

**Only Angel's Have Wings**

PLANE NO. 4

COMBINED CONTINUITY  
FROM FILM

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. Come 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)

10 CLOSE SHOT PURSER  
A hand reaches in, lifts cap, showing black eye.

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

11 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!

14 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, looks 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 MED. LONG SHOT  
Bonnie by vendor - others pass thru scene b.g.

MAN

Buenas noches.

23 MED. LONG SHOT  
Les and Joe in street, stop - crowd in b.g.

24 MED. 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 MED. 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 peeks 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 MED. 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.
- 28 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.
- BONNIE  
(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.

- ( ○ 29 CLOSE SHOT BONNIE  
in crowd. She sings as crowd applauds. She waves, then starts to exit to b.g.
- 30 MED. 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.
- ( ○ 31 LONG DOWN SHOT  
Bonnie in crowd walks b.g., stops near vendor.
- VENDOR  
Senorita, quiere comprar un sombrero del país, 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.
- ( ○ 32 CLOSE SHOT BONNIE
- BONNIE  
Are you Americans?



33

MED. 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.

34

MED. 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  
Souther - New York and Kansas.

LES

What's your name?

BONNIE

Lee.

JOE

Lee what?

BONNIE

Bonnie Lee - from Brooklyn.

LES

Look out!

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

35

LONG SHOT

Tram enters and starts to exit left f.g. - men in tram -  
others in street.

36

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, Dutchy.

39

MED. SHOT DUTCHMAN

Backs of Bonnie and Les f.g.

LES

Dutchy, 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.

40 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 --

41 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 restaur-  
ant 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.

42 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

MED. LONG DOWN 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?

44 CONTINUED:

JOE

Did you think we were a couple of  
banana cowboys?

BONNIE

Who'd ever think there was a fly-  
ing field in a place like this.  
Where is it?

LES

Just outside the door.

45

LONG SHOT

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

DUTCHMAN

Well, Skol.

LES

To us.

BONNIE

Down the hatch.

JOE

Happy landing!

DUTCHMAN

What are you doing down here, Miss  
Lee --

46

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 Pan-  
ama.

DUTCHMAN

Oh - professional?

BONNIE

Yeah, I quit a show in Valparaiso.

She takes money from purse and offers it, as  
on paying.

ners insist

BONNIE

These are on me.

46 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.

47

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.

DUTCHMAN

You --

48 MED. CLOSE SHOT DUTCHMAN

DUTCHMAN  
The drink is on the house.

49 MED. LONG SHOT

Dutchman by group, seated at table - he starts b.g. as Bonnie turns and calls him - boys shake hands over table.

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, siree, 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?

53

MED. LONG SHOT

Dutchman standing by group seated at table.

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 din-  
ner.

DUTCHMAN

That is the girl.

LES

Why do I always say odd when --

Sound of plane.

DUTCHMAN

I hate that noise -- brrrrr...

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.

56 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.

57 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.

58 MED. SHOT  
Les, Joe and Carter.

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

CARTER  
Just now.

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

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

60 MED. SHOT  
Carter, Joe and Les.

CARTER  
Is that an order?

61 MED. CLOSE SHOT DUTCHMAN

DUTCHMAN

Yes - no -- who is running things here, anyway?

62 MED. SHOT

Carter, Les and Joe. Carter turns to Joe, then faces Camera.

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.

63 MED. SHOT

Bonnie seated - part of Dutchman left.

BONNIE

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

64 CLOSEUP CARTER

CARTER

Chorus girl?

65 CLOSE SHOT BONNIE

part of Dutchman left.

BONNIE

No. I do a specialty.

66 CLOSE SHOT CARTER

by Joe. He starts b.g.

CARTER

So much the better.

67. MED. SHOT

Carter by Joe - he walks right b.g. as CAMERA PANS

CARTER

Pick up that stuff on your way back from Las Cruces, Joe. See you later, Miss Lee.

