

TO: FILE                   `..ONE SWEET DREAM'

BY ROCCO ZACCARDI

-CREDITS-THE CAMERA, LOOKING FROM THE GROUND UP AT 'SNAKE EYES' LEVEL, IN STILLNESS, WITH THE BARREN DESERT LANDSCAPE AHEAD AND OPEN SKIES ABOVE.. WHEN SUDDENLY THE ROAR OF A SCREECHING JET GOING BY INTERRUPTS THE STILLNESS..[REPEAT] .... [AGAIN]..

A NOD TO THE ORBITING SPACESHIP IN  
'ROBINSON CRUSOE ON MARS'.

## SCENE 1

-VINTAGE BLACK AND WHITE 'NEWSREEL' TYPE FOOTAGE OF LOCKHEED'S MISSILE WITH A MAN ON IT', THE F-104 STARFIGHTER.

A NARRATION BY ANY OF THE FAMILIAR INDUSTRY 'VOICE-OVER'S' WILL DO. WITH THAT 'FIFTIES' STYLE.

NOTE: NARRATION IN [-]

["THE LOCKHEED F-104 STARFIGHTER, THE

LATEST IN THE 'CENTURY SERIES' OF JET FIGHTERS OF THE US AIR FORCE--THE 'MISSILE WITH A MAN ON IT'--DEVELOPED AT THE FAMOUS 'SKUNK WORKS' IN SOUTHERN CALIFORNIA HEADED BY KELLY JOHNSON. GOING OVER TWICE THE SPEED OF SOUND AND CAPABLE OF CLIMBING TO 50,000 FEET IN LESS THAN 90 SECONDS." ]

>> A QUICK VIEW OF THE F-104. VINTAGE FOOTAGE OF DESIGNERS WORKING AT THEIR DRAFTING BOARDS, KELLY JOHNSON LOOKING OVER THE PRODUCTION LINE, TALKING TO REPORTERS AND/OR AIR FORCE BRASS. ROLL OUT OF THE PROTOTYPE JET WITH A 360-DEGREE VIEW. SUITING UP A TEST PILOT IN THOSE FUTURISTIC 'FIFTIES STYLE 'G' SUITS AND TECHNICIANS STRAPPING HIM INTO HIS PLANE.

VIEWS OF THE JET TAKING OFF, STREAKING DOWN THE DESERT AT

LOW ALTITUDE AND THEN CLIMBING STRAIGHT UP. <<

[ "ALTHOUGH NOT USED BY THE USAF IN GREAT NUMBERS, IN THE 'DEAL OF THE CENTURY' SEVEN EUROPEAN NATIONS, LED BY WEST GERMANY, PICK THE STARFIGHTER AS THEIR COMMON NATO MULTI-ROLE JET FIGHTER." ]

>> TYPICAL SCENE OF A TREATY OR CONTRACT SIGNING BY 'MEN IN SUITS' WITH HANDSHAKES ALL AROUND. MORE SCENES OF THE F-104

-NOW- IN EUROPEAN AIR FORCE COLORS [STILL BLACK AND WHITE FILM]. YOUNG NATO PILOTS ADMIRING AND MILLING AROUND THE NEW JET<< MORE VINTAGE '50'S&'60'S TYPE NEWSREEL FORMAT.

[ "HOWEVER THE ACCIDENT RATE OF THE FUTURISTIC AND TECHNOLOGICALLY ADVANCED NEEDLE NOSED F-104 IN EUROPEAN SERVICE HAS BEEN VERY HIGH. MANY FATAL CRASHES HAVE OCCURRED." ]

A TEST PILOT IS SEEN BEING INTERVIEWED AND YOU HEAR HIM SAYING:

"IT'S A GREAT PLANE, BUT ALSO UNFORGIVING...."

..... MENTION IS MADE THAT ANOTHER NICKNAME FOR THE PLANE IS 'THE WIDOW MAKER'

[ "THE F-104 HAS ALSO BEEN CALLED 'THE WIDOW MAKER' DUE TO ITS HIGH ATTRITION RATE" ]

SCENES (TYPICAL) OF PLANE CRASHES, EJECTOR SEAT DEPLOYMENTS AND RESCUE CREWS PICKING UP DEBRIS FROM CRASH SITES.

THEN WE NARROW DOWN TO THE SUBJECT AT HAND:

[ "BOTH THE AERONAUTICA MILITARE AND THE  
OTHER AIR FORCES LOST A LARGE PROPORTION OF THEIR AIRCRAFT  
THROUGH ACCIDENTS" ]

<< MORE CRASH SCENES >>

[ "NONE THE LESS, THE EUROPEANS STAY  
WITH THE F-104 PROGRAM, STRESSING THAT THE BENEFITS  
OUTWEIGH THE LOSSES" ]

A SENIOR OFFICER IS INTERVIEWED AND YOU HEAR HIM SAYING:

"IT'S AN OUTSTANDING AIRCRAFT."

[ "... BRUNO DIBARI (D'OSCANI?) CHIEF TEST  
PILOT OF THE ITALAIAN AIR FORCE AS HE GETS READY FOR A  
FLIGHT IN THE NEW JET..." ]

<< A DASHING FIGURE OF A MAN ( A VISUAL EXPOSE SHOWING THIS), THEN THE PILOT IS SEEN SALUTING WELL WISHERS AND GETTING INTO HIS PLANE >>

[.. LOST CONTROL OF HIS F-104 PROTOTYPE AND CRASHED IN THE ARIZONA DESERT.....]

<< A BIG EXPLOSION IS SEEN IN THE DISTANCE ON THE DESERT HORIZON.>>

[ "..AN INQUIRY WILL BE HELD." ]

[ "...A GREAT LOSS FOR THE ITALIANS.." ]

A SOMBER SCENE FOLLOWS, OF A 'STATE FUNERAL' WITH MANY MOURNERS, INCLUDING A GRIEVING YOUNG WIDOW WITH A SMALL CHILD IN TOW. FADE OUT

NOTE: THIS IS WHERE FILM MAKING COMES TO PLAY. NEWSREEL FOOTAGE HAS TO BE FOUND OR MANUFACTURED 'CREATED' BY THE FILMMAKERS.

SCENE 1A

FADE IN TO (QUICKLY) AN UP TO DATE 'MASSIMO DIBARI'  
(D'OSCANI) SUDDENLY WAKES UP IN HIS DARK BEDROOM-JUMPS UP  
IN BED WITH THAT 'JUST WOKE UP FROM A NIGHTMARE LOOK'..

.. AND IN COLOR NOW.

AS HE UTTERS THE WORDS;

"..ONLY A DREAM"

HE THEN GETS UP, STAGGERS TO THE BATHROOM, SPLASHES WATER AND WIPES HIS FACE, AS HE LOOKS IN THE MIRROR AND SAYS;

"IT MUST HAVE BEEN SOMETHING I ATE...." AS HE SIGHS AND DRAGS HIS FINGERS THRU HIS HAIR. HE CAN LINGER THERE AND JUST STARE IN THE MIRROR TOO.

SCENE 2----ANOTHER MORNING

THE PILOT IS LAYING DOWN IN HIS BED, MUCH BRIGHTER NOW (DAYLIGHT)—IN A NON DESCRIPT SPARTAN TYPE BEDROOM, BUT IN AN OLDER, TYPICALLY ITALIAN, 19<sup>TH</sup> CENTURY BUILDING. HE EVENTUALLY GETS UP AND GOES THRU THE ROUTINE-SHOWERS, SHAVES ETC.

JUST BEFORE, A WOMAN, A COOL SOPHISTICATED TYPE, A BIT OLDER THAN OUR PILOT (WHO IS AROUND THIRTY, 33 & 1/3), WITH

THAT SLIGHT 'VACANT LOOK', DOES THE SAME THING, I.E., GETS UP, WASHES, MAKE UP, ETC. SHE GETS READY TO LEAVE, WITH A BIT MORE HASTE THAN OUR PILOT WILL DO, WHO OBSERVES HER FROM HIS BED.

SHE SEEMS TO BE LATE FOR WHATEVER REASON (SHE LOOKS AT HER WATCH AS SHE'S PUTTING ON HER EARRINGS) OR SHE JUST WANTS TO GET OUT OF HIS APARTMENT.

THERE IS DEFINITELY A SENSE OF AN ILLICIT LIAISON BETWEEN THE TWO.

THEY EXCHANGE JUST THE MINIMUM OF COOL ACKNOWLEDGMENTS AS THEY GET DRESSED AND GO THEIR SEPARATE WAYS.

SHE GOES OUT FIRST, SORT OF SNEAKING OUT (SHE'S PROBABLY MARRIED)

THE CAMERA FOLLOWS HER AS SHE GOES DOWN THE STAIRS, OUT THE HALLWAY-WHERE AN OLDER WOMAN-THE LANDLADY-CATCHES A GLIMPSE OF HER AND HAS AN UNAPPROVING LOOK ON HER FACE OR JUST SLIGHTLY SHAKES HER HEAD.

WE CONTINUE TO FOLLOW THE YOUNGER WOMAN AS SHE WALKS DOWN A SIDE STREET WITH A SLIGHT JOG AND DISCREETLY GETS INTO HER LATE MODEL LUXO-CRUISER AND DRIVES OFF.

MORE DETAILS OF THE SCENE---

HE'S LYING IN BED; A WOMAN'S FIGURE GOES PAST THE CAMERA-  
BETWEEN THE PILOT AND THE CAMERA-THE SOUND OF RUNNING WATER  
IS HEARD COMING FROM THE BATHROOM.

THE PILOT NOTICES HER AS SHE PASSES BY, AGAIN, IN THE  
OPPOSITE DIRECTION.

A LA 'THE GRADUATE'

THE CAMERA THAN PANS OUT TO A FULL VIEW OF THE ROOM AS WE  
SEE THE WOMAN GETTING HERSELF TOGETHER AFTER WHAT APPEARS  
TO HAVE BEEN A SEXUAL ENCOUNTER, I.E., CLOTHES ALL OVER THE  
PLACE, A CHAIR LAYING ON THE FLOOR, ETC.

SHE GOES INTO THE BATHROOM AS SHE TURNS AND GIVES OUR PILOT  
A FRIENDLY BUT SLIGHTLY DETACHED GLANCE AND VICE VERSA.  
YOU SEE HER PUTTING ON MAKE UP AND FIXING HER HAIR IN THE  
MIRROR. OUR PILOT, FULL OF HIMSELF, (A SATISFIED LOOK BUT  
ALSO SLIGHTLY DETACHED) FINALLY GETS UP AFTER LOOKING AT

HIS WATCH ON THE NIGHTSTAND AS THE LADY COMES OUT OF THE BATHROOM AND WITH GREATER HASTE NOW, AND LESS COOLNESS, LOOKS FOR AND PUTS ON HER SHOES AS SHE LOOKS BACK AT HIM AND GIVES HIM A MORE ANNOYED' SEE WHAT YOU'VE DONE TO ME' LOOK.

HE PASSES HER BY AS SHE HEADS FOR THE DOOR, SHE GLANCES BACK AT THE ROOM AS IF TO SEE IF SHE FORGOT ANYTHING AND THEN EXITS THAT DOOR AND THE NEXT AND OUT THE APARTMENT SHE GOES.

THIS IS A ROUTINE THAT THEY HAVE PERFORMED MORE THAN A FEW TIMES.

OUR PILOT HAS BY NOW ENTERED THE SHOWER WITH WATER HEARD RUNNING. THEN YOU SEE THE REST OF HIS ROUTINE, SHAVING, ETC., ETC.

A LITTLE ASIDE-----

AS HE FINISHES SHAVING HE LOOKS OUT THE WINDOW, MEDITATING, HIS MIND JUST WANDERING FOR A MINUTE OR TWO AND THEN STILL SLOWLY WIPING HIS FACE WITH HIS BATH TOWEL HE SEES , BELOW, THIS VISION-A BEAUTIFUL DARKER-MAYBE ARABIC LOOKING-WOMAN, NO MORE THAN TWENTY FIVE, (A STUNNER), CROSSING THE STREET TOWARDS HIS BUILDING. HE LOOKS AS THE VISION COMES CLOSER AND CLOSER, HER BEAUTY AND HIS AROUSAL INCREASING WITH EVERY STEP SHE TAKES. HE FOLLOWS HER WITH HIS EYES, AS SHE PASSES BY HIS BUILDING AND CONTINUES ON.

HE OOOH'S AND AHH'S AND MURMURS;

"... .. OOH, WH..THAT GIR..L .. WHAT A DREAM ..'

MAYBE NOTHING IS SAID AND HE JUST STRAINS TO LOOK AND FOLLOW HER VISION FROM HIS WINDOW.

HE COMES OUT OF THE BATHROOM SHAKING HIS HEAD AND MURMURING AGAIN, THINKING SHOULD HE GET DRESSED QUICKLY AND CHASE AFTER HER. THEN HE DOES JUST THAT, DOING A JAMES BOND EXERCISE IN GETTING DRESSED IN A HURRY AND RUNNING OUT THE APARTMENT TO GO AFTER THIS VISION

AGAIN HE REPEATS TO HIMSELF, "WHERE DID SHE COME FROM? WOW"

NOTE: GOOD SILENT SCENE-MINIMAL TALK BETWEEN OUR PILOT AND HIS DETACHED LADY GUEST. QUICK CUTS, BACK AND FORTH, FROM HIM TO HER; THEIR GETTING READY TO LEAVE, IN AND OUT OF THE BATHROOM, HE GOES IN, SHE LEAVES THE APARTMENT, ETC..

AND THEN . . . .

.. .. THE LITTLE ASIDE.

THE 1<sup>ST</sup> CHASE SCENE (2A)

HE WALKS OUT THE DOOR OF HIS BUILDING AND GOES IN THE DIRECTION THAT THE 'VISION' WENT. HE GOES DOWN THRU A NARROW STREET WHICH OPENS UP INTO A BUSY PIAZZA. HE'S BY THE MARKET IN THE MAIN SQUARE-MAYBE CASTIGLION DELLA PESCAIA'S-HE STOPS AND LOOKS AROUND, CATCHING HIS BREATH AND SIGHTED WHAT HE THINKS IS THE SAME 'VISION' THAT HE SAW THRU HIS BATHROOM WINDOW. HE THEN PROCEEDS TO CATCH UP TO HER, THRU THE CROWD, AT SOME DISTANCE.

AS HE IS FOLLOWING HIS VISION HE SEES THIS OTHER WOMAN'S BACKSIDE AND IS AROUSED AND INTERESTED IN THIS ONE TOO. HE TURNS TO MAKE EYE CONTACT WITH THIS OTHER WOMAN BUT FROM HER REACTION SHE WANTS NOTHING TO DO WITH HIM. HE SMIRKS WITH REGRET OR INDIGNATION AND QUICKLY TURN HIS ATTENTION BACK TO THE 'VISION', WHO TURNS THE CORNER AND INTO ANOTHER MID-EVIL STREET. HE FOLLOWS. HE SEES HER TURN ANOTHER CORNER, HIS PACE QUICKENS.

JUST THEN HE SEES THIS OTHER WOMAN COME OUT OF A SHOP, WOW! WHAT A HOT ONE SHE IS. WITH HER BREASTS COMING TO THE FOREFRONT DUE TO HER LOW CUT DRESS AND PUSH UP GARMENT OUR PILOT IS DISTRACTED AGAIN. THIS TIME THE EYE CONTACT REVEALS SOME INTEREST BY THE WOMAN. HE MAKES THE INTERNATIONAL SIGN OF ASKING FOR HER TELEPHONE #, SHE SMILES BUT NODS HER HEAD IN THE NEGATIVE.

HE PROTESTS, BUT CONTINUES ON, OVERTAKEN BY HIS QUEST TO CATCH UP AND MEET HIS VISION. AS HE WALKS ON HE SIGHTS OTHER WOMEN AND ADMIRES THEM ALL, SOME MAKE EYE CONTACT SOME DON'T, SOME ARE AMUSED AND SOME ARE NOT...

{BACKGROUND MUSIC FOR THIS SECTION-MAYBE THE THEME FROM

'COME SEPTEMBER' THE 1962 ROCK HUDSON/GINA LOLABRIGIDA  
FILM- AS OUR HERO HALF LEERS HALF ADMIRES ALL OF GODS GIFTS  
ON EARTH}

HE FINALLY CATCHES UP TO HIS VISION, AS SHE ENTERS A SHOP,  
HE FOLLOWS IN. AS HE EXCUSES HIMSELF TO GET HER ATTENTION  
SHE TURNS TOWARDS HIM AND GIVES HIM A POLITE SMILE AND HE  
SEES THAT, SHOCKINGLY, THIS WOMAN IS NOT THE 'VISION' THAT  
HE THOUGHT HE SAW. THIS VISION RESEMBLED THE WICKED WITCH  
OF THE WEST! HE QUICKLY & CLUMSILY EXCUSES HIMSELF AND  
MAKES A HASTY RETREAT.

THE WITCH LOOKS ON, AS THE PILOT SCURRIES OUT, AND SHE THEN  
CRACKS A SLIGHT, MAYBE OMINOUS, SMILE... .

FADE OUT.

HE RETURNS TO HIS APARTMENT AND CONTINUES HIS ROUTINE.  
PACKING, GOING TO THE CLOSET, ETC.. . . THEN HE JUST  
STARES OUT THE WINDOW, MAYBE EMBARRASSED ABOUT WHAT HE DID  
AND/OR THINKING OF THAT 'VISION'

NOTE: THE CHASE SCENE THRU THE STREETS AND PIAZZAS OF THE  
RENAISSANCE ITALIAN CITY IS MOSTLY LIGHTHEARTED BUT CAN  
ALSO SHOW A BIT OF EXCESS LECHERY ON THE PART OF OUR PILOT.

## SCENE 3

HE GOES DOWNSTAIRS AND KNOCKS ON THE DOOR OF THE GROUND FLOOR APARTMENT-THE LANDLADY/CARETAKERS 'FLAT'. A KIND LOOKING ELDERLY WOMAN, SWEETER THAN MOST, ANSWERS THE DOOR.

