTNING enters through window b.g.

KID
I'm a lot better than anyone you've got left around here.

BAT
(walking to Carter)
How are you going to get through that stuff?

CARTER
Over the top with the new tri-motor.

BAT
Will she go that high?

CARTER
I don't know.

KID
I'll see that you find out.

CARTER
The Kid was going with me.

KID
You think I might get lost, don't you?

CARTER
You don't have to go, MacPherson - it's not that kind of job.

BAT
That's fair enough -- there's the mail. I'll see you out on the field in five minutes.

Bat turns and walks to door back as CAMERA PANS and exits through door as lightning appears - Les f.g. looks o.s.

KID
I'll be waiting for you.
EXT. FIELD-NIGHT

421 LONG SHOT
Raining - Bat and Kid run b.g. towards plane. CAMERA
SHOOTING FROM PORCH.

422 LONG SHOT - PLANE
Bat and Kid enter to plane around front as CAMERA PANS.

423 LONG SHOT - SHOOTING FROM COCKPIT INTO CABIN
Door of plane is opened by mechanic. Kid and Bat enter - remove wet coats.

KID
There's a parachute, if you want it.

Bat exits left - followed by Kid.

INT. PLANE

424 MED. SHOT
Attendant in plane rises and exits as Bat and Kid enter
and sit at controls.

ATTENDANT
She's oksy.

KID
All clear.

EXT. FIELD

425 LONG DOWN SHOT - PLANE
on field in rain.

INT. PLANE

426 MED. SHOT
Kid and Bat seated - Kid takes earphones as plane starts
to take off.

EXT. FIELD

427 LONG SHOT - PLANE
taking off left.

428 LONG DOWN SHOT - PLANE
taking off, travelling towards Camera.

429 MED. LONG SHOT - PLANE
taking off left in rain.
430  LONG SHOT
Plane taking off left.

431  MED. LONG SHOT - PLANE
taking off - Kid and Bat seated inside.

432  LONG SHOT
Plane leaves ground and starts over trees, etc. in b.g.

 Chairman:
RADIO ROOM

433  MED. LONG SHOT
Doctor and group by Carter - Back of Bonnie in f.g.

Doctor
Seria mejor llevarlo al hospital
-- prefiero hacerle una radiografia
antes de extraerle la bala -

SPARKS
Si - he says he'd rather take that
out at the hospital.

CARVER
No, tell him to probe for it right
here.

SPARKS
El dice --

KID'S VOICE
Calling Barranca - Calling Barranca -
Sparks turns and walks right to radio and sits, CAMERA
PANNING WITH HIM.

KID'S VOICE
Calling Barranca -

SPARKS
Go ahead, kid.

434  MED. SHOT
Bat and Kid seated.

KID
Radio check - one, two - three - four -
435  MED. LONG SHOT
    Sparks seated at set with back to Camera, side angle.

    SPARKS
    Wait a minute, Kid - wait a minute -
    you were covered - try it again --

INT. PLANE

436  MED. SHOT
    Bat and Kid seated - Kid with radio set.

    KID
    One, two, three, four, five - six.

INT. RADIO ROOM

437  MED. LONG SHOT
    Sparks seated at radio set, side angle.

    SPARKS
    There, that's better, but there's a lot of hash, Kid; you may have to repeat everything.

    KID'S VOICE
    Okay.

INT. PLANE

438  MED. SHOT
    Bat and Kid seated.

EXT. PLANE

439  LONG DOWN SHOT - PLANE
    flying up as CAMERA PANS WITH IT left over mountains.

    DISSOLVE TO:

440  LONG SHOT - PLANE IN SKY
    climbing.

    DISSOLVE TO:
LONG SHOT - PLANE
flying left through clouds, climbing as CAMERA PANS.

INT. PLANE

MED. SHOT - BAT AND KID
seated. Kid uses radio.