68

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.

71 CONTINUED:

JOE

Hi, Lilly. Come estas? (How are you)

LILY

Te estaba esperando, te quiero 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

Oy, 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.

85 LONG SHOT PLANE -  
facing Camera - men b.g. Plane starts to take off left f.g.,  
splashing thru water.

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

87 MED. SHOT  
Carter and Bonnie on porch.

CARTER  
Come on - get 'er up, Joe!

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

89 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?

90 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.

91 MED. CLOSE SHOT  
Carter starts to b.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 lay-  
ers. Say, Geoff, there's a light  
fog-bank laying off the coast. Any-  
thing 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 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.

CARTER

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?

96 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.

98 MED. 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.

99 CLOSE SHOT CARTER  
with phone.

CARTER  
All right, Joe - you're all set.

100 (SCENE MISSING)

JOE'S VOICE  
Okay, here I come.

101 LONG SHOT  
Carter seated on desk - he rises and exits thru group in door-  
way, followed by Kid and Shorty - back of operator at desk.

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

SHORTY  
Yes, sir.

EXT. RADIO ROOM

102 LONG SHOT  
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.

102 CONTINUED:

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.

JOES 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.

CARTER

Shut up!

109 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 --



113 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 bus-  
iness. Now, get up on top and  
cruise around until it opens up  
.. down here.

114 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...

115 (SCENE MISSING) PLANE CRASHES

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.

120 MED. SHOT BONNIE AND DUTCHMAN  
She starts to exit right f.g.

121 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 --

122 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)

123 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.

124 MED. SHOT  
Bonnie with back to Camera - Carter and Dutchman exiting to building b.g. - she turns.

INT. RADIO ROOM

125 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 --

125 CONTINUED:

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 --

DUTCHMAN

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 some-  
thing 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 --

129 CONTINUED:

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 bet-  
ter. Come on, bottoms up - salud!



130 CONTINUED:

LILY

Salud..

CARTER

That's the way.

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

PANCHE

She is a good one --

LES

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

Gent enters.

LES

Hi, Gent.

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

133 MED. CLOSE SHOT  
Les seated.

LES

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

134 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.

140 CONTINUED:

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

141 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.

142 MED. SHOT  
 Carter seated - others b.g.

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

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

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

144 MED. SHOT  
 Carter seated - others b.g.

CARTER  
 Who's dead?

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

GENT  
 Yeah - who's dead?

145 CONTINUED:

Joe. BONNIE

Joe? GENT

Who's Joe? CARTER

Anybody know a Joe? LES

BONNIE  
(rising)  
What's the matter with you? He  
was sitting here with us talking  
and laughing just a few minutes  
ago, and now's 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! GENT'

146

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 myself when I first came down here.

148 MED. 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 MED. CLOSE SHOT

Bonnie seated on porch.

BONNIE

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

149 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 MED. SHOT SPARKY

SPARKY

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

151 MED. 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 counting 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 MED. CLOSE SHOT  
Bonnie seated.

BONNIE

It is just like being in love with a buzz-saw.

153 MED. CLOSE SHOT SPARKY

SPARKY

There is not much future in it.

154 MED. LONG SHOT

Sparky seated on steps by Bonnie seated.

BONNIE

What is there about it that gets them?

Kid enters from cafe 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 MED. 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 MED. SHOT

Bonnie seated.

KID'S VOICE

What's so funny about that?

BONNIE

That is what my Dad used to say.

KID'S VOICE

Flyer?

BONNIE

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

157 MED. 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.

162 CONTINUED:

BONNIE

Hello.

GENT

(Hums "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.

GENT

A big girl.

CARTER

Hey, Charlie!

CHARLIE'S VOICE

Yes, sir - yes, sir.

(PLAYING 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.

162 CONTINUED (2)

BONNIE  
(turning to crowd)  
Won't sound as corney 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.

