

THE REDWOOD TREE

by

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EXT. GARDEN - Day

A young girl, seven years old, looks at a tree in the garden.

The girl, older, about thirteen, looks at the tree, which has grown in the intervening years.

A MALE VOICE from an unseen grown-up, speaks.

MALE VOICE (O.S.)  
You know what the largest living  
thing on Earth is ?

GIRL  
The blue whale. The Antarctic blue  
whale.

MALE VOICE (O.S.)  
No, it is the giant redwood tree,  
genus sequoia; the Californian  
giant redwood tree.

A FEMALE VOICE, from a second grown-up, a woman, speaks.

FEMALE VOICE (O.S.)  
You ever seen a blue whale ?

GIRL  
I seen one on tee vee.

MALE VOICE (O.S.)  
You ever seen a giant redwood tree ?

GIRL  
I seen some, on tee vee.

The girl touches the tree with an open palm.

FEMALE VOICE (O.S.)  
That's not a redwood tree.

GIRL  
But it is, a tree.

The girl slowly takes her hand off the tree.

CUT TO:

INT. LIVING ROOM - DAY

The girl, VALERIE, is now a young woman of seventeen.

VALERIE  
Sometimes, I think I might be  
someone else.

MALE VOICE (O.S.)  
You are who you are. You cannot  
be someone else.

FEMALE VOICE (O.S.)  
You gotta be who you are. You  
gotta reach your full potential.

VALERIE  
I don't know, if I can be who  
I was meant to be.

MALE VOICE (O.S.)  
Don't disappoint us.

VALERIE  
What is my destiny ?

CUT TO:

EXT. FOREST - DAY

A forest of giant redwood trees.

Valerie, now twenty-one, as a tourist, is looking at the redwood trees.

At the foot of a redwood tree, she looks up towards the top, where the canopy is, as the tree stretches up into the sky.

The tree is absolutely huge.

Valerie carefully touches the bark with her hand and feels the texture of the bark. After a few seconds, she removes her hand.

She goes over to a large cross-section cut through a redwood tree with dates on it.

She puts her finger on one of the dates, and traces the tip of her finger across several tree rings, as she moves her finger in towards the centre of the rings.

She calculates when she was born and stops her finger tip on that tree ring.

She then takes her finger off the redwood tree cross-section.

She thinks for a moment, then walks towards the road.

CUT TO:

INT: EXPERIMENTAL PLANE - DAY

Lieutenant-Commander VALERIE THOMPSON, of the United States Air Force, now aged thirty-one, is at the controls of an ultra advanced experimental plane.

She looks at the control panel. The speedometer says 6000 mph. The altimeter reads 200000 feet.

Valerie's eyes close.

The speedometer and the altimeter drop as Valerie's grip on the joystick loosens.

After a few seconds, Valerie's eyes open, as she realises the plane is in a dive.

She pulls the joystick backwards to level the plane off.

She looks at the speedometer which says 5000 mph, and then looks down to the side of the instrument panel at the altimeter, which says, 120000 feet.

Valerie sighs.

She looks at the deep blue skies of the atmosphere.

Suddenly, banks of white cloud appear. The plane passes through the clouds.

Valerie is puzzled. She looks at the controls, which appear to be changing from ultra advanced modern controls to those of a control panel of a World War Two aircraft.

Valerie sees parts of a semi-ethereal semi-fluid essence emerge from parts of her body, which combine to form the shape of a male aircraft pilot of World War Two, which extends outwards from her own form.

She looks at the altimeter through the ghost-like form of the AIRMAN to see it showing 8000 feet, with the speedometer on 400 mph.

She hears the whirling of a propeller and sees in front of her banks of cloud formations.

The transformed aircraft passes through the cloud and emerges into a sky in which an air battle is taking place between F4U Corsair fighter aircraft of the United States Airforce of World War Two and Mitsubishi A6M Zero fighters of the Japanese Airforce.

The ghost-like airman becomes more solid and takes over the controls. A joystick emerges from the bottom of the instrument panel, which the airman takes in his hands.

He flies the Corsair fighter into which the experimental plane has been transformed so that it engages in battle with the Japanese Zero fighters.

The airman presses a button on his joystick to fire machine-gun fire from the Corsair's wings at the Japanese Zeros.

Valerie observes as several Zeros explode in front of the window of the cockpit of the Corsair. Valerie is as an observer in a dream, unable to move, but able to watch what is happening.

The Corsair banks to the right to avoid fire from a Zero. The Corsair then climbs upwards and turns down again to come down on Japanese Zero fighters out of the sun, firing machine-gun bullets at the Zeros...

Valerie observes several Japanese Zero fighters being blown up, and emerging from the smoke, a number of Japanese airmen machine-gunned to death in their Zero cockpits. The Zeros lose control and fall out of the sky, crashing.

Valerie hears some explosions. She looks again and sees into the eyes and minds of the Japanese airmen who have been shot and are bleeding to death.

The head of a Japanese airman slumps against the glass of the cockpit of his Zero, whilst his torso is riddled with bullets. His eyes are still open. He appears to look into Valerie's eyes.

CUT TO:

FLASHBACK. INT: ZERO – DAY

The Zero pilot looks around him to see on either side four other Zeros. All the pilots wear helmets and a white cloth wrapped around their

foreheads, the "hachimaki", a cloth worn centuries earlier by their ancestors, the Samurai warriors. The hachimaki is the ceremonial emblem of the Kamikazes.

The pilot spots an American aircraft carrier. The group descend to attack it, flying in low. The Zeros each have a 250-kilogram bomb strapped under their wings.

The pilot turns into a nose-dive and approaches the deck of the aircraft carrier.

The dying Japanese airman's eyes close. The Zero falls out of the sky and crashes, causing the sound of an explosion and a spray of water.

FLASHBACK. EXT: SKY

The Corsair passes through another layer of cloud and suddenly emerges over the sea during a battle between Japanese Zeros and American Corsairs trying to protect American aircraft carriers...

The Zeros are trying to raid the American aircraft carriers, with some Zeros loaded with bombs strapped to their wings, deliberately crashing onto the decks of the aircraft carriers in Kamikaze attacks, causing explosions and blowing up American Corsair aircraft on the decks.

The American aircraft carriers fire back anti-aircraft guns at the Japanese Zeros, which are also attacked by the airborne Corsairs.

Individual dogfights ensue as the continuous battle rages.

The Corsair flown by the World War Two airman turns in an arc across five Zeros, blasting at them, blowing three of them up.

The Corsair then turns upwards into a bank of clouds as it is pursued by Zeros on an avenging mission.

The Corsair flies deep into the cloud formation and does several diverting manoeuvres, until the airman can no longer hear machine-gun fire directed at him or the sound of Japanese Zeros.

He relaxes and returns the Corsair to level flight. The Corsair passes out of the clouds into clear blue skies.

CUT TO:

INT: EXPERIMENTAL PLANE - DAY

An alarm sounds.

Sirens flash red and shriek.

Valerie's eyes appear glazed, unblinking, as if she is in a trance.

The alarms and sirens pulse insistently, making a lot of noise.

Valerie is still in a trance.

The ghost-like airman passes out of her body and dissolves.

Valerie's eyes suddenly shoot back into life.

A sharp exhalation of breath.

She sees the flashing lights.

There's no sound getting through to her.

A sudden gush of air.

The sirens at full blast hit her ears.

The sound is deafening.

She covers her ears.

She then looks down at the cockpit display. Altimeter dropping like crazy, 40000 ft, 30000 ft. Speed holding at 4000 mph.

The artificial horizon wobbling up and down, all over the place.

Cloud banks sweep by the cockpit window.

Valerie takes her hands off her ears.

She pulls the joystick back.

She averts the nose-dive.

She reduces speed.

The red lights go out. The sirens stop. The alarm peters out.

She is in control again.

Her face shows no emotion. She is still as if hypnotised.

CUT TO:

INT: OFFICE – DAY

The military office of Air Marshall ROBERT STERN, at Edwards Airforce Base in California.

Stern is speaking to Valerie.

STERN  
What happened ?

VALERIE  
I don't know, sir.

STERN  
You had a blackout, didn't you ?

VALERIE  
I guess so...sir.

STERN  
You know what that means ?

VALERIE  
Yes, sir.

STERN  
You must be grounded and undergo  
a psychological assessment.

INT: CORRIDOR - DAY

The corridor leading from Stern's office to the canteen.

Lieutenant-Commander PETER CONWAY, spots Valerie's dejected demeanour.

CONWAY  
How did it go ?

VALERIE  
I'm grounded.

CONWAY  
You wanna talk about it ? C'mon,  
I'll buy you a cup o' coffee.

VALERIE  
Okay.

INT: CANTEEN - DAY

Conway drinks his coffee. Valerie takes a sip, then puts her cup down. She seems to be staring into space.

CONWAY  
Grounded, huh ?

VALERIE  
Yep. I gotta go see the shrink.  
I must be crazy.

CONWAY  
You're not crazy.

VALERIE  
How'd you know ? I might be crazy.

CONWAY  
You're not crazy. You just, need  
help. Dr. Stewart's okay.

VALERIE  
You know him ?

CONWAY  
He treated me

VALERIE  
I didn't know.

CONWAY  
No-one knows. It's kept confidential.

A beat.

CONWAY  
It's gonna be okay.

INT: CABIN - NIGHT

A cabin-like building near the airforce base. The bedroom. Valerie in bed with her partner, JEFF WILLIAMS, another test pilot.

Jeff is kissing her bare shoulder.

VALERIE  
Jeff ?

JEFF  
Yeah - ?

VALERIE  
Got something to tell you.

He yawns and sigh. He looks at her.

JEFF  
What is it ?

VALERIE  
I gotta go see the shrink.

JEFF  
Why ?

VALERIE  
I had a blackout.

JEFF  
What ?!

VALERIE  
I had a blackout.

JEFF  
When ?

VALERIE  
On the FX-17.

JEFF  
What happened ?

VALERIE  
I don't know what happened. I got  
down okay. I'm grounded.

Jeff puts his legs to the side and down onto the floor.

JEFF  
You'd best get yourself sorted,  
asap.

VALERIE  
Yeah.

Valerie sighs.

CUT TO:

INT: CONSULTING ROOMS — DAY

Dr. TOM STEWART, consultant military psychiatrist, is talking to Valerie.  
His manner is bright and attentive.



DR. STEWART  
Okay. Now I've had a look at  
the file...

Valerie studies him as he speaks, his voice becoming silent, and his mouth moving without any audible sound coming out.

She looks into his eyes.

He notices this and then makes eye contact with Valerie.

VALERIE  
Your eyes...

DR. STEWART  
Yes...?

VALERIE  
They're...soft...comforting...

DR. STEWART  
You think so ?

VALERIE  
Yes...

DR. STEWART  
I think we need to do an EEG...

