

THE POSTER GIRL STEWARDESS

A Screenplay

by

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INT – AIRPLANE – DAY

GINA, the photogenic stewardess, looks at a plane empty of passengers.

Fade to see the same plane full of passengers.

Gina at the back of the plane, goes into the galley area.

CUT TO:

EXT – AIRPORT – DAY

Outside the offices of a fictitious airline with its banner.

CUT TO:

INT – INTERVIEW ROOM – DAY

Two male EXECUTIVES of the airline and a male FLIGHT ATTENDANT, interviewing MELINA, a Greek stewardess.

EXECUTIVE

So, tell us a little about yourself. You know, where you come from, your experience...

MELINA

I'm a Lesbian.

EXECUTIVE

I didn't expect you to talk about your sexual orientation right away.

MELINA

No. That's where I come from. Lesbos, you know, the island of Greece. I am come from the island of Lesbos, so, I am a Lesbian.

EXECUTIVE

I see.

2nd EXECUTIVE

Why do you want to become a stewardess for our airline ?

MELINE

To see the world.

FLIGHT ATTENDANT

As good a reason as any.

2nd EXECUTIVE

Your English is quite good.

FLIGHT ATTENDANT

Certainly good enough.

MELINA

Thanks. I thought it was American. I speak American. That is where I learn to speak the English, in America. So, I think I speak the American, when I speak the English.

EXECUTIVE

Yes, I think you're right.

2nd EXECUTIVE

A sort of Trans-Atlantic twang, with a touch of a Greek accent. Rather charming.

FLIGHT ATTENDANT

You can work on it.

MELINA

I hope so.

EXECUTIVE

What about your experience ?

MELINA

I have experience. Here.

She shows a piece of paper to them.

2nd EXECUTIVE

On one of your country's own airlines, until it folded.

MELINA

Then I came to the USA, to try to get a job. I studied, but now I want a job, please.

Later:

Melina is not there as they discuss her career prospects with the airline.

FLIGHT ATTENDANT

I rather liked the girl from Lesbos.

2nd EXECUTIVE

That Lesbian.

EXECUTIVE

We don't know that.

2nd EXECUTIVE

We do. She comes from Lesbos, so she must be a Lesbian.

EXECUTIVE

I can't fault your logic.

FLIGHT ATTENDANT

I'd give it to her. She can improve her English on the job.

EXECUTIVE

She can learn to speak good American from our girls.

FLIGHT ATTENDANT

That she can. In six months, she'll be one of our stewardesses, indistinguishable from the rest, at least when she speaks.

EXECUTIVE

Might take a bit longer than that.

2nd EXECUTIVE

If she's a quicker learner.

FLIGHT ATTENDANT

I think she is.

EXECUTIVE

She's certainly a looker.

FLIGHT ATTENDANT

How important is that ?

2nd EXECUTIVE

Very important.

EXECUTIVE

We're not Aeroflot, but we still want good-looking girls to be our stewardesses.

2nd EXECUTIVE

It is a glamorous profession.

FLIGHT ATTENDANT

It used ta be. Maybe, it's not so glamorous any more.

EXECUTIVE

Let's give her the job.

FLIGHT ATTENDANT

I agree.

2nd EXECUTIVE

Okay. She's got it.

CUT TO:

INT – AIRPLANE – DAY

The flight attendant spots Gina near the back of the plane, and introduces Melina.

FLIGHT ATTENDANT

Gina -

GINA

Here.

FLIGHT ATTENDANT

You'll be training Melina.

GINA

Hi, Melina.

MELINA

Call me, Mel.

GINA

Mel.

MEL

I am a Lesbian.

GINA

Oh, that's nice.

MEL

No, I am not a lesbian, I am not gay, well,
at least at the moment, I am not gay female,
I am a Lesbian from the island of Lesbos,
where I was born.

GINA

I see.

FLIGHT ATTENDANT

You know how she got the job ? She told us
that right away. It blew us away, so direct,

FLIGHT ATTENDANT (cont'd)
so charming. None of the other girls had
anything like that.

MEL
Do you like the Lesbian ?

GINA
I have nothing against anyone who comes from
the island of Lesbos.

MEL
Good. We will get on just fine.

FLIGHT ATTENDANT
You'll teach her how to speak good American
English, the way we speak it.

GINA
Sure.

FLIGHT ATTENDANT
Great. I'll leave you to your duties.

GINA
I'm Gina, by the way.

MEL
Gina. Nice name.

GINA
Thanks, Mel.

CUT TO:

INT – AIRPLANE – DAY

During a flight.

Gina and Mel taking a break, drinking coffee.

MEL
What do you think of love ?

GINA
I...like it, I guess.

MEL
Do you like to be in love ?

Gina hesitates, then replies.

GINA

Yes, I do. It's a nice feeling.

MEL

Love with a pilot – do you like that ?

GINA

I don't know about that.

MEL

Do they, try it on ?

GINA

No. I think they respect us.

MEL

But you don't know - ?

GINA

I have not had an opportunity to date a pilot. I guess you wait for them to make the first move, but they don't do it. I don't know why.

MEL

You are attractive. A pilot should ask you out on a date.

GINA

No. That hasn't happened.

MEL

It must be they are afraid.

GINA

How is that ?

MEL

They do not like to be, misunderstood.

GINA

Well, I guess, in the past, if they made a mistake, they misread the signals, they could apologize and, move on. But, now, I guess, they have to be more careful, which is a good thing, but it does reduce that kind of romance happening with a stewardess and a pilot.

They drink their coffee.

MEL

That is a shame. I would like a nice handsome pilot to sweep me off my feet.

GINA

It's not gonna happen, not nowadays.

Gina sighs.

Gina finishes her coffee.

GINA

I gotta take some coffee through to the pilot, first officer and flight engineer, in the cockpit.

MEL

Okay.

Gina makes three cups of coffee, puts tops on the cups, puts the cups onto a tray, then leaves the galley to walk down an aisle of passengers towards the cabin. Mel watches her as she approaches the cabin door.

She knocks on the cabin door and then enters.

In the cabin, she puts down a cup of coffee on the flight engineer's table, but she notices he has his laptop on.

She then hands the cups of coffee to the pilot and first officer.

She goes back to take another look at what the flight engineer is looking at on his laptop.

It is some porn.

GINA

You watching porn ?

The FLIGHT ENGINEER looks annoyed and embarrassed.

FLIGHT ENGINEER

What's it to you ?

Gina squirms as she sees a porn actress in a stewardess' uniform.

She reads the caption at the bottom of the screen.

GINA

Five stewardesses take it up the ass.

The flight engineer looks up at her.

GINA

That is not gonna happen, not in real life. I would never let you or anyone else fuck me up the ass.

FLIGHT ENGINEER

I know that. This is porn. It is fantasy. It is nothing to do with real life.

GINA

Just as long as you understand.

FLIGHT ENGINEER

Of course I do.

GINA

Good. The time was, many years ago, a stewardess and a pilot might get it on, you know. The handsome pilot would romance the beautiful stewardess, he would kiss her, make love to her, and then, marry her.

The FIRST OFFICER interjects.

FIRST OFFICER

And they all lived happily ever after.

GINA

It was a girl's dream, to become a stewardess and marry a pilot.

The PILOT turns to speak to her.

PILOT

That was years and years ago. That is as unrealistic nowadays as that stupid ridiculous porn.

Gina turns back to speak to the flight engineer.

GINA

Tell me, do you fantasise about sex with a stewardess ?

FLIGHT ATTENDANT

Well, yes...I do. It's the uniform, it's so sexy.

Gina squirms.

GINA

I would not allow you to touch me. I would scream, harassment.

PILOT

Which you are entitled to do.

FLIGHT ENGINEER

Gina, I would not touch you. I respect you as a colleague, but the days of romance between a stewardess and a member of the cabin crew are well and truly over.

GINA

So, how would you satisfy your lust for a girl in stewardess' uniform ?

FLIGHT ENGINEER

I would pay a prostitute to dress up in said uniform and fuck her. I would never impose my sexual desires on a real stewardess.

