

"240-ROBERT"



"THE APPLICANT"
(formerly "Shark")

Written by
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Created by
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ROSNER / FILMWAYS

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REVISED SHOOTING DRAFT

October 19, 1979

240-ROBERT

"The Applicant"

EXECUTIVE PRODUCER	RICK ROSNER
SUPERVISING PRODUCER	RICHARD ROSENBLOOM
PRODUCER	BOB STAMBLER
PRODUCTION MANAGER	STAN NEUFELD
DIRECTOR	PHIL BONDELLI
1ST ASSISTANT DIRECTOR	ROBERT P. COHEN

CAST LIST

TRAP
THIB
MORGAN
KESTENBAUM
SERESTA

DINAH SHORE

BARRY ROGERS

MRS. BLAKE

PAT

CHARLIE BLAKE

GIRL ONLOOKER

GUY ONLOOKER

STRATTON

LAMBERT

ROSIE

CARLOS

MANNY

TOMMY

PEPY

SET LIST

EXTERIORS:

BEACH AREA

ESD HEADQUARTERS

PCH

OCEAN

HIGHWAY, HARBOR AREA

MAGIC WORLD AMUSEMENT PARK

FERRIS WHEEL

DIVING BOAT

INTERIORS:

ESD HALLWAY

ESD DAYROOM

LAMBERT'S DEN

TV STUDIO (DINAH SHORE)

BACKSTAGE TV STUDIO (DINAH SHORE)

FADE IN:

1 EXT. BEACH - ESTABLISHING SHOT - MORNING 1

There are about a dozen people on the beach. Several are playing in the surf while others stretch out and sun themselves on blankets. In the background we HEAR LAUGHTER and a DISC JOCKEY over a RADIO.

DISC JOCKEY'S VOICE

Good morning to all you D-ray freaks on the beaches. You'll be happy to know the mercury will be pushing 84 here in L.A. today. So relax and soak up those barbecue beams while we play... (UNDER)

2 THE OCEAN 2

where a middle-aged man, CHARLIE BLAKE, is dozing on a plastic raft. The undertow has taken him out several hundred feet from shore. The CAMERA PANS TO INCLUDE PAT, an attractive, bikini-clad young woman swimming toward shore.

3 UNDERWATER - PAT (SUBJECTIVE CAMERA) 3

her sexy figure outlined against the light. The CAMERA begins to MOVE IN TOWARD HER. (OMINOUS MUSIC UP)

4 OMITTED 4

5 BEACH - MRS. BLAKE 5

Charlie's wife. She has been engrossed in a paperback novel. She drops her book reacting to a scream O.S. and glances out over the water. She shields her eyes from the glaring sun.

MRS. BLAKE

(to herself; concerned)

Charlie?

6 MRS. BLAKE'S POV 6

Pat thrashing wildly toward shore, screaming.

7 ANGLE ON BEACH - ONLOOKERS 7

Beginning to realize something is wrong. They look out toward the water. Among them is a pretty GIRL ONLOOKER in a bikini.

GIRL ONLOOKER

What's wrong?... What's she screaming about?

8 ANGLE ON PAT 8

as she stumbles through the surf, choking from having swallowed water. She is near hysterics. Her leg is scraped. A good looking surfer type GUY ONLOOKER helps her to shore.

PAT

There's something in the water!
It tried to attack me!

GUY ONLOOKER

It's a shark! Shark!

9 FULL SHOT 9

There is a sudden panic on the beach as the people who were wading in the water scream and rush onto dry land. Several stumble and have to be helped up. Everyone begins shouting about the shark.

10 MRS. BLAKE - TRACKING SHOT 10

She leaps to her feet and dashes toward the shore, shouting.

MRS. BLAKE

Oh my God! Charlie! Charlie!
Charlie's out there! Charlie,
wake up!

11 CLOSE ON CHARLIE 11

still lying on the raft, asleep, one leg dangling in the water. In the background we faintly HEAR:

MRS. BLAKE'S VOICE

Charlie! Wake up! Wake up, Charlie!

- 12 UNDERWATER - CHARLIE'S RAFT (SUBJECTIVE CAMERA -- OMINOUS MUSIC) 12
- Mrs. Blake's voice is cut off by the sudden silence, Charlie's leg is dangling below the surface. The CAMERA BEGINS TO MOVE TOWARD the raft.
- 13 EXT. BEACH 13
- Mrs. Blake runs into the water up to her knees.
- MRS. BLAKE
Come in, Charlie! Oh my God!
(to onlookers)
Help me! Please! I can't swim.
That's my husband out there!
- GUY ONLOOKER
Lady! Get out of the water!
- The onlookers shout exclamations.
- 14 CHARLIE 14
- He opens his eyes as the shouting from the beach finally reaches his ears.
- MRS. BLAKE'S VOICE
Come in, Charlie!! Come in!
- 15 UNDERWATER - CHARLIE'S RAFT (SUBJECTIVE CAMERA -- OMINOUS MUSIC) 15
- As the CAMERA MOVES CLOSER and CLOSER TOWARD the dangling leg. At the last moment Charlie withdraws the leg from the water and the CAMERA PASSES UNDER the raft.
- 16 CHARLIE 16
- He sits up and looks toward shore, trying to make out what they are all shouting about.
- CHARLIE
Huh? What...?
- 17 THE BEACH - ONLOOKERS AND MRS. BLAKE 17
- They are all shouting exclamations.

(CONTINUED)

17 CONTINUED: 17

GUY ONLOOKER

Hurry up, mister... get outta there!
There's a shark out there! A shark!

MRS. BLAKE

No! No, don't tell him that. You'll
scare him... he's got a bad heart!

But she's drowned out by the exclamations of the on-lookers.

18 CHARLIE 18

He's heard their cries. He begins to look around at the water, nervously. He begins to breathe hard, trying not to panic. In the background we still HEAR the onlookers on the shore.

