

“TOKYO FLY-BY”

Based upon a true, recently declassified adventure

Screenplay By:

Dennis F. Stevens
(Member WGA, West)

and

DALE W. COX, JR.
(Capt., USN (Ret.))

Story By:

DALE W. COX, JR.
(Capt., USN (Ret.))

17 October 2003

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Library of Congress
Registration Number:
Pau 2825485

CAPT Dale W. Cox, Jr., USN (Ret.)
& Cinema Arts Productions, Inc.
c/o Dennis F. Stevens
122 N. 4th East. Suite 4
Rexburg, ID 83440-5341
(208) 359-9966
Cinemaarts@prodigy.net

001 EXT. SERIES OF SHOTS – AT- 6 FIGHTER TRAINER – DAY 001

Air-to-air and ground-to-air CAMERA angles show the AT- 6 “Texan” advanced fighter trainer performing a series of picturesque, aerobatic maneuvers.

002 RUNWAY – RANDOLPH FIELD, TEXAS – DAY 002

The AT-6 settles down onto the runway and taxis to the tie-down area,

003 EXT. TIE-DOWN AREA – RANDOLPH FIELD – DAY 003

The instructor and cadet climb out from the rear and front cockpit, respectively. The instructor, CAPTAIN JOE POLANSKI, smiles at the wobbly student, TODD LEWIS, who is puking his guts all over the tarmac.

004 EXT. BLDG. 100 – RANDOLPH FIELD – DAY 004

To establish the administration building for Randolph Field (Texas) which, because of its opulence, is jokingly referred to as the “Taj Mahal?”

*SUPERIMPOSE: MAY 1941
RANDOLPH FIELD
SAN ANTONIO, TEXAS*

005 INT. CORRIDOR – BUILDING 100 – DAY 005

To establish the office door marked Director of Flying Training.

006 INT. OFFICE – DIR. OF FLYING TRAINING – BLD. 100 – DAY 006

MAJOR HAROLD MURPHY is sitting behind his desk pouring through personnel files when Captain Joe Polaski sticks his head through the door.

JOE
You sent for me, sir?

MAJOR MURPHY
Yes, Polaski. Come in, ...Have a seat.

Captain Polaski complies. The captain is a rugged, good-looking country boy who appears to be approximately twenty-three or twenty-four years of age, with broad shoulders on a six foot plus frame.

MAJOR MURPHY
(continuing)
Joe, I’ve got some good news and some bad news.

(MORE)

(CONTINUED)

006 Continued: (2)

006

MAJOR MURPHY (Cont.)

The good news is that I'm being transferred to March Field, California, to train in the B-17.

(pause)

Bad news is that I'm taking you and Captain Beck with me. ...Your days as an instructor are over.

At 35 years of age, Murphy is short, stocky, with sandy hair and a ruddy Irish complexion.

JOE

The training command will be losing one hell of an officer.

MAJOR MURPHY

I can't figure out whether it's your flying ability, or your bull-shit, that affected my decision to take you with me.

(beat)

When you see Captain Beck, give him the news.

007 EXT. THE ALAMO – SAN ANTONIO – NIGHT

007

To establish the city of San Antonio – circa 1941.

008 EXT. RESTAURANT – SAN ANTONIO – NIGHT

008

To establish one of 1941's more popular restaurants in San Antonio.

009 INT. RESTAURANT – SAN ANTONIO – NIGHT

009

Captain Joe Polanski, in Army Air Corps uniform, enters the dining room, has a brief exchange with the Hostess and then spots Captain ANDREW BECK. In his class-A uniform, Beck is one handsome dude. With his dark hair and thin Clark Gable style mustache and sophisticated manner, he is often mistaken for the actor William Powell.

Joe smiles at the Hostess and moves to join Beck at the table.

010 ANGLE ON TABLE

010

Joe sits down opposite Beck, his back to the Hostess.

JOE

Major Murphy asked me to give you the word.

(CONTINUED)

010 Continued: (2)

010

CAPT BECK**And what word might that be?****JOE****He's being transferred to Bomber Command.
...Transitioning to the B-17.****CAPT BECK****What a loss. ...He's a good man. I'll miss him.****JOE****No, you won't. ...He's taking us with him.****CAPT BECK****(delighted)****You don't say.****(beat)****I hope you thanked him for his good sense.****Beck checks his watch and shoots a look towards the entrance of the restaurant. This preoccupation is not lost on Joe.****JOE****Am I keeping you from something?****CAPT BECK****(defensively)****No. ...No! ...Nothing like that. It's just that
an old girlfriend I dated in college was flying in
for the weekend. ...She was supposed to meet
me here, but obviously she's running late.****At this point, a smile of recognition crosses Beck's face.****CAPT BECK****Here she is now.****INTERCUT WITH:**011 **ANGLE ON HOSTESS**

011

The woman, SALLY SPENSER, is gorgeous. She appears to be about the same age as Deck and Polanski, but on her it doesn't show. We SEE the Hostess pointing to the table where the two aviation cadet instructors are seated.

012 BACK TO SCENE 012

Captain Beck rises from the table and steps forward to intercept and greet his college sweetheart.

013 ANOTHER ANGLE – SALLY & CAPT BECK 013

The interception takes place before Sally Spenser has a chance to reach the table. Captain Beck noticeably checks his watch as if to scold his attractive date for being late.

CAPT BECK

I had almost given you up.

SALLY

I wasn't sure that I wanted to come.

CAPT BECK

(taken aback)

What does that mean?

SALLY

I was concerned that your invitation might come with some *strings* attached.

Ever the charming ladies man, Beck flashes one of his winning smiles.

CAPT BECK

(facetiously)

How could you *think* such a thought?

(beat)

Come. ...I want to introduce you to a friend, and fellow flight instructor.

014 ANGLE ON TABLE 014

As Captain Beck and Sally Spenser move to the table, Joe Polanski turns in his chair and stares at Beck's attractive date. Finally, as they reach the table, he speaks.

JOE

Hello, Sally. ...Long time no see?

Sally is only slightly less stunned than Captain Beck.

Slowly Joe climbs to his feet and turns to Beck.

(CONTINUED)

014 Continued: (2)

014

JOE

I suppose this is another example of your crude sense of humor?

CAPT BECK

Joe? ...I have no idea what you're talking about.

With that, Joe turns and calmly exits the restaurant without so much as a glance backwards.

Sally watches him go with obvious mixed emotions.

FLASH BACK TO:

015 EXT. ARTICHOKE FIELD – SALINAS FARM – DAY

015

To establish the farm in California's Salinas Valley, circa 1928.

***SUPERIMPOSE: SALINAS VALLEY
NOVEMBER 1928***

016 INT. ICEHOUSE – SALINAS FARM – DAY

016

Sitting on the floor of the near empty icehouse, eating artichokes are a YOUNG SALLEY and a YOUNG JOE, both ten or eleven years of age.

Young Sally climbs to her feet.

YOUNG SALLY

Joe ... I have to go. My mother worries when I'm late.

The handsome boy comes to his feet and stands facing the beautiful, precocious young girl.

YOUNG JOE

I have something for you.

Young Joe pulls something from his pocket. It's a beautiful friendship ring with a stone that has the amber hue of a Topaz. He grabs Young Sally's left hand and carefully slips the ring onto the traditional finger.

She admires the ring and smiles.

YOUNG SALLY

It's beautiful ... a Topaz. ...My birthstone.

(CONTINUED)

YOUNG JOE

(reciting poem)

Who first comes to this world below ... with
dreary November fog and snow ... should prize
the Topaz's amber hue--- Emblem of friends or
lovers true.

YOUNG SALLY

Oh, Joe. That's beautiful. ...I didn't know you
were a poet. I'm impressed.

YOUNG JOE

(flatly)

Poem came with the ring.

YOUNG SALLY

(coyly)

I wonder which it will be?

YOUNG JOE

Which will *what* be?

YOUNG SALLY

Will we be *friends*? ...Or will we be *lovers*?

She lifts her head slightly and gives the handsome boy a kiss. It's not the kiss of sophisticated adult lovers, but one of adolescent and fleeting love.

At this point, the door of the icehouse is flung open. Entering is a Japanese girl of approximately the same age as the precocious girl and handsome boy. YOUNG AKIKO calls out to her friends.

YOUNG AKIKO

Sally ... Joe! ...I figured I'd find you here! ...I
thought we were supposed to walk home from
school ... together.

Young Sally breaks away from Joe and joins her Japanese classmate,

YOUNG SALLY

Akiko! ...I'm so sorry. But wait until you see
what Joe gave me.

Showing off the ring.

(CONTINUED)

016 Continued: (3)

016

YOUNG AKIKO

It's beautiful. ...But for the time being, you better wear it on your *right* hand, otherwise your mother, not me, is going to be walking you home from school.

With that, a happy Young Sally exits the icehouse with Young Akiko, leaving the handsome boy behind.

017 BACK TO SCENE – SAN ANTONIO RESTAURANT

017

Hands together, forearms resting against the edge of the table, the adult Sally is unconsciously fiddling with the ring, now worn on the *pinky* finger of her right hand.

SALLY

We grew up together but ended up going to separate colleges ... he to San Francisco State and me to the University of Denver.

CAPT BECK

Fortunately for me that you did, otherwise we never would have met.

SALLY

My parents moved from Salinas to Denver and I figured it was more convenient to continue living at home, rather than a dormitory in San Francisco. Typical of the male ego, Joe found it incredulous that I refused to follow him like a puppy dog. ...I haven't seen him since.

(beat)

If you don't mind, I think I'll go back to my hotel, get a good night's rest and fly back to Denver in the morning.

As she rises to her feet, Andy Beck rises in concert. He steps in front of her.

CAPT BECK

Seeing him again has had an obvious affect on you. ...Perhaps even more than you are willing to admit.

SALLY

Perhaps.

With that Beck attempts to plant a kiss on her lovely lips but at the last moment

(CONTINUED)

017 Continued: (2) 017

she turns her head slightly and the kiss lands on a cheek. She skillfully returns the kiss, but to Beck's cheek. Then she turns and walks away as a dejected Beck watches her exit.

018 EXT. TOKYO – CIRCA 1941 – EVENING 018

To establish.

019 INT. GEISHA HOUSE – TOKYO – EVENING 019

Admiral ISOROKU YAMAMOTO sits on the tatami mat, his face serious.

*SUPERIMPOSE: TOKYO
ADMIRALS YAMAMOTO & HORI
NOVEMBER 24, 1941
TWO WEEKS BEFORE PEARL HARBOR*

Yamamoto's best friend, Admiral TAKEICHI HORI, enters and sits on the floor next to him. Yamamoto nods a warm greeting then speaks abruptly.

YAMAMOTO

I had a meeting with General Tojo. ...The Army wheels are in motion. He has opted for war. General Terauchi has already left for Indochina to be close to Southern Operations. ...Tojo claims the decision has been forced by the failure of negotiations in Washington.

(sign)

My advice was ignored. War with the United States will start at any moment.

HORI

Are you in danger?

YAMAMOTO

I have many enemies ... not only in the Navy, but within the Army, as well.

HORI

You should not have opposed building the two super battleships.

YAMAMOTO

I told them back then steel is rationed, so choose between two obsolete, super battleships or four desperately needed aircraft carriers. I was ignored.

(CONTINUED)

019 Continued: (2)

019

HORI

Right now, we have the same number of carriers as the Americans. And they only have three in the Pacific ... where as we have six. Do we not?

YAMAMOTO

Enough in peace ... not enough in war.

(pause)

I tell you my friend, if we don't achieve victory in one year, we will lose.

HORI

(shaken)

Lose! ...What do you mean? ...As an admiral in his highnesses' Navy, I cannot accept defeat!

YAMAMOTO

I've lived in Washington, studied at Harvard, and seen their manufacturing prowess.

(beat)

They are a proud and just people. They will be enraged by this unannounced hostility.

HORI

Then I hope history will prove you wrong. ...And speaking of history, are you still keeping your diary?

YAMAMOTO

Yes. ...It is never out of my sight. ...Perhaps someday it might be useful to somebody.

(pause)

But my dear friend Hori. ...I asked you to meet because I need your spiritual help. ...I need to prepare for war.

Hori nods his understanding and begins preparations.

HORI

We will prepare the Samurai way.

020 EXT. SERIES OF SHOTS – ATTACK ON PEARL HARBOR – DAY

020

Combination of stock and recreated color or colorized footage of the attack on Pearl Harbor shows: Ford Island, Battleship Row, Hickman Field, Schofield Barracks and Haleiwa. It also includes footage of sailors, airmen, soldiers, and

(CONTINUED)

020 Continued: (2)

020

civilians being shot, burned and blown up. Aircraft trying to take off flip over and crash. Complete devastation.

(Footage available from the National Archives and from "Pearl" 1978 TV mini-series – Warner Bros Television); "Tora! Tora! Tora!" 1970 Feature film from Twentieth Century Fox Film Corporation, and "Pearl Harbor" 2001 feature from Touchstone and Jerry Bruckheimer).

021 EXT. ARCHIVE FOOTAGE – BATTLESHIP NAGATO AT SEA – DAY

021

Color stock footage shows the Japanese battleship steaming at sea.

SUPERIMPOSE: **YAMANOTO'S FLAGSHIP
BATTLESHIP NAGATO
OFF THE COAST OF JAPAN
DECEMBER 9, 1941**

022 INT. FLAG PLOT – BATTLESHIP NAGATO – DAY

022

Admiral Yamamoto enters. In contrast to the other senior officers, Isoroku is short and slight in stature.

YAMAMOTO

What are the results from the Pearl Harbor. Why haven't we heard from Admiral Nagumo? ...And did he do as I instructed and strike Midway, as well?

Yamamoto's chief-of-staff, Vice Admiral MATOME UGAKI responds.

SUPERIMPOSE: **VICE ADMIRAL MATOME UGAKI,
YAMAMOTO'S CHIEF-OF-STAFF**

VADM UGAKI

We're still in communications blackout!

(pause)

But we're monitoring the American short wave bands for information. ...As for Midway, assuming Admiral Nagumo's attack on Pearl was successful, if he failed to follow your orders, then we have no choice but to launch an attack on Midway.

YAMAMOTO

If you get anything on the short wave band, pipe it through to my cabin.

Frowning, Yamamoto departs for his cabin.

023 INT. YAMAMOTO'S STATEROOM – DAY

023

Yamamoto and his chief-of-staff, VADM Ugaki are having dinner together, befitting an admiral, when there is the SOUND of STATIC, as the following comes from one of the cabin SPEAKERS:

FROM SPEAKER

(in English)

...At daybreak, Sunday, December 7th, the Imperial Japanese Navy successfully launched a large-scale surprise attack against the American Pacific Fleet here in Hawaii. It appears that several battle ships were destroyed, together with hundreds of aircraft, but no carriers or other strategic targets.

(beat)

The attack came without warning and was a complete surprise coming fifty-five minutes prior to the Japanese embassy in Washington delivering an ultimatum to the Secretary of State, Cordell Hull.

(beat)

Stay tuned for the latest report on casualties and damages. ...Now for a little Hawaiian mood changer, we have –

The SPEAKER goes silent, and Yamamoto turns to his chief-of-staff.

YAMAMOTO

I had intended to deal a fatal blow to the American Fleet by attacking Pearl Harbor immediately after Japan's official Declaration of War.

(pause)

But, according to what we just heard, Pearl Harbor was attacked fifty-five minutes before our ultimatum was delivered in Washington.

(beat)

If proven true, I can not imagine anything that will infuriate the American more.

(pause)

I fear all we have done is to awaken a sleeping giant ... and fill him with a terrible resolve –

VADM UGAKI

What about Midway? ...There was no mention of Midway being attacked.

YAMAMOTO

I fear that in addition to Midway, Admiral Nagumo

(MORE)

(CONTINUED)

023 Continued: (2)

023

YAMAMOTO (Cont.)

may have failed to attack many significant targets
... oil bunkers, dry docks, Honolulu itself. ...And
we didn't sink a single aircraft carrier. ...Not *one!*
We did not capitalize on our advantage, that of
surprise. ...A major, tactical error!

024 EXT. WASHINGTON D.C. – EARLY EVENING

024

Color or colorized stock footage to establish the city, circa 1941.

025 INT. OFFICE – CHIEF OF ARMY AIR FORCE – DAY

025

General HENRY “Hap” ARNOLD, Army Deputy Chief of Staff for Air and Chief of the newly formed Army Air Force, sits behind his massive oak desk, listening intently to the LT Colonel seated opposite him. The LT Colonel is JIMMY DOOLITTLE, famous racing pilot.

SUPERIMPOSE: *GENERAL HENRY “Hap” ARNOLD
& LT COLONEL JIMMY DOOLITTLE*

DOOLITTLE

General Arnold, I know what President Roosevelt wants. ...If successful, it will give the country a big lift. But launching a strike from Alaska or the Aleutians is no good. It would be a 7000 mile round trip, with easterly headwinds.

GEN ARNOLD

And Stalin won't allow us to launch from Russia. He's not about to risk Japanese enmity, open another war front.

DOOLITTLE

I like that Navy sub skipper's idea.

GEN ARNOLD

So do I. ...As we speak, Admiral King has his air officer, Captain Duncan, fleshing out the idea.

DOOLITTLE

Launching B-25 bombers from an aircraft carrier sounds like good headwork to me,

GEN ARNOLD

I dismissed it when the Navy first put it on the
(MORE)

(CONTINUED)

025 Continued: (2)

025

GEN ARNOLD (Cont.)
table ... but you think it can be done?

DIALOGUE CUT TO:

026 EXT. MONTAGE – STOCK FOOTAGE – CGI ENHANCED – DAY

026

Frantic activity aboard CV-8 as a crane lifts a B-25 onto the flight deck of the first Hornet aircraft carrier. Color footage from April 1992 reenactment of WWII B-25 being loaded aboard and taking off from deck of USS Ranger (CV-61).

SUPERIMPOSE: *FEBRUARY 2, 1942*
 NORFOLK, VIRGINIA

DOOLITTLE (V.O.)
Easy enough to prove. ...That new carrier, the
Hornet, is at Norfolk. I can launch a B-25 off her
deck and we can find out once and for all.

027 EXT. SERIES OF SHOTS – FLIGHT DECK – HORNET (CV-8) – DAY

027

The Launch Officer is twirling his flag as the engines of a single B-25 are brought to full power.

GEN ARNOLD (V.O.)
Make it happen. ...But you're not going to be the
pilot. Can't risk it. ...This job calls for Doolittle
the *planner*, not Doolittle the *pilot*.

Finally the ENGINE NOISE indicates full power. The Launch Officer bends forward, flag pointing to the carrier's bow.

Breaks are released and with engines screaming, the wind down the deck giving it a running start, the B-25 roars up the deck and becomes airborne almost immediately. (Continuation of color footage from 1992 reenactment).

028 INT. OFFICE – CHIEF OF ARMY AIR FORCE – LATE EVENING

028

Pumping his hand vigorously, a pleased Gen. Arnold congratulates Doolittle.

DOOLITTLE
This demonstration proved we can launch B-25s
from a carrier.
(pause)
But there's another problem. I've been checking.
(MORE)

(CONTINUED)

028 Continued: (2)

028

DOOLITTLE (Cont.)

...We don't have a single aerial photograph of Japan, let alone specific shots of their industrial sites. ...In order to plan this raid, we've got to figure out how to get credible targeting data, and get it A-SAP. ...We don't want to bomb some guy's outhouse.

029 EXT. MARCH FIELD, RIVERSIDE, CALIFORNIA – DAY

029

SUPERIMPOSE:

***MARCH FIELD
RIVERSIDE, CALIFORNIA
FEBRUARY 10, 1942***

A large airfield; home to several squadrons of B-17 bombers.

030 INT. BASE COMMANDER'S OFFICE – MARCH FIELD – DAY

030

Captain Joe Polanski, US Army Air Force, is seated in a chair opposite a bespectacled colonel. The sign on the senior officer's desk identifies him as the base commander, COLONEL JAMES WALTERS.

COL. WALTERS

You've had two training flights with your new crew. ...How are they working out?

JOE

Just fine, sir.

COL. WALTERS

Good. ...Major Murphy recommended you and Captain Beck to join him in this assignment, not only because you are both excellent pilots, but because you are adaptable. ...God knows, switching crews at the last minute requires a certain amount of adaptability.

Colonel Walters thumbs through the file in front of him.

COL WALTERS**(continuing)**

But the reason I called you in is that your special background investigation indicates that you're friendly with a Japanese-American by the name of Akiko Iwakura.

(CONTINUED)

030 Continued: (2)

030

JOE
(no hesitation)

Yes, sir.

COL WATERS

Just who is she?

FLASHBACK TO:

031 EXT. HIGH SCHOOL – SALINAS, CALIFORNIA – DAY

031

Salinas High school seniors, Joe Polanski and the grown up AKIKO IWAKURA, and Sally Spenser are seen on campus. It's obvious from their camaraderie that Young Akiko remained close to both Young Joe and Young Sally.

JOE (V.O.)

We grew up together. The Iwakures had a farm near that of my parents and that of my former girlfriend, Sally Spenser. ...I lost track of AKIKO after high school, when Sally's parents sold their Salinas farm and moved to Denver. ...But I heard that Sally and Akiko were college roommates. I assume they have remained close.

032 BACK TO SCENE

032

COL WALTERS
(nodding)

Understand. ...Frankly, I have a few friends of Japanese ancestry myself.