GINA

Good.

She looks at the pilot and then turns back to address the flight engineer.

GINA

I still think watching pornography during the flight is disrespecting female members of staff.

FLIGHT ENGINEER

It helps us cope with the boredom.

GINA

It must not endanger the safety of the flight.

PILOT

It keeps us awake. Otherwise, we might fall asleep.

FLIGHT ENGINEER

I warn you, don't report me. It would do your career more harm than mine.

GINA

You're all pathetic.

She goes out.

The men chuckle.

FLIGHT ENGINEER

I wouldn't fuck her if she begged me.

PILOT

She is an attractive woman.

FIRST OFFICER

Too prim and proper for me. I like a woman to be a real slut.

PILOT

You're been watching too much porn. Real women are prim and proper.

FLIGHT ENGINEER

And boring.

They laugh.

CUT TO:

INT – AIRPLANE – DAY

The galley, near the back of the plane.

Mel taking it easy.

Gina comes in, looking upset.

MEL

Oh, Gina, what's up ? You are upset.

GINA

Yes, I am. The pilots are watching porn.

MEL

Oh, that's no good.

GINA

They'd better not crash the plane.

MEL

They won't do that.

GINA

I guess not. Can you imagine that, at the flight crash inquiry, cause of disaster, pilot error, wanking over porn.

MEL

That would not look good.

GINA

And they disrespect me, they disrespect women as a rule. This is not the lifestyle I expected when I became a stewardess. I expected glamour and high-flying romance. It's just like any other job now, degraded, because there are too many planes, too many passengers to attend to, too many flights, and too many ordinary stewardesses. We are not exceptional, any more.

MEL

Gina, do not be upset. As they say, all men are bastards.

GINA

There are no old-fashioned gentlemen, who would romance a pretty stewardess and give her a better life.

MEL

Is that what you want ?

GINA

It was a dream, when I was a girl.

MEL

That was the image of a stewardess, not the reality.

GINA

I wouldn't let any of our present crew take me out on a date. They are all rapacious sex maniacs.

Gina turns to Mel, who puts her arms around her, to comfort her.

MEL

Gina, you have me. I will comfort you.

GINA

Thanks.

MEL

Us girls must stick together.

Gina stifles her sniffing.

GINA

Why are men so crass and insensitive ?

MEL

They are bastards, every last one of them.

GINA

I just had this notion about being a stewardess, such a glamorous and romantic life-style, you fly all over the world, you meet interesting people, a millionaire will propose to you. It didn't happen.

MEL

How did you get this idea of a stewardess ?

GINA

Stuff I saw on the tv, the smart uniforms, the adverts, all that stuff, and it was crap.

MEL

I am sorry, if you are disappointed.

GINA

I am, but I shouldn't be. I had unrealistic expectations of the job, and that's what it is, a job, not a career, not a vocation, not a dream, a job, an ordinary job.

MEL

Not so ordinary. It is special, still.

GINA

I guess it is. A little.

Gina sighs and looks through the curtains at all the passengers she has to attend to.

CUT TO:

INT – AIRPORT – NIGHT

Through the windows of the airport lounge, Gina looks back on the plane, which is now parked.

She goes through to a cafe, which is in a section at the end of the lounge.

She goes to the counter and buys a cup of coffee, then goes to a table, sits and drinks.

She looks a little fed up and weary.

A MAN approaches her.

MAN

May I ?

GINA

Be my guest.

The man sits down opposite to her.

MAN

You're a stewardess - ?

GINA

I hope I am. I am wearing the uniform.

MAN

So, what's it like ?

GINA

What ?

MAN

Being a stewardess...?

GINA

Oh, that. All I can say is, it's not what it used to be.

MAN

How is that ?

GINA

It used to be every girl's dream.

MAN

I like the uniform. Very neat and tidy, very smart.

GINA

What about the woman in the uniform ?

MAN

I don't take much notice of them.

A beat.

GINA

Do you fly often ?

MAN

As much as I can afford.

GINA
Why ? Why do you fly ?

MAN
I fly to travel on planes and see places
around the world. I fly to see stewardesses
in their uniform. They look so smart.

GINA
Shit.

Gina gets up and goes out.

The man looks bemused.

CUT TO:

INT – AIRPORT HOTEL BEDROOM – NIGHT

Gina hangs up her stewardess uniform and gets into bed in her underwear.

She turns off the light, closes her eyes and goes to sleep.

CUT TO:

INT – AIRPORT HOTEL BEDROOM – DAY

Morning.

Gina's stewardess' uniform laid out on the bed.

Gina comes in and picks it up.

She starts to dress.

A little later:

She finishes dressing and looks at herself in the mirror, checking that she looks smart.

She says, umm, to herself, then walks away from the mirror, leaving it empty of her shape.

CUT TO:

INT – PLANE – DAY

Gina is greeting passengers as they go from the extendable passage-way into the plane itself.

Mel helps to show passengers where their seats are.

Later:

Gina closes the cabin door.

Gina goes over to Mel.

GINA

Packed today. They're turning these flights into flying rabbit hutches. So much for the luxury of air travel.

They look at the packed passenger cabin.

CUT TO:

INT – CABIN – DAY

Gina comes in with cups of coffee for the cabin crew.

She notices that this flight engineer is someone else and is not watching porn, but looking attentively at his dials and data.

She carefully hands him his coffee.

FLIGHT ENGINEER

Thanks.

The FIRST OFFICER of this flight is actually a woman.

Gina hands her a cup of coffee.

FIRST OFFICER

Thanks.

Gina then hands a cup of coffee to the pilot.

PILOT

Thanks.

Gina smiles on her way out.

CUT TO:

INT – AIRPLANE – DAY

Gina, smiling as she emerges from the cabin, walks down the plane towards where Mel is, near the galley.

MEL

You happy today.

GINA

Yes.

Gina goes into the galley and pulls the curtains shut.

GINA

No pornography in the cabin today. The first officer is a woman.

MEL

That must be why, no porn.

GINA

They respect her, but they disrespected me. It must be rank. I am a lowly stewardess, but our lady is a first officer.

MEL

Is rank, for sure. For respect.

GINA

I think I should speak to our first officer about the porn.

MEL

Is good idea.

CUT TO:

INT – PLANE – DAY

Gina is letting the last of the passengers off the plane, with a smile.

Mel looks towards Gina from the passenger cabin.

When the last of the passengers gets off, Gina goes towards the cockpit cabin and catches the female first officer as she is about to get off the plane.

GINA

Could I have a word, please.

FIRST OFFICER

Sure.

GINA

In private.

FIRST OFFICER

Okay.

Gina takes the first officer aside and they talk as the pilot and flight engineer go past on their way out of the plane.

Mel watches as Gina talks to the first officer.

The first officer looks disturbed.

FIRST OFFICER

Well, I think it's appalling, but, you have to take this higher up, speak to management.

GINA

He threatened me, it would harm my career more than his.

FIRST OFFICER

You have to bring this to the attention of management. I can't do it for you. It is your complaint.

GINA

My career...

FIRST OFFICER

You must do what you think best. I can't do any more. I did not see the pornography, you did.

GINA

Okay.

The first officer moves away from Gina and goes out of the plane.

Mel approaches Gina.

MEL

What did she say ?

GINA

She said it was my problem, it was my complaint. She could not guarantee my career would not be damaged.

MEL

So, what are you gonna do ?

GINA

I gotta forget about it. I can't afford to lose my job.

MEL

Is shame. We must not complain.

GINA

What a life, 'ey ?

They walk towards the cabin door. Gina pauses.

GINA
No place for morality.

MEL
No. Is no smoking.

GINA
That is the one good thing they did do,
ban smoking, when some non-smoking
stewardesses got lung cancer. The pretty
smiling stewardess is a work of fiction.
C'mon, lets take our turnaround time,
make something of it.

They go out of the plane.

CUT TO:

EXT – AIRPORT – DAY

Outside the offices of the fictitious airline, with their banner on display.