INT: EEG ROOM -- DAY

Valerie in a chair with electrodes on her head. Dr. Stewart monitors the print-out of her brain waves, which shows some unusual peaks of activity.

INT: CONSULTING ROOM - DAY

Dr. Stewart looks down at the file, then looks at Valerie.

DR. STEWART  
There's something a little unusual  
with your EEG.

VALERIE  
Like what ?

DR. STEWART  
Er, anomalies. Your EEG has changed  
from when you joined the airforce.  
I wanna try hypnosis.

VALERIE  
Okay.

Later:

Dr. Stewart seated behind his desk, with the file open on the desk.

Valerie is reclined on a treatment couch, under hypnosis

DR. STEWART  
What do you see ?

VALERIE  
Desert...

CUT TO:

HYPNOTIC FLASHBACK. EXT: DESERT — DAY

Valerie, in a parachute, lands in the desert. She unclips herself, then walks off, turning her back on the sun. She walks through the desert.

EXT: SMALL TOWN -- DAY

A small town of shack~like houses, with a diner.

Valerie goes past the houses towards the diner, then goes inside.

INT: DINER -- DAY

Valerie goes to the counter.

VALERIE  
Coke. Ice-cold.

The BARTENDER looks at her.

BARTENDER  
- If you can pay for it.

She gives him a hard unforgiving stare.

Silence.

They're face-to-face, apparently immobile as all time stops. The clock's second hand does not move.

The other people in the diner are frozen in time.

A wisp of white smoke, little bigger than a bottle, whirls up in the middle of the room.

Smaller wisps of smoke appear in all the bottles on the counter.

The wisps of smoke spiral slowly.

Elsewhere, there is no motion.

The wisps of smoke suddenly disappear.

Normal time and motion resumes.

The bartender looks a little disconcerted by Valerie's hard stare.

He turns from her.

She quickly pulls out a five dollar note and put it down on the counter.

VALERIE  
I got the money.

The bartender fetches up the drink.

She snatches it from him.

VALERIE (sarcastically)

Thanks.

She drinks it.

She slams the empty glass down on the counter.

She looks around.

The place is totally empty.

She's subconsciously adopting the mannerisms of a tough cowboy from a Western.

The bartender retreats.

She looks at him, then turns round again.

She looks around. The diner is now no longer deserted. There are a few people drinking at tables.

In a corner she can see an old man, JOHN BRIGGS, accompanied by a much younger female relative, HELEN.

Briggs is drinking from a beer bottle.

Helen seems a little bored with her task of looking after him.

Briggs suddenly puts his bottle down.

BRIGGS

Jesus ! I can smell him !

HELEN

Shut up !

BRIGGS

That son-of-a-bitch, he's come back !

HELEN

- You demented ? Out-ta your God-damn mind ?

BRIGGS

He's here ! I can smell him !

Helen takes a perfunctory look around the diner and sees Valerie.

HELEN

There ain't no-one come in here  
'cept for a lady - ain't no man.

BRIGGS

It's him ! I know it ! I can smell  
him !

HELEN

All you can smell is the dried pee  
in your pants !

This makes Briggs growl.

BRIGGS  
Don't talk to me like that !

HELEN  
Go to Hell !

She storms out.

Briggs bangs down his bottle on the table.

BRIGGS  
Bitch !

He sways, staggers, goes over to the bar. People watch him, but no-one helps him.

Briggs shouts to the bartender.

BRIGGS  
Gimme a drink !

BARTENDER  
Cash...?

BRIGGS  
Ah...

He grumbles and rummages in his dirty pants for the money. He takes out a five dollar bill. He slams it down on the counter.

BRIGGS  
There !

BARTENDER  
Okay.

The bartender turns around and fetches a bottle. He puts it down on the counter.

Briggs sweeps it up and drinks. Half the bottle's gone by the time he's taken a long swig.

He slams it down on the counter, and burps.

BRIGGS  
That's better.

He looks around through bleary eyes. He spots Valerie, who is looking at him.

BRIGGS  
Hey, lady !

VALERIE  
You wanna speak with me ?

BRIGGS  
He's inside you.

VALERIE  
Who ?

BRIGGS

The airman.

Valerie's puzzled, but then realises who he means.

CUT TO:

INT: CONSULTING ROOM – DAY

Dr. Stewart's office.

Valerie is in a trance on the reclining table.

Dr. Stewart is speaking to her.

DR. STEWART

You're coming out of hypnosis,  
now...eyes open.

Valerie's eyes open as she wakes up from her trance.

She sits up straight.

VALERIE

What did I say ?

DR. STEWART

We need more sessions...

He goes back to behind his desk and sits down.

DR. STEWART

Stern's fond of you, you know.

A look of acknowledgement from Valerie, who shrugs.

VALERIE

I know.

DR. STEWART

He told me to take special care  
of you.

Valerie steps down from the reclining bench and stands.

VALERIE

What's gonna happen to me if  
I can't go back to flying ?

DR. STEWART

We don't know that yet.

VALERIE

What if - ?

DR. STEWART

Worse case scenario ?

VALERIE

I need to know.

DR. STEWART

You'll be re-assigned.

VALERIE  
A desk job ?

DR. STEWART  
No. You're far too young for that.

VALERIE  
What's gonna happen to me ?

DR. STEWART  
We need more time.

Later:

Valerie under hypnosis on the reclining table. The tape recorder is on.  
Dr. Stewart is asking her questions.

DR. STEWART  
Who are you ?

VALERIE  
Scott..Scott Farrell.

CUT TO:

HYPNOTIC FLASHBACK. EXT: AIRFORCE BASE - DAY

1942.

The propeller blades of F4U Corsair fighters start turning as the planes taxi and prepare for take-off in a succession of rows and lines.

Inside the cockpit of one of the Corsairs is the airman Valerie has seen in her blackout.

DR. STEWART (O.S.)  
What year is it ?

VALERIE (O.S.)  
Nineteen forty-two.

DR. STEWART (O.S.)  
How old are you ?

VALERIE (O.S.)  
Twenty-one.

The Corsairs take off. The airman flies his Corsair into the air.

VALERIE (O.S.)  
It's changing...

HYPNOTIC FLASHBACK. EXT: AIRFORCE BASE - DAY

Present day. Edwards Airforce Base in California. A number of jet aircraft are preparing for take-off with their engines being fired up.

The terminal buildings are in the background as the jets pass across them towards the runways.

An experimental jet aircraft of a distinctly different design, the FX17, moves towards a specified runway. No other aircraft follow it.

On the other runways, the standard jet fighters line up for take-off, and rise into the air one after another, to fly in formation.

DR. STEWART (O.S.)  
Who are you ?

VALERIE (O.S.)  
Lieutenant-Commander Valerie  
Thompson, United States Airforce.

DR. STEWART (O.S.)  
What year is it ?

VALERIE (O.S.)  
Two thousand and twenty-two.

DR. STEWART (O.S.)  
How old are you ?

VALERIE (O.S.)  
Thirty-one.

In the cockpit of the experimental aircraft, the pilot's head is just visible, turning to look at the command tower.

INT: COMMAND TOWER -- DAY

Air Marshall Stern is in conversation with Dr. Stewart.

In the background, the air traffic controller, HAL CURTIS, is monitoring the radar.

CURTIS  
Who's flying it ?

STERN  
Thompson.

CURTIS  
He any good ?

STERN  
She's the best there is. I trained  
her myself.

CURTIS  
What's her rank ?

STERN  
Lieutenant-Commander...

Curtis speaks to Valerie on the radio.

CURTIS  
Lieutenant-Commander Thompson -

HYPNOTIC FLASHBACK. INT: EXPERIMENTAL PLANE - DAY

Valerie is listening in to her headset as Curtis speaks to her.

CURTIS (O.S.)  
- you're clear for take-off.

Valerie speaks into her headset.

VALERIE

Roger.

Valerie looks at the computerised display screens on the instrument panel and sees from the graphs and digital data systems that all systems are functioning well.

HYPNOTIC FLASHBACK. EXT: RUNWAY - DAY

The FX17 takes off vertically, then rises a thousand feet above ground level and tips its nose up sixty degrees, then fires its main engines.

It blasts into the sky like a rocket.

CUT TO:

INT: OFFICE - DAY

Dr. Stewart's office. Dr. Stewart interviewing Valerie, who is hypnotised.

VALERIE

It's changing -

DR. STEWART

Where are you now ?

VALERIE

A diner, in the desert, near the base -

DR. STEWART

What year is it ?

VALERIE

Nineteen forty-two -

CUT TO:

HYPNOTIC FLASHBACK. EXT: DESERT - DAY

The diner in the desert in 1942.

A number of airforce personnel drive up to the diner in their jeeps and park them outside the diner.

They get out of the jeeps and go inside the diner. A row of Corsairs preparing for take-off is visible in the background beyond the wire fencing of the airforce base.

HYPNOTIC FLASHBACK. INT: DINER - DAY

SCOTT FARRELL, the airman, his girlfriend JANE TOMLINS, and several other airmen, including a young John Briggs, NATHAN KEATS, NORMAN McNALLY and DICK LANDER are seated, drinking.

Briggs spots Jane and moves to stand close to her, holding his bottle.

Briggs speaks to Jane.

BRIGGS

Ain't seen you here before.



JANE  
I only come with my man.

Briggs turns to his companions and speaks out loud.

BRIGGS  
You hear that, boys ? She only  
comes with her man.

KEATS  
That's a shame.

LANDER  
If she were to come over here,  
we'd come all over her.

They laugh.

Briggs turns to speak to Jane.

BRIGGS  
My buddies - they'd appreciate  
it if you would come over there.

JANE  
I told you. I only come with my man.

BRIGGS  
You'd soon come - with my buddies  
and me. C'mon. Come over to us.

Briggs laughs.

FARRELL  
You heard the lady. Lay off.

BRIGGS  
Lay off her ? Gotta lay her first,  
before I lay off her. I'd make her  
come.

JANE  
I only come with my man !

FARRELL  
That's right.

BRIGGS  
And who might you be ?

FARRELL  
I'm her man.

BRIGGS  
She comes with you, and no-one else ?

FARRELL  
That's right.

BRIGGS  
You ! You're just a kid. How old are  
you, boy ?

FARRELL

Twenty-one.

Briggs is genuinely surprised, as Farrell looks so young.

BRIGGS

You don't look it.

FARRELL

Thanks.

(to Jane)

I don't look my age.

Jane nods in agreement.

(to Briggs)

How old are you ?

BRIGGS

Twenty-five.

FARRELL

You do look your age.

BRIGGS

Thanks. I am mature. I am experienced.  
I know how to satisfy a girl.

FARRELL

Where's your girl ?

BRIGGS

She ain't here, but your girl is.

FARRELL

She's mine.

BRIGGS

I can show a girl a good time.

KEATS

He'd show her how it's done.

McNALLY

He'd make her come !

They snigger.

Briggs turns to speak to Farrell.