The colonel's attitude brightens. He signals the end of the interview. As they both stand, the colonel shakes Joe's hand.

COL WALTERS
Welcome aboard, Captain.

033 EXT. THERMAL AIRPORT – INDIAN PALMS, CALIFORNIA – DAY

033

To establish the airport circa 1942.

034 EXT. RUNWAY – THERMAL AIRPORT – DAY

034

The Beech 17 Staggerwing touches down on the runway and taxis towards the private tie down area.

INTERCUT WITH:

035 EXT. TIE - DOWN AREA – THERMAL AIRPORT – DAY 035

Waiting for the approaching aircraft is JACQUELINE “Jackie” COCHRAN. Jackie is standing next to a similar aircraft of her own.

*SUPERIMPOSE: RECORD BREAKING AVIATRIX
JACQUELINE COCHRAN*

The taxing Beech pulls up alongside Cochran’s aircraft and cuts its engine. On the fabric fuselage of both aircraft is a logo reading: “Ninety-Nines,” the women pilot’s organization founded by Amelia Earhart in 1929.

036 ANOTHER ANGLE 036

Sally Spenser jumps down from the aircraft and rushes up to greet Jackie with a warm hug.

JACKIE COCHRAN

So you’re selling your Beech?

SALLY

Figure I should. It’s only a matter of time before tires and fuel is rationed. ...I hate to sell it ... I love that plane.

037 EXT. RANCH HOUSE – INDIAN PALMS – CGI ENHANCED – DAY 037

To establish the actual Coachella Valley house built by Floyd Odlum and Jacqueline Cochran Odlum in 1936, as preserved to this day.

038 INT. LIVING ROOM – INDIAN PALMS RANCH HOUSE – DAY 038

Jackie is serving tea to Sally.

JACKIE COCHRAN

(explaining the tea)

Habit I picked up in England.

SALLY

I’m so envious ... ferrying bombers for the British Transport Auxiliary, and training other women to do the same.

JACKIE COCHRAN

There’s still some resistance to hiring women pilots for service here in the States, but if you sign an 18 month contract, you can leave for England immediately. ...I’d love to have you.

(CONTINUED)

038 Continued: (2)

038

SALLY

I don't think I would want to leave the States at this time. But if the Ferrying Command finally comes to its senses and hires women to fly here in the States, I'll be among the first to sign up.

JACKIE COCHRAN

I understand.

Jackie pours herself a cup of tea then settles down in the chair opposite Sally.

JACKIE COCHRAN

So what's this you were telling me about *both* your high school and college sweethearts being stationed at March?

SALLY

Captains Polanski and Beck.

JACKIE COCHRAN

They know each other?

SALLY

(an understatement)

Oh, yes.

JACKIE COCHRAN

You plan on seeing either ... or both, while you're here?

SALLY

(coyly)

Perhaps.

039 EXT. MARCH FIELD – DAY

039

To establish.

040 INT. SECURE OPERATIONS OFFICE – MARCH FIELD – DAY

040

Cup of coffee in hand, LT COL James Doolittle is pacing in front of the three pilot's selected for this mission, Major Harold Murphy, Captain Andrew Beck and Captain Polanski, are seated.

(CONTINUED)

040 Continued: (2)

040

DOOLITTLE

(informally)

My name's Doolittle. You're here because you have volunteered and been accepted for a special operation. Note carefully that it is classified Top Secret, the highest possible.

(beat)

Simply put, the mission is to fly three modified Boeing B-17B bombers over Japan for the purpose of photographing major industrial targets.

(beat)

Under no circumstances are you to speculate about the ultimate use of these photographs.

Doolittle stops his pacing and stares fiercely at each pilot in turn. They all appear shell-shocked, their minds racing, their faces reflecting, *"Is this man crazy?"*

MAJOR MURPHY

Where do we fly from? Will we have the range?

DOOLITTLE

You'll learn the route later. ...As for range, modifications will increase the fuel capacity substantially but still, weight will be critical. That's why each aircrew has been limited to five, instead of the usual ten.

(beat)

You have a new crew, with each member having been handpicked. But remember, an aircrew is like a sports team. Everyone has to work together. As aircraft skippers, it's important that each of you get to know your men. ...Even better than you know your own mother ... or lover.

041 INT. MEN'S LAVATORY – MARCH FIELD – DAY

041

Murphy, Beck and Joe are standing at their respective urinals, with Murphy in the middle. Beck can't help himself; he just has to comment on women pilots.

CAPT BECK

You guys hear about that British female transport pilot and copilot who were ferrying a B-17 to England? ...Outer port engine quit and had to be feathered. So the lady pilot dutifully radios London that they will be 20 minutes late.

INTERCUT WITH:

042 EXT. ANGLE ON B-17 ENGINE – NIGHT

042

Illustrating the following are a SERIES of SHOTS showing B-17 engines being shut down and feathered.

CAPT BECK

(continuing)

Shortly thereafter, the outer starboard engine also has to be shut down and the pilot radios that they will now be one hours late. ...Then the unthinkable happens, the starboard *inner* engine also has to be feathered.

043 BACK TO SCENE

043

Beck can hardly wait to get to the punch line:

CAPT BECK

(continuing)

Following procedure, the pilot notifies London that they will be two hours late.

(beat)

At this point, the female copilot finally becomes concerned and comments to the pilot, 'Another engine failure and we'll be up here all night.'

As the pilots finish their urinal business, Beck cannot help chuckling at his own joke, but Major Murphy is not amused. He turns and confronts the captain.

MAJOR MURPHY

Listen up, Beck. I don't appreciate that type of attack on British the ferry pilots. ...Until this mission is over, your days as the class comedian and practical joker are on hold. ...You got that?

All trace of joviality is gone from Beck's demeanor.

044 EXT. BED & BREAKFAST – NEAR MARCH FIELD – EARLY EVENING

044

To establish what amounts to a motel in the early 1940s.

SUPERIMPOSE: *FEBRUARY 13, 1942*

045 INT. ROOM – BED & BREAKFAST – EARLY EVENING

045

The room is typical for the time, bathroom with adjacent closet. Mirror over the bureau, double bed, small table and four chairs. Sally is at the bureau touching

(CONTINUED)

045 Continued: (2) 045

up her makeup. A KNOCK at the door causes her to quickly place the makeup compact in her purse.

046 ANOTHER ANGLE 046

Opening the door, Sally finds herself face-to-face with Joe Polanski, more handsome than ever in his uniform.

SALLY

Hello, Joe. ...It was good of you to come.

She motioning him inside and closes the door.

JOE

Believe me, I was more than a little surprised to get your message.

SALLY

I was hoping we could have dinner. ...Catch up on the past.

JOE

(non-committal)

Told my new crew I'd join them for drinks. It's important that I get to know them better.

(checking his watch)

I've only got a few minutes.

SALLY

(disappointed)

I see. ...Perhaps another time?

JOE

(thinking it over)

No. ...There's no time like the present. ...You can join us. Afterwards, we can catch a bite to eat.

047 EXT. ROSY'S BAR – RIVERSIDE, CALIFORNIA – EARLY EVENING 047

To establish the popular bar, circa 1942.

048 INT. ROSIE'S BAR – EARLY EVENING 048

Rosie's is raucous, a favorite hangout of the military although for obvious reasons very few of them ever show up in uniform. Off in a corner, a group is singing lusty, drunken renditions of popular songs of the period.

049 ANOTHER ANGLE

049

Joe, Sally and all four members of Joe's new crew are seated at a large table drinking beer and exchanging lies. They have to speak up in order to be heard above the NOISE. Right now, Joe is grilling the crew chief, Sergeant VINCENT "Vinny" MARTINO.

SGT MARTINO

You want to know my background? ...Don't you have a copy of my *jacket*?

JOE

Yes, but I want to hear it from you?

(indicating group)

I want to know how and why all four of you are here.

SGT MARTINO

Well, I was born in San Antonio, grew up watching crop dusters fly in and out of Kelly Field ... so naturally I signed on there and became a mechanic on 17s. ...Transferred to March about a year ago. Here I am. ...End of story.

Joe Polanski turns to 1st Lieutenant BOB WILLIAMS, the brash, six foot copilot.

JOE

So tell us, Lieutenant Williams, how did you end up in this outfit?

LT WILLIAMS

To be honest, a judge helped me on my way.

FLASHBACK TO:

050 INT. COURTROOM – DAY

050

Illustrating his narration, WE SEE Bob Williams in a courtroom, standing before THE JUDGE.

LT WILLIAMS (V.O.)

(continuing)

Cop gave me a ticket for doing 85 in a 25 mile per hour zone ... 2:30 a.m., on a Saturday night. This of course was after five or six martinis. ...I was looking at a big fine and 6 months in the slammer.

(CONTINUED)

050 Continued: (2)

050

The Judge eyeballs Williams over his reading glasses.

THE JUDGE

Son, you like to speed! Why not do it legally in the Air Corps? ...If you join the military and are accepted, I'll put you on probation. After you're in training, I'll erase the record.

051 BACK TO SCENE

051

LT WILLIAMS

As is typical with the military, the only downside to the deal was that instead of going to fighters, I ended up with bombers.

This remark gets some good natured laughs. Then Polanski turns to 2nd Lieutenant Todd Lewis, whom we recognize as the cadet student in the opening sequence.

JOE

I think I know your story, Lewis. But why don't you share it with the others?

The 20-year-old responds with a sense of humor.

2ND LT LEWIS

As the comedian at the USO said, 'Duty of the warrior is to go places, kill people and break things.' ...Me? Washed out as an aviation cadet. ...Snap rolls also snapped my breadbasket.

FLASHBACK TO:

052 EXT. TARMAC – RANDOLPH FIELD – DAY

052

Illustrating the 2nd lieutenant's comments, WE SEE Polanski and Lewis climb down from the AT-6 trainer and the latter puke his guts onto the tarmac, as instructor Polanski smiles.

2ND LT LEWIS (V.O.)

Transferred to NAV School, became a navigator. But my first love is photography. ...Always has been!

(beat)

When I was interviewed for this mission, I thought it strange that they seemed particularly interested in my photography skills.

053 BACK TO SCENE

053

SALLY
(impressed)
You were a photographer?

Joe immediately interrupts, nervously glancing at Sally.

JOE
We're not here to discuss any particular skills.
...Especially in front of civilians.

2ND LT LEWIS
Sorry, sir.

Joe acknowledges the apology then turns to Corporal Lopes.

JOE
What about you, Lopes?

CORPORAL LOPEZ
Zoot Suiters helped push me into the Army. I
grew up in East Los Angeles, watching my friends
and relatives get jumped by them, or, beat up
by the police ... or, get drunk ... ending up in jail.

FLASHBACK TO:

054 EXT. STREET – EAST LOS ANGELES – NIGHT

054

To establish a group of Hispanics being jumped and robbed by a gang of Zoot Suiters.

CORPORAL LOPEZ (V.O.)
So I say to myself, 'I need to get outta here.'
...Saw one of those billboards about the Army
and seeing the world.
(beat)
Went to boot camp, then Gunnery School, and
finally here to March Field. ...Stood 'numero uno'
... firing machine guns.

055 BACK TO SCENE

055

JOE
Where we're going, we'll likely need a top gun!
...Since we're taking off in the morning, I think
we'd better make it an early evening.

(CONTINUED)

055 Continued: (2)

055

SALLY
 (taken aback)
 You're leaving in the morning?

JOE
 If I confirm that, I might have to kill you.

056 EXT. MINISTRY OF WAR BUILDING – TOKYO – DAY

056

To establish this section of Tokyo, circa 1942.

057 INT. JAPANESE MINISTRY OF WAR ROOM – DAY

057

Newly appointed Prime Minister HIDEKI TOJO sits at a conference table with two of Japan's most influential people, Lord Privy Seal Marquis KOICHI KIDO, Hirohito's top advisor; and General HAJIME SUGIYAMA, Army Chief of Staff; over a CLOSE UP of each we:

SUPERIMPOSE: **TOP HIROHITO ADVISOR**
 MARQUIS KOICHI KIDO

KIDO
 America is shocked at our attack, and angry that we negotiated with the Germans. The Emperor is concerned about their threat of –

SUPERIMPOSE: **PRIME MINISTER**
 HIDEKI TOJO

TOJO
 (interrupting)
 Don't worry about threats from America. ...Our attack on Pearl Harbor has set them back a long while. Roosevelt's attention is on Europe, where Germany is winning a quick victory over the Allied Armies.

SUPERIMPOSE: **ARMY CHIEF OF STAFF**
 HAJIME SUGIYAMA

SUGIYAMA
 Good, because we only have two choices. The restrictions of oil and raw materials, imposed by the Americans, will force us to either continue our attacks against the United States or give up, withdrawing our forces from Burma and Indonesia.

(CONTINUED)

057 Continued: (2)

057

TOJO

We are a country of Samurai traditions. Our soldiers will fight to the death. The American barbarians will never touch us.

058 INT. FRENCHY'S RESTAURANT – RIVERSIDE, CA – NIGHT

058

Joe and Sally are seated in the corner of a small, quiet, exclusive restaurant, enjoying thick steaks served with red wine and the usual condiments.

SALLY

Will it be dangerous?

JOE

Will *what* be dangerous?

SALLY

Whatever it is that involves photography and a top gunner.

Joe damn near chocks on his wine.

JOE

You know I can't discuss my work.

SALLY

Looks like I showed up at a bad time.

JOE

Not at all. ...Although I am curious as to why you're here? ...Did Andy Beck send for you?

SALLY

I don't think I deserved that. But if you must know, I came because I had a buyer for my plane. I just sold it to a guy from Palm Springs.

JOE

(accusingly)

But you knew Beck was here?

SALLY

He's written a few times. ...But I'm not seeing him any more.

Joe's eyes drop to Sally's right hand.

(CONTINUED)

058 Continued: (2)

058

JOE

I see you're still wearing the topaz I gave you.

Sally unconsciously fingers the ring on her right hand pinky finger.

SALLY

I suppose I'm waiting for the ring to give me the answer.

JOE

What answer?

SALLY

Are we destined to be friends? ...Or lovers?

059 EXT. ENTRANCE TO MARCH FIELD – NIGHT

059

Joe pulls the car over to the side of the road, near the entrance to the airbase.

SALLY

Why are we stopping here?

JOE

You'll need transportation. Figure I might as well leave my car with you.

(beat)

Look, I don't know how long I'll be gone. If I hear anything I can relay, I'll phone you in Denver or leave a message with your mother.

(beat)

Incidentally, please give her my best.

Leaving the key in the ignition, Joe exits, leaving the driver's door open.

060 ANOTHER ANGLE

060

The vehicle's dome light is lit as a bus pulls to a stop in front of the parked, 1939 vintage automobile. Sally slides across the seat to get behind the wheel.

A quick kiss and Joe walks towards the gate at the well-lit entrance to March Field. Sally closes the driver's door which shuts off the dome light, fires up the engine and follows the bus into the night.

061 ANGLE ON JOE

061

Nearing the base entrance, Joe is joined by LT WEBSTER, who has just gotten off the bus.

062 TIGHTER ANGLE

062

WEBSTER
 (referring to Sally)
 Nice looking woman, Captain.

Walking together, Joe chooses to ignore the off-hand comment.

JOE
 I've seen you around, Lieutenant, but I don't
 think we've met.

WEBSTER
 (introducing himself)
 Lieutenant Webster. ...Major Murphy's copilot.
 (pause)
 I've seen you around, too. Understand you've
 worked with the Major before? ...I was wondering
 what kind of a skipper he is?

JOE
 You're a lucky man, Webster. Murphy's the best.

063 INT. ROOM – BED & BREAKFAST – NIGHT

063

Sally Spenser is alone in the bed when she is awakened by the urgent KNOCK.
 Climbing out of bed, she throws on her robe and answers the door,

It is the humble B&B MANAGER who is standing in the hallway, facing Sally.

MANAGER
 Sorry, Miss Spenser. But you have an urgent
 phone call.

064 INT, LOBBY – BED & BREAKFAST – NIGHT

064

In what serves as the lobby, an anxious Miss Spenser picks up and speaks into
 the phone.

SALLY
 This is Sally Spenser.

INTERCUT WITH:

065 INT. KITCHEN – AKIKO'S HOUSE – SALINAS – NIGHT

065

A tearful Akiko Iwakura, the childhood friend of both Joe and Sally, speaks into
 the old fashioned telephone, typical of rural areas.

(CONTINUED)

065 Continued: (2)

065

AKIKO

(into phone)

Oh, Sally. I'm so glad I finally got you. ...Forgive me for being a bother, but I have no one else to turn to.

SALLY

(alarmed)

Akiko, what is it?

AKIKO

(tearfully)

It's rumored that all the Japanese on the West Coast are going to be rounded up and sent to relocation camps. We're being treated like enemy prisoners. It's just awful. ...I don't know what to do?!

SALLY

Be brave. ...I'll be there within 24 hours. ...We'll work it out.

066 EXT. STREET – MARCH FIELD BACHLOR OFFICERS QUARTERS – DAY 066

Driving Joe's car, Sally approaches the BOQ. She's just in time to see two Base taxis disappear, leaving LT Williams standing alone. Sally pulls up alongside Joe's copilot.

SALLY

Need a lift, pilot?

LT Williams, all smiles, enters.

067 I / E JOE'S CAR – STREET – MARCH FIELD – DAY

067

Sally puts the car in gear and heads towards the flight line.

LT WILLIAMS

Joe and the rest just left with all the gear. I'm supposed to get the next taxi, but yours is a better offer.

SALLY

I'd hoped for a few, quick words with Joe before he left.

CONTINUED)

067 Continued: (2)

067

LT WILLIAMS

I'm willing to deliver messages.

SALLY

Thanks, Lieutenant, but it's rather personal.

LT WILLIAMS

Tell me, what's this Joe mentioned about you being a pilot. ...Said you've had your license for nearly six years, now?

FLASHBACK TO:

068 EXT. AIR-TO-AIR SEQUENCES – BIPLANE – DAY

068

Color STOCK FOOTAGE shows Sally's Beach 17 Staggerwing performing an impressive number of acrobatics.

SALLY (V.O.)

Yes. I've been around airplanes since I was 8-years-old. My Uncle Bob taught me to fly. He was copilot for General Billy Mitchell when they sank the German cruiser in that 1927 bombing demonstration.

(beat)

Whenever my family visited him, he always took me down to the flight line to see the latest Army planes. Even took me flying in ancient biplanes that he'd rent. For a young girl it was fabulous.

(pause)

I've been a member of the Ninety-Nines for three years, now.

069 BACK TO SCENE

069

LT WILLIAMS

The *Ninety-Niners*? Isn't that some kind of association of elite women pilots?

SALLY

(laughing)

Elite is a bit much, but yes, the group was formed by Amelia Earhart.

LT WILLIAMS

That's where I've heard of it.

(CONTINUED)

069 Continued: (2)

069

LT WILLIAMS
(continuing)

Sure you don't want me to deliver a message to
Captain Polanski? ...They're not going to let you
get anywhere near the aircraft.

SALLY

Positive. I'll just have to get word to him some
other way.

070 EXT. FLIGHT LINE – MARCH FIELD – DAY

070

The C-47 aircraft, with tail number 41176, is parked at the base of the Tower.

071 TIGHTER ANGLE – C-47

071

Gear in hand, the three crews are boarding the aircraft.

INTERCUT WITH:

072 ANGLE ON SALLY

072

Sally can only watch from the other side of the fence.

073 SALLY'S POV

073

Sally takes note of the C-47's tail number: 41176

074 EXT. RUNWAY – MARCH FIELD – DAY

074

The C-47 gathers speed, lifts off from the runway and becomes airborne.

075 INT. OPERATIONS – MARCH FIELD – DAY

075

On one of the base phones, Sally asks the operator to connect her to the tower.

INTERCUT WITH:

076 INT. TOWER – MARCH FIELD – DAY

076

The March Field Tower NCO duty officer, CORPORAL ROBERTS, picks up on
the first RING.

CORPORAL ROBERTS

Tower. ...Corporal Roberts. How can I help
you?

(CONTINUED)

076 Continued: (2)

076

SALLY
(disguising voice)
Lieutenant Walker ... in charge of billeting.
(beat)
Can you tell me the destination of aircraft number
41176? ...And when it will return, corporal?

CORPORAL ROBERTS
Don't know the second answer ... sir! ...Boeing
Field, Seattle, to the first!

With a satisfied smile, Sally hangs up.

077 EXT. HIGHWAY 101 – NEAR SANTA MARIA – DAY

077

Driving Joe's car, Sally is making her way northward on the two lane blacktop. Roadside signs indicates her location.

078 EXT. BOEING FIELD – SEATTLE, WASHINGTON – DAY

079

Color or colorized stock footage establishing the airfield, circa 1942.

SUPERIMPOSE:

***BOEING FIELD
SEATTLE, WASHINGTON
FEBRUARY 14, 1942***

079 EXT. FLIGHT LINE – BOEING FIELD – DAY

079

The C-47 (tail number 41176) touches down and begins taxiing over to the visitor parking area where a military bus is waiting.

080 ANOTHER ANGLE

080

Two Boeing engineers stand next to the bus. Chuck Guntley checks his watch then turns to DON CONNOR.

GUNTLEY
Right on time.

081 EXT. TARMAC – BOEING FIELD – DAY

081

The military bus lumbers along the tarmac.