HE IS HAPPILY USHERED IN AS HE TELLS HER, IN THE COURSE OF PLEASANT SMALL TALK AND AS HE IS LED FROM THE LONG FOYER INTO THE KITCHEN WHERE SHE THEN MAKES AN ESPRESSO READY

JUST FOR HIM-ALMOST AUTOMATICALLY.  
HE TELLS HER THAT HE WILL BE GOING HOME, TO THE SOUTH, ON  
LEAVE, AND THUS BE AWAY FOR A FEW DAYS (A WEEK).

DIALOGUE:

PILOT:

SIGNO', BUONGIORNO, COME VA (ITALIAN WITH A SLIGHT  
NEAPOLITAN ACCENT)

LANDLADY:

AH SIGNOR MASSIMO, PLEASE COME IN. LET ME GET YOU A  
COFFEE. (IF IN ITALIAN, WITH A SLIGHT FLORENTINE ACCENT.)

THE PILOT, GLAD TO BE OFFERED HER ESPRESSO, WHICH HE LIKES,  
GREEDILY (QUICKLY) REPLIES:

'SI, SI, MILLE GRAZIE.'

HE FOLLOWS HER DOWN THE LONG HALLWAY AND INTO THE KITCHEN.

AND THEN FEIGNS;

'IF ITS NO TROUBLE.'

LANDLADY:

'OH, PLEASE.. IT'S NO TROUBLE AT ALL.'

THE LANDLADY IS FUSSY BUT MECHANICAL AS SHE PREPARES THE COFFEE AND IS CHIRPING AWAY ABOUT EVERYTHING AND NOTHING:

'OH, I HAVEN'T SEEN YOU FOR A FEW DAYS.. I WAS THINKING MAYBE YOU WERE AWAY ON SOME.. DUTIES FOR THE AERONAUTICA OR SOMETHING.. UMM, LET ME GET SOME MILK.. FOR .. THE COFF.. .. THE WAY YOU LIKE IT..

HER PREPARATIONS AND YAPPING ARE INTERRUPTED WHEN A JET IS HEARD OVERHEAD.

'OH CAPITANO, WHEN I HEAR THOSE PLANES GO BY,' SHE LOOKS UP AND SIGHS AS THE JETS ARE HEARD ROARING BY.

'IT GIVES ME SHIVERS EVERY TIME' AS SHE MAKES THE SIGN OF THE CROSS, 'ITS SUCH A DANGEROUS JOB FOR YOU YOUNG MEN.. WE'VE LOST SO MANY BOYS OVER THE YEARS.. ..' SHE SHAKES HER HEAD IN SORROW

THE PILOT (MASSIMO), WHO IS JUST SITTING BACK WATCHING (AMUSED) BY HER FUSSING AROUND THE KITCHEN:

'NOT TO WORRY, I'M VERY CAREFUL' HE SAYS TO REASSURE HER.

AND THEN HE PLAYFULLY ADDS:

'I HAVE A SAFETY MEDAL FROM MY SQUADRON..'

SHE SMILES, SHAKING HER HEAD IN DISBELIEF.

SHE HANDS HIM A CUP OF DEMITASSE AND HE TAKES A SIP.

WITH THIS SHE ADDS:

"AND YOU'RE ALL ALONE HERE . . . SURE YOU HAVE FRIENDS AND  
.. THE..OTHER FRIEND.. (THIS CAN BE IN ITALIAN SINCE YOU  
CAN DEFINE FEMALE AND MALE WITH THE ONE WORD OBJECTIVE)

-SHE IS ALLUDING TO THE WOMAN WHO VISITS OUR PILOT AND ALSO  
MAKES A DISAPPROVING BUT NOT TOO SERIOUS FROWN.

"..BUT YOU SHOULD BE THINKING OF SETTLING DOWN AND GETTING  
AWAY FROM ALL THAT DANGEROUS WORK..THINK ABOUT STARTING A  
FAMILY...."

HE POLITELY INTERRUPTS TO AVOID THE SUBJECT AND ADDS.

"LISTEN SIGNORA, ILL BE GOING HOME DOWN SOUTH FOR A FEW  
DAYS, SO I WONT BE BOTHERING YOU FOR A WHILE.." AS HE  
GRINS.

SHE IS 'MOTHERLY' AND SAYS TO HIM THAT "OH NO-YOUR NO  
BOTHER AT ALL" AND TELLS HIM TO TAKE CARE, WISHES HIM WELL,  
AND ADDS, "SI, SI, YOUR HOME..PROPERTY, YES..WHEN?"

"TOMORROW" HE SAYS.

LANDLADY: OH..WHAT A LONG TRIP..LET ME MAKE YOU  
SOMETHING..TO EAT....

MAYBE SHE GETS HIM ANOTHER COFFEE OR A 'BAGUETTE' OR  
SOMETHING (TO EAT) FOR HIM TO TAKE ON HIS TRIP, WHICH HE  
'GREEDILY' ACCEPTS, AS SHE FUSSES OVER HIM.

THE SCENE ENDS WITH THE LANDLADY MAKING A PASSING  
SUGGESTION TO OUR PILOT ABOUT A NICE GIRL THAT SHE WANTS TO  
SET HIM UP WITH.

LANDLADY:

"AH CAPITANO, THERE IS THIS NICE GIRL THAT I, .....SIGNORINA  
GRAZIELLA..THAT WOULD BE.....OHH... ..I'VE KNOWN HER FAMILY  
FOREVER, SHE JUST FINISHED UNIVERSITY AT PISA..AND....

AT THAT POINT OUR PILOT POLITELY INTERRUPTS AND BEGS OFF

"AH SIGNORA, I EHH, ..GOTTA GET READY FOR MY TRIP..I'VE GOT TO TAKE CARE OF A FEW THINGS BEFORE I GO. WHEN I GET BACK I'LL.....WE'LL TALK ANOTHER DAY.? LET ME GET GOING, I'VE GOT TO MAKE SOME CALLS.....WHEN I GET BACK...."

AS HE GETS UP, GRABS A PIECE OF PASTRY OFF THE TABLE, TAKES A BITE AND TURNS, HASTILY, FOR THE DOOR.

AS A NOW FRUSTRATED LANDLADY FOLLOWS HIM BACK TOWARDS THE DOOR.

"OHH, IF YOU HAVE TO GO.....BUT THINK ABOUT SETTTLING DOWN..AND..HAVE....."

AS HE SQUEEZES HER HAND, MAYBE GIVES HER A WINK OR WITH A TWINKLE IN HIS EYE LIGHTLY GIVES HER PINCH ON THE CHEEK AND SAYS "CIAO SIGNO'", AND RUSHES OUT THE DOOR.

SCENE 4

MASSIMO IS DRIVEN UP, BY TAXI, TO A LOCAL BISTRO-'THE STARFIGHTER BAR'. HE GETS OUT AND GOES INTO THE 'BAR'.

THE BAR/RESTAURANT IS DECORATED WITH MEMORABILIA (PICTURES AND MODELS AND OTHER ITEMS) OF THE F-104. THE OWNER OF THE ESTABLISHMENT HAPPENS TO BE A RETIRED PILOT/INSTRUCTOR OF THE AFOREMENTIONED F-104. A DAPPER MAN IN HIS EARLY FIFTIES, LOOKS YOUNGER, HE EXUDES CHARM AND WISDOM..FOR A BAR OWNER.

MASSIMO STANDING BY THE TYPICALLY SMALL ITALIAN TYPE BAR, WHICH IS -UNUSUALLY-PACKED WITH PEOPLE, IS RECOGNIZED BY SOME OF THE PATRONS IN THE BAR AND IS ACKNOWLEDGED BY SOME.

-HE MINGLES INTO THE CROWD-

ONE OLDER MAN (~65ISH), SITTING AT A TABLE, RAISES HIS DRINK IN SALUTE TO OUR PILOT, WHICH MASSIMO HESITANTLY

ACKNOWLEDGES, RESPECTING THE MAN'S AGE, TO A POINT.

A YOUNGER MAN EXCLAIMS 'FORZA AERONAUTICA!' TO WHICH MASSIMO TURNS AWAY AND GRIMACES SLIGHTLY, NOT WANTING THE ATTENTION.

THE OWNER, HEARING THE GREETINGS AND DEDUCING THAT ONE OF HIS FORMER COLLEAGUES IS IN HIS PLACE, COMES UP FROM THE REAR OF THE BAR, WIPING HIS HANDS WITH A BAR TOWEL, IN ORDER TO SHAKE MASSIMO'S HAND.

THE BAR OWNER:

CIAO YOUNG CAPTAIN..LETS GO TALK.

MASSIMO FOLLOWS THE BAR 'KEEPER' OUTSIDE TO A TABLE IN THE CORNER OF THE OUTDOOR PART OF HIS CAFÉ`, AS THEY ACKNOWLEDGE AND PASS BY PATRONS AT THE BAR.

AS THEY ARE APPROACHING THEIR TABLE TWO MUCH OLDER BUT STILL ALLURING WOMEN PASS THEM BY AND GIVE THEM INVITING LOOKS AS THEY DISAPPEAR INTO THE DARK STREET AHEAD.

THE BAR OWNER COMMENTS TO MASSIMO IN A HUSHED TONE:

"I THINK THOSE TWO WERE AROUND WHEN I GOT OUT OF THE

ACADEMY."

THEY BOTH LAUGH.

THEY SIT DOWN AND CONVERSE.

MASSIMO:

LOOKS LIKE A NICE CROWD YOU'VE GOT TONIGHT, THIS WILL HELP PAY FOR YOUR DAUGHTERS' SCHOLL BILLS.

BAR OWNER:

"YEAH RIGHT, THIRTY MORE NIGHTS LIKE TONIGHT. NOTHING SPECIAL ON THE CALENDAR..MAYBE SOME OF THEM GOT THEIR 13<sup>TH</sup> PENSION CHECK." AS HE CHUCKLES AT HIS OWN SARCASTIC REMARK.

MASSIMO:

"ISN'T THAT THE MAYOR AND HIS HOT YOUNG WIFE OVER THERE?"

HE GESTURES DISCREETLY TOWARDS A TABLE IN THE CAFÉ`/BAR WHERE A JOVIAL LOOKING MAN I HIS LATE FIFTIES IS TALKING TO ANOTHER PATRON WHILE HIS VOLUPTUOUS FEMALE COMPANION, IN HER THIRTIES, DISCREETLY GLANCES OVER TO THE 'PILOTS'.

THE BAR OWNER, AFTER WINKING AT THE HOT WIFE AND HER TURNING AWAY WITH A BLUSH AND A SMILE:

"I DON'T KNOW WHAT HE SEES IN HER.."

MASSIMO HAS A CHUCKLE.

"BUT I BET I KNOW WHAT SHE SEES IN HIM..ENOUGH FOR HER TO MOVE RIGHT IN LIKE A BARRACUDA MAKE HIM LEAVE HIS FIRST WIFE. THE SCHEMING MERCENARY BITCH. IT'S ALWAYS THEIR FAULT" HE SMILES AS HE SAYS THIS LAST THOUGHT. MAYBE SPEAKING FROM EXPERIENCE.

MASSIMO GIVES THE BAR OWNER AN UNDERSTANDING GRIN AND THEN CONTINUES..

"I'M GOING ON LEAVE, I'LL BE OUT OF TOWN FOR A FEW DAYS..BUT DON'T THINK I'VE LOST INTEREST IN THAT OFFER YOU MADE....."

THE BAR OWNER, INTERRUPTING:

NO, NOT AT ALL.. BUT YOU KNOW...I'VE ..BEEN THINKING, MAYBE ...THIS IS NOT THE RIGHT THING FOR YOU TO GET INTO. YOU NEED TO GET INTO THE CORPORATE 'JET SET' WORLD, ONCE YOU GET OUT OF THE AERONAUTICA. INTERNATIONAL CONSULTING..INVESTMENT BANKING AND STUFF LIKE THAT..WITH A LITTLE BIT OF BS AND TRAINING AND THEN WITH YOUR BACKGROUND, THAT WOULD GET YOU INTO THE BIG TIME.. NOT THIS SMALL TIME STUFF

MASSIMO:

"OH, YEAH, I'VE THOUGHT ABOUT IT BUT.. I THINK..EHH...IT..WOULD BE TOO MUCH LIKE THE AIR FORCE.. A STIFLING SCENE..FOR ME..AND YOU KNOW ME—I COULDN'T KISS ASS...NOT MUCH .. ANYWAY."

HE CRACKS A SMILE FOLLOWED SUIT BY THE CONCERNED OLDER BAR  
'KEEPER'.

THE CAMERA ZOOMS OUT FROM THE TWO AS THEIR CONVERSATION  
CONTINUES.

BAR OWNER:

YOU DON'T WANT TO BE TIED DOWN TO A BUSINESS THAT YOU  
REALLY WONT CARE FOR, THAT WOULD BE EVEN WORSE THAN A BAD  
MARRIAGE..

THEY BOTH LAUGH

THE OLDER PILOT (BAR 'KEEP') GETS CALLED AWAY BY ONE OF HIS  
EMPLOYEES TO TAKE CARE OF SOME BUSINESS AT THE BAR AND OUR  
PILOT OBSERVES THE OLDER PILOT AS HE 'FEVERISHLY' COMES TO  
HIS BARTENDERS ASSISTANCE. LOOKING FOR AN EXTRA BOTTLE OF  
A PARTICULAR LIQUOR FROM HIS STOCK.  
WITH THIS A SLIGHT LOOK OF CONCERN OR SOME APPREHENSION  
COMES OVER MASSIMO'S FACE SHOWING THAT MAYBE THE 'BAR  
KEEPER' IS RIGHT ABOUT NOT GETTING TIED DOWN TO THIS SMALL  
BUSINESS STUFF.

YOU HEAR, IN THE BACKGROUND, THE BAR OWNER SAYING TO ONE OF  
HIS WORKERS (WAITERS):

"SEE IF YOU CAN GET THE BRANDY FROM CORRADO'S...JUMP IN MY CAR, PUT IT ON MY CREDIT.." AS HE COMMANDS HIS EMPLOYEE.

THE OLDER PILOT THEN RETURNS TO MASSIMO AT THEIR CORNER TABLE AND ADDS:

"SEE WHAT I MEAN.?"

MASSIMO JUST LIFTS HIS EYEBROWS IN GRUDGING AGREEMENT.

ANOTHER VERY ATTRACTIVE WOMAN SAUNTERS OVER TO THE PILOTS TABLE, STANDING THERE FOR BOTH MEN TO ADMIRE AND STARTS TALKING TO THE TWO MEN AS MASSIMO REACHES OUT AND HOLDS HER HAND. THEY BEGIN TO FLIRT AS THE CAMERA ZOOMS OUT AND ALL YOU HEAR IS FLIRTATIOUS JABBER BETWEEN THE MEN AND THE WOMAN. "OH YOUR JUST A TEASE.." YOU MAY HEAR FROM ONE OF THE MEN.

FADE OUT

## SCENE 5 THE NEXT MORNING

HE GETS HIS BAGS FROM THE APARTMENT, GOES DOWN STAIRS, OUT INTO A PRIVATE DRIVEWAY OR SIDE STREET AND LOADS THEM INTO THE TRUNK OF HIS LATE MODEL ALFA ROMEO SPORTS SEDAN. HE IS JUST ABOUT TO LEAVE WHEN HE REMEMBERS THAT HE FORGOT SOMETHING IN HIS PAD. HE RUSHES BACK UP TO HIS APARTMENT>THE CAMERA FOLLOWING HIM< AS HE OPENS DOORS LEADING TO HIS CLOSET DOOR WHERE HE REACHES DOWN TO GET A SMALL ZIPPERED CASE (POUCH). HE LOOKS AT THE CASE, SLIGHTLY SHAKING IT, FAINTLY SMILES, GLAD HE REMEMBERED IT, AND THEN REPEATS HIS ROUTINE. AGAIN HE LOCKS THE DOOR TO HIS APARTMENT, GOES DOWNSTAIRS AND NOW GETS INTO HIS CAR AND DRIVES OFF.

PRIOR TO THIS, AS HE IS PACKING HIS BAGS, HE HAS THE TV ON

IN THE BACKGROUND. SOME A&E TYPE CHANNEL WITH A PROGRAM ABOUT SOME ARCHITECTURAL DIG GOING ON OF ROMAN ARTIFACTS OF ANTIQUITY, WITH THE EXPERT RESEARCHER/ARCHEOLOGIST METICULOUSLY EXPLAINING THE PROCEDURE. THE PILOT TAKES NOTICE, FOR A SECOND, SITS ON THE BED TO WATCH BUT THEN HE QUICKLY LOOSES INTEREST AS THE RESEARCHER IS EXPLAINING, IN BORING DETAIL, ABOUT THE DIG AND RESTORATION OF THE RELICS, AS OUR PILOT YAWNS AND THEN REACHES FOR THE REMOTE AND SHUTS THE TV OFF.

A LITTLE COMICAL DETAIL OF THE NERDY RESEARCHER/ARCHEOLOGIST\* ON THE TV BORINGLY EXPLAINING HIS SCIENCE.

\* The Frank Gorshin Character in 'Where the Boys Are', with his thick glasses, comes to mind.

#### SCENE 6- A PAROCHIAL LOOK AT SOUTHERN ITALY

A CAR (THE NEWER ALFA ROMEO SPORTS SEDAN FROM THE PREVIOUS SCENE) IS GOING THRU THE BEAUTIFUL LUSH ITALIAN COUNTRYSIDE

-1<sup>ST</sup> MUSICAL BACKDROP, IRONICALLY OR NOT, 'VOLARE' BY  
DOMENICO MODUGNO-

NOTE: GOOD AERIAL DIGITAL PHOTOGRAPHY, LIKE PBS'S EXPOSÉ'S  
OF ITALY 'SEEN FROM THE AIR' THAT HAVE BEEN PRODUCED WITH  
THE CAMERA SHOOTING DOWN AT THE CAR DRIVING THRU THE  
COUNTRYSIDE WITH DOMENICO SINGING THE VINTAGE 'VOLARE'  
TRACK.