KID
Calling Barranca - Calling Barranca.
We're 3500 - 3500 - still on instruments - still on instruments --

EXT. SKY

LONG SHOT - PLANE
in sky, climbing up.

Dissolve to:

MED. LONG SHOT - PLANE
flying left through fog.

MED. SHOT - PLANE
Bat and Kid seated inside, rain on windshield.

LONG SHOT - PLANE
flying left.

INT. PLANE

MED. SHOT - KID AND BAT
seated. Kid takes radio - and cigarette.

KID
Calling Barranca - Calling Barranca.
8000 - 8000 - on top first layer --
on top first layer -
He lights cigarette.

EXT. SKY

LONG SHOT - PLANE IN SKY
flying above clouds, as CAMERA PANS LEFT WITH IT.
INT. PLANE

449 MED. SHOT
Kid and Bat seated - Kid takes radio.

KID
Calling Barranca - Calling Barranca -
14,000 - 14,000 - picking up a little
ice - We're to climb three twenty --
we're to climb three twenty -

Hangs up speaker and gets out oxygen tubes; hands one to
Bat. As they put them in mouth --

EXT. SKY

450 LONG SHOT - PLANE IN SKY
flying left through clouds and fog, as CAMERA PANS.

INT. PLANE

451 MED. SHOT - BAT AND KID
seated. Bat points to controls as Kid tries them.

BAT
Hey --

Kid takes radio.

KID
Calling Barranca - Calling Barranca -
15,600 - 15,600 - near ceiling - near
ceiling... Okay, Papa - I never saw
one of these things yet that could
sail through the side of a mountain.

Kid hangs up radio, as --

EXT. SKY

452 MINIATURE SHOT - PLANE
in sky.

INT. PLANE

453 MED. LONG SHOT
Kid and Bat seated. Plane starts down.

KID
Here she goes --
454 MED. SHOT - KID AND BAT
seated in plane. They hang on as plane is going down.

BAT
What have we got under us.

KID
You're safe till six thousand.

BAT
I'll wait till the air gets heavier.

EXT. SKY

455 MINIATURE SHOT - PLANE
going down.

EXT. PLANE

456 MED. LONG SHOT
Bat and Kid, seated side angle, take tubes from mouth as plane straightens up. Kid takes radio.

BAT
Want to try it again?

KID
(takes radio)
No use - she's not good enough for more than a thousand feet - Calling Barranca - calling Barranca.

EXT. RADIO ROOM

457 LONG SHOT
Sparks seated at radio with back to Camera. Geoff enters, followed by doctor. Geoff takes speaker.

KID'S VOICE
Calling Barranca -

SPARKS
Go ahead, Kid.

KID
Say, Sparks, tell Geoff we couldn't make it. Got almost 16,000 and the bottom fell out.

GEOFF
All right, tell him to come on back.

KID
Heard you, Geoff - not coming back - going through the pass.
457 CONTINUED:

GEOFF
Don't be foolish, Kid. Tex asys it's closed in tight.

KID'S VOICE
I've been flying her blind for two months -- won't hurt to do it once more.

GEOFF
All right - Now listen, Kid - turn around and come back. Those are orders - do you hear?

KID'S VOICE
No dice, Geoff -

INT. PLANE

458 MEDIUM SHOT
Kid and Bat seated. Kid hangs up radio.

KID
Signing off.

INT. RADIO ROOM

459 MEDIUM LONG SHOT - GEOFF, DOCTOR AND SPARKS
Geoff sits as Doctor works on him - opposite Sparks seated at speaker.

GEOFF
Tell Tex to watch for them.

SPARKS
Calling Lockout --

TEX'S VOICE
Go ahead, Sparks.

SPARKS
Tex, watch for number 4 - they're going to try the pass --

TEX'S VOICE
They can't make it. It's closed in thicker than glue.
EXT. PLANE

460 MED. SHOT
Bat and Kid seated. Kid removes ear phones.

KID
It's all clear now -- Get into one of those chutes and jump.