GIRL ONLOOKER'S VOICE

Hurry up... get out of there.
Sharks!

He glances O.S. and suddenly stiffens, his eyes widening.

19 CHARLIE'S POV - A SHARK FIN 19

cutting the water fairly close to the raft.

20 CHARLIE 20

reacting, his eyes bulging, face reddening. He clutches his chest in pain, his eyes roll back and he drops back onto the raft, unconscious.

21 MRS. BLAKE 21

screaming in horror.

MRS. BLAKE

Charlie!!

22 EXT. ESD HEADQUARTERS - ESTABLISHING SHOT - DAY 22

23 INT. ESD HEADQUARTERS - HALLWAY (NO COGHOULS) 23

TRAP and THIB are walking down the hall.

(CONTINUED)

Trap is tucking in his shirttail.

TRAP

I almost didn't make it in on time this morning... the traffic on the freeway was really backed up. Have you noticed all the out-of-state plates lately? Especially from back East.

Trap stands in front of a candy vending machine. He drops a coin in the slot and pulls the selector knob. Nothing. He tries again.

THIB

You can always tell when it's starting to get cold back there... everyone heads West for the sunshine.

Trap begins banging on the machine with his fist.

TRAP

Come on, cough it up.

Thib reaches for the selector knob and pulls it, gently. Out drops the jelly roll. Thib hands it to Trap who stares at it, then at the machine, then at Thib.

THIB

It's all in the wrist.

Trap unwraps the roll and takes a hearty bite.

TRAP

Breakfast.

THIB

Trap, a jelly roll washed down with a cream puffy are not what I consider breakfast. That diet of yours is going to kill you one of these days.

TRAP

One man's food is another man's poison.

KESTENBAUM (in COGHOUL) and MORGAN (Class B blouse and slacks) come down the hall from the opposite direction.

MORGAN

Hi, Trap, Thib.

(CONTINUED)

23 CONTINUED: (2)

23

KESTENBAUM

Hi, guys.

THIB

Kesty. Morgan.

TRAP

Hi.

(to Kestenbaum)

How's the new guy working out?

KESTENBAUM

Barry? It's only his second day. Check with me again in a month when his probation is over.

MORGAN

I think he's kind of cute.

THIB

I remember my first few days... it's nervous time.

KESTENBAUM

He's waiting for me out in the Bronco. See you guys later.

MORGAN

I got to run, too.

Morgan and Kestenbaum exit. Trap and Thib start for the dayroom down the hallway. Just then, OVER the SPEAKER:

DISPATCHER'S VOICE

240-Robert 2, 5 and Air. A multiple 902-R, one shark attack and a man stranded on raft. Zuma Beach Cove.

Trap and Thib exchange looks.

TRAP

We'll go with Morgan.

They dash down the hall and exit.

24 INT. BRONCO (5)

24

Kestenbaum is climbing in behind the wheel as BARRY RODGERS gets in on the passenger side. They have heard the call over the radio. (IN COGHOULS)

(CONTINUED)

- 24 CONTINUED: 24
- KESTENBAUM
(on mike)
240-Robert 5, ten-4 in ten leaving
from ESD.
(to Rodgers)
Hit the lights.
- Rodgers switches on the lights and SIREN.
- 25 EXT. BRONCO (5) 25
- TITLE: "240-ROBERT"
- The Bronco peels out from the parking lot.
- 26 EXT. ESD HEADQUARTERS - DAY 26
- Morgan, in jumpsuit, is starting up the helicopter as Trap and Thib race from the building.
- 27 CLOSE ON MORGAN 27
- as she starts up the chopper.
- 28 BRONCO (2) - TRAP AND THIB (NO COGHOULS) 28
- They race up to the Bronco. Trap opens the front door as Thib goes around to the rear.
- 29 INT. BRONCO - TRAP 29
- TITLE: JOHN BENNETT PERRY
- as he unlocks the shotgun. He glances back to Thib.
- 30 EXT. BRONCO - THIB 30
- TITLE: MARK HARMON
- as he removes a dive bag from the rear, then EXITS FRAME.
- 31 CLOSE ON HELICOPTER 31
- Trap and Thib race up. Trap jumps in beside Morgan in the front while Thib gets in back. (Trap and Thib put on headsets).

32 ANOTHER ANGLE - HELICOPTER 32
as the chopper lifts off.

33 INT. HELICOPTER - MORGAN 33
TITLE: JOANNA CASSIDY

MORGAN
(into headset)
240-Robert Air transporting Robert
2 is Ten-8, responding to Zuma
in 4.

34 EXT. HELICOPTER 34
as it banks out over the ocean.

35 EXT. PCH - BRONCO (5) 35
Lights flashing and SIREN SCREAMING, it races along the
highway.

36 INT. BRONCO (5) 36
Rodgers grabs the microphone. In an official tone:

RODGERS
240-Robert 5 now with an ETA to
Zuma in two.

Kentenbaum looks over at Rodgers, questioningly.

KESTENBAUM
Two minutes? Barry, Zuma Beach is
over five miles up the road from
here.

RODGERS
Sorry. I didn't know that.
(into microphone)
240-Robert 5 to SRC... correction
on that ETA to Zuma Beach...

He looks over toward Kesty.

KESTENBAUM
Five minutes.

(CONTINUED)

36 CONTINUED:

36

RODGERS

... in five.

DISPATCHER'S VOICE

Ten-4, 240-Robert 5.

Rodgers replaces the microphone. He begins to chuckle.

RODGERS

(as if nothing
happened)A shark call. I never had one of
those while riding East LA.

37 EXT. PCH - BRONCO (5) AND NEWS STATION WAGON 37

The Bronco speeds up the highway, overtaking a KNLA news station wagon. On the side of the station wagon is the logo: "ACTION NEWS CHANNEL 3". The news van begins to follow the Bronco.