BEFORE THE LUSH AND SERENE PHOTOGRAPHY FROM ABOVE WE  
HAVE... . ....ANOTHER CHASE SCENE

DETAILS OF ANOTHER CHASE SCENE:

OUR PILOT IS ON THE 'SUPERSTRADA' L'AUTOSTRADA DEL'SOLE (THE HIGHWAY OF THE SUN), WITH ALL THE SPEED AND STRESS THAT IT BRINGS. (THIS PART CAN BE FILMED WITH A GRAY LENS). DURING THE COURSE OF HIS DRIVING ON THE HIGHWAY, ONCE AGAIN, HE THINKS HE SEES HIS VISION, THIS TIME IN A CAR (LATE MODEL-EXPENSIVE) THAT PASSES HIM BY ON THE RIGHT. THE WOMAN IS SITTING IN THE PASSENGERS SEAT AND HER HAIR IS BLOWING IN THE WIND. A GLIMPSE OF HER PROFILE IS SEEN. HE CHASES TO CATCH UP TO THE SPEEDING CAR TO GET A BETTER VIEW TO MAKE SURE ITS HIS VISION. IN THE PROCESS THE TWO CARS PLAY A DANGEROUS GAME OF TAG AND FRUSTRATINGLY OUR PILOT STILL CAN'T GET A GOOD VIEW OF THE WOMAN. THE MAN DRIVING THE OTHER CAR AND OTHER PASSENGERS IN THE BACK SEAT YOU DON'T REALLY GET A CLEAR LOOK AT THEIR FACES..ONLY GLIMPSES OF THE WOMAN (THE VISION).

IN ONE OF THESE TAGS WITH THE VISION'S CAR OUR PILOT CUTS OFF A THIRD CAR, ALMOST CAUSING AN ACCIDENT. AT THIS POINT HE BRAKES OFF THE PURSUIT AS HIS REALIZATION OF HIS POSITION AS AN AIR FORCE OFFICER COMES TO HIS CONSCIENCE AND SHOULD NOT BE DRIVING THIS RECKLESSLY.

HE MUMBLES SOMETHING, MAYBE CURSES SOMETHING.. "WHAT THE FUCK AM I DOING?" CHECKS TO SEE IF THE THIRD CAR IS OK AND AFTER THIS GETS OFF THE HIGHWAY AND TAKES LOCAL ROADS.

AT THIS POINT WE CAN GO BACK TO FULL COLOR, GO THRU THE LUSH ITALIAN COUNTRYSIDE AND HAVE 'VOLARE' CHIME IN.

AS THE SONG ENDS HE DRIVES INTO HIS HOMETOWN, A VILLAGE IN THE PICTURESQUE IRPINIA REGION OF CAMPANIA IN SOUTHERN ITALY. HE DRIVES UP (WITH THE CAMERA VIEW NOW COMING FROM BEHIND HIS SHOULDER BEHIND THE WHEEL OF HIS CAR) TO THE TOWN PIAZZA WHERE HE PARKS AND GETS OUT. HE CROSSES THE

MAIN STREET, WHICH TRACES ITS ORIGIN BACK TO THE OLD ROMAN 'APIAN WAY', THAT SLITS THE TOWN IN TWO AND STEALTHILY ENTERS INTO A CAFÉ/RESTAURANT (YOUR TYPICAL 'BAR' OF ANY TOWN OR VILLAGE IN ITALY, WITH THE TOWN PIAZZA ACROSS THE STREET.

THE OWNER OF THE BAR/RESTAURANT, HIS AUNT ELISABETTA, LI FOR SHORT, PRONOUNCED 'LEE'--- A BIG EARTHY WOMAN--- WEIGHT GAINED OVER THE YEARS FROM EATING THE FINAL PRODUCTS OF HER RESTAURANT---IS SEEN GIVING ORDERS TO HER STAFF, IN THE MAIN DINING ROOM, AND KEEPING BUSY HERSELF SETTING UP TABLES AND SUCH, AS THE PILOT (MASSIMO) OBSERVES, SMILING, FROM A DISTANCE. ONE OR TWO OF THE OTHER WOMEN IN THE RESTAURANT NOTICE MASSIMO AND SEEING THIS MASSIMO SIGNALS THEM NOT TO SAY ANYTHING TO AUNT LI WITH THE 'BE QUIET SIGN TO THE NOSE WITH THE INDEX FINGER' GESTURE. ONE OF THE WOMEN, QUICK TO REACT TO MASSIMO'S DIRECTION, PUTS HER HAND OVER THE MOUTH OF ANOTHER YOUNG WOMAN STANDING NEXT TO HER WHO WAS JUST ABOUT TO EXCLAIM SURPRISE IN SEEING MASSIMO TO WHICH THE MUFFLED WOMAN QUICKLY COMPOSES HERSELF AND GOES ALONG WITH THE SECRET.

YOU HEAR THE AUNT SAY, TO ONE OF HER WORKERS:

"..AND DON'T BE LATE SUNDAY 'CAUSE I'M EXPECTING A BIG CROWD COMING BACK FROM THE GAME."

SHE CONTINUES SETTING UP A TABLE, KIDDING AROUND WITH ONE OF HER YOUNG FEMALE WORKERS, TEASING HER HELPER ABOUT (A

BOY) THAT THE YOUNG WOMAN IS (OBVIOUSLY) IN LOVE WITH.

JOVIALY AUNT LI SAYS TO THE YOUNG WOMAN HELPER:

"OH GO ON, YOU MUST GET MARRIED TO LORENZO AND YOU'LL HAVE THE RECEPTION RIGHT HERE!"

THE YOUNG GIRL BLUSHES AS SHE PUTS HER HEAD DOWN AND SAYS, PLEADING WITH A SMILE, EXPOSING HER SECRET LOVE FOR LORENZO:

"...PLEASE AUNT LI."

WITH THIS AUNT LI CONTINUES WITH SOME TEASING LAUGHTER AND STARTS SINGING;

"...CHE BELLO LORENZO..."  
SHE TURNS SLIGHTLY AND CATCHES SIGHT OF MASSIMO AS SHE IS CAVORTING AROUND. HER FACE LIGHTS UP EVEN MORE THAN IT ALREADY IS AND SHE EXCLAIMS IN HAPPINESS AND RUSHES UP TO HIM AND GIVES HIM A BIG BEAR HUG, EXCLAIMING:

"MY HANDSOME FLYBOY!"

THE OTHER PEOPLE ALMOST SIGH IN RELIEF THAT THE LITTLE SURPRISE IS OVER WITH AND THEN JOIN IN, IN WELCOMING MASSIMO, CALLING OUT HIS NAME.

SHE RELEASES HIM FROM HER 'BEAR' HUG AND JUST AS QUICKLY CHANGES EXPRESSION TO SERIOUSNESS AND CONCERN (BUT STILL COMICAL) AND ASKS MASSIMO:

"DID YOU EAT?"

MASSIMO SMILES AND NOD IN THE AFFIRMATIVE

WITH AN INCRECULOUS LOOK HIS AUNT FIRMLY ORDERS A WORKER:

"CONCETTA... MAKE HIM A PLATE ANYWAY."

JUST AS SOON AS SHE FINISHES BARKING THOSE ORDERS SHE REMINDS HIM OF THE BUSINESS THAT THEY HAVE BETWEEN THEM,

---A MERCENARY WOMAN, SHE!---

THE FAMILY PROPERTY THAT THEY SHARE. SHE PULLS HIM OVER TO

ONE SIDE.

AUNT LI :

THE PRIEST FROM THE OTHER TOWN IS TAKING IT UPON HIMSELF,  
THE LITTLE WEASEL, TO SET THE LIMITS (PROPERTY LINES)  
BETWEEN THE CHURCH'S HOLDINGS AND OUR LAND."

I CALLED THAT MORON SURVEYOR OF OURS AND HE SAYS HE CAN'T  
MAKE IT HERE UNTIL NEXT WEEK, CAN YOU BELIEVE THAT. I  
REMEMBER BACK WHEN HIS FAMILY WOULD COME OVER HERE, WHEN  
THEY WERE STARVING FOR SOME EXTRA FOOD, THEY WERE SO POOR,  
AND YOUR GRANDFATHER EVEN TOOK HIS FATHER IN FOR A YEAR AND  
NOW I HAVE TO WAIT IN LINE TO GET HIM TO COME OVER HERE."

SHE SIGHS AND SHAKES HER HEAD.

MASSIMO CUT IN:

"I'M SURE HE'LL BE HERE AS SOON AS HE CAN, HE'S PROBABLY  
BUSY ON OTHER WORK...."

THEN ADDS MORE IN A LITTLE MORE CONCERNING BUT ALSO WHINING  
MANNER:

"AUNT LI, YOU KNOW I DON'T LIKE TO GET INVOLVED IN THIS  
SHI..."

SHE HUSHES HIM AND REMINDS HIM OF HIS LATE MOTHER:

"SHUSH, SHUSH, SHUSH, YOUR MOTHER, GOD BLESS HER SOUL!, SACRIFICED EVERYTHING FOR THAT LAND AND WOULD HAVE DIED TO PROTECT IT FOR HER FAMILY."

"WHAT SACRIFICES WE MADE....YOUR GRANDFATHER HAD US WORKING UP THERE WHEN WE WERE LITTLE. AH, I REMEMBER ALL THE MEALS WE MADE FOR THE FARM HANDS RIGHT THERE IN THE FIELDS.."

AS SHE CRIES AND FOLLOWS WITH:

"WE'VE GOT TO MAKE SURE THEY DON'T STEAL OUR LAND!"

NOTE: MAYBE A SATIRICAL BACKDROP OF 'GONE WITH THE WIND' MUSIC CAN CHIME IN AS SHE SAYS THIS.

MASSIMO ROLLS HIS EYES AND TRIES TO PLACATE HIS AUNT BY NODDING IN AGREEMENT AS HE HUGS HER AGAIN WITH HER BACK TO THE CAMERA.

NOTE: THIS SCENE CAN BE DONE IN ITALIAN

## SCENE 6A

AFTER EATING AND FURTHER SOCIALIZING IN HIS AUNTS 'BAR' HE STEPS OUT AND STANDS IN FRONT OF THE 'BAR', LEANING AGAINST THE BUILDING ON A STEPPED-UP LANDING WHICH ALSO SERVES AS THE OUTDOOR CAFÉ`PORTION OF HIS AUNTS RESTAURANT, AND LOOKS OUT TO THE PIAZZA. HE BREATHES IN THE MOUNTAIN AIR AND TAKES IN THE SCENIC VIEWS AND IS RECOGNIZED BY TOWNSFOLK (PAISANS) WHO WAVE AND GREET HIM, IN DIFFERENT MANNERS, DEPENDING ON THEIR STATUS OR FAMILIARITY WITH HIM, AS THEY PASS BY.

ONE, A DIGNIFIED OLDER LADY POLITELY SMILES AND IN PASSING WITHOUT STOPPING SAYS IN A RESERVED TONE, 'BENVENUTO MASSIMO...BUONA SERA.'

'AI PILO' IS HEARD FROM ONE OF SEVERAL TEEN AGE BOYS AS THEY PASS BY THE CAFÉ`, MASSIMO NODS IN ACKNOWLEDGEMENT.

ANOTHER OLDER WOMAN TURNS TO ONE OF HER COMPANIONS AND RHETORICALLY ASKS, 'MA QUESTO E LU FIGLIO DI CHUMMA CARMELA?'

BEFORE THEY CAN ANSWER SHE REACHES OUT TO GRAB HIS HAND AND TRIES TO KISS IT AS OUR HERO EMBARRASSINGLY PULLS AWAY HIS HAND AND PICKS UP HER HEAD SO THAT HE CAN PREFERABLY JUST KISS HER CHEEK TO CHEEK AND THEN TRIES TO CONSOLE HER AS SHE BRINGS BACK MEMORIES OF HIS LATE MOTHER AND STARTS TO CRY AS HE THEN ALSO TRIES TO RUSH HER OFF, NOT WANTING TO HAVE OR NOT TOLERATING AN EMOTIONAL SCENE WITH THE OLDER LADY.

HE SUCCEEDS IN WHISKING HER AWAY WITH THE OTHERS IN HER PARTY.

ANOTHER PERSON COMES BY, IT'S A MAN IN HIS LATE SIXTIES, BUT STILL IN SHAPE. HE IS VERY AFFECTIONATE, VERY HAPPY TO SEE OUR PILOT, IN HIS GREETING. HE COMES RIGHT UP TO OUR PILOT AND SQUEEZES HIS HAND WITH BOTH OF HIS-ALMOST TOO AFFECTIONATELY-AND QUICKLY GETS INTO AN IN-DEPTH CONVERSATION.

AFFECTIONATE MAN:

"AH...SI, SI, SI."

"AHH, CHUMBA.....CHE PIACERE CHE TI VEDI QUI, CHE MARAVIGLIA C'AI VENUTO..."

AS HE CONTINUES TO HOLD HIS HANDS.

MASSIMO:

AH CHUMBA, IT'SD NICE TO SEE YOU TOO.

AFFECTIONATE MAN:

"COME VANNO LE COSE, CHI GRAN LAVORE CHE FAI  
NELL'AERONAUTICA."

WITH THIS MASSIMO ONLY NODS ACCEPTING HIS COMPLIMENT BUT  
NOT WANTING TO CONTINUE IN THAT LINE OF CONVERSATION.

THE AFFECTIONATE MAN, NOW MORE SERIOUSLY AND WITH THE SAME  
CONCERNED LOOK OF HIS AUNT:

"HAVE YOU EATEN?"

MASSIMO, WITH A RESIGNED SMILE:

"SI, TROPPE ASSAI!"

AFFECTIONATE MAN:

AH, SI, SI, SI, SI....E BUONO CHE AI VENUTO A VEDERE LU  
PAESE, ....AHH CHUMBA  
E QUANDO TI STAI, CHUMBA?"

Massimo:

UN PAIO DI GIORNI (YOU'RE-NEE), AGGIA VEDERE CHE'GIA FA CO  
LA PROPRIETA. (I HAVE TO SEE WHAT TO DO ABOUT MY PROPERTY)

AFFECTIONATE MAN:

AH, SI, SI, SI, SI, SI...CHUMMA LISA TENE TROPPE DA FARE,  
SI, SI, SI, SI, LEI AIUTARE..  
SI, SI, SI, SI.

Massimo:

BEH, MO VEDI CHI POSSO FARE..

AFFECTIONATE MAN:

SI, SI, SI, SI, BRAVO CHUMBA, TUA ZIA NECESSITA  
AUITI...BRAVO...  
SIENTI QUA CHUMBA, DOMANI VIENI A PRANZO A CASA MIA, MI FAI  
NU GRAN PIACERE PURE A MIA MOGLIE...

MASSIMO:

CHUMBA MINU, NON TI VOGLIO DARE DISTURBO....TU SAI, TENGO UN  
RISTORANTE A MIO DISPOSIZIONE.

AFFECTIONATE MAN:

MA CHE DISTURBO...  
NO, NO, NO, NO, NO, NO, NO,....VIENI DOMAN'A'SERA, CHUMMA  
FILOMENA A GIA COMINCIATO A PREPARARE..  
NO, NO, NO, GUMBA DEVE VENIRE!!

MASSIMO;

"VA BENE.."

AS HE SMILES

AFFECTIONATE MAN, SEEING ANOTHER MAN APPROACH:

AH, SI, SI, SI, SI, BENE, BRAVO GUMBA, NOW LET ME GET TO MY  
STORE AND I'LL SEE YOU LATER...MAYBE FOR A GAME OF CARDS..

TE, TE, TE, TE, PARLE CO'RONN(DON)ALBERTO QUI....

MASSIMO:

VA BENE, GUMBA.

AS HE SEES DON ALBERTO SLOWLY APPROACH HIM A BIGGER FAMILIAR SMILE COMES OVER HIM-MORE PLEASED TO SEE HIM THAN THE AFFECTIONATE MAN.

DON ALBERTO-(ALBERTO FAMILIARE)-A WEATHERED FACE OF A MAN OF THE COUNTRY WITH A DIGNIFIED AIR BUT WITH A SARCASTIC SMIRK, AND ALSO OF GREAT MASS, AN OLD FRIEND OF MASSIMO'S FATHER AND A PAISAN.

THE SARCASTIC MAN KISSES MASSIMO BUT MORE RESERVED THAN THE AFFECTIONATE MAN AND SAYS IN PASSING TO THE AFFECTIONATE MAN:

"SALVO GUMBAH"

---EXPAND THIS---

AFFECTIONATE MAN:

"SEE, SEE, SEE, SEE, SSEE, WHO'S COME TO THE TOWN GUMBAH' ALBERTO"

THE AFFECTIONATE MAN WALKS AWAY BUT YOU CAN HEAR HIM STILL TALKING ABOUT HOW HAPPY HE IS TO SEE OUR PILOT.

THE SARCASTIC MAN (OLD TIMER) TURNS TO MASSIMO AS IF THE OTHER MAN HAD NEVER BEEN THERE AND SAYS:

"HEY PILO`, I SEE YOU'VE COME DOWN HERE FROM LISA...EVEN THE AIR FORCE HAS TO MAKE WAY FOR ELISABETTA!"

THEY BOTH CHUCKLE.

THEN, THE SARCASTIC MAN, NOT AS SERIOUSLY AND WITH A LESS CONCERNED AND MORE DETACHED LOOK THAN EITHER HIS AUNT OR THE AFFECTIONATE MAN HAD; AS IF IT'S A MANDATORY QUESTION:

"..DID YOU EAT YET?"

MASSIMO, AGAIN WITH A SMILE:

"BEHH..."

ITALIAN

NOTE: THIS DIALOGUE COULD BE IN

BEFORE MASSIMO CAN CONTINUE HIS ANSWER THE SARCASTIC MAN IS

DISTRACTED AND LOOKS OVER MASSIMO'S SHOULDER AT A MERCHANT SETTING UP HIS STAND, OUTSIDE HIS PACKED OLD MINIBUS, ACROSS THE STREET IN THE TOWN PIAZZA AND PUTTING ON A PRE-RECORDED ADVERTISEMENT ON LOUD SPEAKER. MASSIMO TURNS AND LOOKS TOO. THE MERCHANT, A MOROCCAN/ARAB TYPE, IS NOT LOST ON THE SARCASTIC MAN AND HE COMMENTS ON IT.

SARCASTIC MAN AS HE TALKS PAST MASSIMO AND THEN TURNS TO HIM:

"VEDI. (LOOK).