CUT TO:

INT – CONFERENCE ROOM – DAY

The two executives from the start of the film, looking at photos of their stewardesses' faces
on a laptop. One of them flicks through the faces.

He stops at Gina's face.

EXECUTIVE
Has to be her.

He looks at some more, and stops at Mel's face.

2nd EXECUTIVE
And her.

EXECUTIVE
Okay. We got our poster girls. Let's get
them in here.

Later:

Gina and Mel come in.

EXECUTIVE
Please, sit down.

They sit at the other side of the large conference table.

2nd EXECUTIVE

You have been chosen to do something
very special for us.

MEL

Sounds exciting.

EXECUTIVE

You, Gina, and you, Melina...

MEL

Mel. Please, Mel.

EXECUTIVE

You have been chosen to be...poster girls
for our airline.

MEL

Wow !

2nd EXECUTIVE

I thought you'd like it.

(to Gina)

You - ?

GINA

Oh yes, I am very excited.

EXECUTIVE

Basically, you are the two most photogenic
stewardesses, so...

2nd EXECUTIVE

We chose you.

GINA

Thanks.

EXECUTIVE

You're most welcome.

2nd EXECUTIVE

You, girls, are gonna have photo-shoots,
a documentary about making the shoots,
and a short video, advertising our planes.

EXECUTIVE

Of course, not all of our stewardesses are

EXECUTIVE (cont'd)
quite as cute as you.

2nd EXECUTIVE
You are the cutest. That's why we chose you.

Gina smiles, a little embarrassed.

GINA
Thanks.

2nd EXECUTIVE
That is such a gorgeous smile, Gina...

CUT TO:

INT – STUDIO – DAY

A photographic studio, with a large screen for projecting backgrounds.

Gina and Mel in their uniforms.

A PHOTOGRAPHER with a camera on a tripod.

Gina smiles.

PHOTOGRAPHER
Keep that smile.

He takes some photos.

PHOTOGRAPHER
That's beautiful.

Later:

The photographer photographs Mel, with her broad smile.

Later:

He photographs Gina and Mel together, smiling.

A CAMERAMAN is filming the photo-shoot with his sound man, to do the documentary.

CAMERAMAN
We got it. Thanks.

The photographer and cameraman begin to pack up their equipment.

Gina and Mel step away from the place where they were standing in front of the projection screen.

GINA

Really, I am a stewardess, not a model.

MEL

But it's fun to model. You look good.

GINA

You look great.

MEL

We are the poster girls.

They laugh.

CUT TO:

EXT – AIRPORT – DAY

Gina and Mel, in their uniforms, on the tarmac, in front of their plane, being filmed for the airline advert.

CUT TO:

ADVERT – INT – AIRPLANE – DAY

The main passenger cabin.

Gina talking to camera, with Mel a little to her side.

GINA

We love working for our airline because...

MEL

We get to wear these wonderful uniforms...

GINA

Plus -

Cut to the cockpit cabin:

Gina and Mel talking to camera, with the cabin crew of pilot, first officer and flight engineer in the positions.

MEL

We get to work with our...

GINA

Wonderful cabin crew...the captain, who is our pilot...

The captain smiles into camera.

The camera moves onto the first officer.

GINA
Our first officer, who is the co-pilot, and...

The camera moves onto the flight engineer.

MEL
Our wonderful flight engineer.

Cut to Gina welcoming passengers onto the plane:

GINA
Fly me.

Mel then letting passengers on.

MEL
Fly me.

Gina and Mel flash their best smiles into the camera.

CUT TO:

INT – AIRPORT – DAY

The main lounge.

A huge advert showing a beaming Gina and Mel in their uniforms, with their plane in the background.

Gina and Mel look down from a balcony.

GINA
We're famous.

MEL
I am a poster girl.

A STUDENT amid a group of students points to Gina,

STUDENT
It's her !

The student rushes up to Gina with a smart phone, with the camera on.

STUDENT
Selfie, please.

GINA
Okay.

STUDENT

In front of that poster.

(to Mel)

And you, please.

MEL

Both of us ?

STUDENT

Yes, please.

Gina and Mel stand so that the camera can line up student, them and then the poster in a shot, when the student holds the phone at arm's length for the selfie.

The student takes the photo.

STUDENT

Oh, thank you so much.

GINA

That's okay.

The student walks away from them, back to the group of students.

MEL

Fame. - Will fortune follow fame ?

GINA

Who knows ? I don't.

CUT TO:

INT – AIRPLANE – DAY

An almost full passenger cabin.

Gina and Mel attending to the passengers.

A PASSENGER notices that Gina is the stewardess on his pamphlet for the airline.

PASSENGER

It's you, isn't it ?

GINA

Er...?

PASSENGER

On the advert, here.

He shows Gina the photo of her in the pamphlet.

PASSENGER

It is you.

GINA

Yes, it is.

PASSENGER

Don't be shy. You're very cute.

GINA

Sir, I am a stewardess. I am a professional.

PASSENGER

You're a poster girl for the airline.

GINA

I guess I am.

PASSENGER

You're real. You do exist. You're not just a model they dressed up in a uniform – you are a real stewardess.

GINA

Yes, I am. The airline is very honest with this sort of thing.

PASSENGER

I appreciate their honesty.

GINA

That's very good.

PASSENGER

Tell me, what are you doing after we land ?

GINA

Disembarking the passengers.

PASSENGER

What..after that ?

GINA

I usually wind down with my friend, Mel.

The passenger points to Mel.

Gina looks uneasy.

PASSENGER

That her ?

GINA

Yes, it is.

The passenger finds a picture of Mel in the pamphlet.

PASSENGER

That's her, isn't it ?

GINA

Yes.

PASSENGER

You're both real stewardesses.

GINA

Yes, we are. Why does that surprise you ?

PASSENGER

It amazes me.

GINA

Why ?

PASSENGER

You are both very photogenic. You should be models.

GINA

We prefer to be stewardesses. Sir, is there anything else I can do for you ?

PASSENGER

Meet me, in the passenger lounge, after the flight, and bring your friend.

Gina moves away from the passenger and goes to speak to Mel.

GINA

That guy back there, he just propositioned me
He wants to meet us both, in the passenger lounge, after we've landed.

MEL

He looks like he has some money.

GINA

He knows we're the poster girls. What should

GINA (cont'd)
we do ?

MEL
Go to meet with him.

GINA
Yeah...?

MEL
Definitely.

GINA
Okay.

CUT TO:

INT – PASSENGER LOUNGE – NIGHT

Gina and Mel, in uniform, spot the passenger, who beckons them over to him.

He gestures for them to sit down.

They sit.

PASSENGER
Now, ladies, my pretty stewardesses, you poster girls. You know, I am a man with discernment. I appreciate beauty and class in females. I show you much respect. You are...

GINA
Gina...

PASSENGER
Gina...

MEL
Mel.

PASSENGER
Mel. Intelligent pretty girls with longing to see the world become stewardess.

GINA
We were lucky we got chosen to be the poster girls of our airline.

PASSENGER
Not luck. Looks. You are the prettiest girls,

PASSENGER (cont'd)
so they chose you.

GINA
Thanks.

MEL
What do you want ?

PASSENGER
I will give you diamond ring each.

GINA
For what ?

PASSENGER
For you to be nice to me.

MEL
We are nice.

GINA
Diamonds are a girl's best friend.

PASSENGER
You are two nice girls.

GINA
But we are not prostitutes.

PASSENGER
Ah.

GINA
Are you disappointed ?

PASSENGER
No.

GINA
You should not assume we are easy girls.

PASSENGER
Ladies, you are stewardesses.

GINA
Not prostitutes.

PASSENGER
Okay.

Gina gets up to go.

PASSENGER

Gina.

Gina stops.

PASSENGER

I must give you something.

GINA

Why ?

PASSENGER

Because, you are the poster girl.

Mel stands.

MEL

What will you give us ?

He takes out a small case and opens it up, to show some diamond rings, with their prices displayed, and some cheaper jewellery, with their prices.

He takes out two cheap bracelets and offers them to the stewardesses.

