



"Pilot"

Written By

Jack Orman

NETWORK DRAFT
January 24, 2011

ALL RIGHTS RESERVED
COPYRIGHT 2011
SONY PICTURES TELEVISION INC.

*NO PORTION OF THIS DOCUMENT MAY BE REPRODUCED BY ANY MEANS, OR QUOTED,
OR PUBLISHED IN ANY MEDIUM WITHOUT PRIOR WRITTEN CONSENT OF SONY
PICTURES TELEVISION INC. 10202 WEST WASHINGTON BLVD CULVER CITY CA
90232*

ACT ONE

FADE IN:

ON A CLASSIC WHITE CAPTAIN'S HAT

carried to one side. Its owner exits a room. FOLLOW over the back of a pilot's uniform as he dons the hat, entering--

INT. GRAND RECEPTION ROOM - DAY

A massive blue mural of a Clipper plane on one side and on the other the skyscraper view of...

SUPER: NEW YORK CITY, Spring 1963

A huge door shuts behind the man as he walks toward a beautiful Pan Am Stewardess, BRIDGET (27), waiting alone in the expanse of the room.

She looks up expectantly at the Pan Am pilot, reveal: **DEAN** (mid-30s). He sits near Bridget, an urgent intimacy --

BRIDGET

Are we fired?

DEAN

I don't know. He told me to wait outside.

BRIDGET

Is it about Cuba or about us?

DEAN

Cuba...I think.

BRIDGET

What did he say?

DEAN

Nothing. I cut him off.

BRIDGET

You what?

DEAN

Bridget, he was either going to fire us or he wasn't, so I told him the truth.

BRIDGET

About us?

Bridget's concern is interrupted by the HUGE DOOR opening once more.

A Pan Am Executive, PAUL GIBSON, steps out to address them. Dean and Bridget stand.

GIBSON

Juan Trippe is a visionary. Juan Trippe is a pioneer in commercial aviation. And you just told Juan Trippe that he was being left behind?

DEAN

These World War II pilots are heroes, they are, but you're not building a fleet of prop-hummers anymore.

GIBSON

Forget seniority? Forget loyalty?

DEAN

It's not just a safety issue. It's an image issue. It's 1963, a new generation is leading.

GIBSON

And you're the future, is that it?

DEAN

No, we're the now.

A beat. Gibson stares at both Dean and Bridget, then...

GIBSON

A Boeing 707 rolls out next month: New York to London. We're calling it: Clipper Majestic. Bridget, you're the purser; PR will select the rest of your cabin crew and coordinate a publicity campaign.

BRIDGET

We're flying together?

GIBSON

(to Dean)

He just punched your ticket, Captain. Welcome to the Jet Age.

AS MUSIC KICKS IN --

PAN AM LOGO

Slide off this universal symbol for world travel and across the words: *Clipper Majestic*.

Glide over a large aircraft, revealing its full scope and majesty: a newly-minted 707 parked on the tarmac of -

IDLEWILD AIRPORT (NOW JFK)- LONG ISLAND, NEW YORK CITY - DAY

Bright spring day. Ground crews fuel the new flagship and prep a red-carpet rope line leading to its air stairs.

PUSH OVER the grand jet toward the giant windows of the...

INT. PAN AM TERMINAL - IDLEWILD AIRPORT - DAY

High energy: High heels click. Blue bags with the Pan Am logo. Flight pins. Perfect hats bobby-pinned to perfect hair. Calves and hemlines.

The stewardesses disappear into a sea of well-dressed passengers in the glass-and-steel-sculptured concourse. Teletype tickets. Individual bags pushed by Sky Caps in hotel-style carts. Giant letter boards denote flight information. And striking in its absence: No Security.

The white Pan Am pilot's hat stands out in the crowd.

An eight-year-old boy pulls away from his mother; stares in awe like he's catching a glimpse of Mickey Mantle.

Reveal Dean: in his crisp Pan Am uniform. He senses the boy's stare; throws a look over the rim of his signature aviator sunglasses as he swaggers down the terminal.

Dean swings past a newsstand where a beautiful Pan Am stewardess (we'll soon meet as Laura) graces the cover of the latest edition of Life Magazine, under the caption:

The Jet Age.

STEWARDESS (V.O.)

"Upon boarding an around-the-world flight, passengers are greeted by..."

INT. FLIGHT OPERATIONS - DAY

A hub. A beehive of activity. Personnel traffic. Intermingled flight crews bound for all kinds of destinations. One STEWARDESS reads the magazine article aloud to the other girls while standing in a GROOMING INSPECTION line--

STEWARDESS

...The international beauty and grace known as the Pan Am stewardess."

MISS HAVEMEYER

Next.

LAURA (23) - the stewardess on the Life Cover - steps off the scale and up to Grooming Supervisor, MISS HAVEMEYER (40s).

MISS HAVEMEYER

Hands.

Laura holds out her nails. Havemeyer inspects them, over --

LAURA

Excuse me. Can you help me?

MISS HAVEMEYER

(re: Life Cover nearby)

Quite a picture.

LAURA

Thank you. I have a bit of a problem.

MISS HAVEMEYER

Over one million copies sold and
your hat is askew.

(then)

Straighten that pin.

LAURA

Yes. I'm sorry. The wind was...

MISS HAVEMEYER

Now all the girls will want to wear
it that way, you know.

LAURA

I didn't pose for it. I was only
leaving the building...

MISS HAVEMEYER

(finally notices)

There's a rip in your stocking.

LAURA

Yes, I know. Can you help me? My
flight leaves in less than an hour...

MISS HAVEMEYER

You didn't bring a spare?

LAURA

Was I supposed to?

MISS HAVEMEYER

How long have you been flying?

LAURA

Three weeks.

An effervescent French stewardess named **COLETTE** (23) passes --

MISS HAVEMEYER
Miss Libertique, do have your extra
pair of stockings?

COLETTE
Always, Miss Havemeyer.

MISS HAVEMEYER
Please loan them to Miss...

COLETTE
Newberry. We are on the same crew.
Follow me, beauté.

MISS HAVEMEYER
Are you wearing your girdle?

LAURA
Yes, Ma'am.

Havemeyer feels the back of Laura's upper thigh to be sure.

MISS HAVEMEYER
Next.

As Laura and Colette head for the debriefing room --

COLETTE
Congratulations. When did they pick
you for it?

LAURA
Our flight?

COLETTE
The magazine.

Colette comments on Dean crossing toward them --

COLETTE
Oh goodness, it starts already.

DEAN
What?

COLETTE
The walk.

DEAN
What walk?

COLETTE
Feir comme un coq.

DEAN
Is that edible?

COLETTE
Sky God Complex.

DEAN
You don't see me on the cover of
Life Magazine.

INT. BRIEFING ROOM - CONTINUOUS

Charged with excitement -- like a dressing room on opening night, but populated by several stewardesses. STEWARDESS #2 reads another section of the Life Magazine article aloud--

STEWARDESS #2
"All college educated, many of the girls are hired abroad and can work until they are married or turn thirty-two."

COLETTE
Make way for the face of Pan Am.
Nylon emergency.

LAURA
Don't say that. I'm not.

STEWARDESS #3
"Excuse me, Sir. Would you like the Evening Post, the Times...
(holds up magazine)
...Or me?"

LAURA
I didn't ask for it. A man just took a picture.

COLETTE
Don't apologize. Enjoy it.

STEWARDESS #2
Yes, with a face like that you'll find a husband in a couple of months.

LAURA
Oh, I'm not looking for a husband.

Colette hands Laura an extra pair of stockings.

COLETTE
I hope not. There is too much fun to be had.

KATE
(blurts out)
No, trust her. She's not.

Reveal **KATE** (early 20s), who touches up her lipstick at the mirror. She and Laura hold a look. History here. A tension.

KATE
I need to buy some cigarettes.
Anybody need anything?

LAURA
Can you do that in uniform?

KATE
For the Cover Girl, I'll buy gum.

She exits, passing Gibson as he appears in the doorway.

GIBSON
Ladies, have any of you seen Bridget?

COLETTE
(covering)
She's not at inspection?

GIBSON
She didn't telephone any of you to
tell you she'd be late?

INT. CONCOURSE GIFT SHOP - PAN AM TERMINAL - DAY

Kate eyes a pack of cigarettes but throws a pack of gum on the counter instead. She can't avoid Laura's picture staring at her from the magazine rack. She picks up a copy; studies it with something more complex than common envy.

CASHIER
And the magazine?

KATE
No, just looking.

CASHIER
You sure? We'll sell out in a couple
hours.

A HANDSOME STRANGER appears behind Kate.

HANDSOME STRANGER
I'll take one.

Kate turns to the stranger, stifles a reaction, then...

KATE
Here, have mine.

HANDSOME STRANGER
(to cashier)
Pack of Chesterfields and this young
lady's...Dentyne.