HEH, ALL OUR 'PRECIOUS' YOUNG PEOPLE ARE HEADING FOR THE BIG CITY, FOR THE 'GOOD' LIFE AND THESE MOROCCANS ARE COMING UP HERE..MAKING A LIVING, IN THIS TOWN," SIGH

".. AND WE HAVE DONKEYS HERE, THESE PRE-MADONNA'S WHO STAY IN 'UNIVERSITY' 'TILL THEY'RE OVER THIRTY AND THEN THEY WHINE ABOUT NOT GETTING THE RIGHT JOB"

HE FOLLOWS UP BY DOING A MOCK CRYING IMITATION.

MASSIMO:

"WHAT DO YOU MEAN," (SARCASTICALLY) "WHO ARE YOU TALKING ABOUT, MAYBE THOSE TRAIL BLAZERS (CHUCKLE) OVER THERE."

FROM ACROSS THE PIAZZA TWO YOUNG MEN OF THE SAME AGE AS MASSIMO COOLEY ACKNOWLEDGE MASSIMO WITH A NOD, ONE OF THEM (GUY#2) MAKES A SLIGHT HAND GESTURE (A FEEBLE ATTEMPT AT A GREETING), AS THEY MAKE EYE CONTACT WITH MASSIMO, WHO MAKES A RECIPROCAL GESTURE OR NOD IN RETURN.

SARCASTIC MAN:

"ESSATTO."

THEY BOTH CHUCKLE AS THEY TURN AWAY FROM THE TWO ACROSS THE PIAZZA.

ACROSS THE WAY ONE OF THESE 'IDLE' AND PETTY MEN SAYS TO THE OTHER IN A JEALOUS AND SARCASTIC MANNER.

GUY #1:

"THE GREAT PILOT HAS ARRIVED."

AS HE FINISHES SEVERAL KIDS HORSING AROUND OR KICKING A SOCCER BALL RUN INTO HIM, WHICH MAKES HIM VISIBLY ANNOYED AND WARNS THE KIDS TO PLAY FARTHER AWAY FROM THEM AS THE KIDS MAKE FACES AND MAKE FUN OF HIM AND HE GROWLS AT THEM AND TRIES TO SCARE THEM AWAY AND THEN TURNS AWAY AND BACK TO HIS BUDDY.

GUY #2, CHIMES IN ABOUT THE PILOT:

"YEAH, HE'S HONORING US WITH HIS PRESENCE."

GUY #1, LOOKING AT THE PILOT AND THEN TURNING TO HIS BUDDY,  
SAYS BOASTFULLY AFTER A PAUSE:

"YOU KNOW, I COULD HAVE GOTTEN INTO PILOT SCHOOL."

THE BUDDY (GUY#2) GIVES THE FIRST GUY A LONG  
COMICAL/QUIZZICAL/SARCASTIC LOOK, IN DISBELIEF THAT HIS  
BUDDY WOULD MAKE THIS RIDICULOUS COMMENT THAT EVEN HE COULD  
NOT TAKE SERIOUSLY.

-END OF STORY FOR THESE 'GUYS'.

BACK TO MASSIMO AND HIS SARCASTIC OLD FRIEND.

MASSIMO:

"THOSE TWO WINNERS...IS THAT ALL THEY DO ALL DAY?"

SARCASTIC MAN:

"THEY COLLECT THEIR PARENTS PENSIONS AND GO TO THE COFFEE HOUSES FOR HALF THE DAY..  
THEY GIVE YOUR AUNT SOME BUSINESS.."

THEY BOTH HAVE A LITTLE LAUGH

"FRANC E` CHICCH"

THE SARCASTIC MAN ADDS.

"FIRST CLASS MAMMONI'S, THEY'RE NEVER LEAVING HOME.."

OUR PILOT'S (MASSIMO) ATTENTION IS NOW TURNED TO A WOMAN (A HARRIED LOOKING WOMAN BUT STILL ATTRACTIVE-A SOCCER MOM- ) WITH CHILDREN IN TOW PASSING BY AND QUICKLY RECOGNIZES THAT ITS HIS OLD GIRL FRIEND, FRANCA, (A CHILDHOOD SWEETHEART) WHO IS NOW OBVIOUSLY 'MARRIED WITH CHILDREN'.

SHE SEES HIM TOO, THEY APPROACH EACH OTHER, THEY SQUEEZE HANDS, EXCHANGE HELLOS AND SOME SMALL TALK AS THE SARCASTIC 'OLD TIMER' QUIETLY STANDS BY, SEEMING TO KNOW ABOUT THEIR PAST.

THEY BOTH SEEM TO HAVE THE LOOK OF PAST REMEMBRANCES AND MAYBE REGRETS AS HE ASKS ABOUT HER HUSBAND, ALSO A CHILDHOOD FRIEND, ETC. ETC. THE CAMERA CONCENTRATING ON HER WITH HER TWO KIDS MILLING AROUND, ONE OF THEM TUGGING AT

HER TO GO. THE WIND PICKS UP, MOVING HER HAIR ACROSS HER FACE. THE CAMERA GOES BACK TO OUR PILOT WHO SEEMS A BIT EMBARRASSED ABOUT THE WHOLE SCENE.

THEY SQUEEZE HANDS AND THEN DEPART.

NOTE: THE INSPIRATION FOR THIS ENCOUNTER IS FROM A SCENE IN THE ENGLISH FILM-'SATURDAY NIGHT AND SUNDAY MORNING'- WITH ALBERT FINNEY (1960), WHERE FINNEY IS TALKING TO A CURRENT OR FORMER LOVER OUTSIDE HIS HOUSE ON A WINDY ENGLISH MORNING.

ANOTHER INSPIRATION BEING A SCENE FROM 'LOVE WITH THE PROPER STRANGER' WITH STEVE MCQUEEN, ALSO FROM THE EARLY 60'S, WHERE HE RUNS INTO A FORMER GIRL FRIEND IN HIS OLD NEIGHBORHOOD.

PRECEDING DIALOGUE:

MASSIMO:

"OH . . . .CIAO FRANCA"

SOCCER MOM:

"MASSIMO.. ..CIAO ZI'ALBERTO" (A PASSING HELLO TO THE  
SARCASTIC MAN.. WHO NODS AND SAYS HER NAME TOO, BUT STAYS  
IN THE BACKGROUND)

SOCCER MOM BACK TO MASSIMO:

.. ..WHAT BRINGS YOU DOWN TO THE OLD TOWN?"

MASSIMO:

"..BEHH, FAMILY BUSINESS, YOU KNOW, WITH THE BOSS INSIDE.."

HE GESTURES TOWARDS HIS AUNTS RESTAURANT

THEY BOTH LAUGH, SHE UNDERSTANDING WHO MASSIMO MEANT BY  
'THE BOSS' REMARK.

SOCCER MOM:

"YOU USED TO SAY YOU DIDN'T WANT ANY PART OF THIS LIFE...  
BUT ITS HOME ISN'T IT?  
UP NORTH ISN'T HOME TO YOU ..YET, NO?"

MASSIMO:

"WHO KNOWS...? MAYBE, I DON'T HAVE A HOME TO CALL...  
ANYMORE..."

HE LOOKS ALMOST THRU HER, MAYBE WITH A LOOK OF REGRET.

MASSIMO AGAIN AND CHANGING THE SUBJECT:

"HOW'S ANTONIO"

ASKING ABOUT HER HUSBAND AS HE'S LOOKING AT HER KIDS AS ONE OF THEM TUGS AT HER SLEEVE URGING HER TO GO.

SOCCER MOM:

"HE'S TRAVELING TOO MUCH.. BUT IT'S A LIVING, A DECENT JOB"

AS THE CHILD INTERRUPTS:

"MA..LET'S GO MA!"

SOCCER MOM, SPEAKING TO THE CHILD:

"DON'T BE SO RUDE, SAY HELLO TO MASSIMO, HE'S AN OLD FRIEND OF MINE AND DAD'S BEFORE YOU WERE AROUND."

THE CHILD:

"CIAO" IN A TYPICAL SHYLY CHILDLIKE WAY.

MASSIMO RESPONDS IN KIND, LOOKS A BIT EMBARRASSED AND THEN ADDS:

"GOD, THEY HAVE GOTTEN SO BIG.. .."

SOCCER MOM:

"TIME GOES BY SO FAST, EVEN HERE.. ..BUT NOT AS FAST AS YOU"

A MISCHIEVOUS LOOK APPEARS THRU HER EYES, THEN THE FACE OF REGRET AS THEY LOOK AT EACH OTHER, SQUEEZE HANDS, AS HE SAYS

"I WAS NEVER THAT FAST .. ..WITH YOU."

.. AS SHE DEPARTS, WITH THAT ONE CHILD TUGGING AWAY.

WALKING AWAY SHE ADDS:

"BE CAREFUL UP THERE .. .. UP IN THE SKIES.. .." AS SHE FADES AWAY.

NOTE: TO REPEAT THE INSPIRATION OF THIS SCENE WITH THE SOCCER MOM IS A SCENE FROM 'SATURDAY NIGHT AND SUNDAY MORNING', WHERE ALBERT FINNEY'S CHARACTER IS TALKING TO A GIRL FRIEND (DOREEN?) ON A WINDY DAY OUTSIDE HIS BUILDING IN BLACK AND WHITE ENGLAND IN 1960. AN ODE TO THAT SCENE.

THE SARCASTIC MAN GETS BACK IN CONVERSATION WITH OUR PILOT

SARCASTIC MAN:

"SO TELL ME PILO' (SHORT FOR PILOT) WHEN ARE YOU GOING TO COME BACK HERE AND RUN YOUR FAMILY'S BUSINESS, WATCH THE WEEDS GROW AND HEAR THE COWS FART?"

MASSIMO, STILL LOOKING AFTER THE 'SOCCER MOM' AND THEN TURNING TO THE OLD TIMER:

"EHH, I DON'T KNOW, EHH..  
I'M CORRUPTED BY LA DOLCE VITA OF THE CITY.  
I DON'T THINK I COULD COME BACK TO HERE, TWENTY  
FOUR/SEVEN." AS HE FORCES A SMILE

SARCASTIC MAN:

"AH YES, LA GRAN PUTTANA LA CITTA. (THE GREAT WHORE, THE CITY)  
YEAH THAT'S RIGHT, YOU'LL LIVE IN THE BIG TOWN AND CALL YOURSELF ONE OF THEM. BUT DON'T FORGET THE SAYING, PILOT, 'IN ROME IT TAKES S-E-V-E-N GENERATIONS TO BECOME A R-O-M-A-N.'

Massimo:

"I WOULDN'T DO THAT. I'LL ALWAYS BE A SOUTHERN BOY"

SARCASTIC MAN:

".. .. WELL AT LEAST YOU DIDN'T START SPEAKING WITH  
NORTHERN ACCENT."

MASSIMO GENTLY GRABS THE SARCASTIC MAN'S ARM AND GUIDES THE  
SARCASTIC MAN DOWN THE ROAD AS THEY WALK AWAY FROM THE  
CAMERA.

YOU HEAR THE SARCASTIC MAN SAY, "'HEY PILO', WHEN ARE YOU  
GOING TO SETTLE DOWN, MARRY HAVE A COUPLE OF MICE RUNNING  
AROUND?"

YOU HEAR MASSIMO REPLY, SIGHING, "OOOFFAH! NOT YOU TOO!

<FADE OUT>

## SCENE 7

THE FOLLOWING DAY:

MASSIMO WALKS THRU THE TOWN, BUT WITH A PURPOSE AND CARRYING THE LEATHER CASE (POUCH) FROM SCENE 5, PASSES SOME DOOR FRONTS AND IS INTERRUPTED IN HIS PURPOSEFUL WALK WHEN HE RUNS INTO SEVERAL JOVIAL OLDER WOMEN IN FRONT OF A TYPICAL TWO STORY PALLAZETTO WHO RECOGNIZE HIM, GREET HIM AFFECTIONATELY AND ONE OF THEM ASKS HIM IN A CONCERNED AND SERIOUS MANNER,

"HAVE YOU EATEN?"

WITH WHICH THE OTHER WOMEN GIGGLE. IN THE BACKGROUND, ON THE SECOND FLOOR BALCONY, SEVERAL TEENAGE GIRLS ALSO GIGGLE AND CALL OUT, "CIAO MASSIMO" HE WAVES AT THE GIRLS, HUGS AND KISSES ONE OF THE WOMEN, ENGAGES IN SOME SMALL TALK, WITH THE LADIES PESTERING HIM TO SETTLE DOWN, WITH WHICH HE POLITELY BEGS THEIR LEAVE AND CONTINUES ON.

HE REACHES A GARAGE, UNDER AN APARTMENT, UNLOCKS AND LIFTS OPEN THE GARAGE DOOR. HE GOES IN AND FINDS HIS VINTAGE RED ALFA ROMEO SPIDER UNDER THE COVER AND LOOKS ADMIRINGLY AT THE OLD CONVERTIBLE AND MAYBE BRINGING BACK MEMORIES. HE NOTICES AN OLD PICTURE OF A MAN AND HOLDING WHAT APPEARS TO BE HIS SON LEANING AGAINST THE SAME CAR, FRAMED ON A SHELF AT THE END OF THE GARAGE PAST THE FRONT OF THE CAR. HE PICKS UP THE PICTURE, BLOWS AWAY OR WIPES OFF SOME OF THE DUST, AS A SADDER SMILE COMES OVER HIS FACE. IT CAN BE ASSUMED THAT THIS PICTURE IS OF HIM AND HIS FATHER WHEN HE WAS A CHILD AND THAT THE ALFA IS HIS DADS OLD CAR.

AFTER A LITTLE MORE HOUSE CLEANING, VERY LITTLE, HE POPS THE HOOD OF THE OLD CAR. HE PICKS UP THE ZIPPERED UP LEATHER POUCH (FROM SCENE 5). HE TAKES OUT THE CONTENTS, WHICH IS THE DISTRIBUTOR FOR THE OLD CAR. HE INSTALLS THE MECHANISM IN THE ENGINE BAY AND EVENTUALLY THE CAR STARTS AND A LITTLE LATER HE PULLS OUT OF THE GARAGE.

#### SCENE 8

THE PILOT DRIVES UP TO THE HILLS. THE CAR (THE VINTAGE ALFA ROMEO NOW, OF COURSE) GOES THRU THE BEAUTIFUL ITALIAN COUNTRYSIDE AGAIN.

\*A SLIGHT REPRISE OF 'VOLARE' IS PLAYED. THIS TIME THE DEAN MARTIN VERSION OF THE SONG.

HE DRIVES UP AND TURNS FROM THE MAIN ROAD ONTO A STEEP PAVED THEN GRAVEL AND THEN DIRT ROAD WHERE HE CONTINUES FOR A LITTLE BIT MORE UNTIL HE SEES A MAN (A FARMER TYPE) WHO SEEMS TO BE WAITING FOR HIM, STANDING ON A LEVEL ROCK LEDGE

.. AS DINO'S VERSION OF 'VOLARE' FADES OFF.

THE CAMERA FILMS FROM BEHIND THE FARMER NOW, WHO HAS HIS HANDS ON HIS HIPS, AS MASSIMO GETS OUT OF HIS CAR. HE LOOKS AT HIS OLD ALFA, NOTICES SOME DIRT ON THE FENDER AND CLEANS IT OFF AND THEN CLAPS HIS HANDS CLEAN OF THE DIRT AND THEN TURNS TOWARD AND WALKS UP TO AND GREET'S THE FARMER (IT'S

HIS TENANT FARMER PASQUALE) BY GRABBING HIS HAND AND WITH A SHORT BUT STRONG HUG.

TYPICAL GREETING SMALL TALK ENSUES WITH THE REQUISITE QUESTION, BY THE FARMER, AS TO WHETHER MASSIMO HAS EATEN YET.

HE SMILES THIS QUESTION OFF AND OVER THE FARMERS SHOULDER, A GOOD DISTANCE BACK, HE NOTICES TWO MEN, ONE IN CLERICAL GARB AND THE OTHER ONE WITH A NOTE PAD AND MAYBE A SURVEYING TOOL AS THE FARMER SEEING THAT MASSIMO HAS SEEN THESE TWO STARTS FILLING HIM IN ON THE SCENE OF WHICH MASSIMO PRETTY MUCH ALREADY KNOWS (SURMISES).

THE FARMER:

"THERE THEY ARE PILOT, THAT 'PRIEST' IS HERE WITH HIS SURVEYOR MARKING OFF THE CHURCHES LAND\*. THAT LITTLE WORM IS SPLITTING HAIRS LIKE IT'S HIS OWN DAMN PROPERTY. CHE FIGLIO DI PUTT.., NO I BETTER NOT CURSE HIS MOTHER..MAYBE SHE WAS A GOOD WOMAN AND NOT HER FAULT HE'S SUCH A SLIME."

HE SLIGHTLY BITES HIS FIST AND LOOKS UP FOR DIVINE GUIDANCE.

\*IT'S THE PRIEST FROM THE NEIGHBORING TOWN, THERE WITH HIS SURVEYOR TO CHECK OUT THE BOUNDARIES OF THE CHURCHES LAND.

MASSIMO, SMILING:

"WELL, YOU WANT TO KNOW SOMETHING PASHKA (DIALECT SHORTENED FOR PASQUALE) IT IS HIS PROPERTY. THE CHURCH HAS A LOT OF MEAN LITTLE MEN LIKE HIM..RENT COLLECTORS... BUT WE'LL GET

OUR OWN SURVEYOR HERE TOMORROW."

WITH THAT HE GIVES THE FARMER AN ASSURING PAT ON THE BACK AS HE MOVES PAST HIM.

MASSIMO APPROACHES THE PRIEST & HIS SURVEYOR. THE PRIEST IS A SMALL WEASEL OF A MAN IN HIS LATE SIXTIES—A REALLY DISTASTEFUL LOOKING 'WORM' OF A MAN. THE SURVEYOR IS A PLAIN BUSINESS LIKE MAN IN HIS LATE FORTIES.

HE HEARS THE PRIEST TELLING THE SURVEYOR.