BAT
Is there any reason I can't go too?

KID
You don't have to.

BAT
Which way is the pass from here?

KID
Ten degrees north and three thousand up.

EXT. SKY

461 LONG SHOT PLANE
in sky traveling left through rain and fog. As CAMERA PANS--

INT. PLANE

462 MED. SHOT (SIDE ANGLE)
Kid and Bat seated.

EXT. SKY

463 LONG SHOT PLANE
in sky traveling left through clouds, etc. as CAMERA PANS.

INT. PLANE

464 MED. SHOT (SIDE ANGLE)
Kid and Bat seated. Kid motions to Bat.

KID
To the left.

EXT. SKY

465 LONG SHOT PLANE
in sky traveling left as CAMERA PANS through fog.
INT. PLANE

466 MED. SHOT (SIDE ANGLE)
Kid and Bat seated.

EXT. SKY

467 LONG SHOT PLANE
passing over mountain top - passes behind peak left as
CAMERA PANS.

INT. RADIO ROOM

468 MED. LONG SHOT
Doctor by Carter and Sparks seated at table.

TEX'S VOICE
Calling Barranca--

SPARKS
Go ahead, Tex.

TEX'S VOICE
They just went by here throttled down
and feeling their way. I tried to
talk to them but they wouldn't
answer.

CARTER
Keep trying.

TEX'S VOICE
Okay.

EXT. MOUNTAINS

469 LONG SHOT PLANE TRAVELLING LEFT
as birds fly up into path.

INT. PLANE

470 MED. SHOT KID AND BAT
seated - bird falls thru windshield, hitting Kid as Bat lays
him down.

471 LONG SHOT PLANE
in sky, travelling towards Camera as CAMERA DOLLYES with
plane - fire appears on right engine.
472 MED. SHOT
Bat seated in plane at controls.

EXT. PLANE

473 MED. LONG SHOT
Fire appears.

INT. PLANE

474 MED. SHOT
Bat at controls tries to rouse Kid.

EXT. SKY

475 LONG SHOT PLANE
travelling towards Camera - engines on fire.

476 LONG SHOT PLANE
in extreme b.g., travelling left, starts to turn right as CAMERA PANS

INT. PLANE

477 MED. SHOT
Bat trying to rouse Kid, as fire enters thru windshield.

BAT
Kid - Kid - Kid!

478 MED. LONG SHOT PLANE
on fire - Bat seated in plane.

479 MED. SHOT
Bat at controls tries to rouse Kid.

BAT
Kid - Kid.

480 MED. CLOSE SHOT
Kid on seat - blood on forehead.

KID

Kid!

BAT'S VOICE

Yeah.
430 CONTINUED:

BAT'S VOICE
Get out quick and jump.

KID
Something's broken - can't move - jump yourself.

481 MED. SHOT
Bat seated at controls.

BAT
Not this time - we'll get down.

482 MED. CLOSE SHOT
Kid on seat.

KID
Oh, you fool - go on jump!

483 MED. SHOT
Bat seated at controls - fire enters thru windshield.

EXT. PLANE

484 LONG SHOT
Plane on fire travelling thru pass towards Camera - exits right f.g.

EXT. RADIO ROOM

485 MED. LONG SHOT
Doctor by Carter and Sparks seated at radio - they rise.

TEX' VOICE
Geoff - Geoff - number four is on fire - left outboard and nose motor --
they're headed back to you and I don't think they can make it --

They all rise and start to exit thru door b.g.

CARTER
Get going - plug in that outside set. Give me a coat, somebody.

EXT. RADIO ROOM

486 LONG SHOT
Carter and group run to f.g., others exit as they turn on lights.
CONTINUED:

Kid --

487 MED. SHOT Carter with set -- others by.

CARTER

Kid -- calling No. Four -- calling
No. Four.

MAN

Look -- there they are.

488 LONG SHOT PLANE
afire in air -- travelling right.

489 MED. SHOT CARTER AND GROUP
with set.

LES

They'll never get her down, Geoff.