The stranger throws down a dollar as he lights up a cigarette;
offers Kate the last one in his crumpled pack.

KATE
Thank you. I can't.

HANDSOME STRANGER
You sure? Last one.

CASHIER
Sixty-eight cents.

HANDSOME STRANGER
Keep the change.
(re: Laura on Life cover)
Pretty girl.

KATE
Very.

With the cashier out of earshot, the man hands Kate her gum--

HANDSOME STRANGER
Seat 4B. We need to officially detain
him at customs in Heathrow.

Apparently this handsome stranger is no stranger at all.

HANDSOME STRANGER
Get it on his person. It's important.

The handsome stranger tips his hat for appearances and
disappears into the crowd.

Kate glances at the pack of gum in her hand. Reveal that
the stranger also just palmed her a tiny 1x2 inch envelope.
Feeling the eyes of the world on her, Kate stuffs whatever
it is into her blue Pan Am bag.

INT. VILLAGE APARTMENT - NYC - DAY

A phone ring -- a large black rotary phone next to handmade
anti-nuclear-testing-protest flyers. Next to the phone, a
stoned beatnik SAM, hunches over a coffee table, banging on
an old typewriter - not reacting to the ring.

A fiery redhead, **MAGGIE** (24) ducks in from the fire escape
with her guitar, making her way to the phone past the SOURCE
JAZZ and the apartment populated by a few other friends --

MAGGIE

I've got it.

SAM

Does the Marxist dialectic account
for a dual thesis?

MAGGIE

Synthesis. And it's Hegel, not Marx.

SAM

(answers phone)

Hello.

MALE VOICE

Margaret Wilson, please.

SAM

Who's this?

BILL

Pan Am scheduling....

MAGGIE

(grabs phone)

I said I got it. Hello.

SAM

You going somewhere?

Maggie waves him off; tries to listen to the other end of
the phone. A fellow female beatnik, HALEY, turns to Sam--

HALEY

Who is it?

SAM

Pan Am.

Maggie stretches the phone cord; retreats into the bathroom--

MAGGIE

(into phone)

London? Today?

INT. PAN AM FLIGHT OPERATIONS - IDLEWILD AIRPORT - INTERCUT

Gibson grabs the phone from the scheduler (male voice).

GIBSON

Margaret, this is Paul Gibson. Pan
Am is launching a new Clipper Jet; I
can't let it fly without a purser.

MAGGIE

Did you know I was grounded, Paul Gibson? Uniform violation.

GIBSON

Not if you can make it here in thirty-five minutes.

MAGGIE

I wish I could. I'm in the city.

GIBSON

Get your fanny to Midtown; I'll have a helicopter waiting for you at headquarters.

(then...)

Oh, and Margaret, wear the girdle.

INT. CONCOURSE - PAN AM TERMINAL - IDLEWILD AIRPORT - DAY

Ready to go, Dean strides out of operations into the open concourse as he's intercepted by another pilot, **TED** (31), sporting a buzz cut, an infectious smile and the flight log.

TED

Are you nervous? I could fill your spot if you're nervous.

DEAN

(ribbing right back)

New era, Ted. Pan Am wants an actual pilot in the left seat.

TED

It ain't the piloting, it's the politics. I'm not buying this new image thing, not with your ugly mug.

HOWARD

Congratulations, Captain.

The pair of jet pilots turn to discover HOWARD, a veteran pilot in his early 50s. A patronizing tone as he **CROSSES** --

HOWARD

Careful. The fierce itch of ambition can be hard to scratch.

DEAN

Blue skies all around, Howard.

Dean and Ted fall in behind the cabin crew moving toward the gate: Colette, Kate, Laura, Stewardess #2 and...

DEAN

Where's Bridget?

TED
Gibson called a replacement.

DEAN
I don't want a replacement.

TED
Then tell her to show up.

ON THE STEWARDESSES

The girls move in unison, a flock of mysterious enchantment. Heads turn on their approach -- the overall read is hip glamour and adventure. Colette notices a well-dressed male passenger in the distance.

COLETTE
John?
(calls out)
John!

John, whoever he is, doesn't hear her. Kate takes note.

KATE
Is that your...the one from Rome?

The cabin crew must keep moving. Colette bubbles with excitement as they press on, moving forward --

COLETTE
I thought he was in New York next month.

KATE
Is he on our flight?

COLETTE
He is at our gate.

INT. MAGGIE'S BEDROOM - VILLAGE APARTMENT - DAY

Hurried, Maggie squeezes into a girdle as Haley (fellow beatnik) grills her.

HALEY
A stewardess. Since when?

MAGGIE
Three years.

HALEY
You don't work for a music label?

MAGGIE
(re: girdle)
God, I hate this thing.

HALEY
I can't even look at it.

Maggie slips on her skirt; throws on her blouse -- both not completely zipped or buttoned. She never stops moving as Sam steps up to the opened door --

SAM
You're serious? I thought you were joking. You're really a stewardess?

MAGGIE
A Pan Am stewardess.

HALEY
There's a difference?

MAGGIE
Weren't you just saying last night:
don't judge what you don't understand?

SAM
Oh, I understand - materialism,
consumerism, imperialism...

Maggie grabs her pre-packed suitcase, exits over...

MAGGIE
I get to see the world, Sam. When's
the last time you left the Village?

SAM
I don't need to see the world to
change it.

MAGGIE
Well I do.

EXT. IDLEWILD TARMAC - DAY

The flight crew walks out of the terminal and toward a newly-minted 707 as ground crews fuel the new flagship and prep a red-carpet rope line leading to its air stairs.

In the middle of the pack, Laura slows for a moment, taking in the scope and majesty of the airliner with some trepidation. Kate passes Laura, offering --

KATE
What ever happens, just keep smiling.

EXT. STREETS OF GREENWICH VILLAGE - DAY

Half dressed, Maggie sprints with her carry-on suitcase.

MAGGIE

Taxi!

INT. CLIPPER MAJESTIC (707 AIRCRAFT) - DAY

A gorgeous First Class Cabin and adjacent Lounge. Sparkling new. Dean, Kate and Colette walk inside -- take it in.

DEAN

Yep. This'll do.

INT. COCKPIT - CLIPPER MAJESTIC - DAY

Dean steps inside HIS cockpit -- a dream he's carried since he was five-years-old building model airplanes is just now realized. Dean slaps the shoulder of his navigator SANJEEV. In the right seat, Ted runs through his check list --

SANJEEV

Fuel Quantity: check.

TED

Flight controls: Free and correct.
Avionics: On.

Dean touches the back of the left chair for a beat, then slips down into it for the first time.

TED

Better than sex, right?

SANJEEV

And she's a virgin.

Dean and Ted look back at a wry Sanjeev. Okay.

INT. PAN AM BUILDING - LOOKING OUT - DAY

Maggie tumbles out of the cab, still not fully dressed, throws cash at the cabbie. Carrying her heels, she runs toward us --

EXT. TARMAC - CLIPPER MAJESTIC - INTERCUT

The pomp and circumstance of the dawn of the jet age. Passengers walk across the tarmac and up to the 707.

INT. CLIPPER MAJESTIC - DAY

CLOSE ON A BOARDING PASS: SEAT 4B. CONRAD SABEL.

Kate looks up from the pass to its owner, CONRAD SABEL (late 40s-early 50s), remedially polite, not particularly warm.

KATE
Welcome aboard, Mister Sabel.

Sabel doesn't respond, simply stares stoically at Kate. She steels herself as she leads him to his seat.

KATE
Right this way. No coat?

SABEL
(slavic accent)
I wear a coat when it's cold.

KATE
Yes, of course.
(reaches his seat)
Here you are. Would you like me to hang your blazer?

SABEL
No. Orange juice please.

Okay, this might not be so easy.

KATE
My pleasure.

PICK UP Colette as she spots John stepping through the cabin door. She playfully addresses him with pretense --

COLETTE
Bonjour. Welcome aboard, Monsieur.
May I take your coat?

But John doesn't reciprocate the enthusiasm - in fact, fear flashes across his face.

JOHN
Yes, please. Thank you.

John steps to the side to reveal: HIS WIFE and young son. The sight of them hits Colette like a freight train. Oh.

JOHN
Uhm...Evelyn? Coat?

EVELYN
Let me get our son settled first if you don't mind.

Colette summons every nerve she has to play along--

COLETTE
Yes. Take your time.

EXT. ROOF - PAN AM BUILDING - DAY

Maggie ducks under the helicopter wash; jumps on. The chopper immediately lifts off and sails over Midtown Manhattan.

INT. COCKPIT - CLIPPER MAJESTIC - DAY

CLOSE ON AN INTERCOM BUTTON. Dean's finger pauses over it for a second, before Dean glances at Ted --

TED
Go ahead. Say it.

DEAN
(into microphone)
Welcome ladies and gentlemen, this
is your Captain speaking...

INT. VARIOUS CABINS - CLIPPER MAJESTIC - DAY

Both passengers and the cabin crew settle in for the flight.