38 EXT. BEACH ROAD 38

The Bronco pulls off the road and onto the beach. The news van follows and parallels along the parking area.

39 BEACH 39

A crowd of onlookers has massed at the water's edge as the Bronco drives up. Kestenbaum and Rodgers (in coghous) jump out and dash over to the crowd (Kestenbaum is carrying a walkie-talkie). The CAMERA TILTS UP TO INCLUDE:

39A CHARLIE ON THE RAFT 39A

He is still unconscious, drifting away from shore.

39B FIN GOING UNDERWATER (STOCK) 39B

40 THE HELICOPTER 40

heading out toward Charlie's raft, now close to a quarter mile offshore.

41 CHARLIE'S RAFT 41

He is still lying there, unconscious. TILT UP TO INCLUDE:

- 42 THE HELICOPTER 42
 as it hovers overhead.
- MORGAN'S VOICE
 (OVER SPEAKER)
 This is the Sheriff's Department.
 Can you hear me? There has been
 a shark reported in this area.
- 43 INT. HELICOPTER - MORGAN'S POV 43
 Below, on the raft, Charlie doesn't move.
- MORGAN'S VOICE
 Repeat, can you hear me?
- 44 ANGLE ON MORGAN 44
- MORGAN
 He appears to be unconscious.
- KESTENBAUM'S VOICE
 (OVER RADIO)
 Morgan, this is Kesty. You getting
 any response?
- MORGAN
 Negative.
- 45 EXT. BEACH - FAVORING DEPUTIES AND MRS. BLAKE 45
 Kestenbaum is on the walkie-talkie while Rodgers tries
 to calm Mrs. Blake. In the b.g. a news reporter,
 BARNEY STRATTON, approaches with a video tape camera-
 man. We HEAR COMMENTS about the shark UNDER.
- KESTENBAUM
 (into walkie-talkie)
 We've got a critical situation
 here. The man's wife says he's
 had two cardiac arrests in the
 past five years.
- 46 INT. HELICOPTER 46
- THIB
 (into headset)
 We've got to get him to shore as
 quick as possible.

47 ANGLE ON TRAP

47

He begins to remove his holster and revolver.

TRAP

(into headset)

I've got it. We'll pull him to shore with the chopper. I'm going down.

MORGAN

(concerned)

Be careful. Remember there's a shark reported down there somewhere.

48 ANGLE ON THIB

48

He removes a line of rope from under the litter and begins to take off his own holster and pistol. Then his shoes.

THIB

Good idea, Trap, but I'm going down.

TRAP

(protesting)

Wait a minute, Thib...

KESTENBAUM'S VOICE

(ON RADIO)

Some additional info. We've got a girl here who says she was attacked by a shark along with four eyewitnesses who saw it.

Trap and Thib exchange looks. Before Trap can say anything:

THIB

Look, I can swim circles around you.

Thib ties a loop knot in the end of the rope.

TRAP

So what? There's a shark down there that can swim circles around both of us.

THIB

(indicating shotgun)

You're better with that thing than I am. Cover me.

(CONTINUED)

- 48 CONTINUED: 48
- He opens the rear door.
- THIB
(continuing)
Take me down, Morgan.
- 49 ANGLE ON TRAP AND MORGAN 49
- She looks over at Trap. He nods. She drops closer to the surface. Trap removes a pellet load from the shotgun and inserts a single ball slug into the chamber.
- 50 EXT. HELICOPTER - OCEAN 50
- The helicopter hovers lower to the water. Thib steps out on the skid, secures the rope to the cargo hook on the underbelly and drops the line down to the water. Thib drops from the chopper and goes hand-over-hand to the raft. He lowers himself into the water.
- 51 INT. HELICOPTER - TRAP 51
- He has the door of the chopper partially open. He is watching the surface below, intently, the shotgun poised and aimed.
- 52 TRAP'S POV 52
- Thib is hanging to the side of the small raft checking out Charlie. No shark is visible.
- 53 SURFACE - THIB AT RAFT 53
- He is making a quick preliminary check of Charlie; checking his eyelids, taking his pulse.
- 54 UNDERWATER - THIB'S LEGS (SUBJECTIVE CAMERA AND MUSIC) 54
- as they dangle below the surface. The CAMERA MOVES AROUND, CIRCLING Thib's legs as they kick periodically.
- 55 EXT. BEACH 55
- Stratton is interviewing Rodgers as Kestenbaum unloads equipment from the Bronco and setting it up; med kit, drug box, oxygen, oscilloscope, defibrillator.

(CONTINUED)

55 CONTINUED:

55

The cameraman is taping the entire operation and panning over to Stratton.

STRATTON

(to camera)

This is Deputy Barry Rodgers of the Sheriff's Search and Rescue unit. Could you explain to our viewers just what's going on out there?

RODGERS

Of course. The Deputy we just saw leap into the water is Deputy Dwayne Tribideaux.

KESTENBAUM

(correcting him)

Thibideaux.

RODGERS

(unruffled)

He's now in the water tying a line to the victim. When the line is secured they'll haul him up into the helicopter.

STRATTON

Thank you. We'll keep our eye out for the transfer.

56 THE RAFT

56

Thib has completed his quick check. He gets a good grip onto the rope and signals to Trap.

57 INT. HELICOPTER

57

Trap sees the signal.

TRAP

Go, Morgan.

58 FULL - HELICOPTER AND RAFT

58

as Morgan begins towing the raft to shore.

59 UNDERWATER - THIB'S LEGS (SUBJECTIVE CAMERA AND MUSIC) 59

The CAMERA MOVES CLOSER TOWARD Thib's kicking legs.

60 INT. HELICOPTER - TRAP 60

He is watching Thib below. He suddenly stiffens, raises the shotgun to his shoulder and pumps a round into the chamber.

MORGAN

(anxious)

What is it...?! What do you see?

61 TRAP'S POV 61

Thib holding onto the rope as he pulls the raft along. No sign of a shark.