CARTER

Hey, Kid -- Kid -- No. Four -- jump
-- bail out --

490 LONG SHOT PLANE
afire in sky, coming down, exits right.

491 LONG SHOT PLANE
on field -- travelling right as CAMERA PANS -- plane exits right.

492 LONG SHOT PLANE
on field, crashes -- on fire.

493 LONG SHOT CARTER AND GROUP
All exit left f.g.

494 LONG SHOT PLANE
afire. Carter and group run in, start around plane.

495 MED. LONG SHOT
Men enter to plane afire.

We've got to get them out of there.
486 Long Shot
Carter is trying to get kid up as Carter enters hands sack of mail through door, then turns to help Bat with kid as others enter.

Carter
All right, grab this mail.

Bat
Look out -- he's hurt pretty bad.

EXT. PLANE

497 Med. Long Shot
Men with kid fire right.

Carter

Let me have him. Take him there, boys -- look out, he's hurt pretty bad.

They exit with kid as men enter and start to exit with Bat.

AD-LIBS

Come on, let's get out of here...

498 Long Shot Plane
On field a fire. Men with Bat and Kid start to exit right.

499 Long Shot
Men enter to stretcher and place kid on it, and start to exit -- plane a fire b.g.

DISSOLVE TO:

500 OMITTED
INT. ROOM

501 MED. LONG SHOT
Doctor is working on Kid on bed - Carter seated by - others b.g.

KID
Okay, Doc - that's fine - that's fine - cut it out -- come on.

502 MED. SHOT
Carter and Doctor by Kid on cot.

KID
Geoff, tell this guy to quit fussing with me, will you? I'm all right.

CARTER
Leave him alone, Doc - go on.

KID
Cigarette, Pop.

CARTER
(holding cigarette for Kid)
Sure - here you are.

KID
How's the other guy?

CARTER
Hands burned - one side of his face.

KID
He's all right, Geoff - he could've jumped but he didn't - just sat there and took it like it was an ice cream soda. Buy him a drink for me, will you?

CARTER
Sure, I will.

KID
If it hadn't been for those birds, we'd have made it.

503 CLOSE SHOT CARTER

CARTER
Sure, you would.
KID'S VOICE

NIGHT design a windshield at an angle then they'd bounce off.

CARTER

Not a bad idea.

KID'S VOICE

Make you a present of it, Poppa.

504 CLOSE SHOT KID
on bed.

KID

When I get on my feet we'll work it out, or will we?

505 CLOSE SHOT CARTER

CARTER

Your neck's broken, kid.

506 CLOSE SHOT KID
on bed.

KID

Funny - no wonder why I couldn't feel anything. Well - guess this is it, huh?

507 CLOSE SHOT CARTER

508 CLOSE SHOT KID
on cot.

KID

Geoff --

509 MED. SHOT CARTER
by Kid on cot.

CARTER

What?

KID

Get that bunch out of here, quick.
LONG SHOT GROUP
by Carter and Kid - Carter turns to them as they exit b.g.,
then turns back to Kid.

CARTER
Hurry up - and you, too, Doc, use
both your feet.

CLOSE SHOT CARTER
by Kid on cot.

CARTER
What is it, Kid? You can tell me.

KID
I didn't want them to see me. I'm
not afraid, Geoff -- I didn't want
'em to see me - I'm not scared,
Geoff --

CARTER
Sure - I know.

CLOSE SHOT KID
on cot.

KID
It's like doing something new - it's
just like my first solo - I didn't
want anybody watching me then, either.

CLOSE SHOT CARTER

KID'S VOICE
I don't know how good I'll be at
this.

CARTER
You want me to go, too?

CLOSE SHOT KID
on cot.

KID
I'd hate to pull a boner in front
of you, Geoff.

CLOSE SHOT CARTER.

CARTER
Sure - sure, fellow - I'll go.
CLOSE SHOT CARTER
by Kid on cot - he rises up out of scene.