082 I / E MILITARY BUS – BOEING FIELD – DAY

082

Standing in front next to the Driver the two Boeing engineers take turns

(CONTINUED)

082 Continued: (2)

082

briefing the 15 crew members.

CONNOR

Welcome to Boeing Field. ...My name is Don Conner. ...My partner here calls himself Chuck Guntley. Air Corps Headquarters has directed us to give you maximum help in testing and accepting your three new B-17s. ...Chuck will lay out your schedule.

GUNTLEY

Thanks Don. ...Tonight we go over the differences between the "A" model, which you've been flying, and the new "B" model. ...This will take a half day, max.

CONNER

Then, each crew will take its aircraft, along with a Boeing test pilot, for a familiarization flight. After which you take a long NAV flight.

(beat)

Following that schedule, you will depart for your next destination. ...In case you're curious where that might be, don't ask. ...We have no idea.

GUNTLEY

On departure, you'll sign a foot high stack of papers, plus a pledge that you will forever keep secret what you learn and do while associated with this mission!

083 EXT. AKIKO'S HOUSE – SALINAS, CALIFORNIA – EVENING

083

Sally arrives at the Salinas farm house of her Japanese friend. As she parks Joe's car in the driveway, Akiko runs out and greets her with a hug.

084 INT. LIVING ROOM – AKIKO'S SALINAS HOUSE – DAY

083

The farm house has a Victorian motif, but with an Oriental patina. Pictures of family members sprinkle the walls. A 1938 photo stands out that shows Sally and Akiko graduating from the University of Denver.

Akiko hands Sally several notices that the Iwakura family has received from the government. Sally quickly peruses them.

SALLY

When did you start receiving these?

(CONTINUED)

084 Continued: (2)

084

AKIKO

(grimacing)

How could I forget. The week after Pearl Harbor.

(pause)

The Treasury Department seized all Japanese banks and businesses.

(beat)

The FBI even came to the house looking for a short wave radio. They took our cameras and ordered us not to leave the area.

SALLY

That's unusual. ...Why would they concentrate on you, especially living out here ... on a farm?

AKIKO

When we were in college, do you remember my mother talking of a relative in Japan who was a military officer?

CUT TO:

085 INT. GEISHA HOUSE – TOKYO – EVENING

085

In this FLASHBACK we SEE the figures of Takeichi Hori and Isoroku Yamamoto preparing for war in the Samurai way.

AKIKO (V.O.)

That's right. Well, I just found out that my father told a supposed friend that my mother's cousin is Admiral Takaichi Hori, whose best friend is Admiral Isoroku Yamamoto, Commander in Chief of the Imperial Japanese Navy.

086 BACK TO SCENE

086

AKIKO

Somehow this information leaked out and now, this FBI is involved. ...I know I'm being followed. I keep seeing this man in a brown suit –
(crying)

Sally. You'd better go, or they'll think you are involved?

Sally puts her arms around her friend trying to comfort her.

(CONTINUED)

086 Continued: (2)

086

SALLY

Listen, I've known you all my life. You and your parents are loyal Americans. I don't know what I can do, but I'll do what I can.

(beat)

The problem is that you live on the West Coast. Do you have relatives living further inland?

AKIKO

My mother has relatives living in Chicago? ...They know our family well and can vouch for us.

SALLY

That could be helpful. Especially the fact they know your family.

(beat)

There's someone else who knows your family well and would certainly be willing to help.

AKIKO

Who's that?

SALLY

Joe Polanski. ...On my way home, I could swing by Boeing and talk to him.

AKIKO

Sally, I'm sure he would try. ...But Joe's in the military. I wouldn't want him to get into any trouble over me.

SALLY

Let me worry about that.

087 EXT. HANGAR – BOEING FIELD – EARLY MORNING

087

Three new B-17B bombers, gleaming silver, are parked together, isolated by a rope ring and several NO ADMITTANCE signs.

088 A SERIES OF SHOTS SHOW:

088

Major Murphy crawling up into the belly of B-17B #04351

Captain Beck, with his crew, boarding aircraft #04392.

Polanski and his men jumping into #04377.

089 INT. JOE'S AIRCRAFT #04377 - ON TARMAC – COCKPIT – DAY 089

LT WILLIAMS

There's a definite advantage in picking up a new aircraft at the factory.

JOE

How's that?

LT WILLIAMS

Like a new lover, things may not go smoothly on the check flight. But then you have a chance of fixing the problem or bailing out, before embarking on a long term relationship.

JOE

Better not let that new wife of yours hear you talking like that, or *you'll* be the one hitting the *silk*.

090 EXT. AIR-TO-AIR SEQUENCES – DAY 090

Three B-17B Flying Fortresses reach altitude, cruising in a right echelon.

091 INT. JOE'S AIRCRAFT – COCKPIT – DAY 091

Joe is in the left seat and LT Williams in the right. Every one wears oxygen masks which are also connected into the aircraft's intercom system (ICS).

LT WILLIAMS (ICS)

What a *great* aircraft ... almost flies itself. ...Big improvement over the 'A' model.

JOE (ICS)

Wait until all that extra fuel is aboard. It'll handle like a cement truck.

092 EXT. VISITING OFFICERS QUARTERS – BOEING FIELD – EVENING 092

Major Murphy and Captain Beck, followed by their respective crews, are walking towards the visiting Bachelor Officers Quarters when Sally pulls into an empty space and parks. Beck cannot believe his eyes. He breaks rank with his crew and walks over to Joe's car.

093 ANOTHER ANGLE 093

CAPT BECK

Sally? ...What a pleasant surprise. I suppose you're looking for Joe?

(CONTINUED)

093 Continued: (2)

093

SALLY

It's important that I see him.

CAPT BECK

(looking around)

Well, that's not going to happen tonight. He's on a training flight.

(beat)

Why don't you tell me where you're staying? I'll pass him the word soon as he gets in.

(pause)

Your being here could cause him a lot of trouble. Best not hang around.

SALLY

Thanks, Andy. Tell him I'm at the Carver Hotel, in Renton.

094 BACK TO SCENE

094

Sally back Joe's car out of the parking space, slips it in a forward gear, and heads in the direction of the main gate.

INTERCUT WITH:

095 ANGLE ON POLANSKI'S CREW

095

A block away, walking towards the BOQ, Joe, 2nd Lt Lewis, LT Williams, and Corporal Lopez are too preoccupied to notice Sally pulling away in Joe's car. Only SGT Martino, trailing the others, turns and stares at the women behind the wheel.

095 SGT MARTINO'S POV

095

Obviously the Sergeant's eyes are deceiving him. It couldn't possibly be who he thinks it is.

096 EXT. MESS HALL – BOEING FIELD – NIGHT

096

The sign over the entrance announces the building as Boeings Field's "General Mess Hall," a non military facility.

097 INT. MESS HALL – BOEING FIELD – NIGHT

097

Dressed in civilian cloths and seated without regard to rank, the three crews are *chowing down*.

098 ANGLE ON JOE'S CREW

098

LT Webster places his tray on the table and takes the spot next to Joe.

WEBSTER

Hello, Captain. ...Good to see you again. ...You were right about Major Murphy. He's a great skipper.

JOE

He'll get you home, if anyone can.

At this point, carrying a tray heaped high with food, Corporal Lopez takes an empty seat opposite Joe and LT Webster.

JOE

Lopez? ...You must have one hell of a metabolism to be able to eat that much food without waddling around, looking like a balloon.

CORPORAL LOPEZ

It's all in the genes, skipper. ...Chalk it up to great genes.

At this point, Sergeant Martino speaks up.

SGT MARTINO

Speaking of great genes, I could have sworn I saw Miss Spenser this afternoon.

Joe only smiles at the notion Sally could possibly be in Seattle.

SGT MARTINO

(continuing)

She sure was the spitting image of the women we met at Rosy's Bar, in Riverside.

(to Joe)

What's more interesting, the car she was driving looked like yours!

Joe's smile fades.

WEBSTER

(speaking up)

If you're talking about the brunet parked outside the BOQ this afternoon, it did look like the car I saw at the March Field bus stop.

(to Joe)

And I'm reasonable certain it was the same woman.

(CONTINUED)

- 098 Continued: (2) 098
- JOE
(alarmed)
What was she doing here?
- WEBSTER
Talking to Captain Beck.
- Joe looks around, trying to spot Beck.
- 099 JOE'S POV 099
- The captain is not among those in the mess hall.
- JOE
So where's Beck?
- 100 EXT. CARVER HOTEL – RENTON, WA – NIGHT 100
- To establish.
- 101 INT. ROOM – CARVER HOTEL – NIGHT 101
- A KNOCK. Assuming Joe has finally arrived, Sally rushes to open the door.
But instead of Joe, standing before her is Andrew Beck.
- SALLY
(surprised)
Andy?1 ...What are you doing here?
- CAPT BECK
Polanski couldn't make it. ...He asked me to fill
in ... take you out to dinner and show you a good
time.
- 102 EXT. SEATTLE'S CHINA TOWN INTERNATIONAL DISTRICT – NIGHT 102
- To establish the *Jackson Street Regrade*, circa 1942.
- 103 INT. AFTER HOURS JAZZ CLUB – CHINA TOWN – NIGHT 103
- Sally and Andrew Beck are seated at a small table in a large room jammed with people of various ethnic derivations. On the small stage a Negro jazz group is playing a mixture of New Orleans jazz and Kansas City blues. Sally is really enjoying herself, clapping wildly and cheering at the end of the set; as the band takes its break.

SALLY

WOW! ...I've heard of these places, but this is the first time I've ever been to one.

CAPT BECK

You're having a good time?

SALLY

Oh, yes!!

CAPT BECK

What is it that's so important that you would drive all the way from Riverside to see Polanski?

SALLY

Do you remember my roommate in college?

CAPT BECK

Sure. Oriental girl, as I recall.

SALLY

Japanese. ...Her name is Akiko Iwakura.

CAPT BECK

What about her?

SALLY

The Iwakura family is being put into one of those detention camps the government keeps talking about. They have relatives in Chicago and could move there, but the FBI insists they are spies and have restricted their movements.

(beat)

Akiko is an American. Both her parents were born in Hawaii. ...The charges are ridiculous. Joe knows the Iwakura family very well. I was hoping there was something he could do.

CAPT BECK

(alarmed)

Joe can't get involved in something like that. At least not now. It can only damage his career and cause him all kinds of trouble.

105 INT. PUBLIC AFFAIRS OFFICE – BOEING FIELD – NIGHT 105

Joe and his crew have taken over the bank of telephones in the public affairs office, calling all the hotels in the area. It is 2nd Lieutenant Lewis who hits the jackpot.

2nd LT LEWIS

I got it, sir. She's checked into the Carver Hotel ... right here in Renton.

106 EXT. CARVER HOTEL – RENTON – NIGHT 106

Sally, driving Joe's car, with Andrew Beck in the passenger seat, pulls into the hotel parking lot and stops in one of the empty spaces. Sally and Captain Beck get out of the car and head for the hotel entrance.

107 ANOTHER ANGLE 107

A figure steps out of the shadows and confronts the couple.

SALLY

(startled)

Joe! ...I thought you were tied up, tonight.

JOE

(to Beck)

This another one of your practical jokes?

CAPT BECK

Look, Joe. I'm sorry. I didn't mean any harm.

(to Sally)

If you'll excuse me, I'll head back to the field.
...Remember what I said about not getting involved.

With that, Captain Beck heads on down the street with Sally and Joe watching him go. Finally, Joe turns to Sally.

JOE

What does he mean, 'not getting involved?'

108 INT. COFFEE SHOP – HOTEL CARVER – NIGHT 108

Sally and Joe are seated at one of the booths.

JOE

Look, I'm sorry, but Beck is right. ...Getting involved in something like this could end my career.

(CONTINUED)

108 Continued: (2) 108

SALLY

Akiko is desperate. She needs all the help she can get. ...I can't believe you'd let an old friend down.

109 INT. HALLWAY – CARVER HOTEL – NIGHT 109

In the hallway outside Sally's hotel room, Sally unlocks the door to her room, then turns to face Joe. Polanski attempts to give her a good night kiss. But at the last moment, she coyly turns her head. Instead of his kiss landing on the cheek, Joe aborts the attempt, causing further frustration to Sally's hormones. She coolly looks Joe in the eye.

SALLY

I'm not sure whether we're *friends* or *foes*. But we're definitely not *lovers*.

Frustrated, she enters her room, closing the door behind her and leaving Joe alone in the hallway.

110 EXT. AIR-TO-AIR SEQUENCES – JOE'S AIRCRAFT – DAY 110

Polanski's B-17 is flying above the clouds.

111 INT. JOE'S AIRCRAFT – COCKPIT – DAY 111

JOE (ICS)

Pilot to Navigator. ...It's been three hours. According to your last calculations, we should be over Helena in 12 minutes. Any update?

112 ANGLE ON NAVIGATOR 112

2ND LT LEWIS (ICS)

(checking his plot board)

Affirmative. ...Hold this course for twelve minutes, then turn right to two-one-zero. Should hit Portland at 11:15 hours.

113 EXT. RUNWAY – BOEING FIELD – DAY 113

Polanski's B-17 Flying Fortress settles onto the runway.

JOE (ICS) (V.O.)

(voice: filtered)

You all deserve a four-O. ...Let's hope the other guys did as well. ...I'm for getting this show on the road.

114 INT. ROOM – CARVER HOTEL – EVENING 114

At the KNOCK, Sally cautiously opens the door to find Joe standing before her.

JOE

Alright. ...I phoned a friend in CID, stationed at Hamilton Field. He agreed to look into the matter and report to the Iwakura family, personally.

(beat)

Hope we're no longer foes.

Sally throws her arms around Joe's neck, giving him a big hug. She then steps back to allow him to enter the room. But instead of accepting the invitation, Joe turns and heads back down the hallway. Sally smiles and merely nods understanding.

115 EXT. RUNWAY – BOEING FIELD –MORNING 115

Polanski's B-17 Flying Fortress reaches rotation speed and lifts off the runway.

116 INT. PUBLIC AFFAIRS OFFICE – BOEING FIELD – MORNING 116

Speaking into the headset of one of the many phones in the empty office, Sally springs into action.

SALLY

Tower? ...Good morning. ...This is General Clark's secretary. ...Can you tell the General the destination of the three B-17s that just took off?

We HEAR the FILTERED VOICE of the Tower Controller over the phone.

TOWER (V.O.)

Sure. ...Wright Field, Ohio.

117 EXT. HIGHWAY – CHINOOK PASS – WASHINGTON – DAY 117

Joe's car is seen wending its way over picturesque Chinook Pass, with Mount Rainier FRAMED in the BACKGROUND.

118 EXT. AIR-TO-AIR SEQUENCES – LATE AFTERNOON 118

Three B-17s are in loose formation, dropping from 25,000 feet down to 12,000 feet. Major Murphy's Flying Fortress (tail no. 04351) is Lead.

119 INT. MAJOR MURPHY'S AIRCRAFT – COCKPIT – LATE AFTERNOON 119

Wearing bulky, high altitude flight suites and oxygen masks, Major Murphy is

(CONTINUED)

119 Continued: (2)

119

in the left seat and LT Webster in the right. Murphy keys his VHF radio transmitter.

MAJOR MURPHY (VHF)
Wright Field Tower. ...This is Army Air Force
4351 with two. ...Letting down from angels 12.
...Request landing instructions. ...Over.

The VOICE of the WRIGHT Field Tower CONTROLLER comes back.

WRIGHT CONTROLLER (VHF)
(voice: filtered)
Roger 351 ... left pattern ... wind direction north
by-north-east. 15 knots. ...Land runway 5.

Changing frequency, Murphy alerts the other aircraft.

MAJOR MURPHY (VHF)
B-17 flight, this is Flight Commander. ...Proceed
to the right of the field, and break left.
(beat)
Let's make this look good, fellas!

120 INT. JOE'S AIRCRAFT – COCKPIT – LATE AFTERNOON

120

Oxygen masks are unsnapped and Joe draws LT Williams' attention to the ground below.

INTERCUT WITH:

121 LT WILLIAM'S POV – WRIGHT FIELD – AERIAL STOCK FOOTAGE

121

LT WILLIAMS
Runway 5 looks a little short!
(beat)
The other runway looks to be nearly 7,000 feet.
How come we're not landing on *it*?

JOE
Either it has ice, or somebody wants to find out if
we know what we're doing.

122 EXT. RUNWAY – WRIGHT FIELD – LATE AFTERNOON

122

One after the other, the three B-17s break and make their approach to the short, duty runway.

123 ANOTHER ANGLE 123

In sequence, all three bombers touch down, tail wheel first, making “squeaker” landings on the snow free runway.

124 EXT. TARMAC – WRIGHT FIELD – LATE AFTERNOON 124

A military policeman, SERGEANT CRABB, drives his covered Jeep towards the aircraft tie-down area.

125 EXT. TIE DOWN AREA – WRIGHT FIELD – LATE AFTERNOON 125

The three crews exit their respective aircraft and mill around waiting for someone to give them directions.

126 ANGLE ON JOE’S CREW 126

2nd LT Lewis pulls his ubiquitous 16mm movie camera from his eye and, using the key, begins rewinding the spring.

2ND LT LEWIS

Nice landing Captain. Got the whole thing right here. ...Very dramatic!

They all watch as Sergeant Crabb pulls up. Wearing a MP arm band, he jumps off his Jeep.

SERGEANT CRABB

Who’s in charge?

Everyone turns and points in the direction of Major Murphy’s aircraft.

JOE

Major Murphy.

The MP notices the 16mm camera and addresses LT Lewis.

SERGEANT CRABB

No photography allowed sir!

2ND LT LEWIS

Just keeping a visual log of my flights, Sergeant.

SERGEANT CRABB

This is a restricted area, Lieutenant. Lot of classified things going on here. Strict orders ... no cameras allowed. ...If you continue, I’ll have to report you.

(CONTINUED)

126 Continued: (2)

126

2ND LT LEWIS

Okay, okay, I'm not trying to be a problem.

SERGEANT CRABB

Bus will be along shortly.

The Sergeant climbs back into his Jeep and heads towards Murphy's aircraft.

127 INT. ENGINEERING AREA – WRIGHT FIELD – EARLY MORNING

127

All three crews are gathered in a large engineering area on the second floor of a cavernous hangar housing experimental aircraft. LT COL Doolittle is standing in front of a large map on the wall. Although only at lieutenant colonel, because of his reputation, Doolittle is treated like a lieutenant *general*; the rank of which he would soon hold.

DOOLITTLE

Gentlemen. I reiterate. This mission is classified TOP SECRET and on a need-to-know basis. ...No one in this room is to discuss the operation with anyone other than the personnel assembled here. ...Especially, not your wives, girl friends or any family members.

Doolittle looks around the room, carefully scrutinizing each face.

DOOLITTLE

Our mission is to fly more than three quarters the distance around the world and photograph the industrial areas of Tokyo, Kobe, Osaka, Yokohama, and Nagoya.

(pause)

It will be the longest flight ever flown!

128 EXT. DENVER HOME – DAY

128

Joe's car is parked in front of Sally's home. We HEAR her VOICE putting through a phone call.

SUPERIMPOSE

*THE SPENSER HOME
DENVER, COLORADO
22 FEBRUARY 1942*

SALLY (V.O.)

Hello, Jackie? This is Sally Spenser.

(beat)

I received a message that you called?

129 INT. LIVING ROOM – INDIAN PALMS RANCH HOUSE – DAY

129

Jacqueline Cochran is sitting at her desk.

JACKIE COCHRAN

Thanks for getting back to me. It's important.

(beat)

There's movement towards allowing women pilots to fly the newly created Air Transport Command.

I've set a meeting with Eleanor Roosevelt to pursue the matter.

(beat)

She and the President are firmly behind my idea of establishing a program based upon the one I'm involved in with the British.

INTERCUT WITH:

130 INT. LIVING ROOM – DENVER HOME – DAY

130

SALLY

(on phone)

That's great. What do you need from me?

JACKIE COCHRAN

I want you to accompany me to the meeting so that both Eleanor and the President can get a first hand look at the caliber of pilot I intend to recruit.

SALLY

(excitedly)

Just tell me when. I'll be there.

131 ANOTHER ANGLE – DENVER HOME

131

Just as Sally hangs up, MOTHER SPENSER enters.

MOTHER SPENSER

(warmly)

It's good to have you home, again.

SALLY

Mom, I hate to eat and run, but I want to get to Dayton before Joe deploys on this mission of his.

MOTHER SPENSER

(with a quizzical look)

What have you done with the *real* Sally Spenser?

(CONTINUED)

131 Continued: (2)

131

SALLY

Very funny!

MOTHER SPENSER

All I know is that since choosing Denver over San Francisco State, my *real* daughter would never go chasing after a man, no matter who he was ... or how much she loved him.

Sally gives her mom a peck on the cheek and smiles.

SALLY

Case you haven't heard, there's a war on.

Sally is heading for the door when her mother calls out.

MOTHER SPENSER

Does that change *anything*?

On her way out, the loving daughter tosses her response over her shoulder.

SALLY

It changes everything.

132 INT. ENGINEERING AREA – WRIGHT FIELD – DAY

132

All three crews pay close attention as LT COL Jimmy Doolittle stands at the podium presenting a technical discussion of the modifications being made to the B-17B bombers.