PRIEST:

"NO, NO, THIS AREA HERE.. THIS STRIP.. THEIR LAND ENDS OVER THERE.. .. THIS -(AS HE MAKES A MOTION WITH HIS HANDS AND ARMS SIGNIFYING A STRIP)-OUR LAND (CHURCHES LAND) IS HERE."

HE POINTS GENEROUSLY OVER SOME OF THE PILOTS PROPERTY. THE SURVEYOR NOTES THIS, NODDING IN THE NEGATIVE. THE FARMER COMES UP BEHIND MASSIMO, PUTS A HAND ON HIS SHOULDER AND ADVISES HIM:

"HEY 'PILO' THAT OLD RAT IS POINTING OVER SOME OF YOUR LAND. ..THAT PLOT OF LAND, I USED TO WORK IT FOR YOUR GRANDFATHER BEFORE YOU WERE BORN!"

MASSIMO HEARS THIS AND IS ANGERED AND AMUSED AT THE SAME TIME. HE LOOKS AT THE PRIEST AND SAYS IN A SEVERE MANNER:

"ASK YOUR SURVEYOR THERE, HE KNOWS BETTER!"

THE PRIEST WHO HAD NOTICED MASSIMO WITH HIS FARM HAND FINALLY ACKNOWLEDGES HIM FORMALLY.

PRIEST:

"AHH.. YES, SIGNORS ELISA COUSIN I BELIEVE. THE AIR FORCE.."

MASSIMO INTERRUPTS:

"HER NEPHEW.. AND THE OWNER OF THIS LAND (HE POINTS TO THE LAND IN QUESTION) THAT YOU'RE GENEROUSLY CLAIMING IS YOURS."

THE PRIEST CORRECTS:

"THE CHURCHES' LAND MY SON, I'M JUST A HUMBLE SERVANT"

MASSIMO:

YEAH RIGHT THE CHURCHES LAND.. AND I'M NOT YOUR SON.

WITH THAT REMARK THE PRIEST GIVES HIM A WICKED LOOK.

MASSIMO MOVES CLOSER TO THE PRIEST, WHICH MAKES THE PRIEST A BIT NERVOUS BUT ALSO MORE IRRITATING AS HE (THE PRIEST) RAMBLES ON, INSISTING THAT HIS CLAIMS ARE CORRECT.

PRIEST:

"NO, NO THIS IS THE CORRECT BORDERLINE AS I, I (STUTTERING) FIGURED IT OUT. WE HAVE THE OLD MAPS." HE REGAINS HIS COMPOSURE WITH THE LAST SENTENCE SAYING IT WITH A CONDESCENDING AIR.

AS THE PRIEST SAYS THIS HE ALMOST TRIPS ON THE ROCKY, HILLY GROUND, PROBABLY DUE TO MASSIMO'S CLOSENESS TO HIM AS HIS SURVEYOR LUNGES OVER AND GRABS THE PRIEST TO PREVENT A CHANCE OF A FALL.

MASSIMO, GETTING MORE ANNOYED THEN AMUSED NOW:

"WE'LL SEE ABOUT THAT"

"NO, NO, I KNOW I'M RIGHT," EXCLAIMS THE PRIEST  
"AS JUST A HUMBLE SERVANT OF OUR LORD I HAVE HIS GUIDANCE  
TO LEAD ME NOT TO MAKE THESE ERRORS."

MASSIMO:

"PLEASE, DON'T GIVE ME THAT HOLY BS. YOU'RE A CUSTODIAN, A  
SUPER, A RENT COLLECTOR. AND YOU WANT TO COLLECT ON MY  
LAND!"

ANOTHER WICKED LOOK FROM THE PRIEST WHO THEN RESPONDS:

"'MA QUESTA E LA TERRA DELLA CHIESA' FOR THE BENEFIT OF THE  
CHURCHES MISSION, IT'S SPIRITUAL MISSION FOR THE GOOD OF  
THE FAITHFUL.."

MASSIMO:

"DON'T GIVE ME THAT SHIT, YOU'RE HERE TO KEEP YOUR PIECE OF  
THE PIE.. TO KEEP 'YOU' NICE AND WARM IN THE WINTER."

PRIEST: (AGITATED)

SACRILEGE!!

MASSIMO, NOW ALL REVVED UP, CONTINUES:

"... THE CHURCH HAS PLENTY OF LAND AND MORE MONEY THAN BERLUSCONI..."

... WHERE WAS YOUR FRIGGIN CHURCH WHEN ALL THOSE PEOPLE HAD TO IMMIGRATE...?

... THEY COULDN'T FEED THEIR CHILDREN... AND THEY WERE ALL SENT PACKING TO THE 'STATES AND EVERYWHERE ELSE..."

PRIEST, LOOKING AWAY:

"NO...NO...-SACRILEGE." (LAST WORD SOTTO VOCE)

AFTER A FEW MOMENTS OF CONTEMPLATION AND WITH A LOOK OF MOCK DISGUST (NOT TOO SERIOUS) MASSIMO ADDS **LOUDLY**:

"THE CHURCH, THE RUINATION OF THE SOUTH!"

PRIEST, AGAIN AND COVERING UP HIS EARS:

SACRILEGE!

MASSIMO POINTS UP, TURNS AROUND WITH A SLIGHT GRIN AND STORMS OFF WITH THE FARMER FOLLOWING WHO ALSO TURNS TO THE PRIEST AND GIVES HIM A COMICALLY THREATENING LOOK AND WHEN THE PRIEST TURNS AWAY GIVES HIM THE SIGN OF THE 'MALOCCHIO'. (COMICALLY)

THE PRIEST, IN CLOSE UP, SAYS OMINOUSLY:  
WITH HIS SURVEYOR AT HIS SIDE AND THE CAMERA ZOOMING IN ON  
HIS CREEPY FACE:

"ONE DAY THAT YOUNG MAN WILL MEET HIS MAKER."

FADE OUT.

## SCENE 9

THE PILOT (MASSIMO), NOW IN A SLIGHT DISGUISE (BASEBALL CAP, SUNGLASSES, BAGGY OLD JACKET) IS

TALKING TO FOUR BOYS (11 - 13 YEARS OLD) ON A SIDE STREET IN THE NEIGHBORING TOWN.

YOU SEE HIM EXCHANGE MONEY WITH THE BOYS AS ONE OF THE BOYS, THE OLDEST AND THE 'RING LEADER' IS HAGGLING ABOUT THE AMOUNT OF MONEY, AS THEY SEEM TO BE NEGOTIATING OVER A BUSINESS DEAL OF SOME SORT, WITH THE OLDEST BOY SAYING:

"HEY! THAT'S NOT ENOUGH...WE'RE TAKING ALL THE RISKS..."

WITH THIS COMMENT MASSIMO GRUDGINGLY TAKES ANOTHER BILL OUT OF HIS POCKET AND HANDS IT OVER TO THE OLDEST KID AND GIVES HIM A ANNOYED LOOK.

HE THEN CROUCHES DOWN, THEN MAYBE ON ONE KNEE, AND SAYS TO

THE BOYS IN MOCK AIR FORCE JARGON:

"HERE IS YOUR WEAPONS PACKAGE FOR TODAY'S MISSION"

AS HE TAKES THE CONTENTS OUT OF A SHOPPING BAG THAT'S ON THE GROUND NEXT TO HIM, WHICH REVEAL A DOZEN OR MORE...

HIGHLY EXPLOSIVE ...EGGS.

"NOW REMEMBER YOU HAVE TO AVOID DETECTION"

MASSIMO SAYS TO THE BOYS.

"CAPISCE?"

MASSIMO REINFORCES THE WARNING.

THE BOYS NOD IN UNDERSTANDING AND AGREEMENT.

MASSIMO:

"YOU REMEMBER YOUR ESCAPE ROUTES OUT, RIGHT?"

AGAIN THE BOYS NOD

MASSIMO:

"SCATTER, SEPARATE, RIGHT?"

AGAIN THE BOYS NOD, THE OLDEST SAYING "YEAH, YEAH" WITH A TONE AND LOOK THAT GIVES THE EXPRESSION THAT 'YOU DON'T HAVE TO REMIND ME AGAIN'

THEN MASSIMO TAKES OUT BASEBALL CAPS OUT OF ANOTHER BAG THAT HE HAD.

THE OLDEST BOY, THE HAGGLER, IS DULY IMPRESSED WITH THIS PRECAUTION AND NODS AND PULLS HIS CHIN IN, IN APPRECIATION AND MASSIMO RETURNS THE COMPLIMENT BY NODDING BACK AND MAKING THE 'BE WISE' 'BE ALERT' SIGN BY PULLING ON THE CHEEK BELOW HIS RIGHT EYE WITH HIS INDEX FINGER.

WITH THIS FADE OUT

SCENE 9A

FADE IN

OUT OF THE DOOR OF A RECTORY COMES THE PRIEST WHO, AS HE FUMBLES TO LOCK THE DOOR,

IS BUMPED FROM BEHIND BY A KID (ONE OF THE FOUR) AND WHO KEEPS RUNNING AND

YELLS WITHOUT LOOKING BACK:

"THERE AFTER ME!"

THE PRIEST, JARRED OUT OF HIS ROUTINE, DISCOMBOBULATED, SHOUTS AND THEN TURNS TO SEE THE BOY RUNNING AWAY:

"AHH, HEY! WHAT THE!"

LOOKING, SQUEEZING HIS EYES TRYING TO MAKE OUT THE BOY'S IDENTITY, HE REGAINS MOST OF HIS COMPOSURE AND ADDS:

"I HOPE GOD FORGIVES YOU BECAUSE I WONT YOU LITTLE (SOTTO VOCE) B-A-S-T-A-R-D.

AS HE FINISHES UTTERING THIS LAST WORD AND STILL LOOKING IN THE DIRECTION THE BOY WAS RUNNING, HE SUDDENLY GETS BOMBARDED WITH EGGS FROM THE OPPOSITE DIRECTION.

HE GRASPS WHAT IS HAPPENING, TRIES TO DUCK, BUT TOO LATE, TURNS, SWIRLS AROUND, AND SEES BOYS SCATTERING IN ALL DIRECTIONS AS THE FIRST BOY, WHO BUMPED HIM COMES OUT FROM BEHIND A CORNER AND PLANTS HIM WITH A GOOD THROWN EGG FROM A DISTANCE (A COUP DE GRACE)

AND THEN THE PRIEST WAILS:

(A LA THE OLD SICILIAN DON IN 'THE GODFATHER PART II', WHEN

HE GETS STABBED BY YOUNG VITO CORLEONE)

"FIGLI DI P-U-T-T-A-N-A!"

HE STANDS THERE FOR A MINUTE THEN TRIES TO WIPE SOME OF THE EGG DROPPINGS OFF AND AGAIN JUST STANDS THERE SMOLDERING IN ANGER AND DISGUST.

FADE OUT

CUT TO:

THE BOYS REGROUP BLOCKS AWAY AND ARE ALL PANTING AND GIGGLING AND THEN BRAGGING ON HOW

THEY 'BAGGED' THE OLD PRIEST.

ONE OF THE BOYS IS HEARD SAYING:

"THAT WAS FOR PULLING ME BY THE EAR IN THIRD GRADE CATECHISM CLASS YOU OLD RAT!"

FADE OUT

FADE IN TO:

MASSIMO WALKING TOWARDS HIS CAR, THE NEWER ALFA, AS THE CAMERA GOES TO HIS FACE, WHICH HAS A SELF-SATISFIED LOOK ON IT (SHIT EATING GRIN) AS HE GETS IN TO HIS CAR AND DRIVES OFF.

FADE OUT

FADE IN

FROM ABOVE LOOKING DOWN YOU SEE MASSIMO SAYING GOODBYE TO HIS AUNT 'LI', WHO'S CRYING, AND TO THE SARCASTIC MAN AND WITH ONE OF AUNT 'LI'S' GIRLS PUTTING A PACKAGE OF FOOD ON THE PASSENGER SIDE OF THE CAR AND YOU HEAR MASSIMO REASSURING HIS AUNT THAT THE PROPERTY ISSUES WILL BE TAKEN CARE OF, AS HE GETS INTO HIS CAR AND STARS TO DRIVE OFF.

THE LAST THING YOU HEAR IS HIS AUNT 'LI' SAY BENDING DOWN TO MASSIMO AS HE'S STARTS DRIVING AWAY IS:

"ARE YOU SURE YOU HAVE ENOUGH TO EAT FOR THE TRIP...?"

END OF SCENE AND SOUTHERN ITALY

## SCENE 10

BACK IN NORTHERN ITALY

IN FRONT OF AN UPSCALE APARTMENT BUILDING, A WELL DRESSED MAN IN HIS EARLY FIFTIES IS GETTING HIS TWO CHILDREN, (12 & 9?), INTO A CAR TO GET THEM TO SCHOOL.

A SOPHISTICATED WOMAN, NOT THE ONE FROM SCENE 2, BETTER YET, A MORE ATTRACTIVE 'GINA LOLOBRIGIDA' TYPE, IS AT THE BALCONY OF HER 3<sup>RD</sup> FLOOR APARTMENT AS THE SMALLER OF THE TWO CHILDREN (9 YEAR OLD GIRL) LOOKS UP AND WAVES AND SAYS, 'CIAO MAMMA' AND SHE RESPONDS WITH A MORE SUBDUED WAVE.

AS THE CAR DRIVES OFF THE WOMAN HEARS THE PHONE RING. SHE PICKS IT UP AND IMMEDIATELY KNOWS WHO IT IS.

THE CONVERSATION IS ALL AT HER END:

"OH YOU'RE BACK."

"AHH, YOU THOUGHT I'D BE HOME, EHH." SHE ADDS.

UNDECIPHERABLE VOICE AT THE OTHER END

'LOLLOBRIGIDA':

"YOUR SO SMART"

AS SHE SAYS THIS HER Demeanor STARTS TO SOFTEN. SHE STARTS PLAYING (TWIRLING) HER HAIR.

VOICE HEARD ON THE OTHER END, NOT DECIPHERABLE.

'LULLOBRIGIDA' :

"NO, NO EHH...IT'S IMPOSSIBLE..."

SHE SAYS, WITH LESS AND LESS CONVICTION.

MORE UNDECIPHERABLE CONVERSATION AT THE OTHER END.

"NO, I CAN'T... IT'S NOT RIGHT... NOT HERE... SOMEONE MIGHT SEE ..."

LULLOBRIGIDA PLEADS HALFHEARTEDLY.

SHE SOFTLY BITES AND LICKS HER LIPS AS SHE STARTS TO LONG (WANT) THE MAN, THRU HIS VOICE, AT THE OTHER END OF THE PHONE LINE (AS SEEN IN HER FACE, HER EXPRESSIONS OF SEXUAL AROUSAL).

MORE UNDECIPHERABLE TALK AT THE OTHER END.

LOLLOBRIGIDA:

"NO.....AHH"

SHE RELENTS AND WARNS THE VOICE AT THE OTHER END.

"... BUT BE QUICKLY."

SHE PUTS DOWN THE PHONE STILL IN AROUSAL BUT UTTERS THE WORD '... BASTARD.', AS SHE WALKS AWAY FROM THE CAMERA.

THE ALFA ROMEO (THE NEWER ONE) DRIVES UP AND PARKS. OUR PILOT MASSIMO GETS OUT AND HURRIES ACROSS A STREET OR TWO AND ENTERS THE PREVIOUSLY DESCRIBED APARTMENT BUILDING.

HE RINGS THE BELL, IS BUZZED IN AND GOES UP THE STAIRS, SKIPPING THE SMALL ELEVATOR AT THE GROUND FLOOR. HE KNOCKS ON THE APARTMENT DOOR. FROM THE OTHER END, SHE SLOWLY, BUT WITH ANTICIPATION, WALKS TO THE DOOR AND LETS HIM IN.

WITHOUT MUCH TALKING, THEY LUNGE AT EACH OTHER AND WHAT FOLLOWS IS A TYPICALLY HURRIED STEAMY SEXUAL ENCOUNTER WHERE THEY RIP THE CLOTHES OFF EACH OTHER AND CONSUMMATE THEIR DESIRE.

WITH THIS FINISHED, CUT TO HIM HURRYING OUT OF THE APARTMENT.

MOSTLY SILENT SCENE TO BE CHOREOGRAPHED.

SCENE 11

MASSIMO 'NOW' (WITH THAT SAME SATISFIED LOOK, FROM SCENE 2) DRIVES UP TO 'HIS' AIR BASE, SOMEWHERE? IN ITALY (GROSSETO OR VILLAFRANCA).

HE SHOWS HIS ID AT THE GATE, PARKS HIS CAR AND WALKS TOWARDS A BUILDING, MAYBE ALREADY DRESSED IN HIS PILOTS JUMP SUIT.

HE MEETS ONE OF HIS FELLOW PILOTS (HIS BEST FRIEND IN THE AIR FORCE). THEY START A CONVERSATION.

"HOW WAS YOUR TRIP DOWN HOME?"

PILOT #2 ASKS

PILOT #2 A SLIGHTLY MORE ANGELIC LOOKING YOUNG MAN THAN OUR HERO.

MASSIMO:

"AHH, THE FRIENDLY, PEACEFUL SURROUNDINGS OF MY HOME TOWN..... JUST WATCH OUT FOR THOSE SNEAKY OLD PRIESTS, THEY'LL ROB YOU BLIND...."

PILOT #2, LOOKING QUIZZICALLY BEMUSED:

"WHA...?"

MASSIMO SMILES AND SAYS:

"I'LL EXPLAIN IT LATER, MAYBE OVER A 'LATTE' IN TOWN."

MORE SMALL TALK ENSUES BETWEEN THE TWO FRIENDS BEFORE A PRETTY JUNIOR FEMALE OFFICER PASSES BY. >FROM THE CAMERA< YOU CAN TELL THAT SHE'S SMITTEN WITH MASSIMO. MAYBE SHE'S A LITTLE FLUSHED, A LITTLE NERVOUS. SHE DOESN'T INTRUDE INTO THE CONVERSATION BUT SHE IS THERE.

PILOT #2 IS FRIENDLY AND TRIES TO GET HER INTO THE CONVERSATION BUT MASSIMO JUST COOLLY ACKNOWLEDGES HER, TURNS HIS BACK TO HER AND CONTINUES WITH PILOT #2.