DEAN (V.O.)
...Today you get to share a bit of
history with us here at Pan Am.

EXT. IDLEWILD TARMAC - DAY

The front air stairs are gone; the back air stairs are being pulled away as Maggie's helicopter lands nearby. The ground crews stop and stare at the impressive arrival.

DEAN (V.O.)
...This is the maiden voyage of the
newest Clipper Jet in the Pan Am
fleet - a brand new Boeing 707."

Maggie emerges from the helicopter, fully transformed from beatnik to Pan Am stewardess.

INT. AFT GALLEY - CLIPPER MAJESTIC - CONTINUOUS

Maggie leaps over the one foot gap to arrive on board, drops her bag and helps Stewardess #2 shut the cabin door.

DEAN (V.O.)
"We're happy to have you with us
this evening"

STEWARDESS #2
That's quite an entrance.

MAGGIE

I try.

STEWARDESS #2

What happened to Bridget?

MAGGIE

I have no idea. I was just called
to fill in.

The cabin door seals, Maggie grabs the intercom as she glances
at Laura, already buckled in a jump seat. Into mic --

MAGGIE

Aft cabin secured.
(to Laura)
Excuse me, sweetheart.

Laura realizes Maggie means that Laura is in her seat.

LAURA

Oh. I'm sorry.

Laura surrenders the seat as the aircraft taxis back --

EXT. CLIPPER MAJESTIC - DAY

MUSIC crescendos -- the new minted 707 taxis to the end of
the runway. Family and friends wave from the gate.

INT. AFT GALLEY - CLIPPER MAJESTIC - DAY

Maggie is secured in a jump seat opposite Laura, notes her
nervous glance out the window.

MAGGIE

What's your name?

LAURA

Laura.

MAGGIE

How new are you, Laura?

LAURA

Is it that obvious?

MAGGIE

Buckle up. Adventure calls.

Laura realizes that she didn't fasten her seat belt when she
switched seats. Talk about rookie mistakes! Laura buckles.

RADIO VOICE (PRE-LAP)

Clipper 22, Idlewild Tower...

INT. COCKPIT - DAY

RADIO VOICE
Cleared for takeoff, runway 31 left.

DEAN (INTO MIC)
Roger. 31 left, Clipper 22.

Dean replaces the mic, stares out at the horizon.

TED
I believe you're looking for thrust.
It's that silver handle to your right.

But instead Dean picks up the mic again --

DEAN (INTO MIC)
Idlewild Tower, Clipper 22. Could
you call personnel and secure a
location on Bridget Pierce? Over.

Ted glances at Dean on his odd request.

RADIO VOICE
Uh...Come again, Clipper 22.

DEAN (INTO MIC)
Ask them to check on our missing
stewardess, will you?

RADIO VOICE
...Yeah. I'm sure we can find someone
here who can do that.

DEAN
Roger. Thank you, Tower. Clipper
22 taking off.

Back to the business of flying! Dean HITS the thrust--

EXT. TARMAC - DAY

Jet engines flame. As the 707 accelerates **INTERCUT WITH -**

INT. CLIPPER MAJESTIC - DAY

A flipbook of our newly-established regulars: Colette and Kate in fore jump seats glancing back at their respective concerns in First Class. Dean and Ted in the Cockpit. In the Aft Cabin, Maggie and Laura exhale for different reasons.

EXT. TARMAC - DAY

Clipper Majestic takes off to the ROAR of jet engines.

END OF ACT ONE

ACT TWO

FADE IN:

EXT. SKY - TWILIGHT

Clipper Majestic rises above the clouds, chasing darkness, the last sliver of sunlight arcing in its wake. A DING.

INT. COCKPIT - CLIPPER MAJESTIC - TWILIGHT

Dean switches on the INTERCOM--

DEAN

Good evening, Ladies and Gentlemen
this is...this is your Captain again.

FIRST CLASS CABIN / FORE GALLEY

On the back of Maggie, she tugs at the girdle under her uniform as we follow her through the first class cabin.

DEAN (V.O.)

...If you've never flown to Europe
on a Jet Clipper then you're in for
a real treat. The flight will take
only six and a half hours...

Maggie turns on an individual overhead light for Evelyn.

EVELYN

Oh. Thank you.

DEAN (V.O.)

...With no vibration or
outside noise in our air
conditioned cabin...

TOMMY

Neat.

EVELYN

Is that new?

MAGGIE

You can read all night if you'd like.

Gruff, Sabel calls out as Maggie passes--

SABEL

I asked for orange juice.

MAGGIE

And you'll get it. Right away.

As Dean's announcement continues, Maggie glides into the...

FORE GALLEY - CONTINUOUS

Kate and Colette fold up their jump seats. Colette is shaken.

COLETTE

Maybe I can switch shifts to economy.

KATE

Great idea. You hide in the back,
so he won't have to be accountable
to anyone.

(spots Maggie)

Maggie?

MAGGIE

Don't look so disappointed.

KATE

How did you get on board?

MAGGIE

Quickly.

(re: Colette)

What's wrong with her?

KATE

The family in Row Five.

COLETTE

He did not tell me he is married.

MAGGIE

Oh.

(then)

Did you ask?

COLETTE

An American man would say something,
no?

Maggie glances at Kate. Oh, boy.

MAGGIE

Was it...is it, serious?

COLETTE

I don't care. I was only surprised.
Idiot. Why is he on this flight?

COCKPIT - CONTINUOUS

Dean finishes his spiel into the microphone.

DEAN

...So sit back, relax and enjoy our
Clipper Jet service to Europe.

Dean hangs up the mic; finds Ted staring at him.

DEAN

What?

TED

I don't think I can call you Captain.
Can you call him Captain, Sanjeev?

SANJEEV

35,000 feet, Captain.

Dean shrugs at Ted, who unbuckles and climbs out of his seat.

TED

Maybe I'll start in Spanish and work
my way into it. Permission to
christen the john, Capitán.
(off Dean's look)
Nope, still weird. Maybe in Italian.

With that, Ted bangs into --

FORE GALLEY / COCKPIT - CONTINUOUS

-- Where Maggie huddles with the cabin crew.

TED

Hey Red, I thought you were grounded.

MAGGIE

Until they couldn't run the airline
without me.

Up front, Dean spots Maggie through the opened cockpit door--

DEAN

Maggie, you made it.

MAGGIE

I bleed sky blue.

TED

(shuts cockpit door)
Let me know if you need help with
that uniform inspection.

MAGGIE

Thanks, I'll leave that to more
experienced hands.

Colette can't help but laugh as Ted disappears into the lav --

KATE

You were grounded?

MAGGIE

Miss Havemeyer finally caught me
flying without the girdle.
(impressed with plane)
Wow. Nice Oven.

KATE

Did Bridget back out to get you up
in the air?

MAGGIE

No, but I'll send her a thank you
note. Let's review the crew
assignments.

Maggie grabs the crew list as Kate glances back into the
First Class Cabin; notes Sabel staring straight ahead.

MAGGIE

(to Colette)
Why don't you tend the First Class
Lounge? You won't have to serve
them dinner.

Kate moves to an adjacent area, where she stowed her bag.

COLETTE

I told you. I don't care.
(then)
Should I spike his drink or his food?

KATE/MAGGIE

Drink.

Out of direct sight, Kate quickly opens her bag and grabs the
tiny envelope the handsome stranger gave her, over...

MAGGIE (O.S.)

But let's place torture and revenge
at the end of our check list.

Kate slides out its contents: holy shit - actual microfiche!

MAGGIE (O.S.,CONT'D)

Kate, 4B asked about his orange juice.

Damn. She forgot. Kate slides the microfiche back in the
tiny envelope and slips it back in her bag...

KATE

Right. Thanks. Then I'll start on
the hors d'oeuvres tray.

As Kate swings back, Maggie comments on the crew list --

MAGGIE

They put you and Laura on the same flight?

KATE

She was the other last minute substitution.

MAGGIE

A brand new hire?

Kate hands Maggie a nearby copy of the ubiquitous Life Magazine. Maggie takes it in.

MAGGIE

Ah. Well, there you are.

INT. ECONOMY CLASS CABIN - CLIPPER MAJESTIC - NIGHT

A PASSENGER holds up the Life Magazine cover, calls out to Laura passing out menus.

PASSENGER

Excuse me, Miss. Is this you?

LAURA

No.

Laura steps up to a pair of newlyweds, MIKE and MIMI NARDUCCI, fully engaged in a long kiss. Laura pauses awkwardly alongside them for a moment, about to move on when Mimi spots her. The lovers stop, stare --

LAURA

Dinner menu?

MIKE

Yes, thank you. Do we order?

LAURA

You can fill out your selections on the card.

MIMI

Our first time on a plane. Well, except for the flight from Cleveland.

MIKE

Can you take our picture?

Mike pulls out and preps a new Polaroid Colorpack camera --

LAURA

I've never seen one like that.