DOOLITTLE

First, we're stripping the aircraft of all extraneous weight ... anything not absolutely essential to keep it airworthy.

(beat)

Then, we're replacing all the weight saved ... with fuel.

CAMERA PANS to a bench where Doolittle introduced the crews to the K-14.

DOOLITTLE

Finally, the bombardier's nose section will be modified to accommodate a new aerial camera, the K-24, which records a five by five inch image through a 178 millimeter lens.

INTERCUT WITH:

133 ANGLE ON K-24 (EASTMAN KODAK) CAMERA

133

The 21 pound camera with its Aero-Ektar 178mm f/2.5, cloth focal plane shutter, is sitting on a bench.

DOOLITTLE

This camera, gentlemen, is the reason we're here. From 7,000 feet, the K-24 will identify an individual walking on the street.

(beat)

In addition to the official cameraman, as a precaution, you'll all learn how to load the film, change magazines in flight and, heaven forbid, trouble shoot problems ... and take over as operator.

134 EXT. AKIKO'S HOUSE – SALINAS, CALIFORNIA – EVENING

134

Captain PETER RAWICE, CID, US Army approaches and knocks on the door. The door opens and Akiko Iwakura stands before him.

AKIKO

May I help you?

Akiko appraises the muscular Army officer with a butch cut and deep brown eyes.

CAPT RAWICE

I'm Peter Rawice ... a friend of Joe Polanski. Joe asked me to look into the status of you and your parents. Instead of phoning I took a chance and drove down from Marine County to check things out in person.

AKIKO

(bowing slightly)

Come in ... please.

135 INT. LIVING ROOM – AKIKO'S SALINAS FARM – DAY

135

As he enters, Akiko introduces Rawice to her parents, MRS. IWAKURA and MR. IWAKURA, who rise and bow. Then she explains.

AKIKO

Captain Rawics has come a long way to speak to me in private. We'll be taking a walk. ...Please excuse us.

As they depart, Rawicz finds himself also bowing slightly to the parents.

136 EXT. PASTURE – SALINAS FARM – DAY

136

Walking through the picturesque pasture, it is obvious that Peter is impressed by the attractive Japanese-American woman; with her slim figure and lustrous black hair.

CAPT RAWICE

Joe and I were roommates at San Francisco State. When he asked me to look into your case, there was no way I could turn him down. I probably can't do much, since this is FBI territory. But my duty with the Army's Criminal Investigation Division at least allowed me to obtain a copy of your FBI file.

AKIKO

I assure you my parents aren't a threat to the security of the United States.

CAPT RAWICE

I never thought they were, Miss Iwakura.

(beat)

But I want you to know up front that I sort of understand the hysterical reactions of the American People.

(beat)

Roosevelt just signed Executive Order 9066, making it official. ...Nearly 100,000 Japanese-Americans will be relocated. Most into camps away from the Pacific coast.

(beat)

Of those, about 70,000 were born in the States, so it's for certain there will be lots of innocent people in these camps.

He looks at her carefully and likes what he sees. But he is taken aback by the furiousness of her next words.

AKIKO

I'm an American. ...I was born and raised here. ...My parents were both born in Hawaii. ...What makes us different from Italian or German Americans? ...How come *they* aren't being rounded up like sheep and forced to live in concentration camps?

To calm her, Rawice touches her arm, and then offers encouragement.

CAPT RAWICE

Akiko, as I said, I'll try to help. I'm not sure how much I'll be able to do. But I'll try. ...I don't know what more I can say.

137 EXT. BELLEVUE HOTEL – DAYTON, OHIO – DAY 137

Sally parks Joe's car in an adjacent parking lot, grabs her two bags, and heads for the hotel entrance.

She doesn't notice the MAN IN the BROWN SUIT, park his car and follow her into the hotel.

138 INT. SALLY'S ROOM – BELLEVUE HOTEL – DAY 138

Sally unlocks the door to room 277, moves her two suitcases inside, then re-locks the door.

INTERCUT WITH:

139 INT. HALLWAY – BELLEVUE HOTEL – DAY 139

The Man in the Brown Suit HEARS the LOCK CLICK, walks over and silently puts his ear to the door, listening.

INSIDE THE ROOM, Sally picks up the phone and puts in a call to the Wright Field Base telephone operator.

SALLY

Hello? ...Yes, please give Captain Joe Polanski the following message. ...'Phone Miss Spenser at the Bellevue Hotel, Dayton. ...Phone number ... Pinenut 8459. ...Room 277.

(pause)

Got it? ...Thank you.

She hangs up and then puts in another call.

SALLY

I want to place a long distance call to Salinas, California.

140 INT. ENGINEERING AREA – WRIGHT FIELD – LATE AFTERNOON 140

With all fifteen crew members paying close attention, LT COL Doolittle is finishing the briefing for the day.

DOOLITTLE

No one, not even Boeing test pilots, have ever flown a B-17 at 70,000 pounds. Long as all four engines are functioning, you shouldn't have any problem lifting off. ...But, if any engine so much

(MORE)

(CONTINUED)

140 Continued: (2)

140

DOOLITTLE (Cont.)

as burps you'll not only have a controlled crash
on your hands, but Dante's inferno.

(beat)

Unless you're Sam McGee from Tennessee ... you
don't want any part of that scenario. ...Questions?
...All right, gentlemen. ...That it for today.

141 ANOTHER ANGLE

141

Joe Polanski and LT Williams are heading for the exit when Sergeant Crabb,
the military policeman, stops Joe.

SERGEANT CRABB

Message for you, sir.

JOE

(accepting message)

Thanks, Sergeant.

As the sergeant moves away, Joe extracts the typewritten message from the
envelope and gives it a quick perusal. Then he turns to LT Williams.

JOE

Can you believe it? ...Sally's at the Bellevue Hotel.
I don't get it. ...She refused to follow me to San
Francisco State, but she found an excuse to trail
me to Seattle and now she's here. It's not like her.

LT WILLIAMS

Simple explanation, if you're familiar with the modern,
independent woman. ...This time it was her idea.
...Sounds like a promising beginning, if you ask me.

JOE

Provided Doolittle doesn't find out.

142 INT. HALLWAY – BELLEVUE HOTEL – EARLY EVENING

142

Joe **KNOCKS** at the door and has to wait only a matter of seconds before it is
opened by the gorgeous Sally Spenser. The two look at each other with all the
longing that youthful hormones are capable of during wartime.

JOE

Friends?

(CONTINUED)

142 Continued: (2) 142

SALLY
I think we're beyond that.

She grabs his arm and drags him into the room, closing the door behind her.

143 INT. SALLY'S ROOM – BELLEVUE HOTEL – EVENING 143

Sally and Joe are cuddling under the sheets, only their heads and shoulders visible. Joe gently rolls on top of Sally, assuming the missionary position. From the expression on Sally's face, it's not difficult to follow what's happening.

But it's Joe's expression that proves interesting, as it suddenly registers concern. Aware of Joe's concern, Sally smiles.

SALLY
Well, you found me out. ...A twenty-three year old virgin.

144 INT. DINING ROOM – BELLEVUE HOTEL – NIGHT 144

Sally and Joe are seated at a quiet table in a corner of the hotel dining room.

JOE
It may not be a direct violation, but your showing up here ... our being together ... is definitely bending the spirit of Doolittle's orders.
(smiling)
But I wouldn't have it any other way.

Sally slips off her topaz ring and hands it to Joe.

SALLY
It's brought me luck. Now I want it to do the same for you.

145 ANOTHER ANGLE 145

CAMERA PANS over to the adjacent table, where the Man in the Brown Suit is also dining, alone.

FADE OUT

146 EXT. AIR-TO-AIR SEQUENCES – JOE'S AIRCRAFT – NIGHT 146

Lit by a full moon, the B-17 bomber is flying high above a scattered, white cloud layer, far below.

147 INT. JOE'S AIRCRAFT – NAVIGATOR'S POSITION – NIGHT 147

2nd LT Todd Lewis has plotted a new position by celestial navigation. He keys his mike to report over the intercom.

2ND LT LEWIS (ICS)

Skipper. ...We're at our final check point. ...Time to head for the barn.

JOE (ICS)

(voice: filtered)

Roger. Turning to zero seven zero.

148 EXT. AIR-TO-AIR- SEQUENCES – JOE'S AIRCRAFT – NIGHT 148

The B-17 Flying Fortress begins its 180 degree turn.

149 INT. JOE'S AIRCRAFT – COCKPIT – NIGHT 149

Williams has the controls, while Joe sits back in his seat.

JOE (ICS)

Now that we've gotten used to taking off with a full fuel load, we need to shoot some landings with near empty tanks.

(beat)

With all the weight those engineers stripped from her, and without a fuel load, she's likely to be a lot more sensitive to ground effect. ...Better find out just how sensitive.

DISSOLVE TO:

150 Ext. RUNWAY – WRIGHT FIELD – NIGHT 150

Thirty thousand pounds lighter, Joe's aircraft floats over the runway, finally touches down, and rolls out. A near perfect landing.

151 INT. JOE'S AIRCRAFT – COCKPIT – NIGHT 151

JOE

(oxygen mask unsnapped)

WOW! ...You really have to drive her in. Without fuel, she squashes into ground effect, gets pushed back up. ...Wants to stay airborne long as possible.

152 INT. DINING ROOM – BELLEVUE HOTEL – NIGHT

152

Once again Sally and Joe are at their usual, corner table.

SALLY

I called Akiko this afternoon. She sends her love. ...Asked me to thank you for sending your friend, Captain Rawice.

JOE

Yeah, I spoke with Rawice. He found her to be a very attractive lady, in many ways. ...Could be a blossoming romance.

(beat)

Said he was going to do what he could, but that it didn't look too promising. ...Seems that on Sundays, it's been a traditional for the Iwakura family to drive to Seaside for a swim in the ocean and picnic on the beach.

SALLY

I know. Occasionally I used to accompany them.

JOE

The FBI is using those outings to suggest that they were spying on the military activities at nearby Ft. Ord.

SALLY

That's ridiculous!

JOE

Ridiculous or not, you and I have to distance ourselves from the whole affair. ...Let Rawicz handle it.

153 INT. SALLY'S ROOM – BELLEVUE HOTEL – EVENING

153

Likely having just finished making love, Sally lies in bed while Joe dresses.

SALLY

I'm leaving for Washington in the morning.

Sally climbs out of bed and stands before Joe, the CAMERA careful to focus only on her head and shoulders and not the rest of her naked body. She fingers the topaz that is dangling from the same chain holding Joe's "dog" tags, drawing his attention to the ring.

(CONTINUED)

153 Continued: (2)

153

SALLY

Promise me you'll keep this ring next to you at all times.

JOE

I promise.

SALLY

Oh, Joe. ...I'm going to miss you so much. I promise to write everyday. ...You won't get the letters, but I'll write anyway. ...It'll make me feel we're close, that you are hearing all my thoughts ... that you are coming back.

JOE

That's beautiful. No wonder I'm crazy about you.

(beat)

Only wish I could think of something equally wonderful to say, but all I can think of is, 'thanks for coming back into my life.'

SALLY

I think you've just said it.

(pause)

Joe? ...I don't know when you're leaving, but I'll rush back.

As she throws her arms around his neck, Joe gives Sally what was intended to merely be a brief kiss. But the kiss lingers, then becomes one filled with mutual passion as her hands begin undressing her lover.

154 EXT. AKIKO'S HOUSE – SALINAS, CALIFORNIA – DAY

154

The Iwakura family is being loaded into a bus, with all the worldly possessions they are allowed to take with them packed into a mere six suitcases.

MRS IWAKURA

Where is this place we're going to? This *Manzanar*?

AKIKO

It's in the Owens Valley, near Mount Whitney. The permanent camp is still under construction, so in the meantime we're being housed in temporary facilities.

MRS IWAKURA

You mean, a prison.

(CONTINUED)

154 Continued: (2)

154

AKIKO

Now, mother. We agreed to make the best of it.
To keep our sanity, we're not going to dwell on
the injustice of it all.

Mrs. Iwakura nods her agreement, tears streaming down her face.

155 EXT. THE WHITE HOUSE – WASHINGTON D.C. – DAY

155

To establish, circa early 1940s.

156 INT. HALLWAY – WHITE HOUSE – DAY

156

In the hallway, White House Security oases Sally and Jackie off to the First Lady's secretary, 49 year-old MALVINA THOMPSON.

MALVINA THOMPSON

I'm Malvina Thompson, Mrs. Roosevelt's personal
secretary. ...Please follow me to the First Lady's
study.

Sally, looking fresh, beautiful, demur, business like in a tailored suit, follows in
awe as Ms. Thompson leads the way.

157 INT. ELEANOR ROOSEVELT'S STUDY – DAY

157

The First Lady, ELEANOR ROOSEVELT, is behind her desk when the door
opens and Mrs. Thompson escorts Sally and Jackie into the study.

MALVINA THOMPSON

Mrs. Roosevelt. May I present Mrs. Jacqueline
Cochran Odlum and Miss Sally Spenser.

MRS. ROOSEVELT

Come in ...come in. It's good to see you again,
Jackie.

(pause)

You young ladies are a welcome tonic, a counter
balance to all the gray faces of generals and
admirals that I see around here daily. Please
have a seat.

JACKIE COCHRAN

Thank you for seeing us and volunteering to help.
...As I mentioned in my letter to General Arnold,
(MORE)

(CONTINUED)

157 Continued: (2)

157

JACKIE COCHRAN (Cont.)

I've recruited 25 qualified American women to fly for the British. ...I could recruit hundreds if they could fly for a military organization here in the States.

MRS. ROOSEVELT

You don't have to convince me. I've followed your exploits with the British Air Transport Command.

(with a twinkle in her eye)

No question, we need a program over HERE, similar to the one they have over THERE!

(pause)

As I understand it, General Olds of the Ferry Command is dragging his feet and General Arnold is too preoccupied with the 8th Air Force to intercede.

SALLY

And General Olds keeps raising the bar. He's now requiring 500 hours for women, while male pilots only need 200.

MRS. ROOSEVELT

(angrily)

It's okay for a woman to put the rivets in a bomber's fuselage, but to actually pilot one is another matter.

(pause)

I've brought this to Franklin's attention several times. ...Now that you're here, we'll give him a brief of the plan you submitted to General Olds, see if we can convince him to bring it to General Arnold's attention.

(rising to her feet)

We are in a war and we need to fight it with all our ability and every weapon possible. Women pilots, in this particular case are a weapon waiting to be used.

(beat)

Now, the President is waiting.

158 INT. PRIVATE OFFICE – WRIGHT FIELD – DAY

158

At the KNOCK on the DOOR, Doolittle barks out.

DOOLITTLE

Enter.

Captain Joe Polanski enters and fires off a snappy salute, which is returned by

(CONTINUED)

158 Continued: (2)

158

the seated Doolittle. Since Doolittle didn't mention the Man in the Brown Suit seated in the corner, Joe ignores him.

JOE

Captain Joseph Polanski ... reporting as requested.

DOOLITTLE

Have a seat, Joe.

(Joe sits)

I'm getting disquieting inputs about you.

Joe squirms in his chair. Which is it? Sally, Akiko? Best not volunteer anything.

DOOLITTLE

First, the FBI contacts me about you and a Japanese family ... possibly a threat to the United States.

Doolittle scrutinizes Joe.

DOOLITTLE

(continuing)

And then I get word that a former girlfriend not only turned up in Seattle, but here, as well.

Joe mentally begins preparing his defense.

DOOLITTLE

(continuing)

So, what do you have to say? ...Or do you just want to admit your quilt and resign from the project?

After a deep breath, Joe launches into his defense.

JOE

As far as the Iwakura family is concerned, they're mere farmers. I grew up with the daughter, Akiko. My former girlfriend, as you call her, was Akiko's best friend and roommate in college.

DOOLITTLE

I know all that!

JOE

There's absolutely no way that the Iwakura family
(MORE)

(CONTINUED)

158 Continued: (3)

158

JOE (Cont.)

could be involved in espionage. The FBI has to be wrong on this. I was hopeful that instead of internment, the family could be relocated to Chicago.

DOOLITTLE

Did you know the daughter has a degree in science? Could be very helpful when it comes to spying, wouldn't you say?

JOE

So?

DOOLITTLE

So you were willing to put your career, and possibly this mission on the line, in order to right a wrong.

Joe figures this is no time to hedge one's bets, but to come clean.

JOE

Not the mission, sir. ...But yes, I was willing to risk my career.

DOOLITTLE

All right, Polanski. We've got a final brief in one hour. I'll let you know your fate afterwards. ...Dismissed.

Joe climbs to his feet, snaps off a nervous salute, returned by a scowling Doolittle.

After Joe exits, Doolittle and the Man in the Brown Suite exchange looks.

159 INT. ENGINEERING AREA – WRIGHT FIELD – DAY

159

All 15 crew members, and a new face, Major JACK WEEMS, are seated in the large engineering area. Joe Polanski is seated between Major Murphy and Captain Beck. Doolittle addresses the group.

DOOLITTLE

Gentlemen. This will be your final brief before departure. The next time you see me will be at Dutch Harbor, in the Aleutians.

(pause)

Now let me introduce the pilot who holds the record for the most hours flown in the B-17. Major Jack Weems. ...Better known as *Black Jack*.

(MORE)

(CONTINUED)

159 Continued: (2)

159

DOOLITTLE (Cont.)

The major has laid out your course and made logistic arrangements to keep you supplied with fuel, spare parts and maintenance. Not an easy task, considering the need for secrecy. Gentlemen, I give you *Black Jack Weems*,

Major Weems steps up to the table located next to the podium. Sitting next to the JAN (joint Army-Navy) 16mm projector is the overhead projector. Weems begins adjusting the overhead projector that will flash maps and photographs onto the nearby screen. Weems is a medium size man with command aviator wings and a ready smile. Turning on the overhead projector, Weems projects a map onto the screen.

MAJOR WEEMS

Gentlemen, as you know, his flight will be the longest ever made to date. It will be flown in four stages.

INTERCUT WITH:

160 ANGLE ON SCREEN AND PROJECTED IMAGES

160

Walking over to the screen, and using his pointer, "Black Jack" outlines the course. His VOICE is mostly O.S. (OFF STAGE).

MAJOR WEEMS**(continuing)**

The first leg ... Wright Field to Recife, Brazil.
...Second leg, Recife to Lagos, Nigeria.

(pause)

The third leg, from Nigeria to Agra, India, is a real *lulu*, across the heart of Africa, Chad, Sudan. Then across the lower Arabian Peninsula to India.

(beat)

But the leg from Agra to the target and then on to Dutch Harbor is the *killer*.

(beat)

3,600 miles from Agra to Tokyo and another 2,850 miles to the Aleutians. A record 6,540 mile, 29 hour leg.

161 BACK TO SCENE

161

MAJOR WEEMS

Not only will you be exhausted but you'll be flying
(MORE)

(CONTINUED)

161 Continued: (2) 161

MAJOR WEEMS (Cont.)
 on fumes. ...Total distance ... 17, 740 miles.
 ...Over eighty hours in the air.

162 INT. PRIVATE OFFICE – WRIGHT FIELD – LATE AFTERNOON 162

Joe Polanski enters the office and addresses Doolittle, seated behind the desk. There is no sign of the Man in the Brown Suit.

JOE
 You asked to see me, sir?

DOOLITTLE
 Yes, Polanski. I've reached a decision on your mission status. As you might have guessed, I contemplated replacing you with Major Weems. But I've decided against it. ...I agree with you that the FBI is wrong in your case. Now, get your aircraft squared away and be prepared to leave at six hundred hours, day after tomorrow.

JOE
 (smiling with relief)
 Yes, sir!

Joe fires off a snappy salute, routinely returned by the seated Doolittle, and heads for the door.

FADE IN:

162 EXT. TIE DOWN AREA – WRIGHT FIELD – EARLY MORNING 162

Polanski and LT Williams are walking out to their B-17B bomber.

LT WILLIAMS
 Crew took a vote on what to name the aircraft.
 We sure hope you approve.

163 ANOTHER ANGLE 163

2nd LT Lewis and SGT Martino are busy steadying a ladder stretching up to the nose, just forward of the windscreen on the pilot's side of the B-17

Atop the ladder, paint brush in hand, is Corporal Lopez, his body momentarily covering the artwork. Finishing with the flair of satisfaction that could only be appreciated by a modern day graffiti artist, Lopez starts down the ladder.

164 BACK TO SCENE 164

Joe and LT Williams stop to admire Lopez's painting. It is a perfect reproduction of Sally Spenser's face atop a caricature of her body astraddle a single engine, single wing aircraft of undetermined origin. The printing underneath the caricature identifies the B-17 as "My Gal Sal."

Joe feels humbled by his crew's gesture.

165 EXT. US 40 – TWO-LANE BLACKTOP – PENNSYLVANIA – DAY 165

On her way back to Dayton, driving Joe's car at a pretty good clip, Sally watches the approaching sedan.

166 I / E SALLY'S POV 166

The approaching sedan suddenly swerves to the left, directly into Sally. There is no way to avoid a high speed collision.

167 EXT. ANOTHER ANGLE – THE CRASH 167

Sally's car hurtles end over end and crashes into a snow covered drainage ditch. Flames erupt from the engine.

168 TIGHT ON SALLY 185

Unconscious, Sally's face is covered with blood. CAMERA PUSHES IN to a TIGHT SHOT showing Sally's right hand draped across her chest. We notice the missing ring from her pinky finger.