62 INT. HELICOPTER - TRAP AND MORGAN 62

He lowers the weapon.

TRAP

I thought I saw a shadow. It's nothing. Probably kelp.

Morgan breathes a sigh of relief.

63 THE BEACH 63

Stratton and Rodgers are watching as the raft is being pulled to shore.

STRATTON

They're not hauling him up.

RODGERS

(unfazed)

That's correct. They are, in fact, towing him in toward shore.

STRATTON

With sharks in the water? You mean Deputy Thibideaux is risking his life to save this man?

RODGERS

That's right.

(CONTINUED)

63 CONTINUED:

63

STRATTON

Then it is accurate to say that
there is more than one shark out
there?

RODGERS

Well, this time of the year... warm
water and all...

STRATTON

(completing the sentence)
... These waters become infested
with sharks. Is that what you're
saying?

RODGERS

Well... I wouldn't...

Before Rodgers can answer, the onlookers react.

FIRST ONLOOKER

Didn't I tell you I saw more than
one of those things out there!

64 THIB

64

still towing the raft. It starts to wobble.

65 INT. HELICOPTER

65

Trap sees this.

TRAP

Better slow down, Morgan, you'll
dump 'em.

MORGAN

You're right. Guess I'm a little
too anxious to get him out of the
water.

66 FULL - HELICOPTER AND RAFT

66

as it draws closer to the beach.

67 UNDERWATER - THIB'S LEGS (SUBJECTIVE CAMERA AND MUSIC) 67

as they move off, AWAY FROM CAMERA.

68 BEACH

68

The helicopter and raft are in the surf line. Kestenbaum wades into the surf as Rodgers keeps the onlookers back. The raft is pulled onto the beach. Mrs. Blake rushes up.

MRS. BLAKE

Charlie! Oh, Charlie!

Rodgers moves her away as Thib and Kestenbaum carry the unconscious man to a blanket. In the b.g. we SEE Morgan land the helicopter on the beach.

69 THIB AND KESTENBAUM

69

as they carry Charlie over to higher ground where the medical supplies are laid out near the Bronco. They lay Charlie down and Thib immediately checks to see if he has positive ventilation. He then checks for a heartbeat as Kestenbaum administers oxygen.

THIB

I'm not getting a heartbeat.

Thib quickly administers CPR.

KESTENBAUM

Come on, mister... breathe.

Morgan, carrying a litter from the chopper, and Trap rush up. Morgan begins to prep Charlie for an I.V., uncoiling I.V. tubing, plastic pouch, alcohol on arm, etc. Trap grabs the defibrillator paddles as Kesty turns on the machine. Trap places them on Charlie's chest. He looks toward the oscilloscope.

70 CLOSE ON OSCILLOSCOPE

70

The wave pattern is erratic.

71 BACK ON GROUP

71

MORGAN

How is he?

TRAP

He's in course V-fib.
(to Deputies)

Clear.

Thib and Kesty pull their hands back from Charlie as Trap activates the defibrillator. Charlie's chest arches, then relaxes. Trap checks the oscilloscope.

72 CLOSE ON OSCILLOSCOPE SCREEN 72

The waves are still erratic.

73 RODGERS AND STRATTON 73

They are walking toward the other deputies working over the heart attack victim. Stratton holds the mike up to Rodgers again.

STRATTON

Could you tell us what they're doing now, Deputy Rodgers?

RODGERS

They're administering CPR to the victim.

KESTENBAUM

(correcting him)

No, they're defibrillating his heartbeat now.

74 ANGLE ON THE DEPUTIES 74

Thib starts an I.V. with Kestenbaum's help. Trap applies the paddles once again.

TRAP

Clear.

Charlie's body arches, drops. Trap looks over at the oscilloscope.

75 OSCILLOSCOPE 75

The rhythm is restored to normal.

76 BACK TO TRAP 76

He is listening to Charlie's heart with his stethoscope.

TRAP

Okay, I've got a normal sinus rhythm.

77 STRATTON 77

as he moves up to the Deputies. He steps over to Morgan who is watching the proceedings off to one side.

STRATTON

Excuse me, Deputy... Deputy... ?

(CONTINUED)

77 CONTINUED:

77

MORGAN

Wainwright.

STRATTON

Deputy Wainwright. You're the
helicopter pilot?

Morgan nods.

STRATTON

(continuing)

Did you sight many sharks?

MORGAN

No. I didn't see any.

STRATTON

Deputy Rodgers tells us that there
may be a whole pack of them out
there.

TRAP

Okay, Morgan... We're ready to
move out.

MORGAN

(to Stratton)

Excuse me.

78 ANOTHER ANGLE

78

as Morgan hurries toward the chopper in the b.g., followed by Trap and Kestenbaum carrying Charlie on a litter between them. Mrs. Blake is at her husband's side. Rodgers approaches Thib who is collecting the equipment. Rodgers gives him a hand.

THIB

What's this about a whole pack of
sharks?

RODGERS

(indicates Stratton)

He wanted to know how many sharks
were out there.

THIB

What'd you tell him?

RODGERS

I told him I didn't know how many
there could be out there.

(CONTINUED)

78 CONTINUED:

78

THIB

I see.

RODGERS

Listen, I may be new with this unit, but I know one thing... don't open your mouth to the press unless you know what you're talking about.

Thib looks at him skeptically, but Rodgers is totally unaware of it and continues replacing the equipment.

79 HELICOPTER

79

as it rises from the beach, Trap and Morgan inside. Stratton and his cameraman getting a shot of it. Kesty and Mrs. Blake watch as it disappears over the hills.

80 EXT. ESD HEADQUARTERS - ESTABLISHING SHOT

80

81 INT. HEADQUARTERS - DAYROOM

81

Thib is at the hot plate, humming contentedly as he peers at something he's cooking. There's an empty can of mushroom soup on the table along with a can of tuna fish and a few slices of Swiss cheese. Morgan enters.