169 CONTINUED:

CARTER

Goodnight, Sparks. See anything you'd like to have, Dutch?

DUTCHMAN

I don't need anything to remember him by.

Dutchman walks back and turns off lights.

DUTCHMAN

If you want a drink or so - help yourself.

170 MED. LONG SHOT  
Bonnie seated, playing piano

171 MED. LONG SHOT DUTCHMAN

DUTCHMAN

Goodbye, Miss Lee.

172 MED. LONG SHOT  
Bonnie seated at piano - playing "Liebestraum".

BONNIE

Goodbye, Dutchy.

173 MED. LONG SHOT  
Dutchman on stairs.

DUTCHMAN

(starts up stairs)

Drop in again sometime when you come this way.

BONNIE'S VOICE

Thank you - I will.

174 MED. LONG SHOT  
Bonnie seated at piano - takes hat and purse.

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

BONNIE

Well, goodbye, Mister. It is too bad Barranca is so far from Brooklyn.

175 CONTINUED:

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.

175 CONTINUED (2):

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

176 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)

177 MED. SHOT CARTER  
 at bar.

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

LILY'S VOICE  
 Muchas gracias.

178 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.

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

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

180 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-  
way?

CARTER  
Who?

BONNIE  
That girl that made you act the  
way you do.

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

(X)  
CARTER  
A whole lot like you -- just as  
nice and almost as smart. ✓

*Show*  
~~Chorus~~ girl? ✓ BONNIE

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?



183 CONTINUED:

CARTER ✓  
Got a match?

BONNIE ✓  
Don't you ever have any?

184 MED. LONG SHOT

Carter seated - back of Bonnie f.g. - she sits on edge of table.

CARTER ✓  
~~Hope~~ Don't believe in laying in  
a supply of anything.

BONNIE <sup>cut</sup> ✓  
Matches, marbles, money or women?

CARTER  
That's right.

BONNIE  
No looking ahead - no tomorrows -  
just today.

CARTER  
That's right.

BONNIE  
Is that why she gave you the air?

CARTER  
Who?

BONNIE  
That girl.

CARTER  
Say, listen, I wouldn't ask any wo-  
man 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?

184 CONTINUED:

CARTER

Did you ever know a woman who didn't want to make plans? Map out everything - 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.

184 CONTINUED (2):

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 anybody I ever met. But one night when I'd been lost in a fog - something 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.

185 MED. CLOSE SHOT BONNIE

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?

186 MED. SHOT

Carter seated - back of Bonnie, seated on table, right f.g.

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 --

187 MED. LONG SHOT

Carter seated - Bonnie seated on table - he rises and walks to her - side-angle.

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

187 CONTINUED:

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?

188 CLOSE SHOT CARTER  
 back of Bonnie f.g.

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

189 CLOSE SHOT BONNIE  
 back of Carter f.g.

BONNIE  
 (starting to rise)  
 Sure.

190 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

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

CARTER  
 Bonnie --

192 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.

192 CONTINUED:

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

193 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.

194 MED. SHOT  
 Carter and Bonnie by door.

CARTER  
 Yes - did you wake Les up?

195 MED. SHOT KID

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

196 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.

197 MED. LONG SHOT KID

KID  
 I already did.

EXT. PORT

198 LONG SHOT PLANE  
 warming up - travels towards Camera.

199 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.

BONNIE  
What?

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 --

201 CONTINUED:

CARTER

Next week at two o'clock.

Carter walks around bar 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 LEFT.

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. Good-  
bye 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 bags - 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 MED. SHOT  
Carter, Kid and Charlie - Carter starts right f.g.

213 MED. 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 - con-  
tinues eating)

No --

213 CONTINUED:

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?

216 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.

217 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.

BONNIE

What isn't?

CARTER

(turning)  
The boat!

218 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,

222 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 --

223 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.

224 CLOSE SHOT BONNIE

She turns back to Camera.

225 MED. SHOT

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

226 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.