169 INT. BASE COMMANDER'S OFFICE – MARCH FIELD – MORNING 169

Colonel James Walters is at his desk, pouring through the daily paperwork, when the VOICE of his AIRMKAN AIDE is HEAR over the INTERCOM.

AIRMAN AIDE (O.S.)

(filtered)

Sir? ...There's a Pennsylvania State Trooper on the phone, something about an accident.

The Colonel picks up the phone's handset.

COL WALTERS

This is Colonel Walters, Base Commander, March Field.

INTERCUT WITH:

170 INT. OFFICE – PENNSYLVANIA STATE POLICE BARRACKS – DAY

170

Seated at his desk, the STATE TROOPER is on the phone.

STATE TROOPER

This is Trooper Stevens, of the Pennsylvania State Police. ...We've had a serious auto accident involving a car registered to a Joseph Polanski with a March Field base sticker number 47933.

(beat)

The driver, a Miss Sally Spenser, is unconscious ... in intensive care at a local hospital.

(beat)

I was hoping you'd help me trace the owner of the vehicle.

COL WALTERS

Let me have your phone number, and I, or someone in the Air Corp, will get back to you promptly. ...Thank you for alerting us.

171 INT. PRIVATE OFFICE – WRIGHT FIELD – DAY

171

Major Murphy enters Doolittle's office.

MAJOR MURPHY

You asked to see me, sir?

DOOLITTLE

Come in ... have a seat.

(Murphy complies)

What do you know about Polanski's girlfriend, Sally Spenser?

MAJOR MURPHY

I know of her. Don't know her personally. Why do you ask?

DOOLITTLE

She's been involved in a serious auto accident. ...I understand she's in a coma. She was driving Polanski's car.

(beat)

Colonel Walters, at March Field, found out about it and passed the details on to me. He was concerned how the information might affect the mission.

(CONTINUED)

171 Continued: (2)

171

MAJOR MURPHY

Assuming we were leaving any day, now, she was probably hurrying back to spend the night with him.

Doolittle taps on the desk with a pencil, thoughtfully, then comes to a decision.

DOOLITTLE

I had a good friend, good pilot, who had a serious domestic problem ... didn't tell anyone. But it obviously affected his work. After the crash that killed him, we found out about the problem at home. ...That's the reason I'm going to keep this information from Polanski.

(beat)

But you're in command and I think you should know.

MAJOR MURPHY

I understand, sir.

DOOLITTLE

There's a moral issue here, but we've got to ignore it. Keep Joe totally focused on the mission. ...I'm counting on you to hold his hand, when Miss Spenser fails to show up.

MAJOR MURPHY

What about her parents?

DOOLITTLE

They've been notified. ...And I've impressed upon them the importance of not mentioning anything to Polanski, should he phone.

FADE OUT:

172 EXT. RUNWAY – WRIGHT FIELD – DAWN

172

One B-17 lifts off as a second moves onto the runway. A third bomber, *'My Gal Sal,'* is in the hold position, awaiting clearance.

SUPERIMPOSE:

**WRIGHT FIELD
MARCH 8, 1942**

173 INT. JOE'S AIRCRAFT – COCKPIT – DAWN

173

LT Williams comments to Joe.

(CONTINUED)

173 Continued: (2)

173

LT WILLIAMS

You say that 'our gal Sal' never showed up, last night?

JOE

Probably got hung up with Eleanor. At least we had a proper goodbye before she left for Washington. ...Not everyone going into harm's way is so fortunate.

Joe keys his VHF transmitter.

JOE (VHF)

Tower ... 377. Ready for take-off.

The Controller's VOICE comes back over the radio.

WRIGHT CONTROLLER (VHF)

(voice: filtered)

377 ... cleared for takeoff, runway 30. ...Climb straight out to 2,000 feet. ...Alfa departure.

Joe advances the four throttles to taxi.

174 EXT. RUNWAY – WRIGHT FIELD – DAWN

174

Turning onto the main runway, the four engines build to 4800 horsepower as 'My Gal Sal' gathers speed. It lumbers down the runway with a maximum load of fuel. At the 6,000 foot marker, the Flying Fortress finally manages to get airborne.

175 INT. JOE'S AIRCRAFT – COCKPIT – DAY

175

Joe climbs the B-17, maneuvering into a loose step-down position to the right of Captain Beck's aircraft. Once in position, Joe turns to Lt Williams.

JOE (ICS)

Let me see the chart for the first leg.

LT Williams hands Joe the chart.

LT WILLIAMS (ICS)

Wright to Recife, Brazil. First check point, Ciudad Trujillo in the Dominican Republic, then to Caracas, Venezuela and on to Recife.

(CONTINUED)

175 Continued: (2)

175

JOE (ICS)

Let's just hope Major Weems' logistics don't hit any snags.

FLASH BACK TO:

176 INT. ENGINEERING AREA – WRIGHT FIELD – DAY

176

We are back in the large engineering area with all 15 crew members, together with Doolittle and Major Jack Weems. Weems is standing next to the JAN 16mm projector, addressing the room.

MAJOR WEEMS

R..A..D..A..R. ...Radio Detection and Range. Even the word is classified secret!

Major Weems turns on the 16mm projector.

MAJOR WEEMS

This new device enabled the Brits to defeat Hitler's Luftwaffe over the skies of England, in 1940

CUT TO:

177 ARCHIVE FOOTAGE – BATTLE OF BRITIAN

177

Color stock footage, much of it from the movie "The Battle of Britain" shows coastal radar installations and the air-to-air dog fights between British and German aircraft. We continue to HEAR the VOICE of Major Weems over the footage.

MAJOR WEEMS (V.O.)

Radar can detect aircraft at long ranges, up to 100 miles away. When the German bombers left their bases in Europe to cross the English Channel they were immediately picked up by RADAR, and RAF fighters scrambled to intercept them.

(beat)

Someday RADAR will be installed in our bombers, to alert crews of approaching fighters.

179 BACK TO SCENE

179

As Weems shuts of the projector, there are loud whispers of amazement.

(CONTINUED)

179 Continued: (2)

179

MAJOR WEEMS

The Army Corp of Engineers has recently installed a new radar at Dutch Harbor. ...After you leave the coast of Japan, and get within RADAR range, the controllers at 'Dutch' will contact you.

(pause)

If it's soupy, out there ... and it probably will be, they can at least direct you in close to the field.

(pause)

Any questions?

Major Murphy raises his hand and is acknowledged by *Black Jack Weems*.

MAJOR MURPHY

These '17s require 100 octane AVGAS. I wasn't aware such fuel was available in such places as Africa and India.

MAJOR WEEMS

You're right Harold. ...One hundred octane is not available at *any* of your landing sites, so lots of 55 gallon drums are ether being shipped by freighter, as in the case of Recife and Lagos ... or flown in, as in the case of India.

(beat)

These shipments will also include oil, oxygen, hydraulic fluid, and maintenance personnel.

END FLASHBACK.

180 EXT. AIR-TO-AIR SEQUENCES – JOE'S AIRCRAFT – SUNDOWN 180

'My Gal Sal' is flying at 25,000 feet.

181 INT. JOE'S AIRCRAFT – COCKPIT – SUNDOWN 181

LT WILLIAMS (ICS)

Nearing the field. ...Better contact Recife Tower for landing instructions.

JOE (ICS)

We're last to land. ...Let Murphy make the calls and we'll just follow Beck in the landing sequences.

182 EXT. RECIFE TOWER – SUNDOWN 182

To establish. WE HEAR the VOICE of Major Murphy on the VHF frequency.

MAJOR MURPHY (VHF)

(voice: filtered)

This is U.S. Army Air Force 4351. ...Come in Recife Tower ... over.

183 INT. RECIFE TOWER – SUNDOWN 183

The Recife TOWER OPERATOR is standing over a cot in the back of the tower, shaking his assistant, PEDRO.

TOWER OPERATOR

(in Portuguese-English sub titles)

Come on Pedro. Wake up. ...An American plane is calling us ... talking English.

Waking up slowly, walking in his skivvy shorts, Pedro heads for the radio console. From the SPEAKER, we HEAR.

MAJOR MURPHY (VHF)

(voice: filtered)

This is U.S. Army Air Force 4351. Come in Recife Tower. ...Over.

PEDRO

(in Portuguese-English sub titles)

When are those arrogant American bastards going to learn another language?

Grabbing the mike, Pedro keys the transmitter.

PEDRO (VHF)

Roger Air Force 4351. ...Sorry for the delay. Field altimeter is 29 point 95. Land on runway 31. What's your ETA?

MAJOR MURPHY (VHF)

(voice: filtered)

Good afternoon, Recife. ...Three B-17s about 15 minutes northwest. Will call base leg. Roger the altimeter. ...What's your weather?

184 EXT. AIR-TO-AIR – THREE B-17 AIRCRAFT – SUNDOWN 184

The three B-17 Flying Fortresses form into a trailing formation for touchdown at Recife.

185 INT. JOE'S AIRCRAFT – COCKPIT – SUNDOWN

185

With oxygen masks dangling loosely, Joe is completing the landing check list, performing each task as the copilot reads them off.

LT WILLIAMS

Gear down.

JOE

(repeating)

Gear down.

LT WILLIAMS

Flaps ... twenty-five degrees.

JOE

(repeating)

Flaps ... twenty-five degrees.

LT WILLIAMS

Landing check list ... complete.

Williams looks out the windscreen.

INTERCUT WITH:

186 LT WILLIAMS' POV – SUNDOWN

186

The lead B-17 touches down and rolls out on the short runway.

LT WILLIAMS

Murphy's down. ...Not a bad landing, for a tired old flatulent.

(pause)

Beck's on final, now.

187 BACK TO SCENE

187

Joe keys his VHF radio transmitter.

JOE (VHF)

Tower ... 4377. ...Turning base.

Williams watches out the side window,

LT WILLIAMS

Beck seems a bit high.

INTERCUT WITH:

188 EXT. GROUND-TO-AIR SEQUENCES – BECK’S AIRCRAFT – SUNDOWN 188

Beck’s aircraft crosses over the end of the runway, loses airspeed slowly, gloats above the airstrip. With the fuel tanks nearly empty, the B-17 touches down lightly then bounces back into the air. Too much airspeed.

JOE

Good God! ...Beck’s way too fast. He’s not allowing for the ground effect.

LT WILLIAMS

He’s using up the whole damn runway.

Beck’s aircraft weaves up and down over the first third of the runway. Finally, the aircraft settles and “sticks” to the runway.

LT WILLIAMS

He’s down ... but a third of the runway is behind him.

Joe immediately keys his radio transmitter.

JOE (VHF)

Beck, take it around ... take a wave off! ...Power ... power ... power! ...Do you copy? ...Take it around!

189 INT. BECK’S AIRCRAFT – COCKPIT – SUNDOWN 189

Beck is sweating profusely. His reaction time is way off. Every input he makes to the controls is either too late or wrong.

A hand moves the flap handle into the up position, sealing the aircraft’s fate. Feet tromp on the top of the rudders, applying full brakes, generating tremendous heat.

INTERCUT WITH:

190 EXT. RUNWAY – RECIFE FIELD – SUNDOWN 190

Beck’s aircraft THUMPS out onto the rough tarmac extension at the end of the runway.

Smoke erupts from the right wheel just before the right tire EXPLODES slewing the Flying Fortress to the right.

(CONTINUED)

190 Continued: (2) 190

At 60 MPH, the B-17 is difficult to control. The swamp at the end of the tarmac extension approaches rapidly.

Captain Beck continues his attempt to bring the big airplane to a stop,

Finally, the B-17 careens off the end of the tarmac extension, coming to rest in the mud of a soggy, grassy field.

191 INT. JOE'S AIRCRAFT – COCKPIT – SUNDOWN 191

LT WILLIAMS

They're not only off the end of the runway; they're off the end of the overrun tarmac!

Joe keys his VHF transmitter.

JOE (VHF)

Tower ... this is 4377. ...Going around.

Joe puts full power on all four engines and snaps up the landing gear, watching the air speed indicator as it increases to 120 MPH.

JOE

Bleed the flaps up.

LT WILLIAMS

Roger. ...My adrenaline has just hit overload.

JOE

Sixteen hours on your *can* has a definite effect on reaction time.

(beat)

That could easily have been us.

192 EXT. AIR-TO-AIR SEQUENCES – JOE'S AIRCRAFT – SUNDOWN 192

Joe's aircraft is seen circling the field.

193 EXT. END OF RUNWAY 31 – RECIFE – SUNDOWN 193

A Jeep fire engine and a makeshift ambulance race out to the end of the runway where Captain Beck's disabled aircraft rests in the mud.

194 INT. RECIFE TOWER – SUNDOWN 194

Pedro picks up the microphone and keys the transmitter.

(CONTINUED)

194 Continued: (2)

194

PEDRO

(into mike)

4377 ... this is Recife Tower. You have permission to land on runway zero-two.

Joe's VOICE comes back over the tower SPEAKER:

JOE (VHF)

(voice: filtered)

Roger Tower ... runway zero-two.

195 EXT. END OF RUNWAY 31 – RECIFE – SUNDOWN

195

Major Murphy's crew arrives at the end of the runway in a hastily acquired Jeep and gathers around the crippled aircraft, shaking their heads, thankful nobody is injured.

CAPT BECK

(to Murphy)

Sorry, sir. Looks like it's up to you and Polanski.

196 EXT. RUNWAY – RECIFE FIELD – SUNDOWN

196

Captain Joe Polanski sets his plane down on the numbers and rolls out at the 4,000 foot marker.

197 INT. QUONSET HUT – RECIFE – NIGHT

197

All three crews are gathered in the Quonset hut, where they are greeted by a British Captain, WARREN TINSLEY, who shakes hands with Major Murphy.

CAPT TINSLEY

I'm Group Captain Warren Tinsley. Here to check over your aircraft, get you refueled and on your way across the 'Pond.'

MAJOR MURPHY

(shaking hands)

Looks like only two crews will be carrying on from here. ...We can't afford to wait around for repairs to 892.

CAPT TINSLEY

(looking over the group)

You fellows look as though you could use a good night's sleep.

(CONTINUED)

198 Continued: (2) 198

CAPT TINSLEY (Cont.)

Your people arranged for fifteen bunks at a make-shift barracks.

199 EXT. RECIFE – SERIES OF SHOTS – DAY/NIGHT 199

The following DIALOGUE is HEARD over beauty shots of Recife, the name being Portuguese for “Reef.” With the many bridges connecting the mainland to the island, Recife resembles Venice, with Boa Viagem district reminiscent of Venice’s Lido Island.

CAPT TINSLEY (V.O.)

(continuing)

However, since you have a thirty-six hour layover, the British government thought you might prefer to stay at one of Recife’s more luxurious hotels.

(smiling)

They don’t call Recife the Venice of Brazil for nothing. ...It’s really a delightful, picturesque city. ...If you’ll allow me, I’d like to show it off to you. ...On our nickel, of course.

FADE OUT:

200 EXT. AIRPORT RUNWAY – BISHOP, CALIF. – MORNING 200

A single engine AT-6 Texan trainer touches down on the small field outside Bishop.

*SUPERIMPOSE: BISHOP, CALIFORNIA
MARCH 10, 1942*

The AT-6 taxis to the *Visitor’s Parking*, near the airport’s only hangar.

201 TIGHTER ANGLE – ON COCKPIT 201

As the canopy is slid back, Captain Peter Rawicz removes his headset and climbs down from the front cockpit, leaving the pilot in the rear cockpit.

202 EXT. HIGHWAY 395 – SOUTH OF BISHOP – MORNING 202

Mt. Whitney frames the background. A road sign ahead announces the city of Lone Pine. A khaki colored Plymouth sedan, with National Guard emblems painted on both front doors, travels south on highway 395.

203 EXT. ARCHIVAL FOOTAGE – CAMP MANZANAR – DAY 203

Color or colorized STOCK FOOTAGE establishes Camp Manzanar, circa 1942.

204 EXT. MAIN GATE – CAMP MANZANAR – DAY 204

With his rank and uniform serving as a magic wand, Peter Rawicz easily whips through security.

205 INT. HALLWAY – CAMP MANZANAR BUILDING – DAY 205

Peter knocks on the door marked IWAKURA. The door is opened by Akiko Iwakura.

AKIKO

(startled)

This is a surprise, Captain!

(smiling)

Let's talk outside.

206 EXT. COMPOUND – CAMP MANZANAR – DAY 206

Under a clump of trees, near the barbed wire perimeter, Peter and Akiko find a solitary spot, away from the noise of the Japanese children.

CAPT RAWICZ

Akiko, I'm sorry I failed getting you resettled in the Chicago area.

(beat)

Your paper work was already set in concrete when I got involved. I'm here to assure you that I tried and failed ... not that I didn't give it my best.

Akiko searches his face for any evidence of insincerity. Seeing none, she finally warms to his apology.

AKIKO

Well. ...We're here. Adjusting. ...My family finds it helps having so many others in the same boat.

Facing her, Peter takes both of her hands in his.

CAPT RAWICE

I haven't given up. But I have to tell you that it's an uphill battle. But if it's okay with you, I'll write now and then ... keeping you up to date on what I'm doing.

Akiko stands on her tip-toes and plants a soft kiss on the captain's cheek.

207 INT. JOE'S AIRCRAFT – VARIOUS LOCATIONS – DAY 207

At 25,000 feet, Joe's crew is outfitted in heavy, electrically heated altitude

(CONTINUED)

207 Continued: (2)

207

suites, breathing through oxygen masks. The cockpit sits one level above the rest of the cabin. The navigator sits at a table on the lower level, slightly forward of the pilot's feet. The bombardier is forward of the navigator, in the nose of the aircraft. The bomb bay is located over the wing section just aft of the upper level engineer / gunner position. Aft of him are the ball turret and waist gunners. And, of course, the tail gunner resides in the rear, beneath the rudder.

On this flight, 2nd LT Lewis doubles as navigator and photographer, the latter operating from the bombardier's station. SGT Martino is positioned on the upper deck engineer / gunner position, and Corporal Lopez sits at the radio operator position, close to the waist guns.

208 AT THE NAVIGATION TABLE,

208

2nd LT Lewis is busy calculating their current position. Finally, he reports.

2ND LT LEWIS (ICS)

Skipper, I calculate a 27 knot tail wind, from 30 degrees northwest of track. Our current heading should compensate.

Joe is not satisfied, states as much over the intercom.

JOE (ICS)

(voice: filtered)

Should compensate ... or *will* compensate?
...The middle of the Atlantic Ocean is no place to start guessing our position.

2ND LT LEWIS (ICS)

(sheepishly)

Will compensate ... sir.

(pause)

I calculate ten hours to go.

FLASH BACK TO:

209 INT. ENGINEERING AREA – WRIGHT FIELD – DAY

209

Once again we are back in the large engineering room area where Major Weems is briefing the crew members.

MAJOR WEEMS

Next stop, Lagos, Nigeria. Crossing the Atlantic, you won't have any radio direction finders to help,
(MORE)

(CONTINUED)

- 209 Continued: (2) 209
- MAJOR WEEMS (Cont.)**
so the navigators will be doing all course corrections by star sights. ...Distance is 2,995 miles and should take 14 hours.
- 210 BACK TO SCENE – JOE’S AIRCRAFT – COCKPIT – DAY 210
- SGT Martino steps forward and hands both pilot and copilot a cup of coffee.
- SGT MARTINO**
I’m happy to report all engines are running normal, no oil leaks. Least we won’t have to put ‘er down in the water.
- 211 EXT. AIR-TO-AIR SEQUENCES – B-17 FLIGHT OF TWO – DAY 211
- The two Flying Fortresses leave long white contrails, as they cross the CAMERA from SCREEN LEFT to SCREEN RIGHT.
- 212 INT. JOE’S AIRCRAFT – COCKPIT – SUNDOWN 212
- The radio CRACKLES and Major Murphy’s VOICE comes over the SPEAKER.
- MAJOR MURPHY (VHF)**
(voice: filtered)
377 ... this is 351 ... at angles 25. ...Looks like the time zones are catching us. Nighttime ahead.
- Joe keys the transmitter and acknowledges the cell.
- JOE (VHF)**
Roger 351. ...I’ll split wide and drop to 23,000 ... avoid any chance of colliding if we lose visuals.
- MAJOR MURPHY (VHF)**
(voice: filtered)
Roger the altimeter change.
- 213 EXT. AIR-TO-AIR SEQUENCES – JOE’S B-17 – SUNDOWN 213
- The two aircraft split with Joe’s B-17 dropping to 23,000.
- DISSOLVE TO:
- 214 INT. JOE’S AIRCRAFT – NIGHT 214
- The navigator reports.

(CONTINUED)

214 Continued: (2)

214

2ND LT LEWIS (ICS)**(voice: filtered)**

You can start your descent. According to my calculations we are at 6 point 6 degrees north and 3 point 3 degrees east.

Joe starts the descent into the darkness below. With oxygen masks on, he uses the ICS to communicate with his copilot.

JOE (ICS)

Haven't heard any transmissions from Murphy, so you better dial up Lagos Approach. ...Give 'em time to wake someone who speaks English.

LT Williams switches to the proper frequency and begins transmitting.

LT WILLIAMS (VHF)

Lagos Approach Control ... this is Army Air Force 4377. ...Request approach and landing instructions. ...Over.