MORGAN

Hmm. Smells good. What is it?

THIB

I call it my 'Tuna Surprise.'

MORGAN

I'm really good at those 'surprise' dinners.

THIB

(adds the cheese)

I thought you couldn't cook?

MORGAN

That's what I mean. I'm always surprised whenever something turns out.

THIB

(snaps his fingers)

Ah...

(MORE)

(CONTINUED)

81 CONTINUED:

81

THIB (CONT'D)

... left the pita bread in the
Bronco. Do me a favor, Morgan...

(hands over spoon)

Keep stirring -- very slowly.

He heads for the door in time to bump into Rodgers entering. After AD-LIBBED "Sorries" and false starts, they pass each other. Rodgers glances at Morgan's rear appreciatively.

82 ANGLE - MORGAN AND RODGERS

82

RODGERS

I just don't believe it.

Morgan looks up from her stirring.

RODGERS

(continuing)

She's a cop, she's a pilot, she's
beautiful. And now she's a
gourmet cook.

Morgan is definitely taken aback.

MORGAN

(flattered)

Thank you, Barry, but, actually,
I'm not that good of a cook.

RODGERS

Well, you're still the most
gorgeous cop I've ever seen.

MORGAN

Thanks.

Now distracted, she absently stops stirring.

RODGERS

Any rule around here against
dating fellow officers?

MORGAN

Not as long as they're girls.

83 WIDER ANGLE

83

We SEE Trap step into the doorway in the b.g. He is
unseen by either Rodgers or Morgan.

(CONTINUED)

RODGERS

I'm off tomorrow night. How about
if I take you out of the kitchen?

MORGAN

I'm working.

RODGERS

Is that a no?

MORGAN

That's a fact.

RODGERS

Day after?

MORGAN

Can I think about it?

Trap steps into the room.

TRAP

Hey, Barry, the Lieutenant's
looking for you.

RODGERS

Okay.

(to Morgan)

I'll ask you again later.

He goes out, Trap sending a disapproving look at his
back.

TRAP

Sure comes on strong, doesn't he.

MORGAN

(baiting him)

Oh, I don't know. I think he's
kind of nice.

TRAP

Yeah, and he started a nice shark
scare, too.

MORGAN

Trap, it's only his second day.

TRAP

Well, I really wouldn't grow too
fond of him... you know what I
mean?

(CONTINUED)

83 CONTINUED: (2)

83

MORGAN

No, what do you mean?

TRAP

Like every new guy in the unit,
he's on thirty-day probation.

MORGAN

So...?

TRAP

So, he just might not make it.

He exits, leaving a thoughtful Morgan, so thoughtful
she's not aware that:

84 TUNA SURPRISE

84

It is smoking.

85 MORGAN

85

She jumps at the sound of:

THIB'S VOICE

Oh, no... Morgan!

86 ANGLE TO INCLUDE THIB

86

as he rushes in with a package of pita bread, grabs the
spoon from Morgan's hand and starts to stir the concoction.
Finally he gives up and sets the pot aside.

THIB

(looks into pot)

Looks like I'm going to have to
call this something else...

(looks up at Morgan)

How about, 'Alien'?

Thib smiles and Morgan starts to giggle. Her con-
tagious laugh causes Thib to join in.

87 INT. LAMBERT'S DEN - NIGHT

87

The SCENE OPENS as the CAMERA PANS ACROSS a wall
covered with photos. We SEE a picture of Dinah Shore;
of Dinah interviewing guests on her show, Dinah with
her Emmy, etc. The last photo is of Dinah and FRED
LAMBERT -- mid-thirties.

(CONTINUED)

87 CONTINUED:

87

The CAMERA CONTINUES TO PAN OVER TO a TV screen where we SEE the helicopter lifting off the beach with Stratton and Barry Rodgers in the foreground. (THROUGHOUT the SCENE we HEAR Stratton's VOICE until we pick him up on the screen.)

STRATTON

(on TV)

Thank you, Deputy Rodgers, for your expert commentary. We've just witnessed how the quick thinking, courage and expertise of these remarkable Deputies saved this man's life. But what about these empty beaches? Has the shark scare driven people away? What does...

The CAMERA now PICKS UP Lambert watching the screen. He switches the set OFF and reaches for the phone beside him. He dials, then:

LAMBERT

Did you see the Channel Three news just now?

(a beat)

Weren't those guys terrific? We've got to have them on the show tomorrow. Dinah will love 'em.

(a beat)

Yeah, book 'em... all three of them.

88 EXT. ESD HEADQUARTERS - ESTABLISHING SHOT - DAY 88

89 INT. HEADQUARTERS 89

Trap and Thib are backing out of the door marked: LIEUTENANT. We can't see Coleman, but the two men are nodding to him.

TRAP

Yes, sir... if it's good for the unit.

THIB

Yes, sir, if the Department wants us on the Dinah Shore Show, I guess we'll do it.

TRAP

Right. Good PR.

(CONTINUED)

89 CONTINUED:

89

THIB
 (over Trap's
 shoulder)
 Good chance to squelch those
 shark rumors, too.

TRAP
 We're looking forward to it.

They're smiling and giving it their all... until the
 door is closed. They look a bit concerned.

THIB
 You ever been on a talk show?

TRAP
 No. You?

THIB
 No.

TRAP
 Hey, what are we worried about?
 You seen the show? That Dinah's
 really a great lady... she can
 make anybody feel comfortable.
 Besides, we can split the talk.
 First you, then me.

THIB
 Then Barry.

TRAP
 Oh, yeah. Barry.

90 EXT. STREET - HARBOR AREA - DAY

90

A Sheriff's patrol car (Malibu 101) is cruising along
 the street.