Gina and Mel both take a bracelet and put them on their hands.

PASSENGER

Cheap bracelet, fifty dollars each. Real diamond rings, one and a half thousand dollars each.

He suddenly clamps the case shut.

PASSENGER

Not for you. Goodbye, ladies.

He gets up and walks off.

GINA

I am not a prostitute.

MEL

I am not a prostitute. One and a half thousand dollar diamond ring.

GINA

Got to forget about that.

MEL

I will, in time.

GINA

Why do men assume we are here for sex ?

MEL

Are they hitting on us now ?

GINA

Yes, they are. We must safeguard our reputations. Let's get a drink and chill.

CUT TO:

INT – BAR – NIGHT

Gina and Mel, with drinks, at a table.

MEL

Is not so bad a life.

GINA

Huh ?

MEL

One thousand five hundred dollars for a fuck.

GINA

That's only 'cause of who we are, you know, the famous poster girl stewardesses.

MEL

We are notorious.

GINA

Infamous.

MEL

But...

GINA

We are not prostitutes.

Gina drinks.

MEL

You know, that is good money.

Gina shakes her head.

GINA

Don't go there.

MEL

Where ?

GINA

The road to prostitution.

MEL

No. I won't go there.

GINA

Good.

Gina drinks.

GINA

You know, it happened, quite a few rich and famous men married stewardesses they met on a flight. I guess that won't happen to us. Times have changed. Now all they want is to fuck us for the price of a diamond ring, not a lifetime's worth of commitment. What cheapskates men are nowadays.

MEL

We cannot hope for any better. It is a shame.

GINA

Men, they're all...

MEL

They're not worth thinking about.

GINA

You're right. No more men.

CUT TO:

INT – HOTEL BEDROOM – NIGHT

Gina hangs up her uniform and yawns, then slips into bed and closes her eyes.

CUT TO:

INT – AIRPLANE – DAY

Gina welcoming passengers onto the plane.

She stifles a yawn.

Mel shows some passengers to their seats.

Later:

The plane in flight.

Gina and Mel in the galley, with the curtains almost closed, with just enough of a gap so that they can keep an eye on the passenger cabin.

Gina yawns.

MEL

Yawn ?

GINA

I'm tired, somehow. Maybe, I'm just bored, but I am, strangely tired, recently.

MEL

When did this start ?

GINA

A few days ago.

MEL

Maybe, you should see a doctor, when we land.

GINA

Maybe.

Gina yawns again.

MEL

You are tired.

CUT TO:

INT – CONSULTING ROOM – DAY

Gina, seated, talking to a DOCTOR, who is seated behind a desk.

GINA

I'm just tired, so very, very tired.

She yawns.

DOCTOR

Why is that, do you think ?

Gina looks at him with a weary puzzled expression on her face.

GINA

I hoped you would tell me the reason.

DOCTOR

There's nothing physically wrong with you.
The tests said so.

GINA

Oh.

DOCTOR

That means, the cause of your fatigue must
be psychological.

GINA

Oh fuck.

The doctor looks offended.

GINA

I'm sorry.

DOCTOR

Please, don't use that language in my
consulting room.

Gina is too weary to apologize properly, so she just stares at him, blankly.

DOCTOR

Let's start again, shall we ?

GINA

Okay.

DOCTOR

Either your personal life, or your professional
life is not giving you satisfaction. When was
the last time you had sex ?

GINA

That is a rather personal question.

DOCTOR

Please, answer it.

GINA

It's been a while, I guess.

DOCTOR

How long, precisely ?

GINA

Months, months.

DOCTOR

As long as that ?

GINA

I'm afraid so.

DOCTOR

That is not healthy.

GINA

How much sex should I be having, at my age ?

DOCTOR

More, considerably more.

GINA

Can't I just abstain ?

DOCTOR

If you wish. I would not recommend it, though.

GINA

What would you recommend ?

DOCTOR

Regular sex.

GINA

Who with ?

No reply from him.

GINA

I am just so tired. I can't keep my eyes open. Why ?

DOCTOR

Maybe, you don't like your job.

GINA

I love being a stewardess. At least, I love the idea of being a stewardess. Maybe, the reality does not match up to the idea. That's it – I am disappointed at the reality of being a stewardess, because I believed in the dream,

GINA (cont'd)
but the dream is just a fantasy.

She closes her eyes and faints.

He gets up to catch her before she falls onto the floor.

He picks her up and lies her down on the reclining couch.

Later:

Gina opens her eyes.

GINA
What happened ?

DOCTOR
You fainted.

GINA
Oh, shit.

The doctor ignores this profanity.

DOCTOR
Gina, we need to consider some solutions.

She sits up on the reclining couch.

GINA
What solutions ?

DOCTOR
Some things just have to improve.

GINA
Such as ?

DOCTOR
Your satisfaction with your career.

GINA
It's a job.

DOCTOR
Okay, your job. What don't you like about
your job ?

GINA
I guess, it's..boring.

DOCTOR

Did you always find it boring ?

GINA

No, I used-ta enjoy it.

DOCTOR

But recently...

GINA

I've found it boring.

DOCTOR

Since when ?

GINA

A month or so.

DOCTOR

But why has this happened ?

GINA

I guess, I realized, the opportunity for romance has just...evaporated.

DOCTOR

Was there ever any real chance of that happening ?

GINA

I suppose not.

DOCTOR

But you believed there was...?

GINA

Yes. I used to believe that.

DOCTOR

But now you don't - ?

GINA

Not any more.

DOCTOR

Maybe, there was never any chance of a romance.

GINA

In the past, there were romances between

GINA (cont'd)
pilots and stewardesses. Rich men married glamorous stewardesses.

DOCTOR
How many years ago was that ?

GINA
Twenty, thirty, years ago.

DOCTOR
So, it doesn't happen any more, does it ?

GINA
No, I guess not.

DOCTOR
So, why do you persist in believing that outdated cliché of romance in the skies ?

GINA
I don't know. I guess I'm just a romantic.

DOCTOR
You have to face reality. That does not happen any more. It has not happened for years and years. It is romantic fiction. The sort of trash you can read in the shop at the airport. Not real life.

GINA
Okay, I get that now.

DOCTOR
I'll write my report, with recommendations.

GINA
Thanks.

He writes something in his file.

CUT TO:

INT – CONFERENCE ROOM – DAY

The two executives, talking to Gina, with a copy of the doctor's report on the table.

EXECUTIVE
We can't have our poster girl falling asleep on the job, or moping around looking miserable.

GINA

I'm sorry.

2nd EXECUTIVE

This is as much about our image as your health.

GINA

I understand that.

EXECUTIVE

You are depressed.

GINA

I am - ?

2nd EXECUTIVE

Yes, you are. The report says so.

GINA

He didn't tell me that.

EXECUTIVE

He was reporting back to us.

GINA

So much for patient confidentiality.

2nd EXECUTIVE

He's our doctor.

GINA

What does he recommend ?

EXECUTIVE

You go to your own doctor, with his report, we'll send it on ahead, and have him prescribe you some anti-depressants with a low sedative profile, and then seek counselling.

GINA

Will you keep me on ?

2nd EXECUTIVE

If you have a positive effect from your drugs.

EXECUTIVE

You must improve your health and appear happy. Our poster girl, - our passengers identify you as our poster girl – you must present a happy and smiling image to our

EXECUTIVE (cont'd)
passengers, that's the whole point of having
a poster girl on active duty. You are the face
of our airline. That is quite a responsibility,
you understand that ?

GINA
Yes, I do.

2nd EXECUTIVE
So, go to your doctor, take your drugs, get
yourself better and return to duty with a nice
beaming smile on your face, to say, this is
a great airline to work for.

EXECUTIVE
You got that, Gina.

GINA
Yes, sir.

CUT TO:

INT – APARTMENT – DAY

Gina, in normal clothes, with a bottle of pills.

She takes one out and swallows it with water.

CUT TO:

INT – AIRPLANE – DAY

Mel at the cabin door, welcoming the passengers onboard.