The crisp British VOICE of the LOGOS CONTROLLER comes over the RADIO, to the surprise of both pilots.

LAGOS CONTROLLER (VHF)**(voice: filtered)**

This is Lagos Tower. The only Approach Control we have is, 'if you chaps can find the runway ... and there's nobody else landing or taking off ... then give it your best shot.'

Joe and LT Williams exchange looks, eyes smiling above oxygen masks. Then Joe keys the transmitter.

JOE (VHF)**(feigning British accent)**

I say, ole chap. ...Do you by chance know what the weather is like down there? ...Wouldn't want to be caught up in a hurricane force crosswind, you know. And it might be helpful to know the compass heading of the runway?

LAGOS CONTROLLER (VHF)**(voice: filtered)**

Quite right, old chap. ...Sorry about that. ...Weather clear. Line squalls to the northeast. Wind 255 degrees, 17 knots. ...Cleared to land on runway 29.

215 EXT. RUNWAY – LOGAS, NIGERIA – NIGHT 215

The B-17 makes a flawless landing, rolls out and begins taxiing towards the parking facilities next to the Tower.

216 INT. JOE’S AIRCRAFT – VARIOUS LOCATIONS – NIGHT 215

As the B-17 taxis, a SERIES OF SHOTS individually show 2nd LT Todd Lewis, SGT “Vinnie” Martino, and Corporal Fred Lopez, eagerly shedding their flight suites, which are a bit much for the local, tropical weather.

CORPORAL LOPEZ

Holy mother of Sam McGee! Shut off the furnace!
Worse than Recife. Must be 95 degrees out there.
Reminds me of Riverside in August, but this is only
March.

217 EXT. TARMAC – LAGOS, NIGERIA – NIGHT 217

Joe’s B-17 pulls to a stop and the four propellers quickly wind down.

A group of black, native faces gather around the aircraft.

As they exit, Joe looks around for the second plane. It’s nowhere to be seen. Finally, an English speaking NATIVE SPOKESMAN confronts the crew.

JOE

(to LT Williams)

Looks like we got in ahead of Murphy?

NATIVE SPOKESMAN

The Tower notified the Americans when they
received your radio call. ...They’ll be here shortly to
escort you and your crew to the best hotel in Lagos.

(beat)

Here are my orders.

The Native Spokesman hands over an official looking document. Joe peruses the paper, then comments to Williams.

JOE

Signed by LT Colonel Doolittle.

LT WILLIAMS

(looking exhausted)

Did I hear mention of a hotel?

(CONTINUED)

217 Continued: (2) 217

JOE
(to spokesman)
Any word from the other B-17?

NATIVE SPOKESMAN
Not yet, sir. But you can check with the Tower.

218 INT. LAGOS TOWER – NIGHT 218

Joe and his crew are huddled around the Lagos Controller as he attempts to contact the missing B-17.

LAGOS CONTROLLER
(into mike)
4351 ... Lagos Tower. Come in 4351.
(beat)
4351 ... Lagos Tower.

The Controller turns to Joe and LT Williams.

LAGOS CONTROLLER
Strange. ...Not a word from the other aircraft.

INTERCUT WITH:

219 I / E LAGOS CONTROLLER'S POV 219

Suddenly, at the far end of the runway, WE SEE the LANDING LIGHTS of the missing Flying Fortress, lined up on Final Approach.

LAGOS CONTROLLER
There he is.
(beat)
Either he's on the wrong frequency or his radio is out.

220 EXT. RUNWAY – LAGOS, NIGERIA – NIGHT 220

The B-17, tail number 4351, touches down and rolls out.

221 INT. HOTEL SUITE – LAGOS, NIGERIA – NIGHT 221

Joe and Major Murphy are sharing a hotel suite. The Major is carrying on a conversation with Joe while thumbing through a magazine.

(CONTINUED)

221 Continued: (2)

221

MAJOR MURPHY

Instead of fixing it, they're replacing the entire radio.

JOE

Flying through time zones, we're going to be in darkness a lot. ...Best we not get separated again.

MAJOR MURPHY

I suppose that means flying with wing tip lights on.

JOE

I think it's worth the risk. If a radio goes out, at least we can communicate with aladis lamps.

MAJOR MURPHY

Then that's settled. ...Wing lights ON.

(pointing to the magazine)

You notice most everything here is in English?

JOE

That's because the British took it over from the Portuguese in 1807.

MAJOR MURPHY

How did you know that?

JOE

I love history ...and I did my homework. I re-searched all of our refueling stops.

MAJOR MURPHY

Says here that we're on Victoria Island, right on the beach. ...Tomorrow I'm going to do something that I didn't even do in California.

JOE

Yeah? ...What's that?

MAJOR MURPHY

Take a swim in the month of March.

222 EXT. AIR-TO-GROUND SEQUENCES – STOCK FOOTAGE – DAY

222

A SERIES of color or colorized SHOTS depict the spectacular sights of the jungle below.

INTERCUT WITH:

223 EXT. AIR-TO-AIR SEQUENCES – B-17 FLIGHT OF TWO – DAY 223

Two Flying Fortresses, in echelon, are at 25,000 feet.

224 INT. JOE’S AIRCRAFT – DAY 224

Other than Joe and LT Williams, the other crew members are flaked out, resting at their various stations.

JOE (ICS)

(to Joe)

Better take turns napping. I recall Major Weems saying that the third leg was a real *lulu*.

FLASBACK TO:

225 INT. ENGINEERING AREA – WRIGHT FIELD – DAY 225

Again, we’re back in the large engineering area with all 15 crew members and Major Weems.

MAJOR WEEMS

The third leg, from Nigeria to Agra, India, is a real *lulu* ... across the heart of Africa, Chad, Sudan, then across the lower Arabian Peninsula to India.

INTERCUT WITH:

226 EXT. ARCHIVE FOOTAGE – MISCELLANEOUS – DAY & NIGHT 226

SERIES of color or colorized SHOTS, circa early 1940s, illustrating the locations and sights being listed by Major Weems.

MAJOR WEEMS

(continuing)

More specifically, your journey will take you across Nigeria, over the confluence of the White and Blue Nile, at Khartoum.

(beat)

Over the old camel routes that carried frankincense, myrrh and gold in ancient times.

227 BEAUTY SHOT OF FISHING DHOWS ON INDIAN OCEAN – DAY 227

MAJOR WEEMS

(continuing)

Over the Indian Ocean with its thousands of fishing dhows. ...And across north western India to Agra.

(MORE)

(CONTINUED)

227 Continued: (2)

227

MAJOR WEEMS (Cont.)

...Agra is 200 kilometers southwest of Delhi. It's the location of the Taj Mahal, the 'Monument of Eternal Love.'

228 INT. JOE'S AIRCRAFT – COCKPIT – DAY

228

The copilot is asleep when the navigator gives the pilot an update.

2ND LT LEWIS (ICS)

(voice: filtered)

I calculate we're about 200 miles from the Red Sea.

JOE (ICS)

Thanks Lewis.

The voices in the earphones awakens the copilot.

LT WILLIAMS (ICS)

4,730 miles in twenty-one hours. Hate to think what this is doing to my prostate.

At this point the RADIO CRACKLES and WE HEAR the VOICE of Major Murphy.

MAJOR MURPHY (VHF)

(voice: filtered)

Three-seven-seven. ...This is three-five-one.
...Over,

JOE (VHF)

Keying transmitter)

Go ahead three-five-one.

INTERCUT WITH:

229 INT. MAJOR MURPHY'S AIRCRAFT – COCKPIT – DAY

229

Major Murphy is in the left seat, LT Webster in the right.

MAJOR MURPHY (VHF)

Joe. ...I'm having an engine problem. ...Number four's oil temperature has been rising for the past two hours. ...It's now red-lined. I'm shutting it down.

JOE (VHF)

I'll move in and take a look.

230 EXT. AIR-TO-AIR SEQUENCES – B-17 FLIGHT OF TWO – DAY 230

Major Murphy's plane leads as Joe's plane makes a slight course correction, maneuvering in closer, underneath Murphy's.

231 JOE'S POV – TIGHT ON NO. 4 ENGINE OF MURPHY'S AIRCRAFT – DAY 231

We SEE the number four engine propeller stop as it is shut down and the blades feathered to reduce aerodynamic drag.

232 INT. JOE'S AIRCRAFT – COCKPIT – DAY 232

Joe and LT WILLIAMS are staring up through the cockpit windscreen, giving 4351 a careful look over.

JOE (VHF)

I see oil trailing aft, along the cowling.

233 INT. MAJOR MURPHY'S AIRCRAFT – COCKPIT – DAY 233

MAJOR MURPHY (VHF)

Looks like we'll have to make an emergency landing at Khartoum. ...It's up to you Polanski. You WILL continue to Agra, without us. ...That's an order.

234 INT. JOE'S AIRCRAFT – COCKIT – DAY 234

JOE (VHF)

Yes, sir. ...You can count on us.

235 INT. MAJOR MURPHY'S AIRCRAFT – COCKPIT – DAY 235

Major Murphy unsnaps his oxygen mast so that he can address LT Webster without using the ICS. Lt Webster does the same.

MAJOR MURPHY

Polanski's girlfriend was in a critical auto accident, just prior to our departure. ...Dolittle decided to withhold the information from everyone but me. ...Now I wish I'd told somebody in Joe's crew.

WEBSTER

Why? What difference can it make?

MAJOR MURPHY

I guess it's the morality of withholding the information from Polanski that's bothering me.

(CONTINUED)

235 Continued: (2)

235

LT WEBSTER

Sir, I agree with Doolittle. ...In the same circumstances, I wouldn't want to know until the end of the mission. Doolittle himself can break the news at Dutch Harbor.

236 EXT. AIR-TO-AIR SEQUENCES – JOE'S AIRCRAFT – SUNDOWN

236

With the sun setting behind her, 'My Gal Sal' cruises eastward at 25,000.

237 INT. JOE'S AIRCRAFT – NAVIGATION TABLE – NIGHT

237

Todd Lewis is busy shooting star lines when Corporal Lopez steps up and plugs his oxygen mask and flight suit electric heater into a nearby port. Lopez hands the navigator a fresh cup of coffee and unsnaps his mask so as to talk without using the intercom.

CORPORAL LOPEZ

Here, sir. A fresh brew.

Lewis unsnaps his mask and accepts the brew.

2ND LT LEWIS

Thanks Lopez.

CORPORAL LOPEZ

Get our bearings?

2ND LT LEWIS

Just shot Polaris, Betelgeuse and Aldebaran ... a tight triangle. When it gets light, I'll shoot a sun line.

Both men occasionally inhale oxygen from their masks, as needed.

CORPORAL LOPEZ

Polaris ... that's the north star, isn't it?

2ND LT LEWIS

That's right. It's the brightest star in the constellation Ursa Minor, the 'Little Bear,' Polaris isn't exactly due north or its azimuth would be zero degrees.

CORPORAL LOPEZ

Phew. ...Sure glad I took up gunnery training instead of navigation.

238 EXT. AIR-TO-AIR SEQUENCES – JOE’S AIRCRAFT – DAY 238

To establish the new day, with the Flying Fortress at 25,000 feet.

239 INT. JOE’S AIRCRAFT – COCKPIT – DAY 239

Captain Polanski and his crew are exhausted after nearly 21 hours of flying. LT Williams is looking out his side window.

LT WILLIAMS (ICS)

Skipper! ...Looks like Delhi to the southwest. Damn if Lewis isn’t right on the money, again. Agra should be approximately 125 miles, south-southeast.

JOE (ICS)

Roger. ...I’ll start our descent. Try contacting Agra Tower. ...Make sure somebody’s expecting us.

LT Williams checks the chart for the proper frequency, thumbs the dials, then keys the radio transmitter.

LT WILLIAMS (VHF)

Agra Royal Air Base Tower. ...This is Air Force 4377. ...Do you read? ...Over?

INTERCUT WITH:

240 INT. AGRA TOWER – DAY 240

The British, AGRA TOWER OFFICER picks up his microphone.

AGRA TOWER (VHF)

4377. ...This is Agra Tower. Been expecting you. ...What’s your ETA?

LT WILLIAMS (VHF)

Descending through 12,000. ...ETA 17 minutes.

AGRA TOWER (VHF)

Roger. Altimeter 30.15. Land runway zero-seven. ...Call down wind. ...Left traffic.

LT WILLIAMS (VHF)

Roger ... Runway 07 ... left traffic.

241 BACK TO SCENE 241

Polanski keys the ICS button.

(CONTINUED)

241 Continued: (2) 241

JOE (ICS)

Listen up, everybody. We've been flying this noisy bird for 21 hours. ...We're all tired, so keep your eyes open and stay alert. This is a strange country and they may not do things the way we expect.

242 ANGLE ON 2ND LT LEWIS 242

In the nose, 2nd LT Lewis has his personal 16mm camera recording the stunning visuals below.

243 AIR-TO-GROUND – 2ND LT LEWIS' POV 243

Color or colorized aerial STOCK SHOTS of the Taj Mahal and surrounding area.

244 ANGLE IN COCKPIT 244

As 'My Gal Sal' drops in altitude, everyone unsnaps their oxygen masks, enabling open conversation between the pilots.

LT WILLIAMS

So far, we've been really fortunate with accommodations. ...Let's hope our luck holds out.

Joe keys the VHF transmitter.

JOE (VHF)

Agra Tower. ...Army Air Force 4377. ...Down wind. ...Over!

INTERCUT WITH:

245 INT. AGRA TOWER – AFTERNOON 245

The British officer has his binoculars on the B-17 as he keys his microphone.

AGRA TOWER (VHF)

Roger 4377. ...I say, what kind of a kite is that? ...Looks like a rather formidable weapon. ...Don't recall seeing anything quite like it.

JOE (VHF)

Why, this here is just another one of Uncle Sam's peacemakers. Designed to dispatch to their maker all who wish harm to Americans.

DISSOLVE TO:

246 EXT. ARCHIVE FOOTAGE – AGRA – GROUND-TO-GROUND – DAY 246

To the cue of an upbeat MUSICAL SCORE, We SEE Color or colorized STOCK SHOTS, circa early 1940s, illustrating the Taj Mahal from ground level.

247 EXT. HOTEL AGRA ASHOK – AGRA – NIGHT 247

To establish the Agra, a landmark hotel circa early 1940s.

248 INT. ROOM – HOTEL AGRA ASHOK – NIGHT 248

Joe and LT Williams are sharing a modest room with two double beds. Both men are trying hard to sleep. But it isn't working.

Joe tosses back the covers and sits up in the edge of his bed. Already wearing khaki T-shirt and skivvies, he begins dressing.

He is immediately joined by LT Williams, who also begins dressing.

LT WILLIAMS

Having trouble sleeping?

JOE

I admit that for the first time since I was briefed by Doolittle, I'm just a bit apprehensive.

LT WILLIAMS

Yeah, at Boeing and Wright we were too busy training to give much thought to the fact that in about 12 hours ... we could be hurtling earthbound ... in a flaming aluminum coffin!

JOE

I think I'll go back to the base ... see how the maintenance and refueling is going. ...Do a walk around.

LT WILLIAMS

I'll join you. ...Shall I wake the others?

JOE

No, let 'em sleep. ...They'll need it.

249 EXT. TARMAC – AGRA ROYAL AIR FORCE BASE – NIGHT 249

An East Indian Sergeant drives the military Jeep, carrying Joe and LT Williams, onto the tarmac where 'My Gal Sal' is being guarded by a five member British security team

(CONTINUED)

249 Continued: (2) 249

The Jeep stops next to the bomber and the pilot and copilot exit, present their IDs to the Security Chief, then climb into the Flying Fortress.

250 INT. JOE'S AIRCRAFT – NIGHT 250

Entering the aircraft, every space possible has 5 gallon cans of AVGAS lashed to the deck and bulkheads. Joe and LT Williams HEAR a NOISE coming from the waist gun stations. Alarmed, they approach cautiously.

251 ANGLE ON WAIST GUN STATIONS 251

Corporal Fred Lopez has field stripped one of the two waist machine guns and is in the process of reassembling it.

JOE

Lopez? ...What the hell are you doing here?

CORPORAL LOPEZ

Couldn't sleep, sir. ...Decided to give the guns a final cleaning.

(beat)

Lieutenant Lewis and Sergeant Martino are also here.

At this point, the three are joined by the navigator and crew chief.

2ND LT LEWIS

Hello, Skipper.

JOE

Alright ... so what's your excuse?

SGT MARTINO

I don't think any of us are gonna sleep until we reach Dutch Harbor.

FLASHBACK TO:

252 INT. ENGINEERING AREA – WRIGHT FIELD – DAY 252

Back in the engineering area with all 15 crew members and Major Weems.

MAJOR WEEMS

The final leg is the killer. Agra to Tokyo ... and on to Dutch Harbor. ...Approaching the Aleutians, not only will you be exhausted, but flying on fumes.

DIALOGUE CUT TO:

253 EXT. AIR-TO-AIR SEQUENCES – JOE’S AIRCRAFT – SUNDOWN 253

The flying Fortress is at altitude, fleeing from the setting sun.

MAJOR WEEMS (V.O)

Due to the extra weight of fuel, at first you’ll struggle to maintain 21,000 feet ... let alone 25,000. ...Those of you bringing cameras will get some great shots of the Himalayas.

(jokingly)

Flying overloaded, you’ll be so close to those peaks that even with your Brownies, you’ll get everything.

254 INT. JOE’S AIRCRAFT – COCKPIT – NIGHT 254

Joe is tapping one of the instrument panel gages.

JOE (ICS)

Martino! ...We’ve got a problem.

255 INSERT: GAUGE 255

The hydraulic pressure needle is flickering rapidly.

256 BACK TO SCENE 256

JOE (ICS)

Hydraulic pressure is fluctuating. It drops, builds, drops. Check it out. Last thing we need is a bath of red hot fluid or an electrical fire.

257 ANGLE IN CABIN – NEAR HYDRAULIC PANEL STATION 257

The crew chief shines a flashlight at the maze of hydraulic lines and spots a pool of fluid. Fluid is squirting from a cracked line.

SGT MARTINO (ICS)

Skipper, it’s the brake line. We’ve lost a lot of fluid, so I’m removing the pump fuse. ...The emergency accumulator seems okay. ...I’ll try to fix the leak. But, if we make it to Dutch Harbor, we might not have any brakes.

258 BACK TO SCENE 258

JOE (ICS)

Okay, Martino. Get on with it.

(CONTINUED)

258 Continued: (2) 258

Suddenly, all hell breaks loose. Caught in a phenomenon later to be known as “clear air turbulence,” the aircraft drops 7,000 feet in less than ten seconds.

As the crew hangs on for dear life, several five gallon gas cans pop loose from their straps and go skidding around on the deck. Fortunately, caps are on tight and no fuel is spilled. At the end of the plunge, Lopez and Martino rush to secure the cans.

259 INT. JOE’S AIRCRAFT – COCKPIT – NIGHT 259

LT WILLIAMS (ICS)

(agitated)

We just lost 7,000 feet. ...What the hell happened?

JOE (ICS)

Flying these mountain ranges can be hazardous to your health. ...We just ran into a sheer wind condition.

LT WILLIAMS (ICS)

Let’s hope it doesn’t happen again.

260 ANGLE IN BOMB BAY 260

Corporal Lopez picks up one of the fallen gas cans and proceeds to strap it back into place.

261 TIGHT ON AUXILIARY (BOMB BAY) TANK 261

What nobody notices is that the impact of a fuel can against the auxiliary fuel tank has damaged one of the fuel lines. High octane gasoline squirts from the cracked line.

262 EXT. ARCHIVAL FOOTAGE – CAMP MANZANAR – DAY 262

To establish.

263 INT. HALLWAY – CAMP MANZANAR BUILDING – DAY 263

Once again, Captain Peter Rawicz knocks on the door marked IWAKURA. A surprised Akiko opens the door.

AKIKO

This is a surprise. Two visits in the same week.

CAPT RAWICE

I’ve arranged an interview. We need to discuss it.

264 EXT. COMPOUND – CAMP MANZANAR – DAY 264

Peter and Akiko find themselves under the clump of trees near the barbed wire perimeter.

CAPT RAWICE

There's only one legal way to get out of this compound and that's as a teacher. ...I spoke to the high school principal in Bishop. She told me they desperately need science teachers.

Everyone with a science degree is presently working for the government.

(beat)

The Camp Commandant has issued you a pass for the interview.

265 EXT. HIGHWAY 395 – SOUTH OF BISHOP – DAY 265

The khaki colored Plymouth sedan, with National Guard emblems painted on both front doors, travels north on highway 395.

266 I / E PLYMOUTH SEDAN – SOUTH OF BISHOP – DAY 266

Captain Rawicz drives, with Akiko in the passenger seat.

CAPT RAWICZ

I don't want you to get your hopes up. The principal has to request your services through channels. ...That could be a problem. There's a strong anti-Japanese sentiment at the school.

AKIKO

Don't worry. It's worth the gamble, if only for this chance to escape for a few hours.

She gives Peter a big, reassuring smile.

267 EXT. AIR-TO-AIR SEQUENCES – JOE'S AIRCRAFT – NIGHT 267

At 25,000 feet, the Flying Fortress is now leaving long, distinct contrails visible in the moon-bright sky.