91 INT. MOVING PATROL CAR - DAY

91

for our introduction of DEPUTY SERESTA SNOW. Just
 four years out of the Academy, Seresta is strikingly
 pretty and bountifully endowed. Seresta is wearing her
 Class-A uniform. She is bright, competent, and not
 without a sense of humor. As the car continues along
 the street, the suggestion of a frown settles on
 Seresta's face in reaction to something she sees ahead.

- 92 POV SHOT - SHOOTING THROUGH CAR WINDSHIELD 92
- Two Mexican/American youths in their late teens, PEPY and ARMANDO, are just fleeing from a boardwalk concession stand. Both are yelling and laughing it up. Their arms are laden with stuffed animals, kewpie dolls and ceramic pieces stolen from the stand. Three other Mexican/American youths are waiting for the two miscreants farther along the boardwalk. They are, by name, CARLOS, MANNY and TOMMY. All are wearing unique jackets with insignias indicating that they are members of the same Chicano street gang. Carlos has a bottle of wine stuffed into the pocket of his jacket. Only moments after their hasty retreat from the stand, the elderly concessionaire emerges, waving a fist and yelling for them to stop. (NOTE: The impression must be given by their attitude that the youths have probably had a little too much wine and that the theft is being made in sport rather than for profit.)
- 93 INT. MALIBU 101 93
- Seresta hits the red light and accelerator.
- 94 EXT. MALIBU 101 AND BOARDWALK 94
- The unit leaps forward as Seresta takes up pursuit of the fleeing youths.
- 95 ANGLE TO MEXICAN/AMERICAN YOUTHS 95
- The youths see the patrol car bearing down on them. The three youths who had been waiting outside split in one direction -- the two carrying the stolen merchandise in the other direction.
- 96 INT. MALIBU 101 96
- Seresta pursues the two youths in possession of the stolen merchandise -- Pepy and Armando. She picks up the microphone.
- SERESTA
Malibu-101 requesting backup re two
488 suspects.
- 97 ANOTHER ANGLE 97
- Abandoning the stolen property, Pepy and Armando approach the alley. Turning the corner, they run into the alley.

- 98 MALIBU 101 98
 Seresta makes a swerving turn into the alley in pursuit.
- 99 INT. ALLEY 99
 Pepy and Armando stop running abruptly when they see that the alley dead ends. They look frantically at each other, then off toward the approaching patrol car.
- 100 MALIBU 101 100
 Seresta brings the car to a skidding stop. As she starts to climb out:
- 101 PEPY AND ARMANDO 101
 turn and start to run back toward the alley entrance.
- 102 SERESTA 102
 She draws down on the two youths, holding her piece in the traditional two-hand grip.
- SERESTA
 That's far enough!
- 103 WIDER ANGLE - TO INCLUDE PEPY AND ARMANDO 103
 The two youths stop running and turn slowly back to Seresta, who keeps her gun trained on them.
- SERESTA
 All right, move over to the car!
- PEPY
 Hey... we was just foolin' around,
 okay?
- SERESTA
 (waves gun)
 Move!
- Pepy and Armando drift up to the car. Both glance uneasily back at the gun held by Seresta. She moves up to them.

(CONTINUED)

103 CONTINUED:

103

SERESTA
 (continuing; quietly
 but with authority)
 Turn around and spread 'em.

Pepy and Armando turn to the car and start to spread them as instructed. Seresta pats down Armando, finds that he's clean. But as she starts to do the same with Pepy, he balks by stepping slightly to one side and gesturing with his arm.

PEPY
 Look, I told you -- we was just
 foolin' --

Before he can finish, Seresta grabs him by the arm, wrenches it behind his back and shoves him up against the car.

SERESTA
 I said, spread 'em!

104 EXT. BRONCO-2 AND STREET - HARBOR AREA 104

Thib and Trab are cruising in the harbor area.

105 INT. BRONCO-2 (MOVING) 105

Trap seems to be absorbed in thought. Thib studies him for a moment before:

THIB
 Sharks -- ?

TRAP
 Try again.

When Trap will volunteer nothing further, Thib shrugs.

THIB
 Okay, I give up.

TRAP
 (enigmatically)
 What do you think she meant by
 that?

THIB
 What do I think who meant about
 what?

(CONTINUED)

105 CONTINUED:

105

TRAP

Morgan. She thinks he's kind of nice.

THIB

(plays innocent)

Who?

TRAP

Rodgers.

THIB

Why should that make any difference to you?

TRAP

Who said it makes any difference to me? I just thought she had better taste, that's all.

But Thib reads a little more into it than that. Amused, he settles back in his seat and looks at Trap out of the corner of his eye.

106 EXT. ALLEY NEAR BOARDWALK

106

Another Sheriff's unit is on the scene. Two Deputies are just shoving Pepy and Armando into the back of their unit. Pepy and Armando are both in handcuffs. Seresta is standing outside the door of her car watching as the two Deputies climb into their car and start away with the two suspects.

107 SERESTA

107

gets into her car, starts the engine and backs out of the alley.

108 EXT. ALLEY AND STREET

108

Seresta backs out into the street, puts the car into forward gear and starts away. CAMERA PANS with the car until it makes the turn at the end of the block.

109 EXT. STREET LEADING TO "MAGIC WORLD" AMUSEMENT PARK - DAY

109

The three Mexican/American youths -- Carlos, Manny and Tommy -- who had escaped pursuit by Seresta emerge from a narrow passageway between two old buildings and start jauntily off along the deserted sidewalk.

(CONTINUED)

109 CONTINUED:

109

Their hands are jammed into the pockets of their jackets and they are laughing and grab-assing about the earlier incident.

CARLOS

Hey, man -- did you see the look on Armando's face when he saw that lady cop comin' in that car?

TOMMY

Hey, you think Armando and Pepy got away?

MANNY

(laughs)

From a lady cop? Man, no way she was gonna catch 'em.

All at once, the trio of youths stops walking as they react to something they see farther along the sidewalk.