CARTER
So long, Kid.

KID
So long, Geoff.

MED. LONG SHOT CARTER
in doorway enters closing door.

INT. RADIC ROOM

MED. LONG SHOT
Dutch seated on edge of desk - Carter enters thru door and exits left - his arm in sling.

CARTER
Hello, Dutch.

MED. CLOSE SHOT DUTCH

DUTCH
Is that all you have to say?

MED. LONG SHOT CARTER
hangs up hat and turns, takes out cigarette.

CARTER
Got a match?

MED. LONG SHOT DUTCH
He rises and walks left as CAMERA PANS to Carter - hands him matches.

DUTCH
You crazy Geoff --

CLOSE SHOT DUTCH
back of Carter's head f.g., lights cigarette.

DUTCH
Nobody could tell you anything - you knew it all - well, you've had it your way; now you've killed your best friend.
CLOSE SHOT CARTER

DUTCH'S VOICE
And it serves you right.

CLOSE SHOT DUTCH
Carter in f.g. — side angle, smokes cigarette.

DUTCH
I don't feel a bit sorry for you.
It's no skin off my nose — if you
can stand it, I can.

MED. SHOT DUTCH & CARTER
Dutch walks b.g.

CARTER
Hey, Hey — you forgot something.

Carter throws Dutch matches as Dutch stops at door, turns
and walks to Carter.

DUTCH
I'm sorry, Geoff, I blew up. I
didn't mean what I said — but you
know how I am — you ain't mad at
me, Geoff, are you?

CARTER
Not any more than usual.

DUTCH
(takes out envelope and
puts on table)
Well, here are the final pay-
checks -- the field is shut down --
we are licked.

CARTER
Okay, Dutchy --

Dutch turns and walks to door b.g. and exits as Carter starts
right.

MED. LONG SHOT
Carter enters and picks up speaker.

CARTER
Calling lookout -- Calling lookout --

TEX' VOICE
Go ahead, Geoff.
526 CONTINUED:

CARTER
Let me know the minute it clears, Tex. We are all set to go down here.

TEX' VOICE
What about the kid, Geoff?

CARTER
Broke his neck. He took off a few minutes ago.

TEX' VOICE
Oh!

Carter takes off scarf, puts down speaker, and exits left.

527 LONG SHOT
Carter walks to door left as CAMERA PANS and starts to exit.

INT. BAR

528 LONG SHOT
Men seated and standing at table - Carter enters and walks left as CAMERA PANS to Les, Bonnie, etc. at bar.

MEN
Deal me out --
(ad lib at cards)

CARTER
Hello, Les.

LES
I took care of everything out on the field.

CARTER
Thanks, fellow. Give me a drink, will you, Baldy.

LES
You'd better make me another one, too, Baldy.

529 LONG SHOT
Door opens as Bat and Judy enter - Bat's hands are bandaged, burn on face - they walk left as CAMERA PANS passing Bonnie and others to Carter at bar.

BAT
Did you send for me, Carter?
They turn to Bat.

CARTER
Yes, the - the Kid asked me to buy you a drink.

BAT
Thanks. Baldy, put it over on the table, will you.

LES
Wait a minute --

Les, Carter and group at bar.

LES
Why not have it with us?

CARTER
Sure, why not? How about you, Judy.

JUDY
Thanks.

Carter turns to bar as Pancho enters f.g., puts cigarette into Bat's mouth.

CARTER
Come on, Baldy - fill them up.

PANCHO
Cigarette, Bat?

LES
How are the hands coming?

BAT
Not bad.

CARTER
Here you are, fella.

LES
Oh, be careful! Got it?

CARTER
Okay now -- can you make it.

BAT
I'm all right.
533 MED. LONG SHOT GROUP
Carter hands Judy glass.

CARTER
Here you are, Judy.

534 MED. SHOT BAT AND GROUP

JUDY
Thanks.