Gina, in her uniform, reports for duty, coming through amid the crowd of passengers.

GINA
Reporting for duty. I am back.

Mel hugs her, then goes back to welcoming the passengers.

GINA
You missed me ?

MEL
Of course I did.

GINA
I am bright eyed and bushy tailed and
ready for duty.

Gina takes over welcoming the passengers and Mel goes back to helping them to their seats.

CUT TO:

INT – AIRPLANE – DAY

The galley.

Gina and Mel.

GINA

I feel fantastic, thanks to these.

Gina shows a packet of her anti-depressants to Mel, who tries to read the label.

MEL

What is it ?

GINA

A wonderful non-sedating anti-depressant.

MEL

Are they any good ?

GINA

They are fucking fantastic. They're the best. They make you so happy. I totally love being a stewardess. I love my job.

MEL

But, they are drugs.

GINA

They are good drugs, not shit drugs like you get on the streets. This is the best stuff you can get, and you get them from your doctor, they're legal and on prescription and just, absolutely fucking fantastic.

MEL

Are you high ?

GINA

A totally legal on prescription high. I have never felt as good as this, never. This is so much better than cocaine, which is total shit in comparison.

MEL

You are high.

GINA

So what if I am ? I feel great.

MEL

Any side effects ?

GINA

I feel a bit randy.

MEL

Naughty girl.

They giggle.

MEL

But seriously, are you in control, enough to push the men off if they hit on you ?

GINA

That I do not know. We will have to see what happens, if they hit on me. I might start to hit on them.

They giggle again.

GINA

But, I've take command, and I will. I do enjoy being the new me.

MEL

You were always a really nice girl, but now you've got real self-confidence.

Gina holds her packet of pills in her hand.

GINA

And these are what have given me that confidence. You know, I never actually knew I was clinically depressed. I was shy, a little withdrawn, oversensitive and mentally a bit fragile, but I never knew what was behind it all, - simply, I was depressed, and these little beauties, there are the solution to it all.

She kisses the packet of pills.

GINA

The new me.

CUT TO:

INT – PILOT CABIN – DAY

The captain, who is the pilot.

The first officer, who is the co-pilot. This is actually the same female first officer to whom Gina had complained about the pornography.

The flight engineer, who is quite young and handsome.

Gina comes in, carrying a tray of three coffee cups.

She takes one off the tray and hands it to the flight engineer.

FLIGHT ENGINEER

Thanks.

GINA

Hi, you're new.

FLIGHT ENGINEER

Yes, I am. You're that poster girl, aren't you ?

GINA

I certainly am.

She smiles broadly at him and winks.

She then hands a coffee cup to the first officer.

FIRST OFFICER

Thanks.

The first officer notes the new Gina.

Gina goes over to the pilot and hands him a cup of coffee.

PILOT

Thanks.

She then goes back to the flight engineer.

GINA

I'm Gina.

FLIGHT ENGINEER

Peter, but you can call me, Pete.

GINA

See you later, Pete.

Gina goes out.

Pete turns to the pilot and first officer.

PETE

You know, that girl is flirting with me.

FIRST OFFICER

She is. I can tell from here.

CUT TO:

INT – GALLEY – DAY

Gina comes through the curtains of the galley, to speak to Mel.

GINA

You know, that flight engineer, he's new, he's handsome, and he's taken a shine to me. He gave me his name, Pete.

MEL

That's nice.

GINA

He is a dreamboat.

MEL

Lucky you.

GINA

Yes, I am. I am lucky, but I am learning to make my own luck, thanks to these beauties.

She taps the packet of pills.

GINA

These are such a godsend.

CUT TO:

INT – AIRPLANE – DAY

As the passengers are disembarking, with Mel saying Goodbye to them, Gina is up near the pilot cabin, waiting for Pete.

The first officer comes out, sees Gina waiting there, passes her with a slight air of ignoring her and disapproval, maybe also some jealousy.

Then, the pilot comes through and barely notices Gina.

Then, at last, Pete emerges.

Gina immediately goes up to him.

GINA
Pete !

PETE
Gina !

GINA
Let's get it on, huh ?

PETE
Er, yes.

GINA
I'll meet you in the crew lounge.

PETE
Okay.

GINA
See you in fifteen minutes.

Pete goes through.

Gina looks towards and sighs, then she smiles.

CUT TO:

INT – AIRPORT – DAY

The crew lounge.

Pete is there, waiting for Gina.

Gina comes in. She goes over to him.

GINA
Pete !

PETE
Gina.

They both sit down.

GINA
You know, my friend, Mel, she said, keep him waiting, but I couldn't do that, I just wanted to be with you, so I'm here, now.

PETE

Great.

GINA

I got here as soon as I could.

PETE

Thanks.

GINA

I am so excited. I just can't hide it.

PETE

I'm about to lose control...

GINA

And I like it.

They both laugh.

GINA

You know, you are so god-damn handsome.

PETE

And you are seriously beautiful.

GINA

Those chose me as a poster girl, and my friend, Mel. We were the two prettiest stewardesses. So they chose us.

PETE

You are seriously cute.

GINA

Thanks. I am so lucky such a handsome young flight engineer got booked on my flight.

PETE

It must be fate brought us both together.

GINA

I think so. Anyway, I think we can dispense with drinks and get straight down to business, which in this case, is pleasure.

PETE

You are a fast mover.

She smiles.

GINA
Not too fast, I hope.

PETE
I'm getting used to it.

GINA
Great. I am a little forward, I know, but
I reckon, in this day and age, a woman
can take the initiative.

PETE
She certainly can.

GINA
Come on.

She holds out her hand.

They both get up and take other's hand.

Gina leads him out of the lounge.

CUT TO:

INT – HOTEL BEDROOM – DAY

Gina leads Pete into the room.

They kiss as they get inside.

Pete turns on the light.

PETE
You are so beautiful.

GINA
It's not just the uniform - ?

PETE
No. It's you.

She starts to take of her jacket.

She slides it off and looks for a hanger.

She puts it on a hanger.

Pete looks at her in her blouse and skirt and gasps.

She smiles.

PETE

You look amazing.

GINA

Thanks, Pete.

She helps him unbutton his jacket and takes it off for him.

He looks around for another hanger, but cannot see one.

She puts his jacket on top of hers on top of the same hanger.

Pete looks like this gesture means something, like, they are one.

He undoes his tie and tosses it aside. He starts undoing his shirt.

She starts undoing her blouse.

He takes off his shirt and tosses it to the side.

She takes off her blouse and tosses it to the side.

He undoes his trousers and takes them off.

She unzips her skirt and takes it off.

They kiss and embrace and fall onto the bed, kissing.

They then get into the bed and beneath the sheets and start to have sex.

Later:

They have finished having sex and are relaxing afterwards.

PETE

You know, you are the cutest girl I've ever seen.

GINA

You're the handsomest guy.

PETE

I love the way you're so decisive.

GINA

I love the way you're so sweet and kind and attentive.

PETE

You are a new woman.

GINA
You're a new man.

They kiss.

Later:

They are dressing, helping each other, lovingly.

She tightens his tie for him.

GINA
You look so smart.

He helps her to put her cap on and line it up.

PETE
You look so cute.

They kiss.

They stand together in front of the mirror, in their uniforms, the perfect airline couple.

PETE
They should do a photo-shoot of us
together, the perfect airline couple.

GINA
Wow, a stewardess and a flight engineer,
the old romantic story. It can still happen.
I am so happy.

They kiss.

Gina then applies her lipstick, looking in the mirror.

She puts her fingers to her lips.

GINA
No more kisses, I'm afraid, until we
get off duty at the end of the flight.

PETE
I'll be dreaming of kissing you all the
way there.

GINA
I'll be dreaming about you.

She smiles into the mirror.

She turns to look at Pete as he goes out and smiles.

She then goes out.

The mirror is now empty of their shapes.

CUT TO:

INT – AIRPLANE – NIGHT

Galley.

Gina, beaming, talking to Mel.