BRIGGS

She needs something special. What  
you got, boy ?

FARRELL

I'll show you !

Briggs puts his bottle down on a table. He flexes his arms.

He then waves Farrell towards him.

BRIGGS

C'mon !

Farrell stands. He pulls his chair to the side of the table. He motions forwards.

Jane holds out a hand to stop him.

JANE

He ain't worth it.

He looks at her for a moment, then sits down.

Briggs stands right in front of him, bending his head downwards and poking it in his face.

BRIGGS

Are you a man or a mouse ?

MCNALLY

He's a mouse.

Briggs' companions laugh.

Briggs looks down at Farrell.

BRIGGS

Well ?

FARRELL (rising)

I'm..a man.

Farrell goes to the centre of the room. Briggs joins him. They stand toe-to-toe and eyeball each other.

They each step one pace backwards to give themselves enough room to swing a punch.

Briggs swings a wild clubbing right at Farrell, who nimbly ducks.

Briggs sways and has to hold onto a chair to keep upright.

FARRELL

See this ?

Farrell flicks out his fist onto the tip of Briggs' jaw. It hits with lightning speed and accuracy. Briggs buckles at the knees and collapses to the floor.

He's out cold.

Farrell looks down at Briggs, towering above his unconscious head and body.

Farrell slowly turns his head to face Briggs' companions.

He gives them a hard silent stare.

He waits for them to say something. They are dumbfounded and scared.

Silence as they survey each other across the room.

Farrell bends his head downwards to look at Briggs.

He is still breathing.

Farrell crouches down to look at Briggs' eyes.

He gently slaps Briggs's face several times until Briggs starts to regain consciousness. His eyes open slowly. He is a little concussed and still groggy.

Farrell holds out his hand and tugs Briggs up.

He steadies Briggs, who staggers to a chair and sits down.

BRIGGS  
You done good, kid.

FARRELL  
Thanks.

Farrell goes over to his table and sits down across from Jane.

Farrell and Jane stare at Briggs, who stares at his companions, who stare at Farrell and Jane.

It is like a Mexican stand-off of silent stares.

Briggs then stands, dusts himself off and goes over to his companions.

BRIGGS  
He's a man. He can look after her.

They nod.

Briggs sits with them.

BARTENDER  
Show's over, folks.

The commotion amid the onlookers quiets down.

Farrell turns to face Jane.

FARRELL  
I flying out tomorrow on my own,  
for the first time.

DR. STEWART (O.S.)  
What's the girl's name ?

VALERIE (O.S.)  
Jane...she's nineteen. They make  
a nice couple.

HYPNOTIC FLASHBACK. EXT: AIRFORCE BASE - DAY

The Corsair planes line up for take-off. Farrell is in the cockpit of one of the Corsairs. The planes taxi and then begin accelerating for take-off.

The Corsairs take off and rise into the sky.

HYPNOTIC FLASHBACK. INT: CORSAIR - DAY

Cockpit.

Farrell pulls the joystick back to gain altitude. He reaches 8000 feet and the speed of 350 mph. He looks out to both sides and in front of him to see the formation of Corsairs around his plane.

The formation begins to break up. The planes fly off in different directions.

Farrell flies his Corsair over a mountain range.

Everything seems normal, when suddenly, the engine stops. The pressure gauges fall and the propeller stops turning.

The plane begins a steep nose-dive towards the side of a mountain range.

Farrell desperately tries to restart the engine, but is unsuccessful. He sees the side of the mountain getting closer and closer.

HYPNOTIC FLASHBACK. INT: CORSAIR -- DAY

Farrell ejects just before impact.

HYPNOTIC FLASHBACK. EXT: MOUNTAIN/DESERT -- DAY

The plane blows up as it hits the mountain, showering the slope with burning debris as it falls down in a rolling ball of fire.

Farrell lands in the valley. He unclips his parachute and runs away from the ball of fire until he watches it come to rest at the bottom of the valley, and explode again.

Farrell looks up at the sun and walks away from it across the desert.

He reaches the small town with its shack-like houses.

HYPNOTIC FLASHBACK. EXT: SMALL TOWN - DAY

Farrell walks past the houses to the diner and goes inside.

INT: DINER -- DAY

The diner is as it was when Valerie visited it. No-one can see Farrell except the elderly Briggs, who is startled out of his drinking when Farrell enters.

BRIGGS

Jesus !

Farrell goes over to Briggs.

FARRELL

You see me ?

BRIGGS

I sure do.

FARRELL

Do you know who I am ?

BRIGGS  
Yeah. I remember you. You ain't  
changed one bit.

FARRELL  
Who are you ?

BRIGGS  
You don't remember ?

FARRELL  
Nope.

BRIGGS  
I guess I must've changed - more  
than fifty years ago...

Farrell is puzzled.

BRIGGS  
I insulted your girlfriend, back in  
'42.

A flash of recognition crosses Farrell's face.

FARRELL  
Briggs, John Briggs...

BRIGGS  
The same.

FARRELL  
You have changed, a lot.

BRIGGS  
I'm older now, much older.

CUT TO:

INT: DINER — DAY

Jeff, Valerie's boyfriend, walks into the almost deserted diner to find the morose Valerie seated alone at a table with a glass and a bottle.

Jeff walks over to her.

JEFF  
Hi.

She looks up with sad and weary eyes. She speaks as if elsewhere.

VALERIE (slowly)  
Oh...hi.

JEFF  
Can I sit down ?

VALERIE (distantly)  
Sure.

He draws up a seat, and sits down opposite from her.

JEFF  
I was told I could find you here.

VALERIE (suddenly alert)  
Who told you that ?

JEFF  
Doctor Stewart.

VALERIE  
It was supposed to be confidential...

JEFF  
I was concerned...

A beat.

VALERIE  
What do you want ?

JEFF  
I want everything to be okay,  
between us, again.

She speaks matter-of-factly, detached.

VALERIE  
That might not be possible.

A beat.

JEFF  
I don't understand you.

VALERIE  
Are you jealous ?

JEFF (surprised)  
Me ?! Jealous ? I don't think so.  
What have I to be jealous about ?

VALERIE  
You might lose me.

He shakes his head.

JEFF  
No...

VALERIE  
What about Dr. Stewart ?

JEFF  
What about him ?

VALERIE  
Can you trust him ?

JEFF  
Sure I can.

He rises from the table.

VALERIE  
You don't know, do you ?

JEFF  
I can't cope with you when you're  
in one of these moods.

VALERIE  
Moods !

She half laughs, then turns morose and serious again, though a little worse for wear.

JEFF  
See you back at base.

He goes out, still looking at her.

CUT TO:

INT: CONSULTING ROOM — DAY

Dr. Stewart's room.

Dr. Stewart seated behind his desk, with the notes open.

Valerie, seated in front of the desk, talking to Dr. Stewart.

VALERIE  
I had a word with Jeff.

DR. STEWART  
Uh-huh...?

VALERIE  
He's not coping too well.

DR. STEWART  
I see.

VALERIE  
He's afraid he might lose me...

DR. STEWART (puzzled)  
Lose you - ?

She leans forwards a little.

VALERIE  
Are you attracted to me ?

DR. STEWART  
You're an attractive woman.

VALERIE  
But are you attracted to me ?

DR. STEWART  
You're spoken for.

VALERIE  
Am I ?



DR. STEWART

Jeff...

VALERIE

He's not an ideal companion...

Dr. Stewart looks at Valerie.

VALERIE

I'm disappointed in him..not coping with me. I need someone who can cope with me...like you.

DR. STEWART

- In a professional capacity... I think we should get back to -

He looks at his papers on the desk.

A beat.

VALERIE

Doctor...

DR. STEWART

Yes...?

VALERIE

What's your first name ?

DR. STEWART

Tom.

VALERIE

Tom...That's a nice name.

DR. STEWART

Thanks.

VALERIE

You're gonna look in the military records for Scott Farrell.

DR. STEWART

Right - I'll be in touch if I find anything.

CUT TO:

INT: CABIN — DAY

The cabin-like building where Valerie and Jeff cohabit. The living room.

Valerie and Jeff talking.

VALERIE

I had a good session with Dr. Stewart.

JEFF

Uh-huh...?

VALERIE

Yep. He understands my emotions.

JEFF  
He is a professional therapist.

VALERIE  
He is, very professional. I think  
I'll go back and get some more...

JEFF  
- Therapy ?

VALERIE  
Therapy...

He looks at her.

JEFF  
Can I trust you ?

VALERIE  
Sure you can.

CUT TO:

INT: CONSULTING ROOM – DAY

Dr. Stewart's office. Dr. Stewart is seated behind his desk, looking at the file.

Valerie is seated in front of the desk.

DR. STEWART  
Scott Farrell really did exist.

VALERIE  
Oh...

DR. STEWART  
He was flying Corsairs from this  
base in nineteen forty-two.

VALERIE  
What about the girl ?

DR. STEWART  
Jane Tomlins. She was real, too.

VALERIE  
She alive ?

DR. STEWART  
Yes...

VALERIE  
What happened to her ?

He looks at the file.

VALERIE  
She marry ?

DR. STEWART  
No. She remained faithful to her  
wartime sweetheart.

VALERIE  
That's devotion to a memory that's gone.

DR. STEWART  
You mean, a person that's gone - ?

VALERIE  
That's what I meant.

A beat.

VALERIE  
Where does she live ?

DR. STEWART  
Pasadena.

VALERIE  
I might go visit her one day.  
Tom, what's gonna happen to  
my career ? I need to know.

DR. STEWART  
You can't fly again.

This is a blow to Valerie, but is softened by the fact that she was expecting it.

DR. STEWART  
I'm sorry. It would not be safe,  
to allow you to fly again.

VALERIE  
What can I do ?

DR. STEWART  
You can't go back to being a civilian,  
you know too many military secrets...

He looks down at the file, then looks at her.

DR. STEWART  
I can pass you fit for general  
intelligence work.

VALERIE  
What's that ?

DR. STEWART  
You join the CIA.

VALERIE  
The CIA ?!

DR. STEWART  
To keep you in the intelligence  
community.

VALERIE  
What am I gonna do in the CIA ?

DR. STEWART  
You'll go on assignments.

VALERIE  
Such as ?

DR. STEWART  
You'll be given a supervisor, who  
will send you out on, various missions.  
You'll be a field agent, for the CIA.  
An operative.

She looks down at her wings and stripes.

VALERIE  
Won't be the same without the uniform.

DR. STEWART  
You'll be okay.

CUT TO:

INT: OFFICE — DAY

Air Marshall Stern's office.

Stern is seated behind his desk. Valerie comes in. She closes the door.

STERN  
At ease, Thompson.

VALERIE  
Thank you, sir.

STERN  
Sit down.

Valerie sits.

Stern sighs.