CARTER
All right, let's go -- here's how.

LES
Here's how.

They all drink.

DISSOLVE TO:

535 CLOSEUP clock

536 MED. CLOSE SHOT
Maciste with guitar plays - sings "ADIOS MARQUITA LINDA".

MAGICSTE-
(singing)
Adios, Marquita Linda - ya --

537 LONG SHOT
Bonnie seated at piano - Pancho and Maciste seated f.g. -
Les and group standing around b.g.

MAGICSTE-
(singing)
Me voy por que tu ya no me queres .

538 MED. LONG SHOT
Carter at bar with drink.

MAGICSTE'S VOICE
(singing)
Como yo te quiere a ti.

539 MED. SHOT
Bonnie seated at piano - back of Pancho and Maciste seated
f.g. - others b.g.
539 CONTINUED:

MACISTE
(singing)
Adios, Chaparrita --

540 CLOSE SHOT MACISTE
side angle - playing and singing - others b.g.

MACISTE
(singing)
Chula --

541 MED. LONG SHOT
Carter at bar with drink.

MACISTE'S VOICE
(singing)
Ya me voy para tierras muy janas
y ya nunca --

Sparks enters thru door back with handkerchief in hands and walks to Carter at bar.

542 MED. SHOT
Carter and Sparks at bar with articles in handkerchief, spreads them out.

SPARKS
Here's everything I could find.

CARTER
Help yourself.

SPARKS
No, I don't want any.

Carter fingers articles, picks up lucky piece.

CARTER
Not much to show for twenty-two years.

Carter picks up handkerchief with articles and starts thru door b.g.

543 LONG SHOT
Bonnie seated at piano by group - she rises and walks left f.g. as CAMERA PANS.

544 MED. SHOT SPARKS
at bar - starts to exit right.
LONG SHOT
Bonnie at stairs with back to Camera - Sparks enters as she turns and walks right to table - Sparks follows. Bonnie picks up hat as CAMERA PANS to MED. LONG SHOT.

BONNIE
(whispering)
Well, so long, Sparks.

SPARKS
(whispering)
Are you going, Bonnie?

Nobody asked me to stay.

Oh.

BONNIE
Can you imagine all the things that have happened to me in the last few days and I haven't got one picture to show for it.

SPARKS
Aren't you going to say goodbye to him?

MED. CLOSE SHOT BONNIE
back of Sparks left f.g. - side angle.

SPARKS
I think you ought to.

You do?

BONNIE

SPARKS
I think he'd want you to.

You sure?

BONNIE

SPARKS
He might not act like it, but I think he would.

BONNIE
Well, if you think I ought to --

SPARKS
I think you should.
547 MEDIUM LONG SHOT Bonnie & Sparks
She turns back to Camera then turns to Sparks, then turns and
walks to door b.g. as CAMERA FOLLOWS - back of Sparks f.g.

BONNIE
I don't mind doing it if you say so.

SPARKS
I do say so.

BONNIE
You do? Well, I guess I'd better
go ahead and do it, then.

INT. CARTER'S ROOM

548 MEDIUM LONG SHOT
Carter is seated at table with Kid's trinkets - Bonnie enters
from door to him.

BONNIE
Hello, Geoff.

CARTER
Hello, Bonnie.

BONNIE
I thought I ought to -- well, Sparks
said that - he thought that before
I go I'd better -- Gee, I don't know
what to say --

549 CLOSEUP BONNIE

BONNIE
All I wanted to say - is -- he said
that you'd like it -- but I don't
know, you never --

550 CLOSE SHOT CARTER
crying.

551 CLOSE SHOT BONNIE

BONNIE
Geoff!

552 MEDIUM SHOT CARTER
seated - Bonnie kneels down into scene beside him.
552 CONTINUED:

BONNIE
Geoff - oh, Geoff, you're crying!
Oh, please don't -- I'll never be able to --

CARTER
You'll never be able to what, Bonnie?