226 CONTINUED:

BONNIE

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

She sobs on Kid's shoulder as he pets 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 aereoplane  
que fue a buscar al joven Hartwood  
a la Mina de San Felip. (We are  
waiting for the plane that went to  
get young Hartwood at San Felipe  
mine) Comprende? (Understand)

CARTER

Sure - sure.

Carter turns and starts left b.g.

228

MED. LONG SHOT

Sparky and Dutchman - Carter enters.

228 CONTINUED:

CARTER

What's he saying?

SPARKY

They are waiting for young Hart-  
wood 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?

*Low check (from movie)  
My name*

229 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 break-  
fast, will you?

DUTCHMAN  
Yes, sir.

230 (SCENE MISSING)

INT. RADIO ROOM

231 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.



231 CONTINUED:

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.

253 CONTINUED:

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

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.

INT. 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.

DUTCHMAN  
Les Peters.

LES  
How do you do?

DUTCHMAN  
Gent Shelton --

GENT  
How are you?

DUTCHMAN  
(as Mike enters right,  
shaking hands)  
Oh, Mike--this is Mr. MacPheerson,  
Our head mechanic.

MIKE  
How are you?

BAT  
How are you? 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?

236 CONTINUED:

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 MacPherson - it's  
Kilgallon.

240 MED. 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.

240 CONTINUED:

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.

241

MED. LONG SHOT

Dutchman, Bat, Carter - back of Les left f.g. - others b.g.

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,

DUTCHMAN

Oh --

241 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.

242 CLOSEUP BAT

BAT

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

243 CLOSE SHOT CARTER

CARTER

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

244 MED. 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.

244 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 --

245 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?

246 CLOSE SHOT CARTER

CARTER

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

247 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)

248 MED. SHOT

Bonnie in crowd - as people start exiting.

249 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.

250 (SCENE OF KID LANDING MISSING)



INT. CAFE

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 locks 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.

265 CONTINUED:

BAT

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

CARTER

Have you got enough dough for your  
passages?

BAT

No.

CARTER

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

BAT

What?

CARTER

Cram you down their throats.

BAT

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

Sound of telephones. Carter exits right.

266

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 doc-  
tor 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 responsi-  
bility for the plane.

267

MED. CLOSE SHOT

Carter at phone - he turns.

CARTER

Yeah...wait a minute. Hey, fella -

265 MED. LONG SHOT BAT

CARTER'S VOICE

- you want a chance?

BAT

What do you think?

269 MED. CLOSE SHOT  
Carter at phone.

CARTER

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

270 MED. LONG SHOT BAT  
Carter at phone right f.g.

BAT

That's all right with me.

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 --

271 MED. LONG SHOT  
Carter sits at desk opposite Bat as he walks around by Carter.

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 no quiere.

DOCTOR

Que se imaginan usted - yo digo come Shakespeare.

CARTER

Sure - sure.

DOCTOR

Por mi vida no me importa. Que a Dios la debi al nacer. Nada me amedrenta y cumplo con lo que alla escrito 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.

273-C CLOSE SHOT BONNIE

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 Killgalon - 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.

KID

L. P. E. D.

CARTER

That's very good.



276 CONTINUED:

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.

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

CARTER  
Fourth line on this,

278 MED. CLOSE SHOT  
Kid seated.

KID  
P. D. E. O,

CARTER'S VOICE  
Try the fifth.

KID  
F. Z. B. D. E.

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

CARTER  
Now, read it backwards --

KID  
E. D. B. Z. F.

CARTER  
Why, that's better than I can do.

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

CARTER  
(starts right)  
Hey, wait - you're not thru yet.

261 CONTINUED:

JUDY'S VOICE

Mr. Peters.

GENT'S VOICE

And this is Mr. Van Ruyter, our boss.

JUDY'S VOICE

Mr. Van Ruyter met us at the boat.

GENT'S VOICE

And --

262

MED. SHOT JUDY

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

GENT

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.