STERN  
You know, I always liked you.  
You had so much potential. Some  
of that potential was realised  
during your time here. But, as  
you know, unfortunately, you are  
not fit to fly any more. It's with  
the deepest regret, I have to let  
you go. You'll be re-assigned to  
work as a field agent for the CIA,  
to keep you under the umbrella of  
intelligence work. I'm sure you  
will excel as an operative. Your  
CIA field supervisor, Mr. Jackson,  
will be here soon.

The intercom buzzes. Stern presses a button on the intercom.

A VOICE on the intercom speaks.

VOICE (O.S.)  
Mr. Jackson is here, sir.

STERN  
That was quick. Show him in.

Jackson knocks on the door.

STERN  
Come in.

Commander AL JACKSON, of the CIA, enters. He closes the door behind him.

STERN  
Commander Jackson, this is  
Agent Valerie Thompson.

Jackson holds out his hand. Valerie stands in order to shake Jackson's hand.

JACKSON  
Thompson...

VALERIE  
Sir.

JACKSON  
Thompson, you seem to be the  
right calibre of personnel we  
need...

VALERIE  
Thank you, sir.

JACKSON  
We'd better get going. We got  
a plane to catch to Langley.

Stern stands, walks forwards and shakes Valerie by the hand.

STERN  
Goodbye, Agent Thompson.

VALERIE  
Goodbye, sir.

Jackson leads Valerie out of Stern's office.

CUT TO:

INT: BRIEFING ROOM — DAY

CIA headquarters in Langley, West Virginia.

A briefing room.

Jackson turns on a video recording on his laptop, which he turns around so Valerie can watch.

VIDEO. INT: UNDERGROUND CAR-PARK — DAY

Several members of a paramilitary group emerge from a white van and place explosives under cars.

The men go back inside the white van, which drives off.

INT: BRIEFING ROOM – DAY

Jackson fast-forwards the surveillance video for half an hour as shown on the clock. He then lets the video run.

VIDEO. INT: UNDERGROUND CAR-PARK – DAY

The video runs.

About half a minute later, there is an explosion. Debris falls and the dust settles. Part of the structure of the underground car-park and a number of cars have been destroyed.

INT: BRIEFING ROOM – DAY

Jackson fast-forwards another five minutes.

Some police and ambulancemen have arrived. Another, larger bomb explodes, killing the rescuers and blowing out the pillars holding up the storey above, which collapses down onto the cars.

Jackson fast-forwards another two minutes, then plays.

After about fifteen seconds, there is another explosion.

This time the camera goes blank.

JACKSON  
Very deadly technique.

VALERIE  
They deliberately wanna kill people.

JACKSON  
It was set-up, specifically to kill police and ambulance personnel.

VALERIE  
Who did this ?

JACKSON  
They call themselves "The Sign of God" - they claim they got divine sanction for their actions.

VALERIE  
They're insane !

JACKSON  
- And dangerous.

Jackson rewinds the video to show the faces of the men who planted the explosives.

He uses freeze-frame and frame enhancement to get the best reproduction of their faces.

Valerie is initially puzzled that they did not wear masks.

VALERIE  
They want us to see who did it !

JACKSON

Yep.

VALERIE

They got no rational fear.

JACKSON

That's "Commander" Jake Miller,  
one mad son-of-a-bitch - that's  
"Mad" Bill Murphy -

VALERIE

"Mad" ! They're all mad ! Insane,  
that is.

JACKSON

- he calls himself "Mad" on account  
of him once being a patient in a  
mental institution - he's no crazier  
than the rest of them.

VALERIE

We gotta stop them.

JACKSON

Before we do that, there's something  
we need ta find out.

VALERIE

What's that ?

JACKSON

Miller and his group, they meet up  
at night and climb up giant redwood  
trees.

VALERIE

Why do they do that ?

JACKSON

We don't know. We're taking this  
development very seriously. We  
want you to investigate.

VALERIE

Is this really a job for a lady ?

JACKSON

It sure is. You infiltrate their  
group. You pose as a disaffected  
ex-pilot, willing to do anything  
to get back at the Federal Government  
and the military.

Valerie has worked it out.

VALERIE

You chose me -

JACKSON

- Exactly. Your record's part of  
the reason - they'll check up on

JACKSON (cont'd)  
they got a computer expert...

VALERIE  
Okay, but - I am a woman, you know.

JACKSON  
I know.

VALERIE  
They're all men.

JACKSON  
That's means they're real hungry  
for female flesh.

VALERIE  
If they try it on with me, I'll  
kick ass. I can defend myself..  
only, I would be disappointed if  
they treated me like trash. I am  
a lady.

JACKSON  
You sure are, a lady. Will you  
undertake the mission, Agent Thompson ?

VALERIE  
Yes, sir, I will.

JACKSON  
Great.

Valerie gets up and goes to the door.

JACKSON  
Er, Thompson -

She stops and turns.

VALERIE  
Yes, sir ?

JACKSON  
I think we should drop a little  
of the formality, since we're gonna  
be working together. I want you to  
call me "Al".

VALERIE  
Al...

JACKSON  
And I'd like to call you "Val". Is  
that okay with you ?

VALERIE  
Sure, Al.

JACKSON  
This ain't me disrespecting you, or  
you disrespecting me. It's just easier



JACKSON (cont'd)  
to say, especially when time is  
short.

VALERIE  
I understand. Al, could I ask  
a favor ?

JACKSON  
Sure.

VALERIE  
There's someone I wanna go visit;  
an elderly lady residing in a care  
home in Pasadena. Could we stop off  
there on the way to The Sign Of God ?

JACKSON  
Guess we could.

CUT TO:

EXT: DRIVEWAY - DAY

The driveway leading up to a senior care home in Pasadena.

A car draws up the driveway and stops outside the main entrance.

Valerie gets out of the back of the car. Jackson remains in the driver's  
seat.

Valerie goes into the care home through the main entrance.

INT: CARE HOME - DAY

Reception.

Valerie goes to the reception counter and speaks to the RECEPTIONIST.

VALERIE  
I've come to see Jane Tomlins.

RECEPTIONIST  
You know she is a very old lady.  
You have to treat her very carefully.

VALERIE  
I understand.

The receptionist taps on her keyboard in front of a computer screen.

Valerie briefly looks around the reception area.

A NURSE arrives to speak to Valerie.

NURSE  
I'll take you.

VALERIE  
Thanks.

The nurse leads Valerie down a corridor to Jane's room.

The nurse shows Valerie into Jane's room, and then goes out.

Jane is now a frail old woman in a chair.

VALERIE

Hi.

Jane looks towards Valerie, but cannot raise her head upwards enough to look at Valerie.

VALERIE

I'm Valerie Thompson.

Valerie sits down.

Jane can look at her now that they are both on the same eye-level.

VALERIE

I've come to speak with you about,  
Scott...

JANE

I'm ninety-nine years of age. I am  
so very, very old. With age comes  
wisdom. You, young lady, will be  
lucky to live to my age.

A beat.

JANE

Scott's dead. He died years ago.  
I loved him. He loved me. You  
ever been in love, young lady ?

VALERIE

Well, no; not really.

JANE

I was deeply in love with him.  
I guess, the modern generation,  
they don't believe in love, not  
life-long love. I still got that.  
I still love him. I have never,  
the whole of my life, loved  
anyone else.

VALERIE

That is, real devotion.

JANE

I don't know how long I got left.

A beat.

VALERIE

I got his picture.

Valerie takes out a copy of a photo of Scott. She leans forwards and hands the photo into Jane's slowly outstretched hand.

Jane takes the photo and studies it carefully.

JANE  
He was so handsome.

VALERIE  
That was taken when he was twenty-one,  
in his uniform, in nineteen forty-two.

A little tear begins to form in Jane's eye.

JANE  
May I..keep the photo ?

VALERIE  
Sure. It is a copy.

JANE  
Thanks. Maybe, one day, I'll see  
him, in Heaven.

CUT TO:

INT: CAR - DAY

Valerie gets into the car.

Jackson turns to speak to her.

JACKSON  
What was she like ?

VALERIE  
Old, and sad.

Jackson turns and puts his hands on the steering wheel. He starts to drive, and the car goes down the driveway away from the care home onto the main road.

Later:

Jackson turns the car off the freeway onto a country road.

Later:

Jackson turns the car off the country road onto a dirt track across a field.

EXT: FIELD - DAY/NIGHT

Early evening.

A field with a farmhouse and a garage near the end. Jackson's car drives up to the farmhouse and stops outside the garage.

Jackson leaves the lights of the car on.

Jackson and Valerie get out of the car. Jackson goes to the garage and opens it with a key. He lifts the garage flap and goes inside.

INT: GARAGE - DAY/NIGHT

Valerie can see a farmer's truck inside the garage. She watches as Jackson gets inside the cab of the farmer's truck and checks it out. He then gets

out of the cab of the truck, locks the door of the cab and turns off the garage light.

EXT: FIELD - DAY/NIGHT

Jackson comes out of the garage, pulls the flap down and locks it shut. He goes back to the car. He puts his hand through the front side window and switches off the lights. He then closes the front window using the remote control.

He goes to the back door and opens it.

Valerie gets out of the car.

Jackson points to the farmhouse.

JACKSON  
That's where we're gonna spend  
the night.

Jackson and Valerie go inside the farmhouse.

CUT TO:

INT: FARMHOUSE -- DAY

Bedroom. Morning.

Valerie just opening her eyes.

Jackson stands near the window, which he has just opened letting the light in.

JACKSON  
Sleep okay ?

VALERIE  
Yes. Thanks.

She moves the sheets off her and gets up.

She has a nightgown on.

EXT: FIELD -- DAY

Morning.

Outside the farmhouse. The garage flap door is open. Valerie drives the truck out of the garage.

Jackson gets into the car and drives off down the dirt track to the country road. He drives off down it.

Valerie drives the truck down the dirt track to the country road. She turns in the opposite direction to Jackson's car, and drives off down the road.

INT: TRUCK -- DAY

The cab. Valerie drives the truck through several counties, seen as she passes a succession of county name signs, and looks at Google maps several times.

She then reaches a turning, and drives down a narrow country road towards the homestead of "The Sign of God" paramilitary group.

She drives up to a farmhouse and passes several trucks which are parked outside. She parks the truck and gets out.

EXT: FIELD – DAY

Afternoon.

The homestead of "The Sign of God" para-military group. Valerie walks up to the door of the farmhouse.

She looks around. There appears to be no-one there. She gently opens the door of the farmhouse a fraction inwards. She peeps inside to see a row of rifles and sub-machine guns pointed directly at her.

JAKE MILLER, "MAD" BILL MURPHY, ABRAHAM TAYLOR, TOM WILSON, and other members of the group are manning the farmhouse.

MILLER  
Identify yourself, lady.

VALERIE  
Valerie Thompson, ex-USAF - they  
threw me out 'cause this crazy shrink  
said I was "psychologically defective."

Murphy's very interested in this.