GINA

He is an absolute dreamboat. He's just so handsome and so kind and attentive. He's a real gentleman. He lets me take control, and strangely, I like it. He is the nicest man I have ever met. Maybe, one day, you will find your dream guy, just like I did, on a plane.

MEL

Maybe.

GINA

That old cliché, the stewardess and the pilot, well, in this case, the flight engineer, romancing, it all came true. All I needed was the self-confidence to make it happen.

MEL

I am so happy for you.

GINA

You can only find real fulfilment through love. It is a game-changer, a life changer. Love is sublime, supreme.

MEL

I do feel some love.

GINA

Yeah - ? Who'd you fancy ?

MEL

Well, Gina, I must confess, now, it's you.

GINA

Me ?!

MEL

Yes, Gina, you.

GINA

Oh, shit.

MEL

You see, Gina, I am a lesbian. I am genuinely a lesbian, twice. I come from the island of Lesbos, which makes me a Lesbian, and I am a gay female, which means, I am a lesbian.

GINA

Well, what can I say ?

MEL

I am very much attracted to you. I believe, I love you.

GINA

I did not expect this.

MEL

That was my joke, my secret. I was an actual lesbian from Lesbos.

GINA

Well, what can I do about this ?

MEL

Let me love you.

GINA

I can't do that. I love Pete, and I believe he loves me.

MEL

But where does that leave me ? I love you.

GINA

This is getting all complicated now.

MEL

I am sorry, but that is how I feel.

Gina takes a step back from Mel.

GINA

Let me think about this for a moment.

Gina ponders for a while.

GINA

You know, I really don't know what to do about this.

MEL

I love you.

Gina shakes her head.

GINA

I might not be able to love you.

Gina turns a little away from Mel.

MEL

Gina...

Gina turns back to look at Mel.

GINA

Love is so intrinsic to the person you are. I have to be true to myself. Can I feel love for a woman, the way I do for a man ? I would, if I could, but I don't know if I can.

MEL

You like me...

GINA

Of course I like you, but can I love you ?

MEL

Please, try...

Mel offers her hand to Gina.

Gina hesitates before she takes it, reluctantly, more as a gesture of sympathy than love.

MEL

Try to feel...some love for me.

GINA

I thought you were happy for me, striking it up with Pete.

MEL

I was, I was so happy for you, but I was jealous.

GINA

You shouldn't be jealous of Pete.

MEL

But I am. You love him, not me.

GINA

I can't help that.

MEL

I know, but, I am a lesbian, from the island of Lesbos. Maybe, you could find, you are attracted to a woman, as well as a man.

GINA

I would have to be bisexual.

MEL

It's possible.

GINA

But is it me ?

Mel presses her hand firmly around Gina's.

MEL

Please, Gina, try, try to love me.

GINA

What about Pete ?

MEL

Love him as well. Love both of us.

GINA

How can I do that ?

MEL

If you are bisexual...

GINA

Let me think about it.

MEL

Okay.

Mel releases Gina's hand.

Mel goes out of the galley.

Gina sighs.

She opens the curtains and looks down the passenger cabin, towards the pilot cabin.

She then closes the curtains and sighs again.

CUT TO:

INT – HOTEL BEDROOM – NIGHT

Gina and Pete in bed, after sex.

GINA

You know, I was thinking...

PETE

Yeah...?

GINA

You know, I am attracted to men, it's natural, of course, normal for a woman, but, perhaps, sometimes, a woman can be attracted to other women...

PETE

I guess so.

GINA

I think I'm attracted to Mel.

PETE

Okay...

GINA

You know, I love you, deeply, but before that, I was attracted to you, - you're such a handsome guy.

PETE

Thanks.

GINA

It's just, Mel opened up to me...she is a lesbian.

PETE

I know that joke. She comes from the isle of Lesbos.

GINA

No, not that. She likes to tell that joke. She

GINA (cont'd)
actually is a lesbian. She is attracted
to woman. She said, she was in love
with me.

PETE
Actually, in love ?

GINA
That's what she said.

PETE
Love is more than attraction. It is a much
deeper feeling. I was attracted to you right
away, because you are so pretty, but I soon
developed love for you, because of your
wonderful personality. You mean so much
to me. Does she love you as much as I do ?

GINA
It's possible, I suppose.

PETE
If she is, deeply, sincerely, in love with you,
the way I am, I should not prevent her love
from finding its proper expression.

Gina looks at him, a little puzzled.

PETE
A modern man cannot be jealous. A modern
man must accept a woman can love a woman
as well as a man. A woman can be bisexual.
I am just grateful you love me.

GINA
That is a very mature attitude.

PETE
Thanks, Gina. I am so lucky to have found
you, the girl of my dreams. Mel has found
you as well. It's because you are so special.

GINA
So, what do we do now ?

PETE
I guess, we share you, Mel and me.

Gina smiles.

GINA
That's okay with you ?

PETE
Sure. It has to be.

CUT TO:

INT – GALLEY – DAY

Mel and Gina.

GINA
I've spoken to Pete...about us.

MEL
About us...?

GINA
Yes, us.

MEL
What did he say ?

GINA
He understood.

Mel is surprised, and speaks hesitantly.

MEL
He understood...?

GINA
He understood a woman can be attracted
to a woman...a woman could love a woman...
so, he said you could share me. He was not
jealous.

MEL
That's wonderful.

GINA
Yes, it is, isn't it - ?

A beat.

GINA
I do find you attractive.

MEL
Do you think you can love me ?

GINA

It's possible.

Gina moves towards Mel with amorous eyes.

CUT TO:

INT – HOTEL BEDROOM – DAY

Gina and Mel in their uniforms.

Gina moving in on Mel, who closes her eyes to receive a kiss.

They kiss, at first hesitantly, then increasingly with passion.

They take off their jackets, and fall on the bed kissing.

They then kneel on the bed, unbuttoning their blouses and kissing.

They take off their blouses, get off the bed and stand. They unzip their skirts and kiss.

They jump into the bed and pull the sheets over their bodies up to their neck.

They kiss passionately and start to have sex.

Later:

After they have finished sex, Gina and Mel are in bed, relaxing.

GINA

Wow...

MEL

That was nice.

GINA

It was, wasn't it ? It was really nice.

MEL

You were..wonderful.

GINA

Thanks, Mel. You know, I really can love a woman as much as a man. I am bisexual.

MEL

I am a lesbian from Lesbos.

They giggle and then kiss.

CUT TO:

INT – HOTEL BEDROOM – NIGHT

Gina and Pete in bed, after sex.

GINA
You were not jealous ?

PETE
No.

GINA
Was it a relief to you, I was in love with
a woman, and not another man ?

PETE
I suppose it was.

GINA
Would you have been jealous if it was
a man ?

PETE
It's possible, I guess.

GINA
You are not a love rival.

PETE
I just appreciate the time you spend with me.

She kisses him.

GINA
Thanks, Pete. You're a real gentleman.

A beat.

GINA
You know, it's all fallen into place. I've
got everything I could possibly have wanted.
More, in fact. I never imagined I could love
a woman as well as a man. I got it all now.
Love, and a career, a job I love. I've never
been so happy. I've never been so fulfilled.

CUT TO:

INT – AIRPLANE – DAY

Gina smiles as she looks up the passenger cabin to see Pete go into the pilot cabin.

She turns to the galley and smiles as she sees Mel standing near the curtains in front of the galley.

GINA (V.O.)
I got it all. What could possibly go wrong ?

CUT TO:

INT – STOCK MARKET ROOM – DAY

The huge screen shows indexes and shares turning red and falling.

The airline's shares plummet.

CUT TO:

INT – CONFERENCE ROOM – DAY

The C.E.O. and the two executives from earlier, on one side of the table.

On the other side, pilots, first officers, flight engineers, stewardesses.

In this group, Pete, Gina and Mel.

C.E.O.
Our shares have gone through the floor.
But that's how all the shares have been
heading, straight down. It's a recession,
and airlines have been hit hard. This means,
unfortunately, mass redundancies.

Gasps of shock from the other side of the table.

C.E.O.
You're all sacked, every last one of you.
The airline is liquidated.