264

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?

DUTCHMAN

You are.

CARTER

That's what I mean.

DUTCHMAN

But you don't seem to remember that..

Carter and Bat exit right.

INT. RADIO ROOM

265

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, Kill-  
galon.

BAT

MacPherson is the name.

CARTER

That's what I'm talking about.  
Why didn't you tell her what you've done?

280 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.

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

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

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

KID  
They're together now --

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

CARTER  
Yeah.

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

286 MED. SHOT  
Kid seated.

KID  
How did I do?

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

CARTER  
Not bad. Well, what about Kill-galon?

288 MED. SHOT  
Kid seated.

KID  
He's not staying here - is he?

289 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.

290 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?

290 CONTINUED:

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?

CARTER

Dutchy.

KID

Dutchy - why?

CARTER

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

291

CLOSE SHOT KID  
seated.

KID

What a guy!

292 CLOSE SHOT CARTER  
seated.

CARTER

Yeah.

293 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 him-  
self.

KID

He wasn't thinking about that. He  
was thinking how you'd feel ground-  
ing me.

CARTER

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

KID

Uhh - after twenty years - well, I  
guess that's long enough for any-  
body. 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 Mac-  
Pherson.

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.



295 CONTINUED:

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.

296

MED. LONG SHOT DOOR  
It opens as Judy enters.

JUDY

Busy?

297

LONG SHOT  
Carter seated at desk.

298

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

JUDY

It all seems very natural.

299

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

CARTER

Yes, it does - doesn't it?

300

MED. SHOT  
Judy against door.

JUDY

Do you like my hair this way?

301 MED. CLOSE SHOT  
Carter.

CARTER  
I thought it was different.

302 MED. LONG SHOT  
Judy against door, walks right as CAMERA DOLLIES to Carter -  
MED. SHOT they greet as he kisses her - she starts left f.g.

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 goo. You haven't  
changed a bit.

JUDY  
No.

303 MED. LONG SHOT  
Judy enters to desk and turns.

JUDY  
Were you surprised to find me mar-  
ried?

304 MED. LONG SHOT CARTER

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?

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

JUDY  
Very happy.

CARTER  
(lighting 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.

306 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 smal-  
ler than that and no bath.

307 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.

308 MED. LONG SHOT JUDY

CARTER'S VOICE  
Mrs. MacPherson - this is Miss Lee.

309. 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.

309 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  
boats --

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 --

312 CONTINUED:

CARTER

Cut it out.

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

CARTER

How are you - all right?

313

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:

GENT

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

MED. 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 air-  
line?

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 satis-  
factory 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 hock.

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 balcony?

DUTCHMAN

Miss Lee's in there.

323 CONTINUED:

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.

DUTCHMAN

Yes.

CARTER

And get it over here as fast as you can.

DUTCHMAN

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.

326 CONTINUED:

WOMAN

Buenos dias.

BONNIE

Hello.

KID

Hello, Bonnie, how you doing?

BONNIE

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.

KID

I thought we had you fixed up pretty good.

BONNIE

You did, but Mr. Carter had other ideas.

KID

Oh.

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

BONNIE

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

KID

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

BONNIE

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

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

KID

Oh, sure.

BONNIE

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.

341 (SCENE MISSING)

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.

349 CONTINUED:

CARTER

Sure!

As Gent starts to enter thru door

GENT

Hey, Geoff - Geoff --

INT. DINING ROOM

350

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.

351

MED. LONG SHOT

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

GENT

Not me.

CARTER

What?

351 CONTINUED:

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.

GENT

What?

DUTCHMAN

What did you say?

CARTER

You're thru, Gent.

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 libs)

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)

*In plane - packed in rubber, etc.*

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 Bat 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?

358 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.

359 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.

360 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.

361 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 coupla minutes ago.

361 CONTINUED:

CARTER

Yeah - all right. Calling Mac-  
Pherson. You'd better run along,  
Judy.