MURPHY  
Crazy shrink ?

VALERIE  
Yeah. The military psychiatrist said  
I was nuts.

MURPHY  
I know about head doctors - most o'  
them are re crazy - I'm "Mad" Bill  
Murphy - "Mad" 'cause I was certified.

Valerie addresses the group.

VALERIE  
I wanna join.

MILLER  
Come inside.

INT: FARMHOUSE – DAY

Valerie enters the farmhouse.

Miller closes the front door behind her.

Some guns are still aimed at Valerie.

Miller signals for them to lower their guns.

Murphy is eager to continue with his story.

MURPHY

They locked me up in one o' them  
mental institutions, insane asylums;  
they reckoned I was "clinically  
insane" - that's a compliment -  
that's how I took it.

VALERIE

They shouldn't've done that.

MURPHY

I did arson and a few bombings.  
I know about shrinks - I met some  
mind doctors were a lot crazier  
than the patients, and that's  
saying something !

VALERIE

How d' you get out ?

MURPHY

I pretended to be a good boy. I  
fooled 'em - idiots. They reckoned  
they had cured me, and I concurred  
with their assessment - ass-holes !

VALERIE

That's kinda cool,

MURPHY

I might be a little crazy, but in  
my line o' work, that's an advantage.

Miller addresses Valerie.

MILLER

What d'you know about us ?

VALERIE

You call yourselves "The Sign of God"

MILLER

You know why we're "The Sign of God ?"

VALERIE

No. I guess it's religious.

MILLER

It is religious. We're mighty religious  
people. Before each bombing, we hold a  
prayer meeting.

TAYLOR

We are doing God's work. The Federal  
Government are in league with Satan.

MILLER

Each of us has the Sign of God, the  
stigmata, on our bodies -

Miller lifts up his shirt and vest to show three puncture marks on his

chest.

MILLER  
That is the Sign of God.

TAYLOR  
You got anything like that somewhere  
on your body ?

VALERIE  
I got a birth mark - here...

She puts her finger on her shoulder.

MILLER  
Let's see.

They huddle around her.

MILLER  
If you got the Sign of God on your  
body, you are one of the Chosen; we  
would allow you to join our group.

VALERIE  
Okay.

Valerie unbuttons her blouse and lowers it slowly down her left shoulder  
to expose a birth mark, which does resemble the stigmata - three small  
dots.

The men each look in turn at her birthmark, some lingering for some time,  
as they can get a glimpse of genuine female flesh.

They speak in hushed tones, so that Valerie cannot hear, but in fact she  
can make out what they are saying.

WILSON  
Nice..nice..stigmata.

MURPHY  
Looks okay to me.

TAYLOR  
Nice shoulder.

After they have nodded in agreement, Miller speaks.

MILLER  
Okay, lady, you're in.

VALERIE  
Thanks.

Murphy winks at her.

TAYLOR  
The most beautiful part of a woman's  
anatomy, is her shoulder. You, lady,  
have a mighty nice shoulder.

Valerie half smiles.

VALERIE

Thanks.

WILSON

Let's check her out - see if she  
is who she says she is.

Miller doesn't like his authority being questioned, but he can see this  
makes sense.

MILLER

I guess you're right.

Miller speaks to Valerie.

MILLER

You, lady, you come over here.

Valerie walks towards Miller, as he walks towards a desk, on which there  
is a laptop.

Murphy speaks to Valerie as she passes him.

MURPHY

I like you, lady. I'm sure we're  
gonna get on well, us knowing about  
crazy shrinks an' all.

VALERIE

Thanks.

MILLER

Sit down.

Valerie sits down on a chair. Wilson goes to the laptop and presses  
"Search" for the name "Valerie Thompson".

After a few seconds, it appears, together with a photograph.

WILSON

Lieutenant-Commander Valerie  
Thompson, United States Airforce,  
grounded, retired; psychologically  
defective.

MURPHY

I like the sound o' that - that's  
someone I can relate to. Me, I'm  
just totally nuts, but if you ain't  
clinically insane, psychologically  
defective is the next best thing.

MILLER

Well, Thompson, you look like the  
calibre o' person we're looking for.  
The only thing is, you are of the  
female persuasion.

VALERIE

Is that a problem ?

Miller thinks for a moment.



VALERIE (to Murphy)  
I thought I was in.

MILLER  
She was a test pilot. I reckon  
we can make an exception for her.  
Thompson, you do understand, men  
are superior to women.

VALERIE  
I guess they are.

TAYLOR  
That means, you take orders from  
us, the men.

VALERIE  
I agree to that.

WILSON  
Good.

MILLER  
Okay, Thompson, we'll take you on,  
but first, you must pass the initiation  
test.

VALERIE  
I'll do whatever you tell me.

MILLER  
You gotta climb up a giant redwood  
tree, all the way to the top and down  
again, between the hours of dusk and  
dawn. Will you attempt the climb,  
Thompson ?

VALERIE  
I will attempt it, sir, and I will  
succeed.

MILLER  
Good. I like that attitude. I'm Commander  
Jake Miller; this here is my second-in-command,  
Mad Bill Murphy -

MURPHY  
I am totally nuts !

MILLER  
This here is Abraham Taylor, our munitions  
co-ordinator; and this here is Tom Wilson,  
our communications expert.

VALERIE  
Very pleased to meet you all.

MURPHY  
The pleasure is all ours.

MILLER  
We'll prepare for an assault on

MILLER (cont'd)  
a giant redwood tree tonight.

Murphy smiles at Valerie.

CUT TO:

EXT: FOREST - NIGHT

A forest of giant redwood trees. The members of "The Sign of God" paramilitary group drive up to a giant redwood tree in a converted old army truck. The truck stops.

Murphy, Miller, Taylor, Wilson and Valerie get out of the truck. Wilson and Taylor take out the climbing equipment from the back of the truck. Murphy and Miller set up a series of large lights to illuminate the way up the giant redwood tree all the way up to the top.

The near-full moon is just visible through the leaves of the giant redwood trees.

Valerie straps herself into a harness.

MURPHY  
Good luck, Thompson. Remember,  
you don't have to be crazy to  
be in our group, but it helps.

VALERIE  
I'll remember that. Thanks.

MILLER  
You're on your own from here  
on in.

VALERIE  
Okay.

MILLER  
Good luck.

VALERIE  
Thanks.

Valerie takes a series of coupling rings and bolts with her. She feeds a mountaineering rope through the coupling rings on her harness, then through the other coupling rings. The bolts have a small ring into which the coupling rings can be placed.

The bolts are attached one at a time to a firing device, which will puncture the bark of the giant redwood tree and force the bolt into the inner rings of the tree to create a firm basis for holding the weight of the person attempting to climb up the tree.

Valerie, watched by the others, places a bolt into the firing device and attaches a coupling ring to the small ring on the end of the bolt.

She stands back from the tree and aims the firing device so that the bolt will hit the bark of the tree about fifty feet up. She fires the bolt. It flies through the air and hits the bark of the tree, penetrating it and causing the bolt to be firmly embedded in the tree.

The mountaineering rope suddenly flies up towards the bolt. Valerie has

made sure that there is sufficient slack to avoid her being pulled upwards, so that the rope dangles down fifty feet.

Valerie approaches the tree and starts to climb up it, using the rope, with her feet stretched out and touching the bark of the tree, pulling herself up by using her hands and arms. She gets up the fifty feet to the bolt.

She then takes out another bolt, feeds another coupling ring into the small ring at the end of the bolt, releases a certain amount of slack on the rope, which falls downwards, places the bolt in the firing device, and leans outwards as far as she can from the tree.

She aims the firing device, this time at a more acute angle, to a height about thirty feet above her current position.

She fires the bolt. It whooshes through the air, hits the bark of the tree about eighty feet above ground level, and becomes embedded in the tree.

The mountaineering rope suddenly flies up towards the second bolt. Valerie pulls the other end of the rope to make it ultra taut, then begins climbing further up the tree towards the second bolt.

Valerie's ascent up the tree continues in the same manner until she is almost three hundred feet above the ground, nearing the top section of the tree.

She looks down momentarily, then moves out onto a large branch near the top of the giant redwood tree.

She looks upwards to see a spectral woodsman, with an axe, cutting into an area near the top of the giant redwood tree, releasing green sap, which then becomes gaseous and surrounds him.

The Woodsman waves Valerie to climb up to the top of the tree, then he slides into the side of the giant redwood tree and disappears into it.

Valerie puzzles at this apparent hallucination. She looks down and sees that the members of "The Sign of God" have disappeared and that there are no longer any lights pointing up at her, with the consequence that the whole area below her is much darker and she only has the light of the moon, glimpsed through the highest leaves of the tree, to light her way.

She looks upwards at the top of the tree, and the area which was covered by the green sap gas begins to turn gleaming silver-white as the light from the moon touches it, climbing up the bark of the tree.

The gleaming silver-white area of the bark of the tree move upwards so that the whole of the top part of the giant redwood tree has bark which is of gleaming silver-white color.

Valerie finds that her climbing harness, the coupling rings, the mountaineering rope and the bolts and firing device have all disappeared. She is in effect clinging on to the tree as a result of mysterious supernatural forces.

She holds out her hand to touch the lowest part of the silver-white gleaming bark. Once she has reached it, she finds that she can climb up the rest of the tree to the top, all covered by silver-white gleaming bark, just by placing her hands one above the other on the gleaming silver-white bark without effort or strain, as if she is being magically transported to the top.

Towards the very top of the tree, she releases her hands altogether and continues to rise upwards, driven by a magical force beneath her.

She then stands on the very top of the giant redwood tree. The top of the tree begins to ooze a green sap, which on touching the gleaming silver-white bark, becomes a silver-white gaseous entity which surrounds Valerie, who is transformed by contact with the ethereally-changed sap into a series of molecules floating in the air.

Certain areas of the bark open and draw the transformed molecules of Valerie inside the tree. Valerie at this time has the appearance of a diffused ghost.

The bark closes once she has been sucked inside the tree.

INT: GIANT REDWOOD TREE

The ghost-like form of Valerie, once inside the ring system of the tree, becomes absorbed into the sap, with her molecules turning green and running down with the sap of the tree towards the bottom of the giant redwood tree, some four hundred and fifty feet below.

Valerie's molecules, combined with the sap, pass through the tree rings and emerge at the tree ring of 1942. The sap then passes out of the tree at the bottom and emerges through the bark of the tree. The sap oozes out, a vibrant luminous green colour.

EXT: FOREST - NIGHT

Mid 1942.

Valerie's molecules, combined with the sap, ooze out of small gaps in the bark of the giant redwood tree.

The sap drips down onto the extended above-ground roots of the tree. They combine in a small pool. The bark of the tree turns gleaming silver-white when the light of the moon touches it, and then emits a gaseous silver-white cloud, which descends onto the pool of sap, causing a reaction which creates an ethereal form of Valerie.