MIKE
Just got it. A wedding present.
(hands over the camera)
Takes special film. The pictures
develop inside.

Laura's not quite sure what to make of the camera as a nearby
MALE PASSENGER CALLS OUT --

MALE PASSENGER
Miss, I can't get this seat down.

LAURA
Oh, you just pull on the bottom.

ANOTHER MALE PASSENGER
Or pull her bottom.

Laura turns, doesn't know what to say as she accepts the
camera. Suddenly Maggie appears behind her--

MAGGIE
We don't recline that easily, Sir.

A couple of SNICKERS throughout the cabin. Then Maggie
discovers a fully-habited nun sitting nearby--

MAGGIE
Oh, excuse me, Sister.

LAURA
(to Maggie, re: camera)
Could you?

MAGGIE
(squeezes past)
No. You have it.

Trial by fire. Mike drapes his arm around his bride as Laura
fidgets with the camera, a bit uneasy.

MIKE
It's all set up. You point and click
the button.

LAURA
You're on your honeymoon?

MIKE
Finally. Three year engagement.

Laura fiddles with the camera; catches a glimpse of Kate
looking over at her from the front of the plane.

MIMI
We had to save our money.

MIKE
We had to convince her family.
(re: camera)
No, that button in the front.

LAURA
(re: button)
Here?

Before Mike can answer, Laura presses. OFF THE FLASH--

CUT TO **FLASHBACK:**

INT. LARGE BEDROOM - DAY

Reveal Laura IN HER WEDDING DRESS -- a breath-taking bride. A Bridesmaid, BARBARA (25) has just taken a picture with a roll camera as JUDITH (mid-to-late 40s, well kept) enters.

JUDITH
Reverend Chandler is here. We're
back on schedule.

Super: VIRGINIA, Six Months Earlier

Judith takes in Laura, a vision in her wedding dress--

JUDITH
Lovely. Absolutely lovely.

REVEAL KATE in a Maid-Of-Honor dress searching in a suitcase by the window. Kate is Laura's sister.

KATE
See? I told you. You look great
without the veil. Modern.

JUDITH
Modern? That veil belonged to your
grandmother.

KATE
(holds up torn veil)
Which makes it old.

JUDITH
What did you do to it?

KATE
I didn't do anything to it. It just
tore when we tried it on. I have a
sewing kit in...

JUDITH
Give it here. I'll mend it.

Judith snatches the torn veil away from Kate and moves toward an adjoining room passing Barbara.

KATE
Mother, I was just about to...

JUDITH
Kate, stop. Just stop. Barbara,
tell Greg we'll be a few minutes.

Kate tails Judith, forcing a smile at Laura --

KATE
We'll fix it.

As Kate disappears after their mother, Laura notices a snow globe in Kate's opened suitcase by the window.

BARBARA
Are you excited?

Laura looks up to see Barbara still there. Laura manages a nod, still not speaking a word.

BARBARA
Make sure you enjoy today.

With that loaded advice, Barbara ducks out. Laura walks to the suitcase as Kate and her mother argue in the next room. Laura picks up the snow globe: a mini-London inside.

KATE (O.S., distant)
I was ten minutes late last night
after traveling around the world to
be here.

JUDITH (O.S., distant)
And still you couldn't manage the
time to change out of that costume.

As their voices dive deeper into the house, Laura looks out the window into a backyard set up for the perfect wedding.

Laura's POV: Barbara approaches Laura's friends, including a pregnant twenty-three year-old with a toddler running around.

Laura glances inside; catches a glimpse of Kate dogging Judith through a line of sight into the next room.

KATE
I'm proud of the uniform. Do you
know what we get to do?!

JUDITH

You've made it clear that you don't care what I think of what you do.

Laura turns back to her awaiting guests, to her fate: Near the Groom (Greg), Barbara finds her husband talking to another woman, his hand on her back, over...

KATE (O.S.)

I've toured Japan, Greece, Egypt...

JUDITH (O.S.)

Which is not nearly as interesting as you think it is.

Continue Laura's POV: Greg spots Laura in the window; smiles --

ON JUDITH AND KATE

In the other room as they argue their way back toward Laura--

JUDITH

You want to gallivant around God-knows-where; throw your education away to serve coffee to strange men and that sort of thing, I suppose I can't stop you...

KATE

Mother.

JUDITH

...But don't use your sister's special day to barge in here after a year...

KATE

This isn't her special day. It's yours. Laura hasn't made a decision for herself her whole life...

JUDITH

Laura!

On the floor, alongside the dropped snow globe, reveal Laura hyperventilating, panicked.

JUDITH

Laura. Laura, what happened? Did you faint?

LAURA

I... I don't...

KATE

Did she eat this morning?

JUDITH
It's nerves. I'll get a sedative.

KATE
Mother, I don't think that's...

JUDITH
(exiting)
Kate! Not now!

KATE
(to Laura)
Do you want me to open the window?

With Judith out of the room, Laura confides in her sister --

LAURA
I...I can't...I don't...

KATE
Just breathe. You're alright.

LAURA
I don't want to do this.

KATE
Do what?... Marry Greg?

LAURA
It's too late.

KATE
No, no it's not too late. Laura, do
you not want to get married?

Overwhelmed, Laura starts to sob...

LAURA
I don't want any of it. But everyone
is here.

KATE
Then we'll leave. They can all have
a party without us.

LAURA
I can't...Mother...

Kate cups her sister's head in her hands.

KATE
Laura, look at me. You need to
decide. Right now. This is your
life. What do you want to do with
it?

A SERIES OF SHOTS

Keys fall from a driver-side visor. A car ignition. A white dress. A gear shift pulled into reverse.

EXT. HOUSE - DAY

A Cadillac hops the curb; slams into drive and drives away.

INT./EXT. CADILLAC - CONTINUOUS

Laura is both scared shitless and elated. The two sisters look at each other like they just robbed a bank. .

LAURA

Oh, my God. I can't believe we're doing this.

KATE

I have a week. I'll take you anywhere you want to go.

LAURA

I don't have a passport.

KATE

That far?

LAURA

Well, we can follow your plan now.

KATE

What plan? Does this look like a plan?

LAURA

Last year...You wanted me to join Pan Am and see the world together.

KATE

Oh.

Laura can sense Kate's hesitation -- things have changed.

LAURA

Did you change your mind?

EXT. RESIDENTIAL STREET - CONTINUOUS

As the get-a-way Cadillac races down the suburban neighborhood--

END OF ACT TWO

ACT THREE

FADE IN:

INT. CLIPPER MAJESTIC - AFT CABIN - NIGHT

Maggie KNOCKS on the lavatory door. Laura is beside her.

MAGGIE

Mr. and Mrs. Narducci, we are all very excited about your nuptials, but the other passengers really need to use the lavatory.

Laura and Kate only hear GIGGLING from the other side.

LAURA

They didn't teach this at training.

MAGGIE

Your training starts now. Go up to the cockpit and tell them as soon as dinner is over we need a love bird flush.

LAURA

A what?

MAGGIE

A bird flush. The pilots will know.

LAURA

I have to bother the pilots?

MAGGIE

Trust me. Bird Flush.

LAURA

Aren't they flying the plane?

MAGGIE

Go.

Laura passes the newlyweds' empty seats, moving toward...

FIRST CLASS CABIN - MOMENTS LATER

Kate serves dinner. Carving roast beef. Real china.

KATE

Au jus?

Laura approaches. Kate blocks the aisle.

KATE
Do you need something?

LAURA
To get to the cockpit.

KATE
What for?

LAURA
Bird flush?

KATE
Ah. Don't let me stand in you way.

Kate squeezes to one side, invading the space of Sabel of all people.

COCKPIT

Laura knocks as she sticks her head inside--

LAURA
Excuse me. I'm sorry to interrupt.
Maggie asked me to tell you...

DEAN
Altimeter 29.92 degrees.

TED
Roger, Capitano. Cruise speed point
six eight mach.

DEAN
Step inside. Don't be shy.

Laura complies; leaves the cockpit door open --

LAURA
Maggie needs a bird flush in about
twenty minutes.

TED
(to Dean, re: Laura)
I don't think she knows what she's
asking for, do you?

DEAN
No, I don't. You're sure you want a
bird flush?

LAURA
Yes.

RADIO VOICE
Clipper 22, Idlewild Tower.

DEAN
You're positive?

LAURA
No.

DEAN
(into mic)
Idlewild Tower, Clipper 22.

RADIO VOICE
We made that call. Apparently your
missing stewardess was detained in
Prague.

Dean tries to be matter-of-fact, but feels the weight of
Ted's inquisitive stare.

DEAN
Roger that, Idlewild. Thank you.
(to Laura)
Tell Maggie you're in luck, we're
about to hit some real weather ahead.

TED
(to Dean)
Why do they have Bridget in Prague
when she's supposed to be launching
a new Clipper?