110 THEIR POV

110

A pretty young Mexican/American girl of sixteen, ROSIE SANCHEZ, is approaching from the opposite direction. Rosie is wearing jeans and a pullover sweater. She is carrying a sack of groceries in her arms. In the b.g. is a large sign identifying the entrance to: "MAGIC WORLD" AMUSEMENT PARK.

111 CARLOS, TOMMY AND MANNY

111

first look around the street to make sure that its deserted then exchange smug, conspiratorial look. They continue on toward Rosie.

112 WIDER ANGLE - NEAR AMUSEMENT PARK ENTRANCE

112

Carlos, Manny and Tommy continue on along the sidewalk as if they are going to pass by Rosie. Just as they draw abreast of her, Carlos reaches out and grabs her by the arm. Clutching the bag of groceries, she shrinks back from him.

CARLOS

Hey, what are you scared of?

Now Manny and Tommy begin to crowd in closer around Rosie.

(CONTINUED)

112 CONTINUED:

112

MANNY

Nobody's gonna hurt you.

Frightened, Rosie just stares at them.

CARLOS

You gotta name?

Rosie manages a nod, but says nothing.

CARLOS

(continuing; to

Manny and Tommy)

Hey, what do you know -- she's gotta name.

(then to Rosie)

What is it?

ROSIE

(falters)

Rosie...

CARLOS

Rosie.

(then)

I'm Carlos, this is Manny... that funny lookin' dude is Tommy.

TOMMY

Hey, guess what, Rosie? We're gonna take you for a little ride.

Tommy gestures off toward the entrance of the amusement park.

MANNY

Tommy used to work there.

TOMMY

With me at the switch, you're really gonna dig it.

As they start to escort Rosie toward the amusement park:

ROSIE

(protests)

No, please... I don't want to... I have to go home.

CARLOS

(hard)

Nobody has to do nothin', Rosie.
(MORE)

(CONTINUED)

112 CONTINUED: (2)

112

CARLOS (CONT'D)

Didn't anybody ever tell you that.

(takes her arm
more forcefully)

Now, let's go.

Tommy snatches the sack of groceries from Rosie's arm.

TOMMY

Here, lemme carry that for you.

113 ANOTHER ANGLE

113

Too scared to offer resistance, Rosie allows herself to be led towards the entrance of the amusement park. A sign at the entrance reads: "THIS PROPERTY CONDEMNED TRESPASSERS WILL BE PROSECUTED" CITY ORDINANCE 247.1. Digging into the sack of groceries, Tommy takes out an apple.

TOMMY

(to Manny)

Hey, Manny -- down and out.

Manny runs the simple pass pattern. Tommy lobbs him an apple which he catches neatly in stride. Tommy then takes another apple out of the sack and bites into it.

114 ANGLE - ENTRANCE TO AMUSEMENT PARK

114

As the youths pass through the entranceway and move AWAY FROM CAMERA.

115 EXT. ANOTHER STREET - BOARDWALK VICINITY

115

CAMERA PICKS UP Seresta's car cruising along the street. She stops for a signal, then turns onto an intersecting street.

116 EXT. INTERSECTING STREET - RUNBY - SERESTA'S CAR

116

to suggest that she is still patrolling the area.

117 EXT. STREET LEADING TO AMUSEMENT PARK

117

Seresta turns her car onto the street.

118 EXT. MIDWAY - AMUSEMENT PARK - WIDE ANGLE - DAY 118

Scattered litter, refuse cans overflowing with debris should suggest that the park has not been in operation for some time. Carlos and Manny have escorted Rosie to the base of the ferris wheel, which has a double configuration much like the number "8". Tommy is approaching an open-sided shack that houses the controls for the rides.

119 INT. OPERATIONS SHACK 119

The shack is cluttered with loose debris. Tommy enters and approaches a padlocked rusted-out old console formerly used to operate the ferris wheel. He yanks on the padlock and the screws holding the hasp pop out of the rotting wood. He then lifts the lid of the console revealing the knobs and levers used to operate the ferris wheel. (NOTE: Adjust to conform with actual operational mechanism.) Also revealed is a fuse box and master switch.

120 ANOTHER ANGLE 120

Tommy crosses to the wooden doors that house the fuse boxes and flips on the power. He then crosses back to the control shack. Looking out, Tommy makes a grand gesture, flips a couple of switches on the control panel, and the ferris wheel becomes operable.

121 EXT. FERRIS WHEEL - WIDE ANGLE 121

Although a little shaky and herky-jerky, the ferris wheel is operational. The upper and lower wheels begin to turn in the figure-eight configuration.

INTERCUT:

122 ANGLE - CARLOS, MANNY AND ROSIE 122

MANNY

Hey, he's got it workin'!

Tears begin to well in Rosie's eyes as she looks up at the ferris wheel.

ROSIE

Please, I don't want to go up there. It scares me!

(CONTINUED)

122 CONTINUED: 122

CARLOS

(laughs)

Hey, baby, I'm gonna be with you.
What's to be scared of?

123 EXT. STREET - ENTRANCE TO AMUSEMENT PARK 123

Malibu-101 is just passing by the entrance when suddenly Seresta brakes the car to a stop.

124 SERESTA'S POV (FROM INSIDE CAR) 124

of the midway and the ferris wheel turning in the b.g.

125 INT. MALIBU-101 - SERESTA 125

She gazes curiously off toward the ferris wheel, then takes the radio microphone from the dash.

SERESTA

(into mike)

Malibu-101 is Code 9 at Magic
World Amusement Park.

DISPATCHER'S VOICE

Ten-4, Malibu-101.

TRAP'S VOICE

240-Robert-2, responding to Magic
World. ETA five.

KESTENBAUM'S VOICE

240-Robert-5. Responding to
Magic World in eight.

126 EXT. MALIBU-101 126

Seresta starts the car toward the entrance to the park.
Morgan puts the chopper into a sharp bank.

127 EXT. FERRIS WHEEL 127

Carlos turns away from Manny and Rosie, looks off toward the operations shack.