Valerie's ethereal form floats away from the silver-white cloud and combines its molecules, so that it can travel as one entity in an invisible form.

The entity floats above ground level in the ghostly form of Valerie through the forest of giant redwood trees to a position roughly in the middle of the whole forest.

The ghost-like form of Valerie floats down to the ground. She looks up at the moon.

She extends her arms to either side, and glistening retractable wings grow out of her arms with silver-white gleaming feathers, like an angel. She flaps her wings and becomes airborne.

She flies up into the canopy of redwood tree branches, then above the tops of the trees and flies off out of the forest, illuminated by light from the moon.

EXT: SKY - NIGHT

The ghost-like form of Valerie flies across the skies towards an air-

force base.

She descends to the ground and approaches the diner in the desert she saw when under hypnosis, which is located near to the airforce base.

She flies through the glass window of the diner.

INT: DINER - NIGHT

The ghost-like form of Valerie hovers, then descends to the floor and remains invisible. She tucks her wings in. She watches Scott Farrell and his girlfriend, Jane Tomlins, seated at a table, talking.

JANE  
Oh Scott -

FARRELL  
What ?

JANE  
I had this terrible dream !

FARRELL  
What happened ? Tell me !

JANE  
You got killed !

FARRELL  
How ?

JANE  
You hit the side of a mountain  
in your plane !

She starts to cry.

FARRELL  
It's okay.

He tries to comfort her and holds her hand.

She snuffles.

EXT: AIRFORCE BASE - DAY

A row of Corsairs lined up. Their propellers start turning.

Valerie materialises like a ghost, and flies towards Farrell's plane. The ethereal form of Valerie passes through the frame of Farrell's Corsair but is not seen by him, as she materialises inside the cockpit.

Farrell prepares for take-off.

Her wings retract and she appears to enter the control panel, her size reducing to do so.

The Corsairs follow each other down the runways and take off.

They rise into the sky and level off once they are some several thousand feet above ground level.

INT: CORSAIR - DAY

Cockpit.

Farrell looks out of the windows to the sides and front of his Corsair cockpit to see the other Corsairs break formation. Farrell continues to fly on his own and approaches a mountain range.

He pulls the joystick back to gain altitude, to rise above the tops of the mountain peaks. He does this successfully, then pulls the joystick back so that the Corsair is flying in level flight. Farrell continues to fly the Corsair in level flight a few thousand feet above the mountain range.

He passes through a bank of cloud, obscuring the mountain peaks.

Suddenly, he hears the whoosh of something pass rapidly closely in front of the Corsair. He is puzzled by the sound. He emerges from out of the bank of cloud and sees a large Japanese battleship apparently flying through the air, its gun turrets turning towards him.

A turret's guns fire shells at the Corsair, whooshing in front of it.

Farrell cannot believe his eyes. He looks at the altimeter, which says 10000 feet. He looks again at the battleship to confirm that it is flying through the air. He closes his eyes.

He opens his eyes after five seconds. The battleship is still there. It fires some shells from a turret. A shell passes so close to the front of the Corsair that it is momentarily blown off course before Farrell can regain control.

Things seems to be back to normal, when suddenly, the pressure gauges drop, the engine fails, making spluttering choking noises and emitting smoke, and the propeller stops turning.

Farrell is puzzled by the engine failure.

The plane starts to nose-dive. Farrell tries frantically to rectify the nose-dive by pulling the joystick back, but the Corsair does not respond.

The nose-dive deepens. The plane is heading for the side of the mountain range. Farrell tries desperately to pull the plane up, to no avail, as the Corsair is now out-of-control in an accelerating spiralling dive. Farrell is knocked about in the cockpit and bangs his head, causing him to see little shapes dancing around in front of him, like tiny fairies.

The ethereal form of Valerie becomes a visible semi-fluid semi-solid entity, which is partly inside and partly outside the cockpit of the Corsair, in the form of a silver-white gleaming entity.

She flaps her wings open. They open up like a fan. Her feathers display a thick and luxuriant plumage. She is a half-human half-bird entity, that can change from solid to liquid as she passes through the plane's sides.

INT/EXT: CORSAIR - DAY

The entity tries frantically to stop the spinning and expands outwards like a corrective parachute, reducing the rate of descent. The entity then grows arms and hands which adjust the tail rudder to straighten the attitude of the nose-diving plane.

The Corsair is now falling downwards in a near straight vertical descent,

with no spin.

The entity tries to turn the flaps of the plane upwards to create lift, but is unsuccessful against the flow of air passing over the wings in the plane's rapid fall.

Inside the cockpit, part of the entity pulls hard on the joystick, without success, as the dive is at too acute an angle.

Outside the cockpit, the entity enters the engine and restarts it. The propeller turns, but the nose-dive is so steep that it merely hastens the plane's descent as nothing can pull it up.

The plane is heading nose down in a very sharp incline towards the fast-approaching side of the mountain.

Farrell sees the side of the mountain and closes his eyes.

The entity removes itself from the inside of the cockpit and splits into two forms, which jump onto the wings and attempt to straighten out the flight path of the Corsair, to no avail.

The two forms combine as one and hang onto the tail of the Corsair, trying to level it off, but this fails.

The entity then rises off the Corsair into the air and forms the shape of a large hollow rotating cylinder, like a spiralling tunnel, into which the Corsair enters.

The hollow cylinder contains an internal vortex which rotates the Corsair. The cylinder enters the side of the mountain and carves its way through the rock.

The Corsair passes through the side of the mountain by flying loop-the-loops along the cylinder as it cuts through the rock.

Farrell opens his eyes to see the Japanese battleship passing through the mountain via the cylinder beneath him, itself rotating inside the internal vortex, round and round.

The cylinder emerges on the other side of the mountain and moves out of the rock.

The Japanese battleship slips out, followed by the Corsair, which emerges from the end of the cylinder, flying in a series of loops.

Farrell looks down to see the battleship apparently floating downwards.

The cylinder entity reshapes itself into a gaseous cloud which approaches the Corsair and passes through its cockpit side.

The entity then becomes a semi-fluid semi-solid form which takes control of the Corsair and returns it to level flight.

Farrell is temporarily concussed and bleeds slightly from a cut to the head. His eyes are closed.

The entity returns to the appearance of the ethereal form of Valerie with wings. She touches Farrell's forehead and the cut disappears. She then puts her hands on Farrell's eyelids. His eyes open at her touch. Farrell looks out to see the luminous ethereal form of Valerie smiling at him. She looks like an angel. He is amazed. He looks at the controls to

see Valerie's hands on them, flying the plane.

FARRELL  
A guardian angel !

Valerie's hands and then her whole form enter Farrell's body, and place his hands on the controls. Farrell flies the plane. Valerie's thoughts and mental energy pass across Farrell's brain and a vision of her is seen in both his eyes. The visions of Valerie then cross between his eyes, emerge from Farrell's forehead and combine as one. This combined vision then disappears.

Farrell shakes his head and continues to fly the plane. He sees the airforce base approaching on the ground. He turns the plane down for landing.

EXT: AIRFORCE BASE - DAY

Jane is on the ground near the runway as she sees the Corsairs coming in to land.

The invisible ethereal form of Valerie stands near her and momentarily rests her unfelt head on Jane's shoulder.

The Corsairs land.

Jane detects Farrell's face inside the cockpit of one of the Corsairs as it comes to a halt.

She runs over to the plane. Farrell opens the cockpit door and climbs down.

Jane runs to him. She jumps onto him with a flying embrace. She kisses him passionately...

JANE  
You're alive !

FARRELL  
I had a guardian angel looking  
out for me.

Jane thinks this means her, and smiles.

CUT TO:

EXT: AIRCRAFT CARRIER - DAY

1944.

An American aircraft carrier is proceeding across the Pacific Ocean. The Navy personnel look up into the sky to see the approach of a squadron of Corsairs.

The Corsairs begin to line up in the sky and make their descent to land on the flight deck of the aircraft carrier one-by-one. As the planes land, their wheels are caught by ropes and nets which slow them to a halt very quickly.

The Navy personnel then pull each Corsair out of the way to a waiting/storage area on the flight deck, where the pilots get out of the planes and the wings are turned up at their mid-points, making them much smaller for storage purposes.



INT: CORSAIR - DAY

Cockpit.

Lieutenant-Commander Scott Farrell, two years older and now wearing a moustache, brings the Corsair into a measured descent towards the flight deck of the aircraft carrier.

EXT: AIRCRAFT CARRIER - DAY

Farrell's Corsair lands on the flight deck. The rope and net brings it to a halt very quickly. It is then towed to the storage area.

Farrell opens the door of the cockpit and climbs down onto the storage area of the flight deck. He walks away from the storage area and goes to a door leading to the inner decks of the ship, on the small above flight deck level superstructure. He goes inside. The door closes.

INT: AIRCRAFT CARRIER - DAY

Farrell goes through corridors to the main inner deck area where he meets Captain NICHOLAS TAMS.

TAMS

Good to have you with us, Farrell.

Farrell salutes.

TAMS

At ease. We heard a lot about you. They say, you're the best, and I need the best.

FARRELL

Thank you, sir.

INT: BRIDGE - DAY

Tams is looking out through the front window at the ocean. He turns to speak to Farrell.

TAMS

I need you shoot those Kamikazes out-ta the sky, crazy sons-of-bitches.

FARRELL

Sir, yes, sir.

EXT: PACIFIC OCEAN - DAY

Some days later.

The aircraft carrier is in the middle of the Pacific Ocean, steaming towards Japan.

The skies seem clear, but then small specks appear in the distance, which become slightly larger. The distant drone of aircraft engines is heard.

INT: BRIDGE - DAY

Captain Tams is looking out to sea with binoculars and sees the specks.

The radar operator, JIM MITCHELL, is watching the radar screen. Green blips appear.

MITCHELL  
Sir, Japs on the screen.

TAMS  
Sound the alarm.

Mitchell sounds the alarm. A siren sounds throughout the inner and outer decks of the aircraft carrier, alerting the personnel.

INT/EXT: AIRCRAFT CARRIER - DAY

Navy and airforce personnel run up from below decks and emerge onto the main flight deck, as seen through the front and side windows of the bridge.

EXT: AIRCRAFT CARRIER - DAY

The main flight deck of the aircraft carrier. The siren is sounding.

The pilots run to their planes. The maintenance crews pull down the wings of the Corsairs so that they are fully extended, then tow the Corsairs, with their pilots inside their cockpits, towards the runway of the main flight deck.

Farrell gets into his Corsair and is towed to line up with the other Corsairs on the flight deck.

The propellers of the Corsairs start turning. The Corsairs gather speed and take off one after another in quick succession, each take off after being flagged.

The Corsairs rise into the sky and break formation, going off in separate directions.

The in-coming Japanese Zeros are loaded with bombs strapped under their wings and their main purpose is a Kamikaze mission. They fire some machine-gun fire from their wings, killing some of the maintenance crew during the take-off of the Corsairs.