FIRST CLASS LOUNGE

John finds Colette tending bar in an area that looks like a
living room. As he steps up, Colette asks for his drink
order with a forced smile -- half pretense, half fuck you--

COLETTE
Yes, Sir. What can I get for you?

JOHN
A gin martini please.
(then)
Colette, I'm sorry. I didn't know
you would be on this flight.

COLETTE
What a coincidence, I didn't know
you were in New York.

JOHN
I'm here with my family.

COLETTE
I unraveled that mystery, thank you.

JOHN
I thought you understood...

COLETTE
Let us ask your wife and see if she understood.

JOHN
You're not going to do that.

COLETTE
(suddenly fake cheerful)
Ah, is this your son?

John takes it as a warning to look back. His son approaches--

TOMMY
Now Daddy?

JOHN
It's a long flight, buddy. I'll ask. Go back to your seat.
(to Colette)
He wants to see the cockpit.

COLETTE
Well, we can do that right now.

Colette steps out from behind the bar; grabs Tommy's hand --

FIRST CLASS CABIN / FORE GALLEY

Colette moves with Tommy in tow past Evelyn (John's wife). Evelyn smiles, then looks back at her husband -- prompting Colette to glance over her shoulder to see John following...

CUT TO **FLASHBACK:**

INT. HOTEL HALLWAY - DAY

Colette, in uniform, looks over her shoulder as she reaches her room. She finds John stopping at the door next to hers. John smiles at her.

SUPER: ROME, Four Months Earlier

Colette nods, smiles back. It looks like he wants to say something to her, but doesn't. A silent flirtation.

Colette unlocks her door; enters her room. The moment passes.

INT. HOTEL ROOMS - CONTINUOUS

Colette immediately sets down her bag and walks to a side door, revealing that she and John are in adjoining rooms. Colette places her palm on the door, relishing the forbidden nature of the interlude for a moment - then unlocks her side.

Colette strips off her jacket; backs-up to the bed and sits down, continually facing the adjoining door.

On the other side, John pulls his wedding ring from his pocket and throws it in a nearby drawer.

On her side, Colette removes her hat, hair falling over her shoulders. She sets the hat on the bed; crosses her legs.

Finally, John pushes open her side door; stands in its frame.

COLETTE
You made it to Rome.

JOHN
Something worthwhile pulled me away.

John steps up to Colette, touches her face -- his thumb across her lips.

JOHN
Long flight?

COLETTE
(in French pronunciation)
Interminable.

John runs his hand down her body and unbuttons her blouse.

COLETTE (PRE-LAP)
It's perfect...

As they fall back into bed...

CONTINUE **FLASHBACK** TO:

EXT. HOTEL - ROME - LATER

Colette talking to someone, in street clothes, on layover.

COLETTE
...He travels a lot, launching a new product called an audio cassette.

REVEAL that she is talking to BRIDGET, our missing stewardess.

BRIDGET
What are you to each other?

COLETTE
Why lovers, obviously.

BRIDGET
I mean beyond that.

COLETTE
Why do we need to look beyond that?

BRIDGET
Why do we look both ways when we
cross the street?

COLETTE
No one is getting run over here.

Colette spots John across the street; rushes to him --

COLETTE
There he is. Ciao.

Bridget glances after Colette joining John. Then ducks into
a pay phone and picks up the receiver, dials.

MINUTES LATER

Bridget hangs up the phone, visibly shaken. She collects
herself before exiting the booth. But as Bridget opens the
door, she finds Dean sitting on a moped feet away from her.

DEAN
Who was that?

BRIDGET
(recovering)
Kate. We were making lunch plans.

DEAN
In Russian?

BRIDGET
(deflects, re: moped)
Where did you get that thing?

DEAN
Hop on. We're driving to Tivoli.

BRIDGET
I can't. I'm meeting Kate for lunch
at the Piazza delle Pace.

DEAN
Then we're driving to lunch.

BRIDGET
You want me to risk my life on that
thing?

DEAN
I can land a F-4 at night on a postage
stamp in the middle of the ocean; I
can scooter you safely across town.

Bridget teases as she gets on, wraps her arms about his torso.

BRIDGET
Shouldn't you be on the back? Isn't
that where co-pilots sit?

DEAN
On second thought, you'd better hold
on.

Bridget squeals in delight as Dean hits the gas and the moped
peels out --

CONTINUE **FLASHBACK** TO:

EXT. PIAZZA - OUTDOOR CAFÉ - ROME - DAY

Kate waits at a choice table, engrossed in a telegram.

DEAN AND BRIDGET

Pull up on the moped nearby. As Bridget dismounts --

DEAN
That is Kate.

BRIDGET
Who were you expecting?

DEAN
Hey. Where's my tip?

Bridget glances back to see that Kate isn't looking before
giving Dean a stolen kiss.

DEAN
Dibs on dinner.

With that, Dean drives away. Bridget walks up to Kate,
announces herself --

BRIDGET
Good, you found the place. Sorry,
I'm late.

KATE
(looks up)
They had a table waiting for us.

BRIDGET
(re: telegram)
Did someone die?

KATE
What? No. Good news. My sister
was accepted as a Pan Am stewardess.

BRIDGET
You forgot to tell your face it was
good news.

KATE
No, Laura's great. She's always
been...well, perfect.

BRIDGET
Ah, her long shadow pursues.

KATE
(confessing)
Across oceans apparently.

BRIDGET
Older sister?

KATE
By a year, but...it's a high standard.

BRIDGET
And now she wants to be you.
Appreciate the irony.

Bridget leans over to a man at the next table--

BRIDGET
Scusi, mi puo' offriri una sigaretta?

HANDSOME STRANGER
I'm sorry. I don't speak...

As the man turns, **reveal** that he is the **same Handsome Stranger**
as at the **airport newsstand** (Act One).

BRIDGET
May I borrow a cigarette?

HANDSOME STRANGER
You can borrow two.

CUT BACK TO CLIPPER FLIGHT:

INT. FIRST CLASS LOUNGE - CLIPPER MAJESTIC - NIGHT

Kate lights Sabel's cigarette. He has a corner of the lounge to himself.

KATE
Can I get you anything else?

SABEL
Yes. Some peace.

KATE
Of course.

Sabel returns to his dictaphone, speaking in some slavic language. Kate notices his opened briefcase propped alongside him. This might be her best chance.

As Kate moves on with her tray of cigarettes and notices a **PISTOL HANDLE** in Sabel's briefcase under some papers.

Sabel's dictation stops. Kate looks up at the sudden silence to discover Sabel staring straight at her. He covers **THE GUN** with some extra papers. Kate tries to cover herself--

KATE
Your drink is almost empty. Are you sure I can't get you another?

SABEL
I'm sure.

FORE GALLEY

Laura yawns as she prepares ice cream with cherries jubilee.

KATE
Tired already?

LAURA
I didn't sleep a wink last night.

Kate doesn't offer a response as she pulls out her bag, pretends to touch up her lipstick in order to retrieve the tiny envelope. Laura decides to share --

LAURA
I almost called Greg. Well, I did. But I hung up. I didn't know what to say to him.

KATE
Did you finally talk to Mom and Dad?

LAURA
I wrote a letter.

KATE
Better hope it gets there before
Life Magazine.

Suddenly, the PLANE SHUTTERS. Laura loses her footing; SPILLS
COFFEE on Kate's opened bag -- the tiny envelope on top.

KATE
Laura!

LAURA
Oh my...Did I get you?

KATE
Stay out of my way! I don't need a
lost puppy!...Dammit!

LAURA
I'm sorry. Is that important?

KATE
I thought you trained for this!

Kate pulls the tiny envelope out of the bag and starts dabbing
the wet microfiche with a towel.

CUT TO **FLASHBACK:**

EXT. PIAZZA - OUTDOOR CAFÉ - ROME - DAY

Kate and Bridget drink espresso with the Handsome Stranger,
who seems particularly captivated by Kate.

HANDSOME STRANGER
What does being a Beauty Queen
involve?

KATE
Parades, supermarket openings,
performing at Fourth of July picnics.

HANDSOME STRANGER
Performing? What's your talent?

KATE
Cello. I'm a concert cellist.

HANDSOME STRANGER
That's a big instrument.

KATE
I'm sorry. I didn't catch your name.

HANDSOME STRANGER

Richard. Richard Parks.

KATE

What do you do for a living, Mr. Parks?

RICHARD

I'm a fair-to-average tour guide.
But you can't beat my rate.

KATE

Where would you suggest we start?

RICHARD

Scusi a moment.

Richard checks his map. Bridget can tell Kate's interested.

BRIDGET

I'm rather tired suddenly. I'll
head back to the hotel and rest;
you two take in the city.

KATE

Are you sure?

BRIDGET

Go, have fun. You've
earned it.

KATE

(to Richard, re: map)
It's upside down.

KATE

What?

BRIDGET

Go, have fun. You've earned it.