Groans from the other side.

C.E.O.
I have to resign, as well. There's no need
for a C.E.O. if you don't have an airline.

PETE
But you'd be getting a big redundancy
package.

C.E.O.
Not as much as you might think.

PILOT
What about ours ?

C.E.O.

You'll get whatever we can afford, after all our debts and current liabilities are paid off. I'm sorry, but that is the best I can do.

The C.E.O. walks out.

The executives try to calm things down.

EXECUTIVE

You heard what he said. Please, don't be too angry with us. The whole economy is down the John. There's nothing we can do to avoid mass redundancy.

The meeting breaks up amid much disquiet.

Gina goes over to Pete.

GINA

How are we gonna manage, Pete ?

PETE

I don't know. We'll have to pool our resources to afford a place...

He looks to Mel as she approaches them.

PETE

All our resources.

GINA

All three of us ?

PETE

Yes, all three.

GINA

That okay with you, Mel ?

MEL

Sure.

GINA

All three of us, together. Guess, it's more convenient for me.

PETE

We won't get much from our redundancy

PETE (cont'd)
package, so we all have to learn to live
together in peace and harmony.

MEL
And love.

GINA
Yes, and love.

CUT TO:

EXT – HOUSE – DAY

Pete, Gina and Mel outside a house they have bought together from their redundancy packages.

PETE
The most we could afford.

MEL
It's okay, I guess.

GINA
Let's go inside.

Pete takes out some keys and opens the front door.

They go inside.

CUT TO:

INT – LIVING ROOM – DAY

Pete, Gina and Mel, seated.

GINA
I was their poster girl. They still sacked me.

PETE
They sacked everyone. The airline folded.

MEL
Half of the sector closed. A worldwide
downturn...

PETE
Which left us...

GINA
Unemployed.

MEL
This is not the end.

GINA
It's the beginning.

PETE
With some hope...

GINA
We will survive. We will prevail.

MEL
Life goes on.

A beat.

GINA
All we got left are some momentos.

PETE
They're worthless now.

MEL
They have no financial value.

GINA
They do have some sentimental value.

PETE
We can't afford to be sentimental.

GINA
I guess not. -

(to Pete)

Are you unhappy with things ?

PETE
I'm not too happy about being unemployed.
I am a flight engineer. I should be up there,
in the sky, in a plane.

GINA
I am an air stewardess. I am the poster girl
stewardess. I should be up there, in a plane,
in the sky.

Mel intercedes.

MEL

We had ample time to adjust.

PETE

I do not think so. We have not adjusted.

MEL

I have.

PETE

I have not.

GINA

I'm getting there.

Pete gets up and goes out.

MEL

It's harder for him.

GINA

Maybe, it is. He used to be a flight engineer. We were just stewardesses. The first time I've seen masculine petulance from him.

MEL

Not having a job can be hard for a man,

GINA

Not easy for us.

MEL

Worse for him. A man defines himself by what he does. For women, it is who we are.

GINA

A man is more dependent on his social status for self-esteem.

MEL

We must sympathise with him.

GINA

I do. I will.

Gina looks at some photos of her as the poster girl stewardess on her smart phone.

GINA

Look at that. I was their poster girl.

Mel goes over to her.

MEL
We were both, the poster girls.

GINA
It's all gone, all of it.

They start to cry and hug each other.

MEL
Well, we do have love.

They kiss.

GINA
Love is better than anything else.

Pete is at the door, about to enter, and sees Gina and Mel comforting each other.

He comes in.

PETE
Can I have some of that ? I need some.

MEL
Of course, you can.

GINA
Come over here.

Pete comes over to them and they all hug each other.

Pete kisses Gina.

PETE
We got each other.

GINA
We can get through this.

PETE
Of course we can.

MEL
People matter, jobs can come and go.

PETE
I guess so.

MEL (to Pete)
We've both got her. That makes us the luckiest people in the world.

PETE
It certainly does.

MEL
She is...

PETE
The most wonderful woman...

MEL
In the world.

Gina smiles.

GINA
Thanks, guys.

CUT TO:

INT – LIVING ROOM – NIGHT

Pete, Gina and Mel, seated.

PETE
That was a great meal, Gina.

GINA
Thanks.

A beat.

GINA
Well, what do we do now ?

MEL
We think about who we are, not what we are. Pete, what do you reckon about that ?

PETE
I don't really know how to do that. I have always defined myself by what I was doing, comparing myself to other men, for the most part, I would like to say, colleagues. I think I see women as equals, or better than men, in some ways. Women have more of a sense of who they are, perhaps because their mothers

PETE (cont'd)

taught them to value human qualities more than social status and a person's position in society as a whole. Fathers just taught boys how to do things, not to think about people or emotions, or anything like that.

MEL

Are you saying, fathers are useless ?

PETE

As emotional mentors, they are, completely useless. I went on a fishing trip with my dad, and it taught me nothing about life, only how to catch fish. I was envious when I saw girls being taught how to feel, by their mothers.

GINA

Wow, that's quite a revelation, Pete.

PETE

That's why women have more empathy, and men have more aggression. Men should be brought up by women.

MEL

You're trying to find your feminine side ?

PETE

Oh, I would like that, more than anything else.

GINA

More than a job, your job, helping to fly a plane ?

PETE

Yes, even more than that.

MEL

You are making progress, Pete.

PETE

I want to be a fully rounded human being, much harder for a man than a woman.

GINA

How do you get there ?

PETE

By opening my mind to emotions and feelings. I did not like my father much. He fulfilled the typical role of the male, which did not give me the emotional support I needed. My mother was much more sensitive, and I responded well to her kindness and gentle touch. But she did not want to upset my father or question his attempts to turn me into a man, and I regretted that. These macho men, they have done so much damage to this world in general, and to individual men, I just hope one day, they will all be dead, and men get more of their mothers' influence, to turn them into decent people.

MEL

Pete, you are an exceptional man.

PETE

That is the problem, if I am the exception, and not the rule. The future is still up for grabs, though.

GINA

We have to evolve away from the notions of male and female, where gender is not what determines our future.

MEL

It's gonna be months before the airlines start recruiting again.

PETE

Lotsa time to kill.

GINA

Time to get to know each other even better.

MEL

There is much love between us.

GINA

Well, you know, you share me, so how do we make that work ?

MEL

We see how we feel, each day, and take it from there.

PETE

It's really up to you, Gina, how you feel.

GINA

It's an interesting dynamic. I should love you both, as much as you need, as much as I want, but, equally, as best I can.

A beat.

MEL

How long should love last ?

PETE

For as long as we can make it work.

GINA

I love you both.

CUT TO:

INT – BEDROOM – NIGHT

Pete and Gina, in bed.

PETE

I do appreciate your patience.

GINA (surprised)

I didn't know I was patient.

PETE

You are.

GINA

Okay...

PETE

I just want to say..especially now, we've lost our jobs...

GINA

They sacked us, - everyone got sacked.

PETE

I'm so lucky to have you, supporting me, emotionally...that's what I need. Mel's got you as well, and...

GINA

I've got you and Mel.

PETE

I depend on you.

GINA
I'm comfortable with that.

PETE
Okay. Let's sleep on that.

He turns out the light and they close their eyes, to sleep.

CUT TO:

INT – LIVING ROOM – DAY

Pete and Mel, seated on armchairs.

Gina comes in.

GINA
Guys -

PETE
One guy -

MEL
One girl.

GINA
Guy and girl, Pete and Mel, I just got an email from a tv company, asking me to do an interview, about me being a poster girl for the airline, and then getting the sack. But, the way I see it, all three of us should do the interview, not just me. So, can I email back, saying I'll do it if it's all three of us ?

PETE
Yeah.

MEL
Definitely.

GINA
Okay. I'll do just that.

Gina goes out.

PETE
How about that ?

MEL
It's an issue, in the public domain.

PETE

I guess it is.

MEL

Not just for us.

Later:

Gina comes back in.

GINA

Got an email back from them. They'll agree to that, all three of us.

PETE

Great.