268 INT. JOE'S AIRCRAFT – COCKPIT – NIGHT 268

Joe keys the ICS

JOE (ICS)

Martino? ...How're you guys doing?

269 ANGLE IN CABIN

269

At the hydraulic panel, their oxygen masks unsnapped, Martino and Lopez are finishing up the patch job on the hydraulic line. Martino keys his intercom switch and speaks into his mask.

SGT MARTINO (ICS)

Just about finished, sir.

CORPORAL LOPEZ

You smell that?

SGT MARTINO

Smell what?

CORPORAL LOPEZ

If I didn't know better, I'd swear that hydraulic fluid smells like AVGAS.

Martino stops and takes a careful sniff of his own. Alarmed he keys the ICS.

SGT MARTINO (ICS)

Skipper, we've got another problem.

270 INT. PRINCIPAL'S OFFICE – DAY

270

Peter and Akiko are seated opposite the matronly SCHOOL PRINCIPAL.

SCHOOL PRINCIPAL

Tell me your credentials, young lady.

AKIKO

I graduated from the University of Denver last June, with a BS in physics. In January, I was to start a new job with a chemical company. But December 7th changed everything.

The Principal observes the young women in front of her, and is both impressed and saddened.

SCHOOL PRINCIPAL

You'd be a real asset to the school, no doubt about that.

(beat)

We need science teachers. But unfortunately, as is often the case, politics may interfere. I'll have to confer with the Board, giving my recommendation of course. That's then best I can offer right now.

(CONTINUED)

270 Continued: (2) 270

She gives Akiko an encouraging smile.

AKIKO

Thank you. ...I hope to hear from you soon.

271 EXT. AIR-TO-AIR SEQUENCES – JOE’S AIRCRAFT – DAWN 271

The Flying Fortress is being painted by the orange fingers of dawn.

272 INT. ANGLE IN BOMB BAY – DAWN 272

Flashlights in hand, Sergeant Martino and Corporal Lopez quickly find the AVGAS leaking from the cracked fuel line. Martino plugs his intercom jack into a nearby portal and reports.

SGT MARTINO (ICS)

Skipper? ...We found the fuel leak. Should be no trouble fixing it. Problem is what do we do about the fumes? Electrical short, or spark of any kind and we’ll be blown out of the sky.

273 INT. ANGLE IN COCKPIT – DAWN 273

JOE (ICS)

Fix it quickly. Fumes should clear out after the leak stops.

LT Williams unsnaps his oxygen mask and states the obvious.

LT WILLIAMS

I needn’t tell you that mixing air with gas fumes results in a highly volatile mixture.

274 EXT. PLYMOUTH SEDAN – SOUTH OF BISHOP – DAY 274

The National Guard Plymouth is now traveling south on highway 395.

275 I / E PLYMOUTH SEDAN – SOUTH OF BISHOP – DAY 275

Peter and Akiko have a hard time being upbeat.

CAPT RAWICZ

Don’t be depressed. It *might* work out. ...All I can say is seeing that you get a better deal is now my favorite project.

Akiko smiles, then slides next to him, planting a kiss on his right cheek.

276 INT. JOE'S AIRCRAFT – NAVIGATOR – MORNING 276

2nd Lieutenant Lewis keys the ICS and reports.

2ND LT LEWIS (ICS)

Coming up on our next check point. ...Qingdau,
China. ...The Yellow Sea should be dead ahead.

277 ANGLE IN COCKPIT 277

Joe takes a look at the ground below.

278 EXT. AIR-TO-GROUND – JOE'S POV – STOCK FOOTAGE – DAY 278

From the air, WE SEE a color or colorized STOCK SHOTS of the ancient city of Qingdau, bordering the Yellow Sea at 36.1 degrees north, 120.3 degrees east.

279 BACK TO SCENE 279

JOE (ICS)

I see it. ...Good work, Lewis. ...Next checkpoint
is Taejon, Korea, about a hundred miles south of
Seoul.

FLASHBACK TO:

280 INT. ENGINEERING AREA – WRIGHT FIELD – DAY 280

Again, we're in the huge engineering room with the 15 crew members and Major Weems.

MAJOR WEEMS

And here's where you start earning your pay. ...At
Taejon, begin your descent so that you're at 7,000
feet by the time you're over Osaka.

281 BACK TO SCENE – END OF FLASHBACK 281

JOE (ICS)

Martino. ...Give me a report.

Sergeant Martino's VOICE comes back over the ICS.

SGT MARTINO (ICS)

(voice: filtered)

Patched both lines and am now attempting to clean
up the hydraulic fluid and spilt fuel. ...I don't know
how we're gonna air out the cabin and bomb bay.

(CONTINUED)

281 Continued: (2)

281

JOE (ICS)

Do your best.

The copilot unsnaps his oxygen mask and turns to Joe.

LT WILLIAMS

I can't help thinking bout that Navy submarine stationed off Tokyo, in case we're forced to go swimming?

Joe unsnaps his mask and replies.

JOE

Lewis has the coordinates and radio frequencies. ...So what about it?

LT WILLIAMS

(facetiously)

You sure that sub is there for us ... and not just the film?

JOE

(chuckling)

My dear Robert. ...You're *such* a cynic.

282 RUNWAY – WRIGHT FIELD – NIGHT

282

A C-54 Skymaster prototype lifts off from the runway.

SUPERIMPOSE:

*WRIGHT FIELD
MIDNIGHT, 17 MARCH 1942*

283 INT. CABIN – C-54 SKYMASTER PROTOTYPE – EVENING

283

The Skymaster prototype has been modified to accommodate twenty, large, comfortable, sleeper-type seats instead of the usual fifty. Doolittle and Major Weems are seated together.

MAJOR WEEMS

One plane left. ...Everything riding on a pilot who's not even an engineer or mathematician, but a damn history major with a two year degree. ...What do you think the odds are?

DOOLITTLE

Let's hope Captain Polanski is up to writing some history of his own.

284 EXT. AIR-TO-AIR SEQUENCES – JOE’S AIRCRAFT – DAY 284

The approaching sun is only an hour or so from being directly overhead.

285 INT. ANGLE ON NAVIGATION TABLE – DAY 285

2nd Lieutenant Lewis keys the ICS.

2ND LT LEWIS (ICS)

Bingo Taejon ... right on schedule. ...Time to begin our descent to Osaka.

286 ANGLE IN COCKPIT 286

JOE (ICS)

Good work, Lewis. ...We’re about 425 miles from Osaka. ...Better give the camera a final check. ...Be hell to pay if the film jams, after all this.

2ND LT LEWIS (ICS)

(voice: filtered)

Not to worry, Skipper. ...I’ll take care of it.

287 SERIES OF SHOTS 287

The crew watches nervously out the windows for any signs of having been detected. But all seems well.

288 EXT. AIR-TO-AIR SEQUENCES – JOE’S AIRCRAFT – DAY 288

The B-17 descends through the occasional cumulus clouds. In the distance, the shoreline of Japan becomes visible.

289 INT. JOE’S AIRCRAFT – NAVIGATION TABLE – DAY 289

2nd LT Lewis is checking the K-24 camera. He secures on a special vibration proof mount in the nose of the B-17 aircraft.

2ND LT LEWIS (ICS)

The K-24 is ready.

(beat)

I can hardly wait to start *burning* images into all this *frigging* film.

JOE (ICS)

(voice: filtered)

Roger. ...You can start burning in approximately 20 Minutes ... just outside Osaka.

FLASHBACK TO:

290 INT. ENGINEERING AREA – WRIGHT FIELD – DAY

290

Major Weems is addressing all 15 crew members.

MAJOR WEEMS

You'll start cranking your cameras when approaching Osaka and keep cranking until departing Tokyo.

(beat)

Only time the cameras will be down is when changing film packs.

(beat)

Departure time from Agra is designed to put you over Tokyo at about 3:00 p.m., the best photo time.

(beat)

When you finish photographing the Japanese mainland, you continue north-northeast on the great circle route to Dutch Harbor ... 2,850 miles and 12 more hours.

291 INT. JOE'S AIRCRAFT – COCKPIT - (END FLASHBACK)

291

Joe gets his copilot's attention and points ahead, through the windscreen.

JOE (ICS)

Pilot to crew. ...We're at 7,000 feet and Osaka is dead ahead.

(beat)

Lewis? ...Stark cranking that camera.

2ND LT LEWIS (ICS)

(voice: filtered)

Camera rolling, Skipper.

Joe re-keys his intercom.

JOE (ICS)

Martino? ...Lopez. ...You guys ready?

292 ANGLE IN WAIST GUN SECTION

292

Sergeant Martino and Corporal Lopez are on the "waist" guns.

CORPORAL LOPEZ (ICS)

Not sure of the flash point of this air-fuel mixture we're trying to get rid of, but I don't particularly like the thought of hot shell casings being ejected from the guns.

293 COCKPIT 293

JOE (ICS)

Fire in short bursts. ...Don't let the barrels get overheated.

294 EXT. AIR-TO-AIR SEQUENCES – JOE'S AIRCRAFT – DAY 294

Holding steady at 7,000 feet, the Flying Fortress arrives over the city of Osaka.

*SUPERIMPOSE: At SEVEN THOUSAND FEET
OVER THE CITY OF OSAKA*

INTERCUT WITH:

295 INT. JOE'S AIRCRAFT – DAY 295

IN THE WAIST SECTION, Lopez and Martino are on the guns.

CORPORAL LOPEZ (ICS)

No planes. ...Where are the fighters?

IN THE NOSE SECTION, 2nd LT LEWIS reports.

2ND LT LEWIS (ICS)

I don't see any. Probably saving all their fighters for Tokyo. After all, it doesn't matter where they tag us, so long as they get the job done.

296 EXT. AIR-TO-AIR SEQUENCES – JOE'S AIRCRAFT – DAY 296

The Flying Fortress alters direction and heads north-north-east.

297 INT. JOE'S AIRCRAFT – COCKPIT – DAY 297

JOE (ICS)

That's it for Osaka. ...Heading for Nagoya.
(facetiously)

Thank you for flying the Orient Express, your 'eye in the sky.' ...You passengers with Kodaks, get ready. ...Our flight today will take us over Nagoya, Yokohama and Tokyo and all of the industrial cities in between. ...Just make sure Uncle Sam gets a set of prints.

298 EXT. AIR-TO-AIR DEQUENCES – JOE'S AIRCRAFT – DAY 298

The B-17 continues flying low and steady.

INTERCUT WITH:

299 VISUAL EFFECT – K-24 POV 299

We SEE a series of individual air-to-ground B&W photos. Snapshots separated by a blinking, SHUTTER EFFECT. The pictures simulate the coastal, industrial corridor between Nagoya and Tokyo, circa 1942.

300 INT. JOE'S AIRCRAFT – COCKPIT – DAY 300

The copilot barks over the intercom.

LT WILLIAMS (ICS)

Two seaplanes. ...Low on the water ... two o'clock!

CORPORAL LOPEZ (ICS)

(voice: filtered)

I have them, sir. ...Far too distant!

JOE (ICS)

How's the camera working, Lewis?

2ND LT LEWIS (ICS)

(voice: filtered)

Like a champ. ...I'm on my sixth film pack.

301 EXT. AIR-TO-AIR SEQUENCES – JOE'S AIRCRAFT – DAY 301

The bomber approaches Tokyo.

302 VISUAL EFFECT – K-24 POV 302

More B&W snapshots of the industrial corridor, separated by the blinking, shutter effect.

303 INT. JOE'S AIRCRAFT – COCKPIT – DAY 303

JOE (ICS)

Entering Tokyo airspace. ...Spot any fighters?

SGT MARTINO (ICS)

(voice: filtered)

Not a thing, sir.

JOE (ICS)

How's the K-24, Lewis?

2ND LT LEWIS (ICS)

(voice: filtered)

Performing like a Swiss watch, sir.

(CONTINUED)

303 Continued: (2)

303

JOE (ICS)

There's the Imperial Palace ... ahead and to the right. ...Think I'll swing by.

304 EXT. GARDEN AREA – IMPERIAL PALACE – TOKYO – AFTERNOON

304

Walking in the garden area, Hideki Tojo is conferring with Marquis Koichi Kido, chief civilian advisor to Hirohito.

TOJO

(bowing slightly)

I thank his Majesty for seeing me this afternoon, Marquis Kido.

KIDO

His Majesty will always find time for the honorable Hideki Tojo. But there is one thing that was not mentioned. ,,His Highness is concerned by America's quick recovery from the shook of Pearl Harbor.

TOJO

Please inform his Highness that we have armed and garrisoned a shield of islands and atolls in the Pacific. ...We have multiple lines of defenses that America will have to attack one after the other, in order to reach us. ...It will be years before the Americans can get close to our homeland, if at all.

305 INT. JOE'S AIRCRAFT – COCKPIT – AFTERNOON

305

CORPORAL LOPEZ (ICS)

(voice: filtered)

Still no sign of fighters or anti-aircraft guns.

JOE (ICS)

Get ready, Lewis. We're about to pass over Hirohito's Palace.

2ND LT LEWIS (ICS)

(voice: filtered)

Ready, Skipper.

306 EXT. GARDEN AREA – IMPERIAL PALACE – AFTERNOON

306

Tojo and the Marquis Koichi Kido are walking towards the Place exit when they HEAR the SOUND of the BOMBER approaching from the south. They stop and stare upwards, towards the sound.

307 VISUAL EFFECT – K-24 POV 307

The K-24 is snapping away, the individual pictures separated by the blinking shutter effect. The CAMERA captures several B&W stills of a reasonably recognizable Koichi Kido and Tojo looking up at the bomber.

308 BACK TO SCENE 308

TOJO

(looking up)

Ah, ha. ...It must be our new Mitsubishi bomber.

KIDO

Ah! The one you've been working on for so long?

TOJO

Yes. ...Even so, they seem to have gotten it ready sooner than expected.

309 INT. JOE'S AIRCRAFT – COCKPIT – AFTERNOON 309

LT WILLIAMS (ICS)

(looking down at the Palace)

Let's get the hell out of here ... Quick!

SGT MARTINO (ICS)

(voice: filtered)

Amen to that, Lieutenant!

CORPORAL LOPEZ (ICS)

(voice: filtered)

I still can't believe there are no fighters ... no anti-aircraft.

2ND LT LEWIS (ICS)

(voice: filtered)

Who cares? ...Let's go!

JOE (ICS)

Coming to 043. ...Let's take her back up to 25,000. ...Dutch Harbor ... here we come.

LT WILLIAMS (ICS)

They must be damn confident that our aircraft can't reach Tokyo.

310 EXT. AIR-TO-AIR SEQUENCES – JOE'S AIRCRAFT – AFTERNOON 310

The B-17 is climbing to altitude.

311 INT. JOE'S AIRCRAFT – COCKPIT – AFTERNOON

311

Joe clears the deck and goes into action.

JOE (ICS)

Williams. ...Contact the submarine and inform them we won't be requiring their services.

(beat)

Lewis ... forget your Hollywood role. Give Martino the film packs and get back to navigating.

(beat)

Martino. ,,Load all film in the waterproof bags, then secure them to the life raft with the radio beacon. ...If we have to ditch, the film gets saved.

(beat)

Listen, everyone! ...Time to lighten the load. Toss all machine guns and ammo overboard. Empty fuel cans, as well. ...Absolutely everything we can do without, overboard! ...I don't want to carry a single thing to Dutch Harbor that's not essential.

312 EXT. RUNWAY – DUTCH HARBOR – THE ALEUTIANS – NEAR SUNDOWN 312

*SUPERIMPOSE: DUTCH HARBOR, THE ALEUTIANS
6 P.M. MARCH 18, 1942*

Doolittle's new Douglas C-54 Skymaster prototype (the forerunner of the first Air Force One and the DC-4) sets down on the runway of the Naval Operating Base and begins its long taxi's to the tie-down ramp.

313 INT. CABIN – C-54 – DUTCH HARBOR – NEAR SUNDOWN

313

In the plane's cabin, Doolittle and Major "Black Jack" Weems are seated next to each other.

MAJOR WEEMS

Does General Arnold know that you intend to lead this Tokyo bombing raid yourself?

DOOLITTLE

He still insists I'm needed in Washington.

MAJOR WEEMS

But you feel you're needed in the skies over Tokyo?

DOOLITTLE

Admiral King's air officer helped plan the raid. ...If the General needs someone to hold his hand, Captain Duncan is eminently qualified.

314 EXT. AIR-TO-AIR SEQUENCES – JOE’S AIRCRAFT – AFTERNOON 314

All four engines are running smoothly, at 25,000 feet.

315 INT. JOE’S AIRCRAFT – COCKPIT – NEAR SUNDOWN 315

Joe commiserates with his copilot.

JOE (ICS)

Fuel management is key to our survival. ...We’ll maintain 25,000 and continue running at 1500 RPMs, using manual lean.

(beat)

Keep a log on every fuel tank at 15 minute intervals. ...Get with Lewis and plot fuel consumption against miles flown.

316 ANGLE IN BOMB BAY 316

Sergeant Martino and Corporal Lopez are emptying the remaining 5 gallon cans of AVGAS into the auxiliary fuel tank, installed in the bomb bay. Using one of the waist gunner’s fuselage opening, they toss the empty cans overboard.

317 ANGLE ON NAVIGATOR 317

In the nose, 2nd LT Lewis is busy shooting stars and plotting positions into his log. Finally, he keys the intercom.

2ND LT LEWIS (ICS)

Skipper? ...I’m happy to report that the Orient Express is on time and on course. ...Twenty four hours since departing the Taj Mahal and another five hours to Dutch Harbor.

(beat)

We’re closer to Russia than the USA? How’d you like having Petropavlovsky Air-Sea Rescue pick us up ... if we have to ditch?

318 ANGLE IN COCKPIT 317

JOE (ICS)

Come on Lewis. ...Let’s keep a positive attitude. ...How long before we turn on the I.F.F.?

Joe glances up at the strange instrument in the overhead console.

2ND LT LEWIS (ICS)

(voice: filtered)

A while yet, sir.

FLASHBACK TO:

319 INT. ENGINEERING AREA – WRIGHT FIELD – DAY 319

Major Weems is addressing the 15 crew members. He walks over to the blackboard and writes in large block letters: "I.F.F."

MAJOR WEEMS

'I.F.F.' stands for Identification, Friend or Foe. Don't be surprised when you see one of these new, devices in the overhead console.

(indicating unit)

The Dutch RADAR operators will request 'Squawk 20,' or some number. This means turn on the IFF equipment and set the requested frequency. IFF gives the operators a stronger signal on their RADAR screens. ...Equally, important, it identifies you as a friendly aircraft.

320 BACK TO SCENE (END OF FLASHBACK) 320

IN THE COCKPIT, exhaustion is taking its toll as LT Williams consults his slide rule and makes notations in the log.

LT WILLIAMS (ICS)

I feel drained.

JOE (ICS)

Yeah, like being ran over by a freight train.

(beat)

How many gallons left?

LT WILLIAMS (ICS)

749 gallons total. ...579 usable, maybe a tad more. ...Burning about 122 gallons per hour. Need to get down to 118 gallons per hour in order to make Dutch Harbor. ...It's going to be close!

JOE (ICS)

Just like Black Jack said, we'll be flying on fumes.

321 INT. TOWER – DUTCH HARBOR N.A.S – ALEUTIANS – SUNDOWN 321

Doolittle and Major Weems enter the Dutch Harbor N.A.S. tower and are greeted by a surprised DUTCH CONTROLLER, a Navy lieutenant, and the DUTCH RADAR OPERATOR, a Chief Perry Officer.

(CONTINUED)

321 Continued: (2)

321

DUTCH CONTROLLER

Colonel Doolittle. ...A pleasure, sir.

(pause)

I'm to tell you that our submarine stationed off the coast from Tokyo reports receiving a message from 'Orient Express,' at 3:30 p.m., Tokyo time, reporting that everything was *A-okay*.

Doolittle allows himself a slight smile at the welcome news.

DOOLITTLE

How far out can your radar pick up our 'Orient Express?'

DUTCH CONTROLLER

Hundred fifteen to two hundred forty miles ... depending upon the aircraft's altitude.

The Radar Operator shows Doolittle and Weems the radar scope.

RADAR OPERATOR

Your Flying Fortress will show up somewhere around here ... as a blip.

The Radar Operator points to a spot on the scope.

322 INT. JOE'S AIRCRAFT – COCKPIT – NIGHT

322

2ND LT LEWIS (ICS)

(voice: filtered)

Skipper, we're about 245 miles from Dutch.

JOE (ICS)

Everybody! ...Life vests on. ...Life rafts ready! ...Martino? ...Standby to reinstall the hydraulic pump fuse.

(beat)

Okay, Lewis. ...What's the altitude of those peaks on Unalaska?

2ND LT LEWIS (ICS)

(voice: filtered)

5,000 and 7,100 feet. ...If we can raise them, Dutch radar is supposed to guide us between the two.

323 INT. TOWER – DUTCH HARBOR – ALEUTIANS – NIGHT 323

Doolittle and Major Weems are hovering over the radar scope. As the cursor slowly turns, the scope shows a lot of ground clutter but no *blip* in the area indicated by the Radar Operator.

324 INT. JOE'S AIRCRAFT – COCKPIT – NIGHT 324

JOE (ICS)

How's the fuel?

LT WILLIAMS (ICS)

At our current consumption, if we can find the field quickly ... we just might make it.