CONTINUE **FLASHBACK** TO:**EXT. STREETS OF ROME - LATE AFTERNOON**After a full day of sight-seeing, Kate and Richard walk along
an old world bridge.

RICHARD

What made you start flying?

KATE

Freedom, adventure...a chance to
reinvent myself everyday.

RICHARD

What needs reinventing?

KATE
Sometimes I pretend to be from other
places just for fun.

RICHARD
Have I met the real Kate or the
invented Kate?

KATE
A little of both. My sister was the
beauty queen.

RICHARD
No cello, then?

KATE
You never answered my question.
What do you do for a living?

RICHARD
I work for the U.S. government.
Intelligence.

Kate impulsively laughs. She rolls with the joke.

RICHARD
A chance to reinvent myself everyday.

KATE
You'd better invest in an overcoat.

RICHARD
Is that it? I knew there was a reason
I kept getting spotted. You, on the
other hand, fit the profile:
Beautiful, well-educated, trilingual.

KATE
And have the perfect cover.

RICHARD
Exactly, a Pan Am stewardess can
travel all over the world without
suspicion.

KATE
(stops, curious)
Wait. How did you know I was
trilingual?

CUT BACK TO CLIPPER FLIGHT:

INT. CLIPPER MAJESTIC - NIGHT

TIGHT ON DRIED-OFF TINY ENVELOPE in Kate's hand as she moves toward the **First Class Lounge** with purpose; toward Sabel's opened briefcase...when the plane SHUTTERS AGAIN. A DING.

DEAN (V.O.)
Sorry, Ladies and Gentlemen, we're hitting a patch of rough air. For your safety, I must ask you to return to your seats immediately.

Shit. Kate quickens her pace to close the distance to Sabel as he gathers his things. Envelope at her side, Kate must... too late. Sabel shuts the case just as Kate reaches him.

IN THE ECONOMY CLASS CABIN

The Newlyweds finally scramble out of the lavatory, clothes wet from a sink accident. Maggie smiles, turns to see Laura reentering the cabin -- shell shocked.

MAGGIE
See? Bird flush.

Maggie's smile fades -- as Laura is flush, hyperventilating.

MAGGIE
Laura?

IN THE LOUNGE

Kate clutches the envelope, keeps moving until she gets to the bar. Sabel returns to his seat up in First Class. A missed opportunity.

PASSENGER - MIKE (O.S.)
Is something wrong with the plane?

Which causes Kate to look back toward the --

THE ECONOMY CABIN

-- Where Maggie moves toward Laura, who is advancing into what today we'd call a full blown panic attack (ala wedding).

MAGGIE
Everything's fine. Just some turbulence.

MIKE
Then why is she like that?

Kate hurries toward her sister as Laura nearly collapses into Maggie's arms.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. FORE GALLEY - CLIPPER MAJESTIC - NIGHT

TURBULENCE CONTINUES. Laura sits in in jump seat, still breathing heavy. Maggie hands over an air-sick bag. Kate and Colette hover.

KATE

It's only warm air hitting cold air.

LAURA

I don't...know what's wrong...

MAGGIE

Hold this over your mouth. Breathe in and out. Like a balloon.

Laura complies as the TURBULENCE STOPS and Colette lights up a cigarette from the silver tray of them on the counter.

COLETTE

Why do I feel dishonest when he is the liar?

(re: Laura)

Oh, she does not look good.

MAGGIE

Has this happened before?

KATE

Once.

MAGGIE

Flying?

KATE

On the ground.

Colette stubs out her cigarette, heads out--

COLETTE

Why am I hiding? I have nothing to hide.

MAGGIE

(as Laura looks up)

No, sweetheart, keep breathing.

LAURA

I might not be cut out for this.

MAGGIE

Nonsense. I know a stewardess who vomited on the Grand Duke of Luxembourg in her first week. She's now been flying for three years.

Kate gives Maggie a look; really? Maggie shakes her head - no, as she opens the door to the --

COCKPIT - CONTINUOUS

MAGGIE

Are we passed the weather?

Dean raises a hand to quiet her as he listens on the radio to a British Air Traffic Controller.

BRITISH RADIO VOICE

I don't know what to tell you, mate. I'm a radio man. If you're that curious, call Pan Am HQ when you land.

DEAN (INTO MIC)

Roger. Thank you, Heathrow.

MAGGIE

Are we being diverted?

TED

Bridget quit.

MAGGIE

What? Pan Am?

TED

First we hear she was stuck in Prague. Now they say she quit.

MAGGIE

No, she lives for Pan Am. She'd age out before she quit.

TED

Someone could've got their wires crossed. They lost track of me for three weeks in Brazil once.

MAGGIE

Unless...she'd have to quit if she got engaged.

Ted glances over at Dean. Something to tell us? An open secret. Instead, Dean unbuckles, wants to get out of there--

DEAN

Take over, will you? I have to do the grip and grin before we land.

FIRST CLASS LOUNGE

Colette discovers Evelyn and John now in the lounge. She thinks better of confessing when she spots Tommy drawing on a table. Colette puts her head down and moves past when...

EVELYN

Excuse me, miss? Miss? What's your name?

COLETTE

Colette.

EVELYN

Colette, thank you so much for taking Tommy up to see the cockpit.

COLETTE

It was our pleasure. He is a very sweet boy.

EVELYN

And so excited, he couldn't sleep. Could you sit down a moment?

Colette balks. John tries not to react, pretends to read a magazine. Evelyn is poised, charming and actually...sweet.

EVELYN

Is that allowed? Visiting with the passengers?

COLETTE

When we are not busy.

EVELYN

It seems quiet now.

Colette finds herself sitting with John and his family.

EVELYN

I can't imagine what it's like to be on your feet for so long.

COLETTE

You get accustomed to it.

Evelyn inches closer to Colette, leans into her space.

EVELYN

I wanted to ask you where you get your eyelashes. They look so natural.

COLETTE

They are natural. Mine.

EVELYN

Yes, they are. Darn, I was hoping they were Parisian and I could pick up a pair. You're blessed. I'm jealous.

Colette squirms, uncomfortable. She tries to deflect --

COLETTE

What are you drawing, Tommy?

Tommy holds up a picture of three figures in an airplane: father, mother, child. Okay, now this is torture.

EVELYN

Last month it was space rockets, now it's airplanes.

COLETTE

Lovely. You are an artist.

The uncomfortable guilt is too much for John.

JOHN

Miss, could I have another martini?

Colette's relieved and annoyed to be relegated back to service.

EVELYN

John, don't drive her off.

COLETTE

Not at all. My pleasure.

ECONOMY CABIN

Dean poses with the Newlyweds. Maggie takes a picture with Mike's Polaroid camera.

MIKE

Thank you.

DEAN

We're full service here at Pan Am. Congratulations.

(to cabin)

Again, I apologize for the bumps, ladies and gentlemen. We should have clear skies into London.

Dean turns back toward the front of the plane when Maggie motions him to the back.

MAGGIE

Dean.

(corrects herself)

Captain.

Maggie motions again to join her in the back. Once private--

MAGGIE
Could this mystery with Bridget have
anything to do with Cuba?

CUT TO FLASHBACK:

INT. MIAMI INTERNATIONAL AIRPORT - PAN AM FLIGHT OPS - DAY

Maggie steps off a scale, in line for a spot inspection by Miss Havemeyer. Bridget hits her up for a favor.

SUPER: MIAMI, Two Months Earlier

MAGGIE
Cuba?

BRIDGET
Castro has agreed to release prisoners
captured during the Bay of Pigs. We
need one more volunteer to fly the
released Cuban exiles out of Havana.

MAGGIE
Sounds like a blast. But I really
need to sleep in my own bed tonight.

BRIDGET
A half hour there and a half hour
back. You can be in New York by
midnight.

Miss Havemeyer finishes with a stewardess in front of Maggie
by patting her fanny.

MISS HAVEMEYER
Girdle clear. Next.

MAGGIE
When's the briefing?

BRIDGET
Our DC-6 takes off as soon as the
State Department gives the signal.

Maggie steps out of line, rushes off with Bridget --

MAGGIE
We'll gab next time, Miss Havemeyer.

MISS HAVEMEYER
Miss Wilson, you are not excused.

MAGGIE
Sorry, I have to go fight Communism.
(MORE)

MAGGIE (CONT'D)
(aside to Bridget)
She catches me once more without a
girdle, I'm grounded.

BRIDGET
I knew you were a patriot.

JUMP IN **FLASHBACK** TO:

EXT. REMOTE AIRFIELD OUTSIDE HAVANA, CUBA - LATE AFTERNOON

Urgency. Stress. Maggie ushers a line of Cuban exiles onto a DC-6 (large propeller plane) from outside on the tarmac.

MAGGIE
Rapido, por favor. Nos tenemos que
ir ahora.