GINA

And they'll film it here.

MEL

That will be an opportunity to say what we feel.

CUT TO:

INT – LIVING ROOM – DAY

A camera crew set up to film the interview.

Pete, Gina and Mel on the sofa.

The female INTERVIEWER on a chair.

The CAMERAMAN looks ready.

CAMERAMAN

Okay. Let's go.

INTERVIEWER

Today, we have Gina, Pete and Mel, who have all been fired from the airline that folded last month, and Gina was actually their poster girl...

She shows a photo of Gina in her uniform to the camera, with a copy of the poster of her for the airline.

INTERVIEWER

Can you imagine that, one day you're the poster girl, representing the airline, the next,

INTERVIEWER (cont'd)

you're fired, you've lost your job. And also, we have Pete, who was a flight engineer for the airline, and Mel, a stewardess for the airline, who was also a poster girl for them. Gina, it seems, being a poster girl was no protection against redundancy...

GINA

You would think it might be, but it wasn't. I got sacked along with everyone else. We all got fired. It was a nightmare.

INTERVIEWER

I'm sure it was. First of all, they promote you, then they fire you. It must have been hard for you, to be a poster girl, the face of the airline, then they rejected you, a roller-coaster of emotions.

GINA

It was. I mean, it was an honour to be chosen as their poster girl, you feel, you're special, then they pull the rug from under you. It was just awful.

INTERVIEWER

And I believe, you, also were sacked, Pete ? You were a flight engineer for the airline.

PETE

Yes. That is correct.

INTERVIEWER

And what was it like, to be fired like that ?

PETE

Well, the airline folded, everyone lost their job, not just me.

INTERVIEWER

But how did you feel, when they told you, you were fired ?

PETE

I was hurt and angry, but I understood, the whole sector had gone down, aviation was finished, at least for the meantime.

The interviewer then turns to Mel.

INTERVIEWER

And Mel, you were also a stewardess for the airline.

MEL

Yes.

INTERVIEWER

And you were also a poster girl for the airline ?

MEL

Yes. I was.

The interviewer shows a photo of Mel in her uniform standing in front of the poster of her and Gina on an airport wall to the camera.

INTERVIEWER

That's you, there.

MEL

Yes, it is.

INTERVIEWER

You go from poster girl, to, you're fired. How does that make you feel ?

MEL

Angry, disappointed, upset.

INTERVIEWER

I'm sure it does. What would you like to say to the airline management ?

PETE

They got the sack as well.

The interviewer looks at her notes and then presses her ear as she is told something in her ear-piece.

INTERVIEWER

Okay, we can cut that bit.

The interviewer adjusts herself in her chair.

INTERVIEWER

Okay. Let's try that again. Mel, what would you like to say to the viewing public ?

Mel hesitates, then speaks.

MEL

I just want a job. I just want to fly again.
Please, let me fly again.

INTERVIEWER

Pete - ?

PETE

I'd like to fly again, please.

INTERVIEWER

Gina - ?

GINA

Please, I would like to fly again. I would like
to continue as a stewardess.

INTERVIEWER

Gina, Pete and Mel, thanks for letting me
interview you.

GINA, PETE and MEL

Thank you.

A beat.

INTERVIEWER

Okay. That should do it. Good interview, folks.

The interviewer gets up from her seat.

The camera signals to end the shoot.

The interviewer goes over to speak to Gina, Pete and Mel.

INTERVIEWER

That went well. You all came over very
well. It'll be on the new tonight.

GINA

Thanks.

The interviewer then goes to speak to the cameraman and the crew. They then all go out,
with their equipment, leaving Gina, Pete and Mel.

GINA

Hope that does some good.

MEL

We did have something to say...

PETE

And we said it.

GINA

We sure did.

CUT TO:

INT – BEDROOM – NIGHT

Gina and Mel in bed.

GINA

I want a full and fulfilling life.

MEL

Everyone does.

GINA

I am not ungrateful, for everything that's happened to me, the good and the bad, and, the indifferent.

MEL

You shouldn't be ungrateful...

GINA

Of course not, and I'm not, ungrateful. I think I said that. Anyway, I reckon, you gotta take the good with the bad, and smooth it all out, so it's all part o' the same plateau.

MEL

A plateau ?

GINA

Yes, level all the way.

MEL

Life ain't like that.

GINA

I know, but that is how you should reflect on it, like, when you think about your life, your present, your future and your past, you somehow level it out, so it all is the same, or has the same impact on you, to achieve a kind of balance, you know, so, it's not all bad, all ups and downs, it's level, somehow.

MEL

That is the best approach to life, I guess.

GINA

I've had so many ups and downs, I just gotta find that balance.

MEL

And Pete - ?

GINA

For a man, he's amazing.

MEL

For a man. Men will never feel stuff as deep as we women do.

GINA

That's true. Let's get some sleep.

They settle down to sleep.

Mel closes her eyes.

Gina closes her eyes and starts to sleep.

CUT TO:

INT – BEDROOM – DAY

Morning.

Gina wakes and looks to see that Mel is not there in the bed.

Gina muses, then gets up.

She looks around the bedroom and is puzzled.

CUT TO:

INT – LIVING ROOM – DAY

Pete in a state of some excitement.

Mel, a little calmer, but still excited.

Gina, dressed, comes in.

PETE

Great news. Someone's bought the airline.

MEL

Out of mothballs the planes will come.

Gina is surprised and smiles.

GINA

Is this true ?

PETE

Yes, it is.

MEL

Is true.

GINA

This must be a dream.

MEL

No dream.

GINA

I haven't woken up yet.

PETE

What's more, we get to keep our uniforms.
You can still be their poster girl.

GINA

I suppose, if they bought the airline lock,
stock and barrel, they might as well keep
the posters and the uniforms, they can save
a little money there, no re-branding. That
does make sense.

PETE

You believe it now ?

GINA

I think I do.

PETE

Group hug – yes ?

GINA

Yes.

The three of them hug, then Gina kisses Pete, then she kisses Mel.

GINA

High fives.

They high five each other.

They all smile and gasp.

GINA

It was my dream job, to be a stewardess,
but they took it away. Now, I got it back
again. I am so lucky.

CUT TO:

INT – AIRPORT – DAY

Airport lounge.

In front of the poster of Gina and Mel on the wall, Gina and Mel, in uniform, standing
as Pete takes a photo of them, smiling broadly.

CUT TO:

INT – AIRPLANE – DAY

Gina, near the cabin door, welcoming passengers onto the plane, as Mel directs them to
their seats.

CUT TO:

INT – AIRPLANE – DAY

In flight.

Gina, with a tray of three coffee cups, knocks on the door of the pilot cabin and after
a slight pause, goes in.

CUT TO:

INT – PILOT CABIN – DAY

Gina, smiling, hands a coffee cup to Pete, who is in his position of flight engineer.

PETE

Thanks, Gina.

They smile at each other.

CUT TO:

INT – AIRPLANE – NIGHT

Gina seeing the passengers off the plane.

GINA (V.O.)

I got my job back. I am so happy.

CUT TO:

INT – BEDROOM – DAY

Morning.

Gina wakes up, looks around, sees no-one else in the bed.

She sits up in bed.

She looks around, puzzled, but then comes to a sad realisation.

GINA (V.O.)

It was all a dream. I still lost my job,
and I ain't got it back. This is such
a disappointment.

She gets up and looks around, with a sad but resigned expression on her face.

She goes to the built-in wardrobe and opens it, wearily.

To her great surprise, she sees her uniform on a hanger.

GINA (V.O.)

It wasn't a dream. I got my uniform back.

She takes it out, lays it down on the bed.

She puzzles.

GINA (V.O.)

Maybe, this is still a dream now. Is any
of it real ?

She ponders for a bit, then starts to put on her uniform.

Later:

She is dressed in her uniform and looks at herself in the mirror.

She smiles, but there is still a hint of doubt in her expression.

GINA (V.O.)

I hope this is happening, I hope it's not
a dream. I do look good in this uniform.
I am the poster girl stewardess.

THE END