PILOT #2:

"CIAO 'TENENTE', HOW ARE YOUR CLASSES GOING?"

WITH THAT MASSIMO GRUDGINGLY TURNS TOWARD THE FEMALE OFFICER.

FEMALE OFFICER:

"OH, NOT THAT BAD, MAYBE YOU CAN CHECK ONE OF MY 'AIR TACTICS' PAPERS... .WHEN YOU HAVE A CHANCE."

PILOT #2:

"SURE, ANYTIME. BY THE WAY MAYBE YOU CAN JOIN US FOR A COFFEE LATER...."

MASSIMO CUTS OFF PILOT #2 AND SLIGHTLY LEADS HIM AWAY FROM THE FEMALE OFFICER:

"COM'ON, LETS GET TO WORK ON THE BIG TRAINING MISSION PLAN"

AS HE TURNS AND WAVES TO THE FEMALE OFFICER.

THE FEMALE OFFICER, WITH A SLIGHT TRACE OF INSECURITY AND/OR DISAPPOINTMENT, SEEING THE MEN WALKING OFF, SAYS:

"SURE GIANNI (PILOT #2)...."

[ , I'LL BE AT THE DE-BRIEFING, NEXT WEEK....AFTER YOUR MISSION..... I WANT TO HEAR ABOUT THE AMERICANS... ] **EDIT**

PILOT #2 (GIANNI) STRUGGLING NOT TO HURT THE FEELINGS OF THE FEMALE OFFICER, LOOKS OVER THE SHOULDER OF #1 (MASSIMO) TO TALK TO HER AND SAYS:

"YEAH, GREAT, WE'LL ALL GET TOGETHER AFTER THAT ONE, FOR SURE, BUT I'LL STILL LOOK AT YOUR PAPER BEFORE..."

AS HE KEEPS UP WITH MASSIMO WHO HAS PUT THE GIRL BEHIND HIM.

PILOT #2 (GIANNI) MENACINGLY LOOKS AT #1 (MASSIMO)

AS

THE FEMALE OFFICER LOOKS PATHETICALLY HOPEFUL AS SHE IS LEFT BEHIND AND FADES FROM THE SCENE.

GIANNI (#2):

"WHY DID YOU DO THAT, WE'VE GOT PLENTY OF TIME BEFORE THE WORK UP TO THE MISSION..

YOU KNOW, THAT GIRL LIKES (LIKED) YOU, YOU ASS, AND YOU JUST BLEW HER AWAY. YOU ARE A REAL PENIS"

HE SAYS WITH SOME SCOLDING AND ANGER.

HE ADDS:

"YOUR NOT GONNA BE AN 'PLAYBOY' FOREVER FRIEND"

"YEAH...YEAH, YEAH"

MASSIMO REPLIES IN MOCK ANNOYANCE

"SHE'S... GREAT ....BUT I'M NOT GONNA GET INVOLVED WITH A ANY SERVICE WOMAN, GESHH!"

HE SHUDDERS JUST THINKING OF IT.

GIANNI (#2):

"COME ON, WHAT'S WRONG WITH THAT. A SERVICE FAMILY...ANYWAY SHE'S NICE AND MAYBE HEADED FOR PILOT TRAINING...."

MASSIMO, STRESSING:

"PLLEEEASE... THAT'S EXACTLY WHAT I DON'T WANT, GETTING HOOKED UP WITH A GIRL IN THE SERVICE. ROMANCE WITH A GIRL IN THE AIR FORCE.... IT'S LIKE EHH...."

HE LOOKS AWAY FROM #2 (GIANNI)

"IT'S LIKE GOING OUT WITH MAURIZIO HERE...."

ENTER MAURIZIO-ANOTHER PILOT (#3)-A GRUFF LOOKING AND SOUNDING GUY. OVERHEARING SOME OF THIS CONVERSATION AS HE WALKS BY HE WINKS, BLOWS A KISS TO BOTH OF THEM, IN AN EXAGGERATED FEMININE IMITATION (OUT OF PLACE FOR A GUY LIKE HIM) AND UTTERS IN A SLOW BARITONE:

"B-E-L-L-O."

MASSIMO ADDS:

"IT'S LIKE KISSING YOUR SISTER, GETTING INVOLVED WITH SOME ONE IN THE FORCE"

AS HE SMILES AT MAURIZIO (#3) AND THEN BACK TO GIANNI (#2) AND THEN BACK TO MAURIZIO AND BLOWS HIM A KISS BACK IN THAT SAME EXAGGERATED FAGGISH MANNER.

MASSIMO AGAIN:

"NOT EVERYONE CAN HAVE A GOOD SITUATION LIKE YOU AND NICOLETTA HAVE"

MAURIZIO (#3) ADDS PATERNALISTICALLY, AS HE WALKS AWAY.

"SOME OF US AREN'T MEANT TO HAVE DOMESTIC TRANQUILITY"

SQUEEZING ANGELIC GIANNI'S SHOULDER AS HE LEAVES THE SCENE,

STOPPING TO ADD A SELF SERVING REQUEST.

"I NEED TO DOWNLOAD SOME GOOD HARD CORE ON MY LAP TOP, DO YOU HAVE ANY, EHH?"

MASSIMO TRIES TO HOLD BACK THE LAUGHTER BOWING HIS HEAD WITH THAT REMARK FROM A PASSING OUT OF SCENE (#3).

GIANNI (#2) SMIRKS AND SHRUGS HIS SHOULDERS IN REGRET THAT HE CAN'T CONVINCHE HIS FRIEND TO SEE IT HIS WAY AND SETTLE DOWN.

MASSIMO PILES IT ON:

"AN AIR FORCE COUPLE—PLEASE CUT THEM OFF RIGHT NOW, UGHH!"

AS HE PUTS HIS ARM OVER GIANNI'S SHOULDER AND WALK AWAY FROM THE CAMERA.

"I'M LOOKING FOR SOMETHING MORE EXOTIC ANYWAY...."

YOU HEAR MASSIMO SAY AS GIANNI JUST SHAKES HIS BOWED HEAD AS THEY FADE AWAY.

SCENE 12

THE TWO PILOTS WALK THRU THE AIR BASE WITH TYPICAL SCENES OF JETS TAXING, MECHANICS TOILING, ETC... .

GIANNI TO MASSIMO:

"OH WHEN ARE WE GOING TO GET THOSE SECOND HAND F-16'S SO I DON'T HAVE TO GET JOKED AT BY THOSE OTHER NATO DRIVERS?"

MASSIMO:

"BE PATIENT, THEY'LL BE HERE BY THE END OF THE CENTURY" HE CHUCKLES, "...THE 21<sup>ST</sup> CENTURY."

THEY BOTH LAUGH.

AS THEY MINGLE IN WITH GROUND CREWS AND GET CLOSER TO THE PLANES (THE OLD '104'S) THEY MEET UP WITH ANOTHER PILOT (#4).

(#4)-A REFINED MORE STUDIOUS LOOKING NORTHERN ITALIAN TYPE.

THEY EXCHANGE PLEASANTRIES (SARCASTICALLY) AND (#4) JOINS THEM IN WALKING AND CONVERSING.

MASSIMO TO (#4): (SARCASTICALLY)

"ARRIVE IL DUCA D'AOSTA!"

MASSIMO BOWS IN MOCK RESPECT.

PILOT (#4):

"I'M JUST A COUNT, BUT YOU PEASANTS CAN STILL WORK MY LAND..."

HE SAYS WITH A MOCK AIR OF SNOBBISHNESS.

MASSIMO:

"NOW TAKE MANETTI HERE, HIS FATHER FLEW THIS THING OVER FORTY YEARS AGO TOO."

"NOW I'M JUST A POOR OLD SOUTHERN BOY (WITH A SMILE TO PILOT #4) BUT MANETTI HERE IS AIR FORCE ARISTOCRACY."

PILOT #2 (GIANNI) TO PILOT #4:

"I WAS COMPLAINING TO OUR HOT SHOT COLLEAGUE HERE ABOUT THE DELAYS IN GETTING THE F-16'S.."

MANETTI (PILOT#4)-WITH AN UNDERSTANDING AND GRINNING NOD TO GIANNI AND THEN TURNING A BIT MORE SERIOUSLY TO MASSIMO ADDS:

"YES, BUT THESE PLANES ARE MORE ADVANCED AND IMPROVED THAN THE ONE'S MY FATHER FLEW."

MASSIMO INTERRUPTS:

"AHH, SPOKEN LIKE A REAL POLITICAL/BUREAUCRAT, MAN/MANETTI, YOUR GONNA MAKE ONE HELL OF A CHIEF OF STAFF!"

-----THEY ALL LAUGH-----

THEIR LAUGHING IS INTERRUPTED BY NOISE-THE SOUND OF A JET ENGINE BREAKING DOWN, TOOLS CLANKING ETC. THE PILOTS CRINGE, IN COMICAL APPREHENSION, AS THEY SLOWLY TURN AND SEE AN F-104 (4-15) WITH SMOKE COMING OUT OF ITS TAIL AND AN ANIMATED CHIEF MECHANIC KICKING (IN DISGUST) A TOOLBOX, OR SOMETHING ELSE, TO GET OUT HIS FRUSTRATIONS. (A COMICAL VIGNETTE OF THE OLD CRUSTY MECHANIC-GOOD PART FOR EDDIE GAMBINO-STRUGGLING WITH TRYING TO FIX THE OLD JET AS IT FINALLY GET TOO MUCH FOR EVEN HIM AND HE FLAILS IN FRUSTRATION)

MASSIMO TURNS TO THE OTHER TWO PILOTS AND SAYS:

"REMINDE ME NEVER TO TAKE 'FIFTEEN' (NUMBER OF THE BROKEN DOWN JET) OUT FOR A DRIVE."

THE OTHER TWO NOD IN AGREEMENT WITH A COMICAL LOOK OF APPREHENSION AS THEY LOOK BACK AT THE BROKEN DOWN JET.

CUT TO:

THEY DO A CURSORY CHECK OF THEIR ASSIGNED PLANES AS THE TECHNICIANS ARE GETTING THEM READY.

AS THEY MAKE THEIR CHECKS, MANETTI (#4) ADDS, THRU THE NOISE OF JET ENGINES AND GENERAL COMMOTION ON THE TARMACK:

"TOO BAD WE DIDN'T GET TO CHECK OUT THE F-16'S IN ARIZONA."

GIANNI (#2):

"ARIZONA, NOW THAT WOULD HAVE BEEN NICE."

THEN HE THINKS BETTER OF IT.

"AH, BUT WHAT AM I SAYING, I'M MARRIED, I COULDN'T HAVE WENT ANYWAY!"

MASSIMO TO GIANNI:

"AH... THE TIES THAT BIND..."  
AS HE SQUEEZES THE BACK OF GIANNI'S NECK.

A CLERK/BOOKISH CONSTIPATED WHINEY LOOKING TYPE OF A GUY PASSES BY AND HE SAYS; AS HE QUICKLY GOES PAST THE CAMERA

(IN AND OUT OF VIEW):

"SURVIVAL TRAINING SCHEDULED FOR THIS WEEK"

YOU SEE MASSIMO TURN TO THE OTHER TWO AND YOU HEAR HIM  
MOAN:

"AH SHIT, NOT SURVIVAL AGAIN,"

HE TURNS AWAY AND ADDS TO HIMSELF, " I'VE GOT TO MAKE SOME  
PLANS... , MAKE A CALL..."

### SCENE 13 (SURVIVAL SCENES)

CUT TO:

MASSIMO ON THE PHONE, YOU HEAR A FEMALE VOICE ON THE OTHER  
END. HE IS MAKING A REQUEST FROM THE WOMAN AT THE OTHER  
END.

"COULD YOU GET THAT PACKAGE OVER THERE, YES YES I KNOW  
IT'S FAR BUT I WOULD REALLY APPRECIATE IT, REALLY I WOULD."

HE PROMISES HER SOMETHING OR OTHER, AS HE CHARMS HER OVER  
THE PHONE, AND THEN REACTS POSITIVELY WHEN THE WOMAN AT THE  
OTHER END AGREES TO HIS REQUEST.

CUT TO:

A WOMAN, IN HER FORTIES, WORKING CLASS? BLUE COLLAR TYPE?  
BUT SEXUALLY ATTRACTIVE, COUNTRY WOMAN (FARM GIRL TYPE)-IS  
DRIVING FAR INTO AN ARID MOUNTAINOUS LANDSCAPE ON A DIRT  
ROAD. SHE GETS OUT AND WALKS FURTHER-SHE GOES UNDER A TREE  
AND PLANTS THE PACKAGE SHE'S BEEN CARRYING UNDER A NEARBY  
BUSH.

CUT.



"DID YOU SNEAK AN EXTRA PANINO IN YOUR JUMP SUIT?"

YOUNG PILOT:

"OH NO, I'M NOT GOING TO CHEAT AT THIS"

MASSIMO:

"OK, SUIT YOURSELF....BUT IN REAL LIFE YOU GOTTA DO WHATEVER IT TAKES...."

THE HELICOPTER CREW CHIEF TELLS THEM TO GET READY TO EXIT THE HOVERING HELICOPTER AS IT TOUCHES DOWN FOR A SECOND, THE TWO PILOTS JUMP OUT AND SPLIT OFF.

WHAT FOLLOWS IS A SCENE REMINISCENT OF THE 'MUSTARD' SCENE IN 'THIS BRIDE CAME COD' W/JAMES CAGNEY & BETTE DAVIS

CONTINUE...

AFTER SOME TIME...

THE YOUNGER PILOT IS STRUGGLING TO MAKE IT THRU WHAT SEEMS WILL BE A LONG NIGHT

HIS SURVIVAL RATIONS FROM HIS JUMP SUIT ARE GETTING HIM THRU, YOU SEE HIM DO ALL THE CORRECT THINGS A STRANDED FLYER HAS TO DO TO SURVIVE. -FURTHER DEVELOPMENT OF THIS-

AT ANOTHER PART OF THE WILDERNESS YOU SEE MASSIMO ARRIVE AT THAT TREE WHERE THE WOMAN DEPOSITED THE PACKAGE.

HE LOOKS UNDER ONE BUSH AND FINDS NOTHING, SLIGHTLY CONCERNED (SLIGHTLY FRANTIC) HE RUSHES TO ANOTHER SHRUB WHERE HE CROUCHES DOWN AND FINDS THE PACKAGE THE LADY LEFT HIM.

CUT TO:

LATER, AT DUSK, YOU SEE HIM ENJOYING HIS SANDWICH AND 'DRINK' AND MAKING HIMSELF COMFORTABLE FOR THE NIGHT-DEVELOP THIS-MOSTLY SILENT SCENE-

WHILE AT THE OTHER SIDE OF THE RIDGE THE YOUNGER PILOT IS HAVING A ROUGHER TIME OF ROUGHING IT!

IN THE MORNING THEY MEET UP AND THE YOUNGER PILOT COULD SWEAR THAT HE SMELLS FOOD, A DRESSING OF SOME KIND (A LA MUSTARD)

MASSIMO JUST TURNS HOLDING IN A LAUGH, MAKES SURE HIS FACE IS CLEAN OF ANY EVIDENCE OF FOOD STUFF AND SAYS TO THE YOUNGER PILOT THAT IT MUST BE HIS MIND PLAYING TRICKS ON HIS SENSES.

THEY EVENTUALLY GET 'RESCUED'

#### SCENE 14-BACK AT THE BASE

PILOTS (MORE CHARACTERS ARE INTRODUCED) POUR INTO THEIR LARGE BRIEFING ROOM-TO GO OVER THE PLAN FOR THE BIG ANTICIPATED TRAINING MISSION WITH THE AMERICANS SET FOR THIS DAY OR NEXT.

MASSIMO MEETS MORE PILOTS AS HE ACTS A BIT OBNOXIOUS AS HE INTERACTS WITH THE OTHER PILOTS, BUT HE DEFINITELY APPEARS TO BE THE 'STAR' OR 'CORE' OF THE GROUP-

-AS THEY TAKE THEIR SEATS.

MORE CHARACTERS ARE INTRODUCED:

ONE (NEW) PILOT, ANOTHER 'HOT SHOT' TYPE SAYS SARCASTICALLY TO MASSIMO:

"HEY DIBARI(D'OSACANI), I HEAR YOUR GOING TO HEAD UP OUR GROUND CREWS IN AFGHANISTAN."

WITH THIS MASSIMO, REPLIES, WRYLY:

"YES, AND YOU'LL BE MY ASSISTANT, CHECKING FOR MINES AND MAKING POLENTA IN THE KITCHEN!"

ANOTHER PILOT, UNSEEN, ADDS:

"I DIDN'T THINK YOU TERRONE'S KNEW ANYTHING ABOUT GOOD FOOD!"

MASSIMO QUICKLY REPLIES:

"YEAH, AND WE FEED IT TO YOUR WOMEN!"

HE DOES THIS WITH A SMILE AND STRAINING TO LOOK FOR THE PILOT WHO MADE THE PREVIOUS REMARK.

HOOTS AND LAUGHTER IS HEARD IN THE BACKGROUND

ANOTHER PILOTS VOICE IS HEARD:

"IT BEATS THE GOATS YOU HAVE DOWN SOUTH, HEMM?"

MASSIMO REPLIES:

"BEHHHEHHH (IMITATING A GOAT'S WAIL)

MORE LAUGHTER IS HEARD.

BACK IN THE WIDE CORRIDOR FROM WHERE THE PILOTS ARE COMING FROM, IN THE CROWD OF ACTIVITY, SEVERAL 'CADETS' PASS BY. INCLUDED IN THIS BUNCH IS A FEMALE CADET THAT LOOKS EERILY SIMILAR TO THE VISION FROM SCENE 2. SHE TURNS AND MAKES JUST THE BRIEFEST OF EYE CONTACT WITH MASSIMO, WHO TURNS TOWARDS HER AT THE SAME INSTANT, STILL LAUGHING FROM THE INSIDE JOKES WITH HIS FELLOW PILOTS, AS HE CATCHES SIGHT OF HER. HE'S LEFT BREATHLESS, AS HE SEES HER FOR SUCH A BRIEF MOMENT. HE REGAINS HIS COMPOSURE AS SHE MELTS INTO THE CROWD AS HE THEN TURNS TO GIANNI, NUDGING HIM AND ASKS (SLIGHTLY URGENTLY):

"WHO'S THAT?"