SUPER: CUBA

The veteran pilot, Howard (from Act One) cuts in front and jumps on board as Dean performs a quick wing inspection on the ground. Trucks in the background unloading supplies from cargo planes. A paramilitary presence.

HOWARD
I need everyone onboard in five
minutes. We're taking off in ten.

MAGGIE
We have a hundred Cubans and one
entrance.

HOWARD
I'm not gonna wait for these bastards
to change their minds again.

Howard disappears into the prop airliner as Dean crosses to check the other wing.

DEAN
At least they don't have luggage.

MAGGIE
Por favor sigue moviendo. Vámonos.

Dean glances up to see Bridget in the near distance exchanging words with an American in a jeep -- we recognize him as Richard (the handsome stranger from Rome). Bridget catches Dean's look and heads back to the prop airliner, over...

MAGGIE
"Half an hour there; a half an hour
back. You'll be in your bed by
midnight."

BRIDGET

It's not my fault Castro is a liar.

The jeep pulls out in the background --

DEAN

Who was that?

BRIDGET

An American. I think from the State Department. He wanted a passenger count.

DEAN

Do we have a count?

BRIDGET

No.

MAGGIE

If the State Department is here why didn't they let us go twelve hours ago?

BRIDGET

I think they were only just now dropped in to negotiate the ransom.

MAGGIE

Ransom? Baby food and medical supplies?

BRIDGET

It's all posturing and propaganda.

MAGGIE

(can't let that go by)
Well, except for the actual baby food and medical supplies.

BRIDGET

Manipulated by a man who tried to park Soviet missiles ninety miles off your shores.

MAGGIE

So maybe he's a little paranoid. We did try to invade his country.

BRIDGET

His country?

MAGGIE

Well whose country is it?

On that, the PROPELLERS WHIRL TO LIFE --

INT. DC-6 - TIME CUT - TEN MINUTES LATER - NOW DUSK

Cockpit. Howard's in the Captain's seat; Dean in the right.

HOWARD
Number Two fuel boost pump.

DEAN
All engines stabilized at 1000 RPM.

NAVIGATOR
(re: headphones)
If my high school Spanish is any good, we just got final clearance.

HOWARD
Let's get the hell out of here. Why isn't my cabin door closed?

Maggie opens the cockpit door, frantic.

MAGGIE
Hold on. We don't have Bridget.

DEAN
Where is she?

MAGGIE
She didn't get on the plane.

HOWARD
Did you check outside?

Howard turns to Dean, already out of his seat --

HOWARD
Where are you going?

MAGGIE
Yes, she's not there!

DEAN
Kill the engines.

HOWARD
No, no, no, we've finally been given clearance to leave.

DEAN
Then idle down.

HOWARD
I have a mission and a plane full of people I'm responsible for.

DEAN
You can't leave without your crew.

HOWARD
They've already held us here twenty-four hours.

DEAN
So give me ten minutes.

HOWARD
I'm not getting stuck in Cuba.

But Dean is already out the door. Howard calls after --

HOWARD
Dean, I swear to God, I will take off without you.

Dean moves through the aircraft, pauses briefly at the cabin packed with Cuban exiles - silent to a person - scared.

DEAN
(to Maggie)
Tell them we're taking off in one minute. We're getting out of here.
(to passengers)
Uno momento. Uno momento.
(as he rushes out)
Don't let him shut this door.

EXT. AIRSTRIP - CONTINUOUS

Dean sprints away from the ROAR of propellers into the last fragments of daylight. Maggie calls from the plane.

MAGGIE
Where are you going?

Dean doesn't answer; hurries toward a distant structure, until he's cut off by approaching headlights -- a jeep.

Dean freezes. He shouldn't be out here. PROPELLER BLADES WHIRL behind him as the jeep comes to a stop. A suspended moment of uncertainty. Two silhouettes exit the jeep. The driver stays seated.

Dean squints as the pair approach him. When the figures get close enough to finally make out detail, Dean realizes that they are Bridget and a final Cuban exile.

BRIDGET
(over the propellers)
What are you doing out here?

DEAN
Looking for you!

Bridget doesn't stop moving, leads the man to the airplane.

BRIDGET
We forgot one.

DEAN
How did you know one was missing?

Bridget is already up the air stairs with the errant exile.

Silhouetted by jeep lights, a wash of relief and adrenaline flow over Dean as Maggie waits for him in the cabin door.

INT./EXT. DC-6 - MOMENTS LATER

Maggie and Bridget stare at the anxious, hopeful cabin as the DC-6 starts to taxi even before they have the cabin door shut. Maggie has to reach outside to grab the door. Bridget must hold onto her.

BRIDGET
Whoa. Hold on.

MAGGIE
I got it.

One of the exiled passengers jumps up to help. The plane continues to taxi. When they finally get the door shut --

The cabin immediately breaks out in CHEERS and APPLAUSE and TEARS as exiles explode into a spontaneous celebration.

A WOMAN with a small child grabs Maggie by the hand -- rambles in Spanish -- grateful, relieved, exhalant!

WOMAN
Que Dios los vendiga por este grand
trabajo. Ustedes nos han salvado.
Gracias a Dios.

MAGGIE
(overlapping)
De nada. De nada. Necesitas
sentarte. Vamos a despegar.

WOMAN
Gracias. Mil Gracias.

Maggie is touched by the moment. Her emotions catch her off guard as the enormity of the historic moment washes over. She turns to Bridget --

MAGGIE
Thank God I didn't wear my girdle.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. CLIPPER MAJESTIC - DAWN

A sliver of light glows in the horizon. Daybreak.

DEAN (V.O.)
Good morning, Ladies and Gentlemen.
This is your Captain again. We are
beginning our descent into London...

INT. CLIPPER MAJESTIC - DAWN

The sleepy First Class cabin begins to stir.

DEAN
...Where the local time is now 6:12.
I've just been speaking with flight
control. The temperature there...

TIGHT ON KATE, in the Fore Galley, as Dean's announcement continues. She has the palm-sized envelope in her hand; looks back at Sabel -- now or never. But Laura enters --

LAURA
I have a woman asking for Pan Am
playing cards.

KATE
Second cabinet. Bottom shelf.

Laura searches for the cards. Kate must summon her resolve again. Laura misreads it as more cold shoulder.

LAURA
I don't want to burden to you. I'll
ask to get reassigned -- if I even
stay with this.

KATE
Laura, I'm sorry. It's not that I
don't want you here.

Laura finds a box of playing cards; unpacks them over...

LAURA
But you ran away from home for a
reason.

KATE
Not from you. Though I liked knowing
you were there to come home to.

LAURA
And I liked knowing you were out
seeing the world.

But Kate is now staring at the cards. She glances at the
tiny envelope in her hand, then back at the cards.

LAURA
What?

INT. FIRST CLASS CABIN - DAY

Kate has several packs of playing cards. Laura moves ahead
of Kate, carrying her one deck back to economy.

Then, A STROKE OF LUCK:

Sabel looks up from his Life Magazine at Laura -- stops her
as she passes. Regarding the cover --

SABEL
Is this you?

Laura doesn't have the energy to lie.

LAURA
Yes.

SABEL
I always thought these were models,
no?

From personal experience, Kate knows Sabel will be enchanted
with Laura for a moment --

LAURA
I had just graduated from stewardess
school. I was crossing the street
to go call my sister.

Kate slips past the pair as she sets the playing cards on
Sabel's tray table -- he barely notices.

LAURA (CONT'D)
I hardly remember the photographer.
I was just...happy; I guess it made
a good picture.

As Kate glances back at Laura --

EXT. CLIPPER MAJESTIC - DAWN

Landing gear folds down; the 707 glides toward earth.

INT. COCKPIT - CLIPPER MAJESTIC - DAY

Morning light shines through the window.

DEAN

Heathrow Tower, Clipper 22. Confirm
landing on runway 310.

RADIO VOICE

Roger, confirmed Clipper 22. Watch
the crosswind: 22 knots, south by
southwest with snow flurries.

INT. FORE GALLEY / FIRST CLASS CABIN

Kate faces the cabin as she buckles into her jump seat.

KATE'S POV: Sabel finishes packing up, notices the
complimentary Pan Am playing cards on his tray table. A
mistake? He doesn't want them; holds them up to give them
back, but all the stewardesses have cleared the cabin.

Kate holds her breath. Sabel looks like he might offer them
to the person next to him or drop them on the floor. But
finally, with no where else to put them. Sabel slips the
deck of cards in his jacket pocket.

ON KATE, suppressing a smile. Mission accomplished.

EXT. CLIPPER MAJESTIC - DAWN

The jet swoops in and makes a graceful landing in the wind.

INT./EXT. COCKPIT - DAWN

As Dean taxis to the gate, Ted looks over --

TED

Nice landing. Captain.
(off Dean's look)
It was a pleasure flying with you.

Off Dean, satisfied --

INT. CLIPPER MAJESTIC - DAY

CLOSE ON KATE:

KATE

Have a nice day.