INT: CORSAIR - DAY

Cockpit.

Farrell flies the Corsair towards the in-coming Japanese Zero fighter aircraft.

He sees the squadron of Zeros swarming around the aircraft carrier, but then rising up into the sky, to begin Kamikaze nose-dives onto the deck of the aircraft carrier.

Farrell turns towards the Zeros and flies to intercept them. He sees the other dispersed Corsair fighters turning to face the Zeros, which are now at the top of their ascent before they begin their nose-dives.

Valerie's ethereal form is inside the control panel of the cockpit of Farrell's Corsair.

FARRELL  
You crazy sons-of-bitches !

EXT: PACIFIC - DAY

The skies above the Pacific Ocean. The Corsairs and the Japanese Zeros come into close proximity.

The Zeros are just turning to begin their nose-dives, when several of them are hit by machine-gun fire from the approaching Corsairs.

Two Zeros are blown out of the sky in large fireballs as the bombs strapped under their wings have been pierced by bullets and have been ignited, exploding.

Three other Zeros are ripped across by machine-gun fire and lose control, falling down into the sea, and splashing before sinking slowly, with the pilots drowned.

The other Zeros are diverted from their nose-dives and initially turn into level flight, before beginning individual dog-fights with the American Corsairs. The Corsairs have the advantage of extra speed, whereas the Zeros are slower than usual due to the load of bombs they carry under their wings.

The American Corsairs and the Japanese Zeros fire their wing-mounted machine guns at each other, with the Corsairs gaining the upper hand, blowing up many more of the Japanese planes than the Japanese pilots manage to destroy of the American fighter aircraft.

Some Japanese pilots are shot dead through the glass of the windows of the cockpits of their planes, which nose-dive out of control and crash into the waves of the sea, missing the aircraft carrier.

Other Japanese pilots, seeing that they cannot take on the Corsairs successfully, break away from dogfights and head back towards the American aircraft carrier to crash land on its flight deck. The Corsairs follow in pursuit of the Japanese Zero fighters.

INT: CORSAIR - DAY

Cockpit.

Farrell turns in pursuit of the Japanese Zeros heading for the aircraft carrier. He flies the Corsair down on the tail of a Zero and fires a heavy barrage of machine-gun fire at it, blowing it up.

Farrell then turns and flies upwards towards another Japanese fighter, which has climbed and is now turning downwards to begin a Kamikaze nose-dive. Farrell appears to be on a collision course with the Japanese fighter. He fires at it. The Japanese pilot fires back at him.

The planes get closer. Neither turns off the collision course. They get closer, firing at each other. Then, suddenly, the Japanese plane blows up.

The explosion is so close that it temporarily blows Farrell's Corsair out of control and off course, before Farrell manages to regain control.

He turns to a group of five Japanese Zero fighters and fires machine-gun fire across them in an arc, blowing three of them up.

He turns in pursuit of the other two, which split up.

Farrell chooses one to follow and fires at it. The other Japanese plane turns back on Farrell's Corsair so that it will become sandwiched between

the two Japanese planes which are on a collision course with each other.

Farrell senses machine-gun fire from behind him and in front of him. He looks briefly behind him to see the Japanese Zero fighter heading straight for him.

He looks in front to see the other Japanese Zero heading straight for him. He suddenly plunges the joystick down to turn the Corsair into a very steep nose-dive.

EXT: PACIFIC - DAY

The skies above the Pacific Ocean, near the aircraft carrier.

Farrell's Corsair suddenly drops out of the collision line. The two Japanese planes strike each other head on and blow up. Farrell's Corsair is just clear of the zone of the explosion. It continues its steep nose-dive. It seems to be heading almost vertically for the surface of the ocean.

INT: CORSAIR - DAY

Cockpit.

Farrell desperately tries to pull the joystick back to pull the plane out of its nose-dive, to no avail.

The ethereal form of Valerie emerges from the instrument panel and enters Farrell's body, giving his arm extra strength. (This time she does not appear to have wings, or they are well retracted and tucked in.) ...

Farrell then successfully pulls the joystick all the way back and pulls the Corsair out of its nose-dive, when it is only about a hundred feet from the surface of the ocean.

Farrell watches through the front window of the cockpit as the Corsair turns upwards and causes a ripple on the surface of the ocean.

Valerie is floating rather than flying as she emerges from him.

Farrell levels the plane off and looks ahead to see Japanese Zero fighters laden with bombs strapped under their wings assuming a flight attitude to go into steep nose-dives to crash land on the deck of the aircraft carrier in Kamikaze attacks.

Several Kamikaze pilots begin the manoeuvre.

Farrell flies his Corsair to intercept the Kamikazes. He fires the wing-mounted machine guns, pressing the trigger on his joystick, at a number of nose-diving Kamikaze planes, blowing them up a few hundred feet from the flight deck of the aircraft carrier, causing the debris to fall onto the surface of the sea and miss the flight deck of the aircraft carrier.

EXT: PACIFIC - DAY

The aircraft carrier is being attacked by Kamikaze planes and is defended by the American Corsairs, which are attempting to blow up the Kamikaze planes before they strike the flight deck of the aircraft carrier.

EXT: AIRCRAFT CARRIER - DAY

Flight deck.

Several Kamikaze planes succeed in getting past the defending American Corsairs and head almost vertically down onto the flight deck of the aircraft carrier.

The maintenance crews duck for cover as the Kamikaze planes strike the flight deck, causing explosions and blowing up a number of Corsairs in the storage areas, whose wings were tipped up for storage.

The explosions cause a number of burning Corsairs to fall off the flight-deck into the sea.

One Kamikaze plane has a flight attitude to strike the flight-deck, but then suddenly turns up from its vertical position and flies horizontally above the flight-deck. It circles the aircraft carrier and then heads straight for the bridge, which is located on the small part of above flight deck level superstructure.

INT: BRIDGE - DAY

Mitchell sees the Japanese Zero heading straight for the bridge, firing machine-gun bullets which smash the glass. He ducks. Captain Tams looks straight at the in-coming Zero and does not move an inch.

MITCHELL

Sir, it's coming straight for us !

The Zero fires two lines of machine-gun fire from the guns fixed in its wings, which spray bullets to either side of Tams, who does not flinch. He knows he cannot be hit if he does not move, as the machine-guns are half a wing-span apart and the closer the Zero gets, the further the two lines of fire move away from him.

He looks to see if he can discern the face of the pilot.

TAMS

C'mon, you son-of-a-bitch, let me  
see your yellow little eyes !

The Zero gets closer and closer. Tams can see the pilot's face. The pilot can see Tams looking at him. There is a split second of recognition of eye contact.

Impact ! The Zero hits the bridge, blowing up, sending out a mass of flame of flying debris towards Tams and Mitchell.

EXT: AIRCRAFT CARRIER - DAY

The maintenance crews observe the burning superstructure and the remains of a tail sticking out of the shot-out burnt out window of the bridge. They hurry to the area, using fire-extinguishers to get through the flames on the deck to the shell of the bridge.

Fires break out on the flight deck and in the storage areas as some Corsairs are hit by Kamikaze planes. The fires are attended to by the maintenance crews and are gradually got under control and put out.

The Corsairs in the air for the most part succeed in blowing up the in-coming Kamikaze planes before they reach the flight deck of the aircraft carrier, but some get through and continue to hit the flight deck until sunset, at which time all the Japanese planes have either blown up on the flight deck of the aircraft carrier or have been blown up in the air by the American Corsair fighters.

At the end of the battle, the aircraft carrier has sustained some damage to its flight deck and its above flight deck level superstructure, including the bridge, but is largely intact and is sailing in a normal way, for the most part unaffected by the impacts...

The maintenance crews are tipping the debris of the exploded Kamikaze planes into the sea to clear the flight-deck for the American Corsairs to land.

After this has been done, the Corsairs come in to land.

INT: BRIDGE - DAY/NIGHT

Early evening.

Captain Tams is looking through the blown-out window frame at the now clear sky. He sees the sea strewn with debris from the blown up Kamikaze planes. The smaller pieces float on the water. The larger sections sink.

Farrell approaches Tams, who turns round.

TAMS  
Those sons-of-bitches killed  
my radar operator - I hope they  
rot in hell ! Great shooting !

FARRELL  
Thanks you, sir.

CUT TO:

EXT: AIRFORCE BASE - DAY

A medal ceremony is taking place on a square area between the buildings, near the runways.

Temporary seating on staggered rows allows several hundred people, many of them civilians, among them Jane, to watch, as the airmen are awarded medals by the resident commander, Air Marshall DON SLATER.

SLATER  
For exceptional valour in accomplishing  
one hundred and twenty-seven Japanese  
kills, the highest honor this country  
can bestow on its military personnel,  
the Congressional Medal of Honor, is  
awarded to Lieutenant-Commander Scott  
Farrell.

Farrell comes forward to tumultuous applause as Air Marshall Slater pins the medal on Farrell's uniform.

Farrell then salutes and steps back.  
Valerie's ethereal form watches, floating in the sky.

She applauds.

INT: DINER - NIGHT

Farrell and Jane are seated at a table, holding hands.

Valerie enters and floats down to the floor. She watches Farrell and Jane, invisible.

FARRELL (to Jane)  
I'll marry you the day the war ends,  
I promise.

CUT TO:

INT: AIRFORCE BASE — DAY

Farrell's cabin-like quarters.

Farrell is seated on the bed, with Jane hanging on his neck, listening to the radio set.

The announcer on the radio speaks.

ANNOUNCER (O.S.)  
Emperor Hirohito has agreed to  
unconditional surrender. The war  
is over.

Jane leaps on Farrell, kissing him.

JANE  
Let's go find that chaplain. C'mon !

She pulls him up.

EXT: AIRFORCE BASE - DAY

Farrell and Jane spot the Chaplain PAUL JARVIS walking across the square.

JANE  
Marry us !

JARVIS  
Young lady -

JANE  
Marry us !

FARRELL  
Right now.

She tugs at Jarvis' uniform. Jarvis looks at her. She removes her hand.

JANE  
Please.

JARVIS  
Young lady, matrimony is a serious  
business. You can't just jump into  
it.

JANE  
We're in love.

Jarvis eyes her up, and then looks at Farrell.

FARRELL  
It's true. We are in love.

JARVIS  
You sure you don't have a more

JARVIS (cont'd)  
pressing reason ?

FARRELL  
Like what ?

Jarvis looks down at Jane's belly.

FARRELL  
No way ! We respect the sanctity  
of marriage. No action before.

JARVIS  
Okay.

He looks at Jane.

JARVIS  
I guess that's why you wanna get  
married, huh ? Some action ?

JANE  
No, no. We're in love. Marry us.

JARVIS  
Come with me.

Jarvis goes towards an open hanger, followed by Farrell and Jane.