GIANNI TURNS TO HIM AND THEN TO WHERE MASSIMO WAS LOOKING AT AND SAYS:

"WHO'S ... WHAT?"

AS GIANNI SURMISES FINALLY WHAT MASSIMO IS TALKING ABOUT.

"...I HAVE NO IDEA, I DIDN'T SEE ANY BODY...ANYTHING.... I THOUGHT YOU KNEW ALL THE 'LOOKERS' HERE...."

MASSIMO LOOKS AGAIN AND RESOLVES IN HIS MIND THAT HIS EYES WERE TRICKING HIM AGAIN AND THAT THE 'CADET' WAS NOT THE VISION, OR THAT THERE EVER WAS A VISION....

GIANNI RETORTS-BUSTING MASSIMO'S CHOPS-:

"ANYWAY ITS NOT YOUR CUP OF TEA, RIGHT?  
IT'S LIKE KISSING YOUR SISTER. HUH?"

"R-I-G-H-T.."

MASSIMO RESPONDS, AS HE REGAINS HIS THOUGHTS AND ALSO GRINS KNOWING THAT HIS FRIEND HAS JUST 'ZINGED' HIM.

ANOTHER ASIDE:

A SMALL SCENE (DIALOGUE) BETWEEN MASSIMO AND ANOTHER YOUNGER PILOT WHO IS CONCERNED ABOUT MAKING HIS COUNTRY, HIS AIR FORCE, HIS UNIT PERFORM GOOD IN THE 'TRAINING MEETS' THAT ARE HELD BETWEEN ALLIED AIR FORCES DURING THE COURSE OF THE YEAR.

MASSIMO UNDERSTANDS THE YOUNG PILOTS CONCERNS BUT AT THE SAME TIME ALSO FEELS THAT IT'S NOT THAT IMPORTANT... IN THE 21<sup>ST</sup> CENTURY...OR LATE TWENTIETH CENTURY!

NOTE: A LITERARY CONVENTION (LICENSE) TAKEN IS THAT ALL THE TIME LINES ARE NOT CHRONOLOGICAL, LIKE REFERENCE MADE TO AFGHANISTAN AND IRAQ WHILE THE PLOT WAS SET TO BE IN THE LATE NINETIES (1998-99-2000)

THE YOUNGER AND CONCERNED PILOT, YOUNGER AND MORE IDEALISTIC AND EARNEST THAN OUR HERO:

"MASSIMO....SENTI, SENTI.."

MASSIMO:

"HEY! WHAT'S UP?"

EARNEST YOUNG PILOT (#6):

"WE'VE GOT TO DO GREAT ON THIS EXERCISE....FOR THE AERONAUTICA....FOR ITALY....WE GOTTA BE AT OUR BEST....TO SHOW THE OTHERS, ESPECIALLY THE AMERICANS....THAT WE'RE GOOD!"

MASSIMO:

"HEY FRANKIE", WITH AN UNDERSTANDING LOOK, "WE ARE GOOD! JUST DON'T GET....CARRIED AWAY....IT'S NOT WORTH....REMEMBER....IT'S ONLY A 'ROUTINE' TRAINING MISSION.... AND WE'RE FLYING MUSEUM PIECES....CAPISCE?"

WITH THAT HE GRABS THE YOUNGER PILOT BY THE ARMS, GIVES HIM A WINK, NODS AND LETS HIM GO. THE YOUNGER PILOT WALKS AWAY.

MASSIMO THEN TURNS TO GIANNI (#2) AND SAYS 'SOTTO VOCE':

"KEEP AN EYE ON FRANKIE, HE MIGHT DO SOMETHING STUPID UP THERE...."

NOW, ATTENTION IS TURNED BACK TO THE ENTRANCE OF THE BRIEFING ROOM WHERE A JAPANESE EXCHANGE PILOT IS INTRODUCED BY PILOT #4 AND IS POLITELY GREETED BY HIS FELLOW PILOTS.

ONE PILOT, HOWEVER, PILOT #3, BOORISHLY GREETES HIM WITH THIS REMARK: (IN ITALIAN)

"CONOSCO TUO FRATELLO, 'TENENTE NA-KA-KA-TA.."

TRANSLATION: I KNOW YOUR BROTHER, LIEUTENANT NA-KA-KA-TA!

THE JAPANESE PILOT LOOKS A BIT SURPRISED BY THE COMMENT BUT QUICKLY RETORTS (IN PERFECT ITALIAN):

"IO NON HO UN FRATELLO MA TI POSSO LASCIARE UNA BUONA KAKATA IN TUO AEREO.."

TRANSLATION: I DON'T HAVE A BROTHER BUT I CAN LEAVE A GOOD LOAD OF SHIT IN YOUR COCKPIT!

WITH THAT A ROAR OF LAUGHTER IS HEARD AS THE OTHER PILOTS ALL PASS BY AN EMBARRASSED AND 'RED IN THE FACE' PILOT #3 (MAURIZIO).

PILOT #4 (MANETTI), EMBARRASSED BY AND ANNOYED BY #3'S (MAURIZIO'S) COMMENT, BUT PLEASED (CRACKING A SMILE) AT THE RESPONSE BY THE JAPANESE PILOT, IN ORDER TO CHANGE THE SUBJECT, TRIES TO IGNORE PILOT #3 AND ASKS HIS JAPANESE COLLEAGUE:

"DID YOUR FATHER FLY THE STARFIGHTER TOO?"

"AH YES"

IS HEARD FROM THE JAPANESE PILOT WITHOUT SEEING HIM.

THEY ALL SETTLE INTO THEIR CHAIRS AS THE SQUADRON COMMANDER ENTERS. THEY ALL RISE TO ATTENTION AS THE COMMANDER WALKS PAST TO THE FAR END OF THE BRIEFING ROOM AND SITS BEHIND A BIG DESK.

IN AN DETACHED AND MUTED TONE AS HE LOOKS AT HIS PAPERS HE SAYS:

"AS YOU WERE."

THE SQUADRON COMMANDER-A LIEUTENANT COLONEL- [A GOOD CAMEO FOR JOHN TRAVOLTA] A VERY WRY CHARACTER WITH A WICKED GOATEE (CALL HIM THE WRY COLONEL) BEGINS THE BRIEFING.

HE GETS UP FROM HIS DESK, STANDS NEXT TO A MAP AND WITH A

POINTER (OLD FASHIONED WWII STYLE) PROCEEDS WITH HIS BRIEFING:

'A CAP PATROL OVER ZONE 'Y' WITH AN INTERCEPT OF USAF F-15'S COMING FROM THE EAST IN SEVERAL PACKAGES.'

>DEVELOP THIS LINE WITH BETTER MILITARY JARGON<

THE WRY COLONEL CONTINUES:

"WE HAVE BEEN GIVEN THE LUXURY OF SENDING SEVERAL FLIGHTS UP TO GREET THE AMERICANS. THE BEAN COUNTERS MUST HAVE GOTTEN THE OK ALL THE WAY FROM ROME FOR THIS ONE. THEY REALLY WANT TO MAKE A 'BELLA FIGURA'. JUST KEEP YOUR CREDIT CARDS HANDY IF WE NEED EXTRA FUEL!"

SOME LAUGHTER IS HEARD FROM THE GROUP.

THEN THE WRY COLONEL, IN A FLIGHT OF SELF-INDULGENT SARCASTIC WIT ADDS:

"OF COURSE THE F-15'S WILL BE SHOT DOWN WITH ALL DUE EFFICIENCY AND YOU SHALL RETURN TO YOUR BASE...AT 'EL ALAMEIN', RE-FUEL AND ENGAGE INCOMING RAF 'HURRICANES' AND 'SPITFIRES'."

THE PILOTS CHUCKLE WITH HEARING THIS SARCASTIC REFERENCE.

THE WRY COLONEL THEN ADDS, THIS TIME WITH A MORE SERIOUS AND SINCERE TONE:

"BUT LETS NOT GET TOO COCKY OUT THERE. REMEMBER, WE HAVE 'ELVIS PRESLEY' ERA ROCK AND ROLL EQUIPMENT BUT THE 'COWBOYS' HAVE STATE OF THE ART... 'HEAVY...METAL'..."

HE WARNS THEM

A DARK PALL COMES OVER THE COLONEL AS HE ENDS HIS WORDS AS WE CLOSE UP ON HIS FACE AND...

FADE OUT

NEXT SCENE (15)

THE PILOTS ARE WALKING OUT OF THE BRIEFING ROOM

QUICKLY TO PILOT #2

PILOT #2:

"GEESHH," (SPEAKING OF THE 'WRY' COLONEL)"..HE SHOULD BE IN HOLLYWOOD...HE'S SO FULL OF HIMSELF."

MASSIMO SMILING:

"HE'S GOT A BIG ENOUGH 'STAGE' HERE."

AN UNIDENTIFIED PILOT TO MASSIMO:

"HEY DIBARI (D'OSCANI) DON'T USE UP ALL YOUR FUEL CHASING THOSE COWBOYS..."

MASSIMO REPLIES IN MOCK BEWILDERMENT:

"I ALWAYS CARRY AN EXTRA TANK OF FUEL, DON'T YOU?"

FADE OUT AND

QUICKLY FADE INTO THE..

NEXT SCENE (16)

THE PILOTS AND GROUND CREWS ARE ALL RUNNING AROUND IN A  
CHOREOGRAPHED FRENZY, WHICH CULMINATES WITH.....

'... THE PILOTS ARE IN THEIR COCKPITS!'

>WHAT FOLLOWS ARE HUMOROUS VIGNETTES ABOUT SELECTED PILOTS  
AND THEIR CREWS<

1<sup>ST</sup> VIGNETTE

A PILOT, A BIT NERVOUS, (A VISUAL COMICAL SKIT OF HIM BEING NERVOUS) IS MADE EVEN MORE ANXIOUS WHEN PILOT #1 (MASSIMO) KEEPS REMINDING HIM, OVER THE RADIO, OF THE AGE AND SHAKY RELIABILITY OF THE OLD JET.

MASSIMO MISCHIEVOUSLY TAUNTS THE ALREADY NERVOUS PILOT:

"YOU KNOW HOW MANY WIDOWS WERE BORN BY THESE MUSEUM PIECES EHH? I SAY A PRAYER TO MOTHER MARY EVERY TIME I STRAP THIS PLANE ON."

HE ADDS:

"..LAST MISSION I FLEW..A NICE PIECE OF MY FRIGGIN AILERON FELL OFF"

CAMERA GOES BACK TO THE COMICALLY NERVOUS PILOT, AS HE FUMBLES WITH HIS EQUIPMENT AND CLUMSILY INTERACTS WITH HIS GROUND CREWMAN AS THE CREWMAN TRIES, IN VAIN, TO SECURE THE PILOTS SAFETY BELTS.

CAMERA GOES BACK TO A MISCHIEVOUS LOOKING AND CHUCKLING PILOT #1-MASSIMO.

2<sup>ND</sup> VIGNETTE

ONE PILOT IS BETTING ON NEXT WEEKS' SOCCER GAMES WITH HIS CREW CHIEF

THE BETTING PILOT:

"OK, DO YOU HAVE IT RIGHT THIS TIME, LOUIE??, LAST WEEK I GOT SCREWED OUT OF THE NAPOLI/LAZIO GAME."

LOUIE, THE CREW CHIEF AND BOOKIE, IS APOLOGETIC, MOSTLY WITH COMICAL FACIAL EXPRESSIONS BUT UTTERS OUT A REASON:

"AGAIN, I APOLOGIZE, I HAD TOO MANY PICKS, BETWEEN HERE AND HOME.... THEY MUST HAVE GOTTEN JUMBLED UP..."

"I'LL MAKE IT UP TO YOU....WITH TWO PICKS ON ME..OK?..."

THE BETTING PILOT GRUDGINGLY ACCEPTING HIS EXCUSE AND REPARATIONS:

"OK, HERE IT IS, INTER, ATLANTA, ROMA AND A-V-E-LLINO TO WIN AND FOR SURE JUVENTUS TO LOOSE, LOOSE BIG!"

BOOKIE ASKS:

"BY TWO GOALS?"

PILOT:

"AT LEAST!!"

THE CREW CHIEF (BOOKIE) DUTIFULLY PUTS DOWN THE BETS IN HIS BOOK.

3<sup>RD</sup> VIGNETTE

ANOTHER PILOT, SLIGHTLY OLDER MAN, 40-ISH, COOL, DEBONAIR, CARY GRANT, ERRR.. MARCELLO MASTROIANNI TYPE, IS TALKING TO HIS WIFE 'ON A CELL PHONE', IN THE COCKPIT. HE SEEMS A BIT DISINTERESTED AS YOU HEAR HIS WIFE CACKLE AT THE OTHER END.

HE REPLIES:

"SI, SI, ORDER THE CAKE FROM 'DE ROBERTIS' AND THE WINE TOO, FOR JULIET'S EIGHTEENTH BIRTHDAY PARTY"\*

\*NO SWEET SIXTEEN CELEBRATIONS IN ITALY

THEN HE LISTENS MORE CAREFULLY TO HIS WIFE AT THE OTHER END OF THE LINE AN AFTER ANOTHER LINE OF INTELLIGIBLE BANTER FROM HIS WIFE HE SHAKES HIS HEAD AND THEN REPLIES, IN A DENYING TONE:

"NO, NO, I WASN'T LOOKING AT HER FRIEND LIKE THAT... .IN ANY MANNER, I WAS JUST BEING NICE TO THE YOUNG LADY..."

HE SAYS THIS ALSO WITH AN ANNOYED, ROLLING THE EYES LOOK.

#### 4<sup>TH</sup> VIGNETTE

ONE PILOT, MAURIZIO (#3), THE GRUFF ONE WHO'S ALSO OLDER THAN MOST OF THE OTHER PILOTS AND WITH A COMICALLY ANGRY LOOK, IS MAKING OBSCENE REMARKS ABOUT THIS AND THAT (NONSENSICAL)  
STARING WITH:

"WHEN ARE THEY GOING TO PUT POWER SEATS IN THESE OLD

CRATES!" HE GROWLS

"QUELLO FIGLIO DI P-U-T-T-A-N-A! VAFFANCULO!"

TALKING ABOUT HIS COMMANDERS (SUPERIORS) IN THE AIR FORCE

"I SHOULD BE IN CHARGE OF THIS WHOLE OPERATION, FOR HEAVENS SAKE!"

...AS HE BANGS THE COCKPIT SHROUD AND MENACINGLY LOOKS AROUND AND GROWLS (COMICALLY) [ANGER MANAGEMENT ISSUES HERE]

ANOTHER PILOT, OBNOXIOUSLY COOL ('VAL KILMER LIKE' IN 'TOP GUN'), IS GETTING PSYCHED UP, AS HE WALKS ALONG THE FLIGHT LINE TO THE AIRCRAFT (HIS NORMAL ROUTINE) FOR THE MISSION LISTENING TO HIS STEREO WITH HARD ROCK MUSIC DISCS FROM THE SEVENTIES AS YOU HEAR THE MUSIC PLAYING FIRST THRU HIS HELMET AND THEN COME IN, IN FULL BLAST.....  
THE OPENING CHORDS OF DEEP PURPLE'S 'SMOKE ON WATER'....

DAH, DAH, DAH..DAH, DAH, DAH DAH...DAH, DAH, DAH..DAH DAH..

..FINALLY WE GO BACK TO MASSIMO (PILOT # 1), WHO'S NOW GETTING READY FOR THE FLIGHT. HE 'TALKS' TO THE PLANE AS HE READIES HIMSELF IN THE COCKPIT.

MASSIMO:

"OK BABY, KEEP YOURSELF TOGETHER FOR ONE MORE JOB... YOU BEAUTIFUL OLD BIRD.."

HE PATS THE PLANE (ALMOST AFFECTIONATELY, LIKE A PET OR A FRIEND MORE SO THAN AN INANIMATE OBJECT) ON THE FUSELAGE WITH HIS ARM GOING OVER THE SIDE OF HIS COCKPIT ....AND THEN FOLLOWED WITH THE TYPICAL SCENE OF GROUND CREW STRAPPING HIM IN AND CLOSING OF THE CANOPY AND THEN THE PLANE TAXING OFF...

## SCENE 17

AT ANOTHER AIRBASE (AVIANO?) SOMEWHERE IN ITALY TWO AMERICAN PILOTS ARE GETTING READY, IN THEIR LOCKER ROOM, FOR THEIR MISSION PITTING THEM AGAINST THE ITALIANS

Pilot #1-LOOKING OUT A WINDOW, SEEING A MILITARY TYPE TRANSPORT JET WITH CIVILIAN MARKINGS, WITH FANCY CORPORATE LOGOS, IN RUSSIAN NO LESS, HE MUTTERS TO HIMSELF AS HE

CRACKS A IRONIC SMILE:

"SHIT...WE'RE 'ALL' GONNA END UP WORKING FOR UNITED CONGLOMERATE AIRLINES ....AND AIR FORCES."

PILOT #2:

"WHAT WAS THAT?"

PILOT #1 (A STEREOTYPICAL GOOD LOOKING MACHO 'TOP GUN' TYPE, AGAIN A VAL KILMER TYPE OR A TALL TOM CRUISE):

"THE RUSSIANS, HA! WE'RE ALL WORKING FOR THE SAME MASTERS NOW!"

WHO'S THE BOOGIE MAN NOW, HEH?

NEVER MIND..."

CHANGING THE SUBJECT

"HEY ROBBIE, NOW THAT YOU'VE PACKED YOUR FAMILY OFF TO THE STATES....YOU GOT TO COME OUT WITH THE BOYS, HEH?"

PILOT #2, WITH A SLIGHT GRIN:

"YEAH, MAYBE I'LL GO OUT WITH YOU DOGS ONCE AND REMIND MYSELF HOW LUCKY I AM TO HAVE MY WIFE AND KIDS!"

PILOT #1:

"AH YES FAMILY LIFE, I'VE HAD A FEW WOMEN RECOMMEND IT TO ME....NEVER TOOK THEM UP ON IT, BUT I GET LUCKY SOME TIMES TOO."