JUDY

No, Geoff - I'm staying.

CARTER

Calling MacPherson - calling Mac-  
Pherson -

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.



363 C CONTINUED:

CARTER  
You heard me - I said dump it. And watch yourself while you're doing it. I'm worrying about that mail you're carrying.

BAT'S VOICE  
Okay.

TEX' VOICE  
Say, Geoff --

CARTER  
What?

TEX' VOICE  
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?

CARTER  
Not a bad idea at that. Did you hear him, MacPherson.

BAT'S VOICE  
Yeah.

CARTER  
All right - Tex will line you up on them. And, Tex --

TEX' VOICE  
Yeah?

CARTER  
Why didn't you report those birds before?

TEX' VOICE  
They just came in, Poppa.

CARTER  
All right.

364 MED. LONG SHOT  
Carter rises and turns to Judy.

CARTER  
Feeling better, Judy?

JUDY  
Thanks, Geoff. Now, tell me what he's done.

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?

367 CONTINUED:

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.

368 (SCENE MISSING) (Bat landing plane on field)

369 LONG SHOT

Bat walks right as CAMERA PANS to radio room back, as Carter enters to porch from door.

370 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?

371 MED. SHOT BAT

BAT

There's something I'd like to ask you. Did - did you know Judith before we were married?

372 MED. SHOT CARTER  
on porch.

CARTER

Yes.

373 MED. SHOT BAT

BAT

I had a hunch you did. What do  
you think she'd do if I told her?

374 MED. SHOT CARTER  
on porch.

CARTER

I never try to guess what a woman  
will do.

375 MED. SHOT BAT  
He turns and starts b.g.

BAT

Then why should I?

376 MED. SHOT CARTER  
on porch. He exits left.

INT. BAR ROOM

376-A MED. LONG SHOT  
Carter enters through door.

376-B LONG SHOT JUDY  
behind bar.

JUDY

Hello.

376-C MED. 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

Locking for a corkscrew.

376-D CONTINUED:

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. Oops-  
lock the doors, Judy's lost her  
equilibrium.

376-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?

376-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?

376-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.

377 CONTINUED:

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.

378

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.

379

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 libs)

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.



379 CONTINUED:

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 mak-  
ing a lunchstand out of my place.  
Now, take this thing out --  
(picks up pot, burning  
himself)

BONNIE

Don't!  
(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.

380 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.

381 MED. CLOSE SHOT BONNIE

BONNIE  
Maybe I'd better go.

JUDY  
No, please don't.

BONNIE  
(laughs)  
I really didn't intend to.

382 MED. SHOT  
Carter and Judy by door.

JUDY  
You don't understand? I just wanted to thank Geoff for something - there's no reason for you not to hear. You were right, Geoff - I'm no good.

383 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.

384 CLOSE SHOT CARTER  
back of Judy left f.g.

JUDY  
I just want another chance.

CARTER  
Why don't you tell him that?

385 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.

386 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.

387 MED. SHOT BONNIE  
by dresser.

BONNIE  
Where do you keep those pictures?

388 MED. SHOT CARTER

CARTER  
What pictures?

389 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?

389 CONTINUED:

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.

390

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.

390 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 --

391

MED. LONG SHOT

Kid enters thru door.

KID

Geoff-- . Oh, I am --

CARTER'S VOICE

Come in.

KID

Sorry.

392

MED. SHOT BONNIE &amp; 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.

392 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)

393 (SCENE MISSING)

INT. RADIO ROOM - DAY

394 MED. LONG SHOT

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 head set)  
Not much - the transmission is bad.  
Too much static. It's going to be  
late, though, it ran square into  
the storm.

CARTER

All right.

394 CONTINUED:

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!

395

MED. SHOT KID

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.

396 CLOSEUP KID  
lights cigarette.

KID  
You're going to try it, aren't you?