Sabel manages a grunt, passing Kate on his way out of the
parked aircraft. Reveal Colette alongside Kate. John carries
his sleeping son off the plane. He shares a fleeting look
with Colette as he passes. They both know it's over.

KATE
Welcome to London.

But Evelyn addresses Colette --

EVELYN
Thank you again.

COLETTE
Our pleasure. Have a wonderful trip.

And then the Stanton family is gone - out of Colette's life.
Kate looks over at Colette, who can finally exhale.

KATE
You alright?

COLETTE
When does that pub open?

KATE
Eleven.

But Evelyn steps back on the plane.

EVELYN
I'm sorry. I forgot my purse.

COLETTE
(over-compensating)
Ah, I will get it.

FIRST CLASS CABIN

Colette finds Evelyn's purse in her empty seat. As she grabs it, Colette spots Tommy's drawing of his family on the plane.

EVELYN
May I have it, please.

Colette starts. Evelyn has just appeared behind her. Colette hands her the purse and reaches for the picture.

COLETTE
Yes. And Tommy's drawing.

EVELYN
No, keep that. I want you to have it. Put it on your refrigerator to help remind you not to sleep with other women's husbands.

The blood runs from Colette's face as Evelyn turns and leaves.
Colette is speechless.

INT./EXT. SHUTTLE BUS/STREETS OF LONDON - DAY

The entire flight crew rides to the hotel.

Laura stares out the window; takes in London -- images of the city reflected on the misty glass. A light snow flurry is reminiscent of the London in Kate's snow globe. Laura's been transported - almost feels like a dream.

Kate watches Laura from the other side of the bus; notes her wonderment, tries to view the passing city with Laura's eyes.

Laura catches Kate's look. Kate smiles softly -- then stands; walks over and sits next to her sister. The pair stare out the window together.

EXT. LONDON HOTEL - MORNING

The cabin crew dashes through a crisp wind from their shuttle into the hotel.

INT. LONDON HOTEL LOBBY - DAY

Maggie steps away from the Front Desk as Kate instructs Laura.

KATE

Just strip the uniform off and hang it outside your room. They will dry and press it for you by morning.

Maggie hands out their keys --

MAGGIE

Special treat, I guess. We each get our own rooms.

COLETTE

Quel luxe.

KATE

Meet at debriefing in an hour?

LAURA

Don't we go to sleep?

MAGGIE

Not until debriefing.

LAURA

Where's that?

Maggie glances up, catches Dean reading a letter at --

THE FRONT DESK

Stunned, Dean finishes the message; turns to the DESK CLERK --

DEAN

You were here when she dropped this
off?

DESK CLERK

About a quarter past seven.

Dean leaves his bag, heads straight out the front entrance,
glancing at Maggie as he leaves. The Clerk calls after --

DESK CLERK

Shall I have your bag up to your
room, then?

INT. HOTEL ROOM - DAY

Kate enters, sets down her bag; kicks off her shoes. Then
turns and nearly jumps out of her uniform on sight of Sabel,
sitting on a chair by the window.

SABEL

You're wet.

KATE

(recovering)
You're...British.

SABEL

Keen powers of perception.

Kate stares at Sabel -- her heart pumping, mind racing.

SABEL

Give it a moment. You'll catch up.

Kate notes Pan Am playing cards spread out on a coffee table.

KATE

I take it you weren't detained at
customs.

SABEL

Roger Anderson, MI6. I'll be your
London contact.

KATE

The microfiche?

ANDERSON

Pages twelve through twenty of
Encyclopedia Britannica, Volume I.
(MORE)

ANDERSON (CONT'D)

(off Kate)

You didn't think we would throw you in the field without a test? You passed by the way. Technically.

KATE

You walked out with it didn't you?

ANDERSON

Playing cards? No big mystery how it got on my person.

KATE

A real passenger would let me hang his coat.

ANDERSON

No matter. We were testing mind set, testing will. Your real assignments might, in fact, be easier.

EXT. LONDON RESIDENTIAL STREET - INTERCUT

Still in uniform, Dean exits a cab to find a BLACK SEDAN parked across the street from an apartment building. The driver could pass as a bodyguard; loads suitcases into the trunk.

INT. HOTEL - INTERCUT

Anderson moves for his coat --

ANDERSON

Almost all foreign diplomats and businessmen, and persons posing as such, fly Pan Am. You'll mainly be expected to keep your eyes and ears open and communicate back; sometimes function as a courier.

EXT. LONDON APARTMENT BUILDING - LONDON STREET - INTERCUT

Dean pulls on the front door to find it locked; peers inside.

INT. HOTEL ROOM - INTERCUT

Anderson dons his overcoat.

ANDERSON

...But you must be able to improvise, and use discretion at all times. Make no mistake, we call it a Cold War for a reason.

Kate attempts to stay cool during this surreal moment.

KATE
I understand.

ANDERSON
I hope that you do.
(heading out)
Now go have fun. You've earned it.

Kate nods, spots Anderson's hat on the entry table and, on habit, picks it up for him -- then stops... a realization, a shiver. Kate turns back --

KATE
Where is Bridget?

EXT. LONDON APARTMENT BUILDING - INTERCUT

On the sidewalk, Dean looks up to a third floor window, then sees someone exiting the building. He bounds up the stoop, hoping to catch the door -- only to come **face to face with Bridget** -- coat, purse and small bag in hand. A beat, then...

DEAN
You missed a helleva flight.

INT. HOTEL ROOM - INTERCUT

KATE
She picked me, didn't she? Bridget arranged that meeting with Richard in Rome.

ANDERSON
Bridget who?

EXT. LONDON APARTMENT BUILDING - LONDON STREET - INTERCUT

DEAN
What are they asking you to do?

BRIDGET
You shouldn't have come here.

Dean touches her hand -- it has an engagement ring.

DEAN
What are they asking you to do?

BRIDGET
I'm flying back to Prague.

DEAN
You could have trusted me.

BRIDGET
I don't know what that means.

DEAN
All these last minute holdovers,
Russians sending you champagne,
running off the plane in Cuba...

INT. HOTEL ROOM - INTERCUT

KATE
Am I her replacement?

ANDERSON
We have great hopes for you, Kate.

Anderson shuts the door behind him, leaving Kate to ponder the stakes of the game she's just entered.

EXT. LONDON APARTMENT BUILDING - LONDON STREET - DAY

BRIDGET
It's simple. I'm getting married.
That's the end of it.

DEAN
Bridget, honestly I don't know if
you ever loved me, but I know you
love Pan Am.

Bridget holds back tears. Her driver makes his way toward them, crossing the street.

DEAN
Once you walk away from it, you walk
away forever. Make it worth it.

Bridget smiles, bittersweet, offers --

BRIDGET
I loved it all.

Dean wants to kiss her goodbye, knows that he can't.

DEAN
Twenty knot crosswind; I stuck the
landing.

BRIDGET
I bet you did.

Dean turns and walks away from Bridget before she can walk away from him.

INT. PUB - LONDON - DAY

Laura sits with Maggie and Colette, drinks in hand.

LAURA

I think that man is staring at us.

COLETTE

Does he have a wedding ring?

LAURA

I don't think so.

MAGGIE

We'll make him empty his pockets if
he comes over.

Colette smiles at the teasing, but with a hint of regret.

LAURA

This is debriefing?

MAGGIE

Mandatory debriefing.

Kate enters carrying a British edition of the Life Magazine -
yes, with Laura on the cover.

LAURA

Oh, no.

KATE

I had to get my copy.

LAURA

Another continent, and I can't escape
it.

COLETTE

Why would you want to?

LAURA

I'm not that picture. I can never
live up to that.

MAGGIE

Because it's not you. It's the
promise of you.

(holds up the magazine)

This is all of us.

Laura nods, looks at Kate -- feels part of the group. More
drinks are served as Maggie announces --

MAGGIE

So who wants to go to Beirut?

(off their looks)

A Clipper got grounded in Italy for maintenance. Operations needs us to squeeze in a flight during our layover.

LAURA

Just like that?

KATE

You should probably buy a swimsuit.

Colette notices a PEACE SYMBOL button pinned next to a PAN AM button on Maggie's bag.

COLETTE

Where did you get this button?

MAGGIE

An activist in Hyde Park it gave it to me. Neat, huh?

COLETTE

What's it mean?

MAGGIE

It means we can change the world.

SMASH CUT TO:

INT. /EXT. HEATHROW AIRPORT - DAY

Bright. Energetic. High heels and smart skirts glide across the Heathrow concourse. The quartet of stewardesses walk in unison -- only this time with Dean and Ted along side and Maggie in the center. Another journey beckons....

From the back, one stewardess has a little wiggle: no girdle. I wonder who.

Our flight crew passes a HUGE CLACKER BOARD, flipping over, noting destinations all over the world. A father holds the hand of his little girl as she looks up at the board...

And the limitless possibilities --

END OF PILOT