The ethereal form of Valerie appears and floats over to watch them.

INT: OPEN HANGER - DAY

Jarvis goes over to a series of Corsairs and opens the cockpit door of one of the planes. He climbs up into the cockpit and picks up his Bible.

He then climbs down and starts the ceremony. Other airmen outside the hanger detect what is happening and move inside to form a congregation.

An airman, MIKE CONNOR, takes out a camera. Farrell sees this and goes over to Connor.

FARRELL  
You wanna take the picture ?

CONNOR  
Sure.

Briggs comes into the hanger and goes over to Farrell.

BRIGGS  
You getting married ?

FARRELL  
Yep.

BRIGGS  
Let me be your best man. I always  
respected you, after you knocked  
me down. I knew you were a man.

Farrell looks at Jane.



JANE

Sure.

Jarvis looks to see if he can start. When everyone is quiet, he begins.

JARVIS

Dearly beloved, we are gathered here in the sight of God, to join together this man and this woman in holy matrimony...

JANE

I love you, Scott.

JARVIS

Do you, Jane Tomlins, take this man, Scott Farrell, to be your lawful wedded husband ?

JANE (very excited)

Ooh, I do, I do !

JARVIS

Do you, Scott Farrell, take this woman to be your lawful wedded wife ?

FARRELL

I do.

JARVIS

Now, the business with the ring.

Farrell hands the wedding ring to Briggs, who hands it back to Farrell.

JARVIS

Say after me - "With this ring..."

FARRELL

With this ring...

JARVIS

"...I thee wed."

FARRELL

I thee wed.

Farrell puts the ring on Jane's finger.

JARVIS

By the power invested in me,  
I pronounce you Man and Wife.  
You may kiss the bride.

Farrell and Jane kiss.

Applause from the whole congregation.

Connor stands back to take photos. Jane and Farrell pose for the pictures.

They kiss.

They break off and hold hands.

They move over to a Corsair and stand in front of it, holding hands.

Connor photographs them.

Valerie surveys the scene, floating above the Corsair.

CUT TO:

EXT: FOREST – NIGHT

Valerie's ethereal form approaches the giant redwood tree from which she had originally emerged. She looks up to see the near-full moon emerging in between the extended branches of the giant redwood trees.

Valerie's ethereal form becomes a gaseous silver-white entity which enters the bark of the tree and appears to be sucked into it.

INT: GIANT REDWOOD TREE

The gaseous form of Valerie becomes a series of molecules, which liquify and combine with the sap of the tree. The sap then revolves around the 1945 tree ring.

A series of seventy-seven rings expands outwards from the 1945 ring as the tree expands with 77 years' growth to become the giant redwood tree of 2022.

The sap revolves around the seventy-seven rings and enters the final ring, then passes out through the bark of the tree.

EXT: FOREST – NIGHT/DAY

2020.

Early morning, just before sunrise, with a semi- twilight mainly dark sky, just beginning to lighten up from black to grey-black.

The forest of giant redwood trees is as in 2020, with a thickness of growth consistent with that year.

The redwood tree Valerie had entered is thicker than it appeared in 1945 due to seventy-seven more years of growth.

The green sap oozes out of the bark of the tree and falls on to the above-ground roots of the tree, dripping down into a pool of sap.

A silver-white gaseous cloud then emerges from the bark of the tree. The cloud floats down onto the pool of sap and reacts with it, turning the sap into a silver-white ethereal version of Valerie, which rises up into the air, then floats down onto the ground.

As the ethereal form of Valerie touches the ground, from the feet upwards to the head, she is transformed into a solid living being, with the silver-white color being replaced by natural skin pigmentation.

The sap and the cloud have disappeared. Valerie stands at the base of the redwood tree in her intact human form. She approaches the bark of the tree and touches it.

It appears as if nothing has happened, in pristine condition. Valerie feels the power of the tree, which momentarily transfixes her hand to it,

before releasing her hand. Valerie gently removes her hand.

She looks up towards the top of the tree and sees the ghost-like woodsman circling the tree near its top. He suddenly disappears.

Valerie then looks out across the forest of giant redwood trees and sees the sun beginning to illuminate the lower skies towards the line of the horizon.

The sun rises slowly, gradually lightening the skies.

Valerie sees the series of large lamps pointed up at the redwood tree, but all the lights are off. She sees the truck of the members of "The Sign of God" group.

She goes over to the truck and looks inside it. It is deserted. She gets inside the cab and drives it out of the forest onto the road.

INT: TRUCK - DAY

Early morning. Valerie drives the truck down a series of roads and freeways against a lightening sky with the sun rising higher as she progresses.

EXT: FIELD – DAY

The homestead of "The Sign of God" paramilitary group.

Valerie drives the truck up to the farmhouse and gets out.

She walks to the door of the farmhouse and opens it carefully. She looks inside to see no-one there. She goes inside the farmhouse.

INT: FARMHOUSE - DAY

Valerie looks around, going through the rooms. The farmhouse is deserted. She goes out through the back door.

EXT: FIELD - DAY

Valerie emerges from the back door and looks around the outhouses. She finds no-one there.

She then gets inside the truck and drives off onto the main road.

INT: TRUCK - DAY

Cab.

Valerie drives across a series of roads and freeways as the day draws on, with the sky beginning to darken towards evening.

EXT: FIELD – DAY/NIGHT

Early evening.

The truck turns onto the dirt road leading towards the CIA farmhouse. Valerie stops the truck.

She gets out and goes over to the garage, pulls the flap up, goes back to the truck, gets inside it and drives it into the garage.

She then gets out of the truck, walks out of the garage and pulls the flap down.

She goes to the front door of the farmhouse and opens it. She goes inside.

INT: CIA FARMHOUSE - DAY/NIGHT

Valerie sit down and takes out her special CIA mobile phone.

She taps into it, to get through to CIA headquarters in Langley, West Virginia.

VALERIE

Hi, this is Agent Valerie Thompson,  
put me through to Agent Jackson, please.

VOICE (O.S.)

Agent Thompson, this is Langley control,  
putting you through...

JACKSON (O.S.)

Val, how'd it go ?

VALERIE

Something strange has happened. The  
"Sign of God" have, disappeared off  
the face of the earth.

JACKSON (O.S.)

Disappeared !?

VALERIE

Yes. I went up the tree; when I got  
down again, they were gone.

JACKSON (O.S.)

What happened ?

VALERIE

I don't know. Their truck was still  
there, and their equipment..they were  
gone.

JACKSON (O.S.)

Okay. Stay there. I'll be with you in,  
two hours.

Valerie closes the phone and looks towards the window.

Later:

Jackson is talking to Valerie.

JACKSON

Something must've made them, disappear.

VALERIE

I didn't see them go.

JACKSON

What happened ?

VALERIE  
Maybe, I had a blackout.

Jackson looks at her.

VALERIE  
At least I was flying.

JACKSON  
But you were up that redwood tree.

VALERIE  
I don't remember. I was on the ground when I saw they'd gone. That was when I became conscious again. I must've got down to the ground, before I had that blackout. I mean, otherwise, I would've fallen off...I'd be dead, wouldn't I ?

JACKSON  
I guess so. I seem to remember, your psychological report said, despite your blackout, you landed the plane.

VALERIE  
Yes, I...

A beat.

JACKSON  
Okay. You'll have your report ready for me, by...

VALERIE  
Monday, sir.

JACKSON  
Monday will do. Agent Thompson.

VALERIE  
Sir.

CUT TO:

INT: APARTMENT - NIGHT

In the living room of her apartment, Valerie is searching on her laptop.  
She finds the file on Scott Farrell.

The file reads: "War hero, Lieutenant-Commander Scott Farrell, later Lieutenant-Colonel, the Colonel, United States Air Force.

Served in the Pacific in World War Two.

Awarded Congressional Medal of Honor, 1945, for exceptional valor. Record number of Japanese kills.

After the war, remained in USAF. Became Air Marshall in 1964.

Served in Vietnam War as air co-ordinator for battle strategies (strategic bombing).

Served as Air Marshall Edwards Airforce Base, California, 1976-1988.

Retired 1988. Married to Jane Farrell (nee Tomlins) 1945.

Died 2010.

CUT TO:

INT: DINER - DAY

Valerie comes into the diner.

She approaches the counter.

She looks around the diner, but the person she is looking for, is not there.

BARTENDER

What can I get you ?

VALERIE

I'm looking for, John Briggs.

BARTENDER

He died years ago. Must be, fifteen years now.

Valerie looks puzzled and sad as she tries to understand what has happened.

CUT TO:

EXT: SENIOR CARE HOME - DAY

The senior care home in Pasadena.

Valerie walks up the driveway and goes in through the main entrance.

INT: SENIOR CARE HOME - DAY

Valerie approaches the receptionist.

VALERIE

Er, I'm looking for, Jane Farrell.

RECEPTIONIST

Jane died, two years ago.

Valerie looks a little sad.

CUT TO:

INT: CONSULTING ROOM - DAY

Dr. Stewart talking to Valerie.

DR. STEWART

Who are we really ? It's a matter of identity. Who has fulfilled their potential ? Who might've been something, given a chance ? Who missed their opportunity to become someone ?

A beat.

DR. STEWART

Life is strange. We can't be certain of anything. We don't even know who we are.

VALERIE

Maybe, in reality, we are more than just, one person.

DR. STEWART

The multiple personality question. It usually turns out to be something someone read, or saw on tee vee, or in a movie. It's a strange form of distorted memory. Often, in the cog-wheels of our subconscious mind, we process information to create a life we actually would prefer to our own.

VALERIE

So, another life is a delusion ?

DR. STEWART

Essentially, it is. You gotta look back on your life, and think on your achievements, such as they are, and tell yourself, you did well, or at least as well as anyone could, given the circumstances. That's what you gotta tell yourself.

VALERIE

What we might have been...

DR. STEWART

Is that so important to you ?

VALERIE

It is.

DR. STEWART

Surely, we must be content with who we are ?

VALERIE

- If we don't fulfil our potential -

DR. STEWART

We have to adapt. Sometimes, life can be, unpredictable. We're not always in control of our destiny.

VALERIE

Some people are. Not me.

DR. STEWART

That's, unfortunate.

VALERIE

I would've preferred to, shape my own destiny.

DR. STEWART  
I'm sorry you had, bad luck.

VALERIE  
What is precious in life ? The  
feeling of satisfaction you get  
from knowing you led the best  
life possible; you didn't settle  
for second-best, or tenth-best.  
To know, you achieved your full  
potential. I can't say that about  
my life.

CUT TO:

EXT: FOREST - DAY

The forest of giant redwood trees.

Valerie approaches a tree.

She puts her hand on its bark.

She feels the power of the tree.

After a few moments, she slowly releases her hand, and draws it back.

Valerie stands with her feet together.

Roots extend from her toes like a tree.

Valerie appears to be transformed into a young redwood tree.

THE END