325 INT. TOWER – DUTCH HARBOR – ALEUTIANS – NIGHT 325

Suddenly, over the radio SPEAKER, we HEAR the copilot's VOICE

LT WILLIAMS (VHF)

(voice: filtered)

Dutch Harbor. This is 'Orient Express.' ...Over!

The Controller grabs his microphone.

DUTCH CONTROLLER

'Orient Express,' signal strength 2. Turn on IFF.
...Squawk 20. Switch frequency to VHF 10.

LT WILLIAMS (VHF)

(voice: filtered)

Copy. Squawk 20. Switch to channel 10. Standby.
...Over.

326 INT. JOE'S AIRCRAFT – COCKPIT – NIGHT 326

LT Williams reaches up and flips switches on the I.F.F. consol then dials up the new frequency on the radio transmitter. He then keys the transmitter.

LT WILLIAMS (VHS)

Dutch Harbor. Army Air Force 4377. Come in.
...Over!

The VOICE of the Dutch Controller comes over the HEADSET.

DUTCH CONTROLLER (VHF)

(voice: filtered)

4377. ...Reading you loud and clear. ...Over.

(CONTINUED)

326 Continued: (2)

326

LT WILLIAMS (VHF)

What's the weather?

DUTCH CONTROLLER (VHF)

(voice: filtered)

Ceiling nine hundred. Visibility variable ... currently ... one mile. ...Over!

LT WILLIAMS (VHF)

Roger weather. Request an assist for let down through the soup. ...Over!

327 INT. TOWER – DUTCH HARBOR – ALEUTIANS – NIGHT

327

DUTCH CONTROLLER (VHF)

(into mike)

Roger request. ...Turning you over to the Long Range Operator.

Doolittle and Major Weems stand behind him, as the Radar Operator checks the blip, not yet clearly visible on the scope. He keys his transmitter.

RADAR OPERATOR (VHF)

4377, this is Dutch Harbor Long Range Operator. ...We have your *ident*. ...Painting you at 127 miles bearing 225. ...Over!

INTERCUT WITH:

328 INT. JOE'S AIRCRAFT – COCKPIT- NIGHT

328

Joe continues flying the aircraft while LT Williams handles the radio traffic.

LT WILLIAMS (VHF)

Roger! ...Give me a heading to let down clear of your two rock piles.

(beat)

Passing through 10,000 feet.

RADAR OPERATOR (VHF)

Roger. ...Have you five by five on the scope. Come left to 005. Level off at 7,500 and maintain. ...When you have passed between Unalaska and Umnak, we'll direct your descent over the bay, for the north runway.

329 EXT. AIR-TO-AIR SEQUENCES – JOE’S AIRCRAFT – NIGHT 329

Wing lights on, the Flying Fortress continues it’s descent into the ‘soup.’

330 INT. JOE’S AIRCRAFT – COCKPIT – NIGHT 330

JOE (ICS)

Okay, Martino. Install the fuse.

Joe and LT Williams unsnap their oxygen masks.

LT WILLIAMS

One hundred ninety gallons of fuel left. ... with only about 20 gallons usable. We’re burning two gallons per minute, so we’ve got about ten to twelve minutes before we start losing engines.

(beat)

We could sure use that five gallons we lost as a result of that crack in the fuel line.

Joe unzips his heavy flight suit and rips open his uniform shirt. He extracts the chain containing his dog tags. On the chain is the topaz birthstone.

331 TIGHTER ANGLE 331

Separating the ring from his tags, Joe brings the topaz to his lips and kisses the stone.

JOE

(to himself)

Let’s hope the luck holds.

332 INT. TOWER – DUTCH HARBOR – ALEUTIANS – NIGHT 332

Doolittle and Weems hover over the seated Radar Operator.

RADAR OPERATOR (VHF)

You are clear of the peaks. Continue descent to 1,000 feet. ...Report breakout.

LT WILLIAMS (VHF)

(voice: filtered)

Roger. ...Leaving 7,500.

(beat)

Fuel state critical. ...May have to ditch! Have Air-Sea Rescue standing by. ...Over!

Doolittle grabs the microphone and bellows a command!

(CONTINUED)

332 Continued: (2) 332

DOOLITTLE (VHF)

4377. ...This is Doolittle. There will be NO ditching! ...Not with water temperatures such as they are. ...You bring 'My Gal Sal' home. ...That's an order!

333 INT. JOE'S AIRCRAFT – COCKPIT – NIGHT 333

A reinvigorated Captain Polanski keys the VHF transmitter.

JOE (VHF)

Yes, sir! ...If we could use excess adrenaline as fuel, we'd have enough to make the mainland.

334 EXT. AIR-TO-AIR SEQUENCES – JOE'S AIRCRAFT – NIGHT 334

The B-17 is barely visible in the soup. Suddenly, visibility clears and 'My Gal Sal' is clearly seen flying above the cresting wave caps of the Harbor.

335 INT. JOE'S AIRCRAFT – COCKPIT – NIGHT 335

Everyone takes a cautious breath as LT Williams reports to the Dutch Harbor Tower.

LT WILLIAMS

Dutch ... 4377. ...In the clear. ...Altimeter 770 feet. ...Over!

The Dutch Harbor Radar Operator answers.

RADAR OPERATOR (VHF)

(voice: filtered)

Come right to 180 degrees. Maintain Visual Flight Rules. ...Over!

LT WILLIAMS

One-eighty! ...Wilco!

336 EXT. AIR-TO-AIR SEQUENCES – JOE'S AIRCRAFT – NIGHT 336

The B-17 banks sharply to the right. Suddenly, there is a series of flashes from the two outer engines, followed by the SOUNHD of loud BANGS!

337 BACK TO SCENE 337

JOE

Fuel starvation ... engines backfiring. ...That right bank slosed the fuel ... what little is left.

338 INT. TOWER – DUTCH HARBOR – ALEUTIANS – NIGHT 338

The calmness in the Dutch Harbor Radar Operator's voice would have made even Chuck Yeager envious.

RADAR OPERATOR (VHF)

We paint you 9 miles north. ...Turning on the field lights. ...Right pattern. ...Land on runway 30. Altimeter 29.45. ...Turning you back over to the Dutch Harbor Controller. ...Over!

JOE (VHF)

(voice: filtered)

Roger! ...Runway three-zero.

339 INT. JOE'S AIRCRAFT – COCKPIT – NIGHT 339

LT WILLIAMS

I see it! ...I see the runway!

JOE (ICS)

Heads up, everybody. ...As you know, Martino gives us a fifty-fifty chance of having brakes. ...So prepare for a crash landing!

340 INT. TOWER – DUTCH HARBOR – ALEUTIANS – NIGHT 340

JOE (VHF)

(voice: filtered)

Dutch Harbor ... 4377. Downwind abeam. ...Turning a tight base. ...Over!

The Controller answers with final instructions.

DUTCH CONTROLLER (VHF)

Cleared to land. ...Remember ... runway is 3,900 feet ... not much of an overrun.

JOE (VHF)

(voice: filtered)

Thanks for the encouraging news!

341 INT. JOE'S AIRCRAFT – COCKPIT – NIGHT 341

With oxygen masked unsnapped, Joe and LT Williams are verbally running through the check list, in a low key manner.

(CONTINUED)

341 Continued: (2)

341

JOE
Gear down. ...Half flaps.

LT WILLIAMS
(doing the check)
Gear down. ...Half flaps.

Williams confirms that the gear lever is down and the indicator is showing that it is locked.

LT WILLIAMS
Gear down and locked.

JOE
Full flaps. ...Landing lights.

LT WILLIAMS
Full flaps. ...Roger the landing lights.

JOE
(flashing a grin)
Forget the rest of the list. ...Nothing else really matters, does it?

LT WILLIAMS
(returning the grin)
I guess not, sir.

342 EXT. GROUND-TO-AIR – JOE'S AIRCRAFT

342

As 'My Gal Sal' heads towards the CAMERA, low in the nighttime sky, the bombers landing lights pop on.

343 BACK TO SCENE

343

LT WILLIAMS (VHF)
Dutch ...4377 on short final.

JOE
Okay 'Sally.' ...Slow down ...trim tab full up.
...Throttles off.
(pause)
Damn! We're *floating*.

344 INT. TOWER – DUTCH HARBOR – NIGHT

344

All eyes in the tower are focused on the runway.

- 345 EXT. RUNWAY – DUTCH HARBOR – NIGHT 345
The flaps come up immediately as the Flying Fortress burns up the runway.
- 346 INT. JOE’S AIRCRAFT – COCKPIT – NIGHT 346
Joe and LT Williams push their feet hard against the brake pedals located on top of the foot rudders.
- 347 INSERT: HUDRAULIC PRESSURE GAUGE 347
The gauge flickers, then steadies.
- 348 BACK TO SCENE 348
JOE (ICS)
Looks like we’ve got brakes.
- 349 EXT. RUNWAY – DUTCH HARBOR – NIGHT 349
With brakes fully applied, the bomber slows gradually, finally coming to a stop with only 200 feet of runway left.
- 350 ANOTHER ANGLE – ON JOE’S AIRCRAFT 350
As the aircraft turns towards the tie-down area the number four engine quits, followed immediately by number one. “My Gal Sal’ makes its way to the tie-down area with only two engines turning.
- 351 INT. JOE’S AIRCRAFT – COCKPIT – NIGHT 351
LT WILLIAMS
Three or four more minutes and we’d all be swimming in 35 degree water.
SGT MARTINO (ICS)
(voice: filtered)
Let’s just hope Doolittle brought a couple cases of beer with him.
2ND LT LEWIS (ICS)
(voice: filtered)
Beer, hell! ...We deserve Scotch or five star brandy!
...Or French champagne. ...That Don *what’s its name!*
- 352 EXT. TIE-DOWN AREA – DUTCH HARBOR – NIGHT 352
Doolittle and Major Weems are there to greet the crew as they exit. Doolittle

(CONTINUED)

352 Continued: (2) 352

shakes hands with each crew member. Black Jack can't help himself, he ignores decorum and gives each man a warm hug.

353 ANGLE ON JOE AND DOOLITTLE 353

DOOLITTLE

Sorry, Polanski, but I've got some bad news for you. ...Your fiancée was involved in a serious car crash. She's stabilized and I've had her transferred to Walter Reed.

(pause)

There's another crew flying up from March to take charge of your aircraft. ...I've made arrangements for you and your crew to be debriefed in Washington.

354 EXT. AIR-TO-AIR SEQUENCES – C-54 – NIGHT 354

The C-54 Skymaster is at altitude, heading for the *South Forty*.

355 INT. CABIN – C-54 SKYMASTER – NIGHT 355

Unlike the Flying Fortress, the cabin of the C-54 is heated and pressurized. Doolittle and Joe Polanski are seated together. Major Weems and Joe's crew are sprawled out among the remaining seats, which seats are bolted to the floor in various configurations.

356 ANGLE ON JOE AND DOOLITTLE 355

DOOLITTLE

It's only because the car she was driving had a March Field sticker, and was traced to you, that I happened to be informed.

(beat)

Driver of the vehicle that struck her suffered a heart attack. There was no way she could have avoided the accident.

Still in a state of shock, Joe reaches underneath his shirt and extracts the ring dangling on the end of the chain holding his "dog" tags.

357 TIGHTER ANGLE 357

JOE

Why couldn't it have been me?

DOOLITTLE

Because history needed you to do what you have done.

358 EXT. ARCHIVE FOOTAGE – USS HORNET – AT SEA – DAY 358

To establish the aircraft carrier headed into the wind.

SUPERIMPOSE: **ONE MONTH LATER**
 APRIL 18, 1942

359 ANGLE ON FLIGHT DECK – ARCHIVE FOOTAGE 359

Sixteen B-25 bombers are stacked on the rear of the flight deck, wings almost touching, engines turning over.

The first of the planes is in the launch position. The Launch Officer waves his right arm repeatedly over his head until satisfied that the engines of the B-25 are at full power. Satisfied, he finally moves his arm down and points straight toward the bow.

The B-25 roars up the deck and shortly is airborne. Doolittle is on his way to Japan.

Note: Archival footage includes color or colorized footage from the 1992 Ranger re-enactment, or the original Navy combat photographer's footage used in the Mervyn LeRoy directed 1944 film "Thirty Seconds over Tokyo."

360 EXT. GARDEN – YAMAMOTO'S HOUSE – NIGHT 360

Admiral Yamamoto, dressed in a dark kimono, sits in his garden, writing in his black leather bound diary. Occasionally he sips sake from a small porcelain bottle.

SUPERIMPOSE: **YAMAMOTO'S HOME**
 HIROSHIMA, JAPAN
 APRIL 18, 1942

Yamamoto is joined by Admiral Takeichi Hori. Yamamoto closes and sets his diary aside, while he pours some sake for his friend.

HORI

You have heard the news?

YAMAMOTO

Yes. Tokyo, Yokohama, Nagoya and Osaka ...
bombed by the Americans.

(indicating diary)

This is the last time I will write my daily events.

(pouring sake for himself)

Today is the day the Imperial Army and Navy have

(MORE)

(CONTINUED)

360 Continued: (2)

360

YAMAMOTO (Cont.)
met their match. The sleeping tiger we awoke at
Pearl Harbor has shown its angry teeth.

HORI
(incredulously)
But the Code of the Samurai is inflexible. ...Victory
or death.

Yamamoto takes a sip of his sake.

YAMAMOTO
Let us pray that it will not come to that.

FADE OUT.

361 INT. LARGE HANGAR – AVENGER FIELD – SWEETWATER, TX – DAY 361

In a hangar filled with vintage aircraft (actually one of today's many air museums), forty-three women wearing trainee field dress uniforms consisting of white shirts, Khaki "General's" pants and Khaki overseas caps, are at attention as Jacqueline Cochran works her way down the formation.

SUPERIMPOSE: 28 MAY, 1943
AVENGER FIELD
SWEETWATER, TEXAS

Cochran is pinning silver wings (distinguished from Air force aviator wings only by the diamond emblem in the center) on the women's blouses and congratulating the female pilots for having successfully graduated from flight training.

362 ANGLE ON SALLY SPENSER 362

Jackie Cochran steps in front of Sally Spenser. She pins aviator wings on Sally's blouse and announces:

JACKIE COCHRAN
Welcome to the Woman Air Force Service Pilots.
...You are now a WASP.

Then Cochran lowers her voice and personally adds:

JACKIE COCHRAN
The President and First Lady send their regards.
(MORE)

(CONTINUED)

362 Continued: (2)

362

JACKIE COCHRAN (Cont.)

They are most pleased that you have successfully recovered from your accident.

SALLY

Just hope it's in time to make a contribution.

The two exchange snappy salutes, the Cochran moves on down the line to the next female, WWII pilot.

DISSOLVE TO:

363 EXT. SHORELINE – CARMEL, CALIFORNIA – DAY

363

To establish the upscale house on the beach at Carmel, California, circa 1992.

SUPERIMPOSE:

**CARMEL, CALIFORNIA
SATURDAY, APRIL 18, 1992
50th ANNIVERSARY OF
THE DOOLITTLE RAID**

364 INT. STUDY – CARMEL BEACH HOUSE – DAY

364

The cluttered, home office is decorated with memorabilia.

To the film's **MUSICAL THEME**, the **CAMERA** slowly **PANS** the walls and holds briefly on photos that include Jacqueline Cochran in the cockpit of an F-104, with Chuck Yeager playing the role of plane captain, and with Eisenhower in the Oval Office. A 1948 photo is of LT Colonel Jacqueline Cochran (Air Force Reserve) with a young, similarly uniformed LT Sally Spenser.

A framed headline announces Jackie's win at the 1938 Bendix Transcontinental Air Race. There's also an aerial photo taken in March of 1942 from high above the Imperial Palace of Japan with a reasonably recognizable Hideki ToJo and the Marquis Koichi Kido looking up at the *eye-in-the-sky*, the Orient Express.

Another framed copy of the Salinas newspaper announces the return home of LT Colonel Joseph Polanski, after 25 missions with the 8th Air Force.

Still another Salinas newspaper article announces the retirement of Akiko Iwakura Rawice, after 30 years as a science professor at San Francisco State, and after getting her start in the teaching profession at a Bishop, California High School.

Then there is a framed copy of a national newspaper headline announcing the death of Jacqueline Cochran, in Indio, California, on August 9, 1980.

(CONTINUED)

364 Continued: (2)

364

Finally, the CAMERA comes to rest on a familiar topaz ring, hanging on a chain secured by a thumb tack dangling over an 8x10 photo of 'My Gal Sal,' on the tarmac at Wright Field.

As the MUSICAL THEME goes into a holding pattern, and we HEAR the VOICES and delighted greetings as guests arrive.

365 INT. LIVING ROOM – CARMEL BEACH HOUSE – DAY

365

AKIKO

Sally, my dear friend. ...Joe, so good to see you.

Sally and Joe, now 70 plus years-of-age, although still easily recognizable, exchange hugs and greeting with an equally recognizable Mr. and Mrs. Peter Rawice, also in their early seventies.

Akiko is carrying a wrapped package, about the size of a large volume book.

AKIKO

Polanski-san. ...I have a special gift for you.

Joe accepts the package and carefully removes the wrapping. He finds himself looking at a black, leather bound diary, which we immediately recognize as having once belonged to Admiral Isoroku Yamamoto. A second book is also enclosed.

AKIKO

It is Admiral Yamamoto's diary. The second book is an English translation.

(pause)

Upon Yamamoto's death, the diary came into the possession of his friend, Admiral Takeichi Hori.

CUT TO:

366 EXT. GARDEN – YAMAMOTO'S HOUSE – DAY

366

Yamamoto is seen ceremoniously turning over possession of his diary to his best friend, Admiral Takeichi Hori.

AKIKO (V.O.)

After Takeichi-san's death, my cousin, Admiral Hori's wife, inherited the diary. ...She commissioned the translation.

367 BACK TO SCENE

367

Dr. Joseph Polanski is examining the diary and the translation.

AKIKO

(continuing)

She left it to me. I felt you should have it. „,After all, you made a key input to the Doolittle Raid, and you *are* a published history professor. I trust you will know what to do with it.

JOE

It's a priceless gift, one I shall always treasure.

368 INT. DINING ROOM – CARMEL BEACH HOME = DAY

368

Seated at the dining table, loaded with delicious looking food, are Joe and Sally Polanski with Peter and Akiko Rawicz.

JOE

Sally? ...Would you like to give a prayer on this fiftieth anniversary of the *Doolittle Raid*?

Heads are bowed.

SALLY

Regardless of our religious beliefs ... may we unite in our desire that mankind may never again witness such terrible events. ...Instead, may the world only know peace and prosperity.

(pause)

Blessed are the peacemakers.

369 EXT. SHORELINE – CARMEL, CALIFORNIA – DAY

The AERIAL CAMERA brusquely PULLS BACK from the Polanski beach house, revealing more of the picturesque Carmel coastline and Pacific Ocean.

Reaching a sufficient distant from the coastline, the CAMERA halts its PULL-BACK and using CGI records a nuclear submarine, using emergency blow, popping to the surface.

FREEZE FRAME and roll end credits.

PRODUCTION NOTES

(Seven of twenty production notes)

1. In the end sequence, where four of the film's principal actors suddenly age 50 years, it is suggested that instead of replacing the said actors that the production provide a makeup artist talented enough to get he or she nominated for an Academy Award.

2. Recently restored aircraft depicted in the screenplay will be made readily available to the production by their owners or the restoration society responsible for their upkeep, Pilots will be provided the production free of charge and the only cost is Gas and oil plus a per diem for the pilots and maintenance personal.

Available, restored aircraft include three B-17B Flying Fortresses; several AT-6 "Texan" advanced fighter trainers; several C-47s, and at least two C-54 Skymasters; the principal aircraft featured in the screenplay.

Also available are 20 or more K-24 aerial cameras, the forerunner to the Kodak cameras used in the U-2 and SR-71 spy planes. These cameras are housed at the George Eastman House, International Museum of Photography and Film, University of Rochester, 900 East Avenue, Rochester, NY 14607.

3. The mission depicted in the screenplay was belatedly and quietly declassified in 1992, under President Clinton, after most of the participants had passed on; thus the story never generated any significant headlines. The reason given for its belated declassification is that certain military brass didn't want the photo-fly-by to take away from the heroism of the actual Doolittle Raid.

4. One man who knew full details of the mission was General Jack Weems, USAF (Ret.). "Black Jack" Weems lived across the street from retired naval captain, Dale W. Cox, Jr. (3421 La Selva Place, Palos Verdes, California). During a holiday barbecue to which the Weems' invited the Cox family, "Black Jack" verbally told Dale Cox the story of the *Tokyo Fly By*. Thanks to the mutual cooperation of Captain Dale W. Cox, Jr., and WGA member Dennis F. Stevens, we now have the story of this remarkable, but untold story, in screenplay form.

5. The story not only tells some of the true events behind the Doolittle Raid of April 18, 1942, it reflects on the mood of the country during that sad period in history; when discrimination was rampant, although not necessarily openly so.

6. The archival footage for every scene in the screenplay requiring same, has been seen and approved by screenwriter Dennis F. Stevens; who warrants and represents that such footage is of a quality sufficient to be include in a 35mm feature motion picture without noticeable seams.

7. The screenplay is researched and written in such a way as to be filmed entirely within Louisiana and any one or two of the other contiguous 48 States; opening up the possibility of tax credits from those states that offer them.