HE ADDS THE LAST LINE WITH A SLY GRIN.

PILOT #2 ALSO GRINS WITH THIS LAST REMARK.

PILOT #1 GOES BACK TO THE WINDOW, LOOKING OUT HE SAYS:

"WELL WE'RE GOING TO PLAY WITH THE ITALIANS TODAY. I LIKE SEEING THOSE OLD NEEDLE NOSED LITTLE STARFIGHTERS STREAKING OUT TO MEET US."

THEN AS AN ASIDE AN IN A LOWER TONE:

"...HUMM, I WONDER IF DIBARI (D'OSCANI) IS ON THEIR TEAM TODAY?"

PILOT #2-WHO IS A BLACK VERSION OF PILOT #1, ONLY A BIT OLDER AND MORE RESERVED, BUSINESS LIKE AND BUTTONED DOWN SAYS:

"YES, THEY SHOULD HAVE GOTTEN THE 'F-16' WHEN WE OFFERED IT TO THEM BACK A FEW YEARS AGO. IT WOULD BE MORE OF A CHALLENGE GOING UP AGAINST 'EVEN' COMPETITION..."

PILOT #1 TURNING TO HIS COMRADE AND WITH A BIT OF PASSION:

"COMMON..IT'S EXCITING SEEING THOSE VINTAGE (ANTIQUES) WITH THE SMOKE COMING OUT OF THEIR TAILS.. THOSE OLD JETS BRING ME BACK...TAKE ME BACK TO WHEN YOU HAD 'FLYERS' DRIVING THE BIRD AND NOT LEAVING IT ALL TO THE COMPUTERS... GUYS WHO FLEW WITH THEIR HEAD BUT BY THE SEAT OF THEIR PANTS TOO... CHUCK YEAGER, JIM JABARA, PETE FERNANDEZ..STEVE COCHRAN AND THE REST.. MORE ABILITY THAN TECHNOLOGY."

"AND DON'T KID YOURSELF, THOSE OLD BIRDS CAN STILL SCRAM AT MACH TWO...WITH THAT LOW SIGNATURE CAN ZIP RIGHT THRU THAT

GREAT RADAR OF OURS...AND WITH A LITTLE SKILL PUT A  
SIDEWINDER UP YOUR ASS!"

WITH THAT HE NODS TO PILOT #2 IN AN EFFORT TO GET HIM TO  
SEE IT HIS WAY.

PILOT #2 JUST LOOKS AT #1 AND JUST REACTS WITH FACIAL  
EXPRESSIONS SAYING THAT MAYBE #1 HAS A POINT.

PILOT #1-CHANGING THE SUBJECT:

"I'M GOING TO MISS 'LA DOLCE VITA' OVER HERE.  
HOW AM I GOING TO ADJUST FROM BEING IN ITALY TO GOIN' TO  
B-A-L-U-C-H-I-S-T-A-N? URRGGHHH!"

HE SHUDDERS AT THE THOUGHT.

PILOT #2-IN HIS MOST MILITARY CORRECT MANNER:

"I HAVE NO SUCH CONCERNS, IT'S MY DUTY AND I ACCEPT THE  
CHALLENGE OF GOING TO THE MIDDLE EAST THEATER. IT'S A WAR  
ZONE, THE ONLY SUCH THEATER OUT THERE CURRENTLY"

PILOT #1:

"YEAH MOSTLY THEATER."

PILOT #2:

"I'LL BE PROUD TO SERVE OUT THERE, FOR OUR COUNTRY.. I  
WON'T MISS ITALY"

PILOT #1-IN A FACETIOUS TONE AND MOVING CLOSER TO PILOT #2:

"YOU KNOW ROBBIE?"

HE RHETORICALLY ASKS HIS FELLOW PILOT,  
AND THEN AS PILOT #2 JUST QUIZZICALLY LOOKS BACK AT HIM,  
ADDS:

"YOU'RE THE W-H-I-T-E-S-T GUY I KNOW!"

END OF SCENE

#### SCENE 18

BACK TO THE ITALIAN AIR FORCE BASE-  
THE JETS (THE F-104'S) TAKE OFF-A DETAILED SCENE OF TAKE-  
OFF PROCEDURES OF THE FLIGHT (GROUP OF 4 AIRCRAFT)-A '2+2'  
FORMATION MADE UP OF PILOT #1-MASSIMO, PILOT #2-GIANNI,  
PILOT #3-SCRUFFY MAURIZIO AND EARNEST YOUNG FRANKIE, THE  
LAST PILOT

#### SCENE 18A

## SPECTACULAR FLIGHT SEQUENCE

SECOND MUSICAL INTERLUDE-PINK FLOYD'S 'DARK SIDE OF THE MOON' CUTS; BREATHE ETC., AS THE JETS ACCELERATE AND CLIMB, THE THROBBING BEAT OF PINK FLOYD'S BREATHE POUNDS. THEN A SEQUENCE A` LA 'STRATEGIC AIR COMMAND', WITH JIMMY STEWART- WIDE BLUE SKIES-PLANES APPEARING AS JUST LITTLE SPECS IN THE SKY AS THE CAMERA SLOWLY ZOOMS IN ON THE PLANES, FROM ABOVE AND BELOW-GIVING A FEELING OF VERTIGO, ESPECIALLY FROM ABOVE AND SHOWING HOW EXCITING FLYING CAN BE AND ALSO HOW SMALL MAN IS IN RELATION TO THE VASTNESS OF IT ALL. AS THE CAMERA ZOOMS IN FROM ABOVE, WITH THAT VERTIGO EFFECT (FEEL), IT ALSO SHOWS WHAT A SERIOUS JOB IT IS, THE DANGERS THAT GOES WITH IT, AS YOU SEE A PILOT 'DOING HIS THING' AT THE CONTROLS OF HIS PLANE WITH NOTHING BUT HIS LITTLE COCKPIT SURROUNDING HIM WITH THE SKY AND EARTH BELOW.

WE GO BACK TO FORMATION AND AT THIS POINT ONE OF THE PLANES, FRANKIE'S (#4), EXPERIENCES A PROBLEM, AS IT FLUTTERS A BIT AND A STREAM OF VAPOR IS SHOOTING FROM ONE OF ITS WINGS, BY ITS WING TIP FUEL TANK.

AN AGITATED FRANKIE RADIOS HIS FELLOW PILOTS:

"NUMBER 4 HAS GOT A PROBLEM. I'M LEAKING SOME FUEL FAST FROM STARBOARD TANK...."

PILOT #3:

"I'M REJOINING ON YOUR RIGHT WING. YOUR 4 O'CLOCK NOW, 1,5 MILES."

MASSIMO, #1:

"LET'S SPLIT THE FORMATION: NUMBER 3 AND 4 WILL IMMEDIATELY RETURN TO GROSSETO. FRANKIE WILL DECLARE EMERGENCY AND LAND ASAP. MAURIZIO WILL CHASE."

PILOT #3:

"ROGER, 3"

PILOT #4:

"ROGER"

MASSIMO (#1) TO THE RADAR CONTROLLER:

"PADOVA COMBAT, DARDO 3 AND 4, SQWACKING EMERGENCY REQUEST TO TURN DIRECTLY INBOUND GROSSETO, FLIGHT LEVEL 300. DARDO 1 AND 2 WILL CONTINUE AS FRAGGED DIRECT TO ZITA AREA"

RADAR CONTROLLER TO THE FORMATION:

"DARDO 3 AND 4, COPIED EMERGENCY. TURN LEFT TOWARD GROSSETO. YOU ARE APPROXIMATELY 010 AT 250 MILES FROM THE FIELD. DARDO 1 AND 2, YOU CAN CONTACT PIOPPO RADAR SINCE NOW ON PAPA 17 ALTERNATE PAPA 15"

PILOT #1:

"SWITCHING ON PAPA 17, DARDO 1.....2, LET'S GO CHANNEL 10, GO! MAURIZIO, CI VEDIAMO DOPO"

"LETS GO HOME, BOY" PILOT #3 TELLS PILOT #4 AS HE INITIATES TURN TOWARDS THE BASE. THEY EXIT THE SCENE.

MASSIMO (#1) TO GIANNI (#2) ON INTERPLANE FREQUENCY:

"WHAT A GREAT WAY TO START THIS MISSION, SHIIIIth.."

PILOT#2:

"TOO BAD FOR FRANKIE...."

PILOT #1:

"YOU WERE VERY GOOD THERE BUDDY, VERY ASSERTIVE"

PILOT#2:

LAUGHS, THEN ADDS, "FUNNY, WISE GUY... .NOW LETS GET BACK TO BUSINESS."

PILOT #1:

"WE'LL FOLLOW THE SECOND FLIGHT, LET SECOND FLIGHT LEADER KNOW."

PILOT #2:

"R-O-G-E-R..."

THE PLANES CLIMB UP TO INTERCEPT THE F-16'S. THIS IS WHERE THE PINK FLOYD MUSIC REALLY KICKS IN WITH THE POUNDING HEART BEAT FROM 'BREATHE' ET AL.

THEY APPROACH THE F-16'S THE PACE NOW REALLY 'ACCELERATES' AS THE INTERCEPTS ARE ATTEMPTED....

THE ACTION IS FURIOUS AS 'TYPICAL' PILOT JARGON IS HEARD OVER THE RADIOS.

MASSIMO:

"PIOPPPO RADAR, DARDO, SPLASH ONE F-16, BULLSEYE 210/35 MILES 37.000..." MACH TWO DOES IT EVERY TIME..."

THEN HE REGRETFULLY ADDS:

"AHH, I JUST GOT LOCKED UP, ....DAMN!, I'M THE ONE THAT'S SPLASHED!"

ANOTHER PILOT IS HEARD THRU THE RADIO STATIC, IN A DISTRESSFUL TONE:

"WHERE DID THAT OTHER ONE COME FROM -MAN, I'M DEAD TOO"

AS JETS RAPIDLY STREAK IN AND OUT

"THEIR RADAR IS JUST TO FRIGGIN POWERFUL"

JUST AS QUICKLY AS THE ACTION STARTED, IT QUICKLY  
SUBSIDES...

SCENE 18B

AS THE MISSION IS COMPLETED THE ITALIANS FORMATE WITH THE  
THEIR 'ADVERSARIES' THE USAF.

ONE OF THE AMERICAN PILOTS INITIATES COMMUNICATIONS WITH  
THE ITALIANS

CLOSE UP OF THE F-16 TO INSIDE THE COCKPIT REVEALS THAT ITS  
PILOT #1, (FROM SCENE 17)

USAF PILOT #1:

"DARDO FROM NICKEL 11, WOULD THAT BE CAPTAIN DIBARI  
(DOSCANI) AT THE CONTROLS?"

MASSIMO (#1):

"CAPT. WELLES I PRESUME"

USAF PILOT #1 (CAPT. WELLES):

"M-A-X-I-M-U-S, GLAD YOU WERE PART OF THE SHOW, YOUR LEGIONS NEED NEWER WEAPONS THOUGH."

"WHEN ARE YOU GOING TO TRADE IN THOSE OLD RELICS FOR THE SHINY F-16'S THAT WE HAVE STORED IN THE DESERT, SO THEN YOU CAN PLAY WITH US FOR MORE THAN TWO MINUTES!"

MASSIMO (#1) REPLIES:

"AH, YOU ADMIT THAT THIS IS NOT A FAIR FIGHT, ERR... COMPETITION.

YOU KNOW, I MIGHT LODGE A COMPLAINT WITH THE... WORLD COURT OR NATO OR SOMEBODY... MAYBE THAT WILL GET US THE NEWER PLANES QUICKER"

USAF PILOT #1:

"YOU'D HAVE MORE OF A CASE IF I ACTUALLY PUT A SIDEWINDER UP YOUR TAILPIPE."

MASSIMO:

"HA! FROM MEDIUM RANGE I'LL DODGE IT!"

USAF PILOT #1:

"SURE...."

PILOT #2 (GIANNI):

"SEE YOU AT THE NEXT TLP, EHH CAPTAIN?"

MASSIMO, PILOT #1:

"YEAH, WE'LL TAKE YOU TO A GREAT LOCAL TAVERN WE KNOW AND FEAST AND CAVORT LIKE KINGS."

USAF PILOT #1:

"THAT'S A BIG NEGATIVE STARFIGHTER #2, MAX.... I'M BEING R-O-T-A-T-E-D BACK TO THE MIDDLE EAST."

MASSIMO:

"MY SYMPATHIES, NO GOOD ITALIAN FOOD DOWN THERE.

GOOD LUCK."

USAF PILOT #1:

"R-O-G-E-R THAT DARDO, MAYBE YOU CAN SEND ME SOME FOOD PACKAGES, VIA AIR MAIL." CHUCKLES.

"SEE YOU SOON."

THE TWO F-16'S ACCELERATE AND VEER OFF FROM THE OLD F-104'S.

PILOT #2:

"A THING OF BEAUTY, AREN'T THEY?"

MASSIMO:

"YEAH, I WISH WE WERE DRIVING THEM.  
TOO BAD HE'S GOT TO GO SWAT CAMEL TICKS IN THE DESERT.."

IN THE COURSE OF HEADING BACK TO THEIR BASE THEY FLY BY THE APPENNINES.

A NEAT TWO SHIP FORMATION WITH MORE SCENIC PHOTOGRAPHY.

AS THEY TAKE A SHARP TURN AWAY FROM A MOUNTAIN MASSIMO GETS A GLIMPSE OF SOMETHING ON THE SIDE OF THE MOUNTAIN. A VISION, THE VISION, HE TAKES A DOUBLE TAKE, A QUICK GLIMPSE OF A FIGURE, THE VISION, IS SEEN ON A LITTLE OASIS NESTLED ON THE SIDE OF THE MOUNTAIN WITH THE SNOWY BACKGROUND.

OMINOUS MUSIC WITH THIS PASSAGE

MASSIMO TELLS #2 (GIANNI) TO CONTINUE ON HOME TO BASE, AS HE WILL TAKE ANOTHER PASS AROUND THE MOUNTAIN, WITHOUT TELLING #2 WHY HE WANTS TO GO AROUND AGAIN.

GIANNI (#2) STRONGLY ADVISES AGAINST THIS SIGHT SEEING, TELLING MASSIMO THAT HE CAN GET IN BIG TROUBLE WITH THE AIR FORCE BRASS, 'THE HIGHER UPS' BY STRAYING SO MUCH FROM THE FLIGHT PLAN.

"MASS..., YOU'RE PUSHING IT, WE'VE GOT TO GET BACK. YOU'RE GOING TO GET YOUR ASS RIPPED INTO CONFETTI! YOU KNOW SOME OF THE BRASS HAVE IT IN FOR YOU. FUEL IS GETTING DOWN TO CRITICAL TOO, COME ON!"

MASSIMO:

"DON'T WORRY ABOUT IT, I'LL COVER MY ASS....I CAN HANDLE THOSE BRASS PRICKS."

"NOW GET GOING! LOITER, IF YOU CAN, AT ZONE Y FOR 90 SECONDS. IF NOT, NO PROBLEM'O'..."

GIANNI:

"MASS... "

MASSIMO:

"IT'LL BE OK, I'LL TREAT YOU TO A NIGHT ON THE TOWN. I NEED TO FIND NEW TALENT ANYWAY!" SLIGHT CHUCKLE

"I'LL SHOW YOU HOW A MASTER WORKS AT HIS CRAFT." BIGGER CHUCKLE.

"NOW GET GOING!"

SO GIANNI, LOOKING BACK WITH CONCERN, NODS HIS HEAD IN FRUSTRATION BUT FOLLOWS #1'S DIRECTIONS AND CONTINUES ON AHEAD.

NOW MASSIMO, A-L-O-N-E, DOUBLES BACK TO TAKE A CLOSER LOOK AT WHAT HE THOUGHT HE SAW [MORE SCENIC FLYING THRU THE APPENNINES] AND SEES - HE CAN'T BELIEVE HIS EYES - THE VISION FROM THE LITTLE ASIDE FROM SCENE 2. THE WOMAN OF HIS DREAMS, THE DARKER, MAYBE ARABIC MAYBE NOT, 'BEAUTY' HE ALSO SAW SEVERAL TIMES THEREAFTER.

IT'S GOT TO BE A FANTASY, HE THINKS, THERE SHE IS LYING ON A CARPET IN THE MIDDLE OF WARM SMOKEY SURROUNDINGS, ON THE SIDE OF AN ALPINE PEAK!

(A TYPICAL HAREM SCENE FROM ANY FIFTIES' KNIGHTS OF 'ARABY' MOVIES)

NOTE: MORE SPECTACULAR FLYING SEQUENCES OF HIM GETTING CLOSER TO THE MOUNTAIN TO GET A BETTER LOOK.

AS HE GETS CLOSER, INTUITIVELY INCREDULOUS, BUT CONTINUING ON ANYWAY, HE MAKES EYE CONTACT WITH HIS VISION.

BUT IN DOING SO, HE ALSO GOES DOWN TO CRITICAL LOW SPEED.

AS THIS HAPPENS THE VISION TURNS INTO AN EVIL GHOUL FOR A SPLIT SECOND (A LA THE DEVILS ADVOCATE WITH AL PACINO/KEANU REEVES) AND WAVES 'GOODBYE' TO OUR HERO.

MASSIMO TURNS AWAY, [WITH A FLASHBACK TO 'BRUNO DIBARI(D'OSCANI)', IN BLACK AND WHITE] AND FIGURES OUT - FROM THE EXPRESSION IN HIS EYES AND ON HIS FACE, THAT.... TRAGICALLY....

HE HAS MET HIS FATE.

THE F-104 STALLS, CLIPS A WING ON THE SIDE OF THE MOUNTAIN CANT VEER OFF AND CRASHES AND EXPLODES.

AS THE CAMERA PANS AWAY FROM THE BLAST TO A BRIGHT BLUE SKY  
SPECKLED WITH FAIR WEATHER CLOUDS ROLLING BY....

PAUL MCCARTNEY CHIMES IN WITH,

'ONE SWEET DREAM CAME THRU TODAY,  
ONE SWEET DREAM CAME THRU TODAY....'

THE END

PS. THIS SCRIPT IS COPYWRITED.