BONNIE
I'll never be able to say it.

Say what?

CARTER
I was going to say goodbye.

553 CLOSE SHOT BONNIE & CARTER
side angle.

BONNIE
Geoff, do you want me to stay or don't you?

CARTER
Well, Bonnie --

TEX' VOICE
Calling Barranca --

554 MED. LONG SHOT
Bonnie and Carter seated - he rises and walks right as CAMERA PANS to radio speaker, picks it up, sits on edge of desk.

TEX' VOICE
Calling Barranca -- what's the matter down there -- calling Barranca --

CARTER
Go ahead, Tex.

TEX' VOICE
Say, Geoff - the storm's breaking up.

Yeah?

TEX' VOICE
The wind's dropping down to a whisper.

Bonnie enters to Carter.
CONTINUED:

CARTER
Yeah – wait a minute.

LONG SHOT
Bonnie standing by Carter, seated on edge of desk.

CARTER
Hey, Sparks – get him, will you, Bonnie. How's the Pass?

Bonnie walks to door back as Sparks enters, followed by Les and others.

TEX' VOICE
It's clearing up faster than a cat can lick up cream.

BONNIE
Sparks.

SPARKS
What do you want?

CARTER
Wind up No. Seven – Pass is clearing.

SPARKS
Mike, start No. Seven.

CARTER
What did you say, Tex?

TEX' VOICE
The moon's breaking thru.

CARTER

TEX' VOICE
Here she comes – she's shining harder than seven hundred dollars.

MED. LONG SHOT
Les and Bonnie by Carter, seated on edge of desk with mike.

CARTER
Yeah?

TEX' VOICE
Let 'em come, Poppa.

CARTER
We're coming. How about it?
CONTINUED:

LES
You and me?
CARTER
Why not?
LES
That's what I said in the first place - let's get going.

Carter rises and he and Les start left as CAMERA PANS to Dutchy and group.

LES
Charlie, get me my jacket.
CARTER
What do you say to that, Dutchy?
DUTCH
Well, what --

CARTER
(putting on coat, etc)
The Pass is clearing. We just got time to make it.

DUTCHY
Who's going to fly it?

CARTER
I've got one good arm, haven't I?

557 MED. SHOT BONNIE

LES' VOICE
I've got another.
DUTCH
I don't know -- (ad libs)
CARTER
Dutchy, your contract's as good as in the bag.

558 MED. LONG SHOT BONNIE
Carter and Les enter - he turns to Bonnie and kisses her and starts to exit as Les exits thru door.

LES
Come on, Geoff.
558 CONTINUED:

CARTER
So long, Bonnie. Keep that coffee warm - I'll be back for breakfast.

BONNIE
I won't be here - I'm going on the boat.

Yeah.

Carter walks right f.g. to Bonnie - MED. SHOT.

BONNIE
Nobody's asked me to stay.

CARTER
They haven't?

BONNIE
No. You wouldn't ask anybody to do anything, would you?

CARTER
That's right. Here, we'll flip a coin - tails you go, heads you stay. It's heads - what about it?

559 MED. SHOT BONNIE
back of Carter left f.g.

BONNIE
I won't stay that way.

CARTER
You won't?

BONNIE
I'm hard to get, Geoff -- all you have to do is ask me.

560 MED. LONG SHOT
Bonnie and Carter - side angle.

CARTER
Here's a little souvenir for you, Bonnie. I like that saying good-bye. Goodbye, Bonnie,

Carter picks up Bonnie - kisses her and exits left as she examines coin then runs left and exits.
560 CONTINUED:

Son of a gun! Hey - hey --

EXT. RADIO ROOM PORCH

561 MED. LONG SHOT
Bonnie enters to rain from eaves.

Hey, Geoff --

EXT. GEOFF'S PLANE

562 PROCESS SHOT
Geoff at controls - Les seated next to him. They start to take off. Water on field.

563 LONG SHOT
Plane in sky.