397 MED. SHOT KID & CARTER  
side angle. Carter takes Kid's cigarette and exits right.

CARTER  
Yes, if the boat gets in with  
the mail.

398 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 --

399 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

400 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.

401 CONTINUED:

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.

402 CONTINUED:

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.

405 MED. CLOSE SHOT BONNIE

DUTCHMAN'S VOICE  
I know what it means, but I'd rather  
be broke.

406 MED. SHOT DUTCHMAN & CARTER  
side angle - Bonnie and others b.g.

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!

INT. RADIO ROOM

407 LONG SHOT

Carter enters through door - walks to desk to MED. LONG SHOT, takes out scarf as Bonnie enters through door - puts lunch box on desk. Lightning through window b.g.

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.

408 MED. LONG SHOT

Bonnie enters to radio desk - picks up coat.

BONNIE

Over to the room.

409 MED. LONG SHOT

Carter by desk.

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?

409 CONTINUED:

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 --410 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?

BONNIE

Are you?

CARTER

No.

BONNIE

I'm not.

CARTER

(kissing her)  
So long, Bonnie.411 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.

411 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.

412 MED. SHOT CARTER  
back of Bonnie right f.g.

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.

413 MED. SHOT BONNIE-  
with gun. She starts to cry, throwing gun on table as it  
goes off.

BONNIE

No! No, I'm not --

414 MED. SHOT CARTER  
by wall, is hit by bullet.

CARTER

Well, that's fine.

415 MED. SHOT BONNIE  
she runs left and exits.

BONNIE

Geoff?

416 MED. CLOSE SHOT CARTER  
Bonnie enters.

CARTER

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.

416 CONTINUED:

Door opens b.g. as Les and Sparks enter, followed by others as they gather around Carter, examining wound AS CAMERA DOLLIES 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?

417 MED. LONG SHOT

Door opens as Kid enters from rain - he exits left f.g.

418 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.



418 CONTINUED:

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.

419 CLOSE SHOT 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.

420 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 okay.

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.

INT. 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.

CARTER

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.

INT. PLANE

- 434 MED. SHOT  
Bat and Kid seated.

KID

Radio check - one, two - three - four -

INT. RADIO ROOM

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 re-  
peat 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:

441 LONG SHOT - PLANE  
flying left through clouds, climbing as CAMERA PANS.

INT. PLANE

442 MED. SHOT - BAT AND KID  
seated. Kid uses radio.

KID

Calling Barranca - Calling Barranca.  
We're 3500 - 3500 - still on instru-  
ments - still on instruments --

EXT. SKY

443 LONG SHOT - PLANE  
in sky, climbing up.

DISSOLVE TO:

444 MED. LONG SHOT - PLANE  
flying left through fog.

445 MED. SHOT - PLANE  
Bat and Kid seated inside, rain on windshield.

446 LONG SHOT - PLANE  
flying left.

INT. PLANE

447 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

448 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.

INT. 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.

INT. 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

MED. SHOT

Kid and Bat seated. Kid hangs up radio.

KID

Signing off.

INT. RADIO ROOM

459

MED. 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 Lookout --

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.

INT. 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 DOLLIES with  
plane - fire appears on right engine.

INT. PLANE

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.

BAT'S VOICE  
Kid!

KID  
Yeah.

480 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.

INT. 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.

486 CONTINUED:

CARTER

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 <sup>mat</sup> CARTER AND GROUP  
All exit left f.g.

494 LONG SHOT PLANE  
afire. ~~Carter~~ <sup>mat</sup> and group run in, start around plane.

495 MED. LONG SHOT  
Men enter to plane afire.

CARTER

We've got to get them out of there.

INT. PLANE

496 LONG SHOT

*Buck* *Matt*  
~~bat~~ is trying to get ~~Kid~~ up as Carter enters ~~in~~ ~~sacks~~ ~~of~~ ~~mail~~ ~~thru~~ ~~door~~, then turns to help Bat with Kid as others enter. *Man* *Angie*

~~CARTER~~  
~~All right - grab this mail~~

~~BAT~~ *Bear*  
 Look out - he's hurt pretty bad.

INT. PLANE

497 MED. LONG SHOT

Men with ~~Kid~~ - fire right.*Buck*~~CARTER~~*Matt*

Let me have him. Take him there,  
 boys -- look out, he's hurt pretty  
 bad.

*Buck* *to put out fire with chemicals*  
 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 afire.* Men with Bat and Kid start to exit right.

499 LONG SHOT

*Buck*  
 Men enter to stretcher and place ~~Kid~~ on it, and start to exit - plane afire 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 fuss-  
 ing 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.



503. CONTINUED:

KID'S VOICE

Might 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.

510 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.

511 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.

512 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.

513 CLOSE SHOT CARTER

KID'S VOICE  
I don't know how good I'll be at  
this.

CARTER  
You want me to go, too?

514 CLOSE SHOT KID  
on cot.

KID  
I'd hate to pull a boner in front  
of you, Geoff.

515 CLOSE SHOT CARTER.

CARTER  
Sure - sure, fellow - I'll go.

516 CLOSE SHOT CARTER  
by Kid on cot - he rises up out of scene.

CARTER  
So long, Kid.

KID  
So long, Geoff.

517 MED. LONG SHOT CARTER  
in doorway enters closing door.

INT. RADIC ROOM

518 MED. LONG SHOT  
Dutch seated on edge of desk - Carter enters thru door and  
exits left - his arm in sling.

CARTER  
Hello, Dutch.

519 MED. CLOSE SHOT DUTCH

DUTCH  
Is that all you have to say?

520 MED. LONG SHOT CARTER  
hangs up hat and turns, takes out cigarette.

CARTER  
Got a match?

521 MED. LONG SHOT DUTCH  
He rises and walks left as CAMERA PANS to Carter - hands  
him matches.

DUTCH  
You crazy Geoff --

522 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.

523 CLOSE SHOT CARTER

DUTCH'S VOICE  
-- And it serves you right.

524 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.

525 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.

526 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 libs 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?

530 MED. SHOT GROUP AT BAR  
They turn to Bat.

CARTER

Yes, the - the Kid asked me to  
buy you a drink.

531 MED. SHOT BAT AND JUDY.  
back of man left f.g. - Bat starts left.

BAT

Thanks. Baldy, put it over on  
the table, will you.

LES

Wait a minute --

532 MED. SHOT  
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".

MACISTE -  
(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.

MACISTE  
(singing)  
Me voy por que tu ya no me queres.

538 MED. LONG SHOT  
Carter at bar with drink.

MACISTE'S VOICE  
(singing)  
Como yo te quere 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.



545

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?

BONNIE

Nobody asked me to stay.

SPARKS

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?

546

MED. CLOSE SHOT BONNIE

back of Sparks left f.g. - side angle.

SPARKS

I think you ought to.

BONNIE

You do?

SPARKS

I think he'd want you to.

BONNIE

You sure?

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 MED. 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 MED. 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 MED. 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.

CARTER

Say what?

BONNIE

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 Barrance -- what's the mat-  
ter down there -- calling Barranca --

CARTER

Go ahead, Tex.

TEX' VOICE

Say, Geoff - the storm's breaking up.

CARTER

Yeah?

TEX' VOICE

The wind's dropping down to a whisper.

Bonnie enters to Carter.

554 CONTINUED:

CARTER

Yeah - wait a minute.

555 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

Yeah? Hey, Les - come here.

TEX' VOICE

Here she comes - she's shining hard-  
er than seven hundred dollars.

556 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?

556 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.

CARTER

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!      BONNIE  
Hey - hey --

EXT. RADIO ROOM PORCH

561      MED. LONG SHOT  
Bonnie enters to rain from eaves.

Hey, Geoff --      BONNIE

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.