CARLOS

(yells)

Hey, Tommy -- shut it off so we
can get on!

128 ANGLE AT OPERATIONS SHACK 128

Tommy steps INTO VIEW, waves his hand in acknowledgement of Carlos' request, then disappears back inside again.

129 THE FERRIS WHEEL - WIDE ANGLE 129

comes to a grinding stop.

130 ANGLE - CARLOS, MANNY AND ROSIE 130

Carlos takes Rosie's hand, starts to lead her forcefully toward the ferris wheel seat. When Rosie resists, Manny takes her other arm. They lead her forcefully to the ferris wheel passenger platform.

ROSIE
(tearfully)
No... please...? I don't want
to go up there...

Carlos forces her into the seat, and is just climbing in beside her when he turns to see Malibu-101 approaching, red light flashing.

CARLOS
(to Rosie)
You keep your mouth shut, got it?

Seresta brings the car to a stop. Climbing out, she starts toward Carlos, Rosie and Manny at the ferris wheel.

INTERCUT:

131 ANGLE AT OPERATIONS SHACK 131

Tommy has started out of the shack, then ducks back out of sight at the arrival of the Sheriff's unit.

132 ANGLE - FERRIS WHEEL PLATFORM 132

Seresta unclasps the button on her holster as a precautionary measure but makes no move to draw her weapon as she confronts the three youths.

SERESTA
All right, who wants to tell me
what's going on here?

In an act of open arrogance, Carlos starts rocking the chair.

(CONTINUED)

132 CONTINUED:

132

CARLOS

Hey, what does it look like is
goin' on, Officer? My girl, Rosie,
and me are gonna fly.

ROSIE

(still in tears)

I'm not his girl!

(looks at Carlos;
gains courage)

They're trying to make me ride
on this thing... I told them I
didn't want to... that I was
afraid...

SERESTA

(calmly to Carlos)

All right, get out of there.

Carlos eases a look at Manny -- he doesn't want to
appear to be chicken, especially in front of a lady
cop.

SERESTA

(continuing)

In case you're interested, I
busted your two pals. Now you
can step out of there, or be
carried out. How do you want it?

133 ANGLE AT OPERATIONS SHACK 133

SHOOTING OVER TOMMY'S SHOULDER, we SEE the confronta-
tion taking place at the ferris wheel.

134 CLOSE - TOMMY'S FACE 134

His eyes dart back toward the operation apparatus.

135 AT THE FERRIS WHEEL 135

Backing down, Carlos climbs out of the seat. He tries
to make light of his obedient posture in front of
Manny.

CARLOS

(makes peace sign)

Anything you say, Officer.

When Carlos is clear, Seresta steps up and reaches out
to help the frightened and trembling Rosie.

- 136 INT. OPERATIONS SHACK 136
Just at the precise moment that Seresta is helping Rosie out of the seat, Tommy hits the lever that starts the ferris wheel.
- 137 AT THE FERRIS WHEEL 137
Legs whipped out from beneath her, Seresta goes spilling into the seat beside Rosie. Panicking, Rosie gets to her feet and tries to jump out. Recovering in time, Seresta throws her arms around Rosie and restrains her. (NOTE: The seat protective lap bar must not be engaged.)
- 138 CARLOS 138
Acting on wild, macho impulse, Carlos grabs the next seat as it passes by the platform and swings aboard.
- 139 MANNY 139
raises his fists victoriously and cheers Carlos.
- 140 EXT. FERRIS WHEEL SEAT - SERESTA AND ROSIE 140
Seresta holds the trembling girl protectingly in her arms and tries to calm her.

SERESTA
It's all right, Rosie... It's all right.

Whimpering, Rosie buries her face deeper into Seresta's arms.
- 141 EXT. FERRIS WHEEL SEAT - CARLOS 141
He yells up to Seresta and Rosie in the seat above him.

CARLOS
Hey, you chicks wanna really make it exciting -- ?

When there is no response, Carlos looks down.
- 142 DOWN ANGLE POV - FROM MOVING FERRIS WHEEL 142
He shouts down to Tommy.

(CONTINUED)

- 143 CONTINUED: 143
- CARLOS
Hey, Tommy -- let's have some
action, man -- !
- 144 ANGLE - OPERATIONS SHACK - TOMMY 144
- A grin on his face, Tommy turns back inside the shack and begins to push the operation lever back and forth.
- 145 UP ANGLE TO FERRIS WHEEL 145
- Pushing the lever back and forth, Tommy has created a "stop and go" action of the ferris wheel causing the seats to begin to sway. (NOTE: Consult amusement park TA about how this can realistically be accomplished.)
- 146 EXT. FERRIS WHEEL SEAT - SERESTA AND ROSIE 146
- As the seat begins to sway more violently, Rosie becomes increasingly terrified. Seresta holds her tight.
- SERESTA
Just hold on to me, okay?
- 147 EXT. FERRIS WHEEL - WIDE ANGLE 147
- continues in its figure-eight configuration with the seats swinging wildly to and fro.
- 148 ANGLE - OPERATIONS SHACK - TOMMY 148
- Delighted over his accomplishments, he is looking up at the ferris wheel when all at once there is a SIZZLING FLASH of blue light from the operation apparatus. Smoke curls up from the fuse box.
- 149 THE FERRIS WHEEL - FULL SHOT 149
- comes to an abrupt stop. The seat occupied by Seresta and Rosie is now midway up to the top of the upper configuration. It is still swaying violently.
- 150 EXT. FERRIS WHEEL SEAT - SERESTA AND ROSIE 150
- The structural member supporting one end of the seat suddenly collapses under the strain. Rosie screams.

(CONTINUED)

150 CONTINUED: 150

The free end of the seat plunges down so that it is at perhaps a forty-five degree angle. Seresta and Rosie are almost thrown out of the seat, but somehow Seresta manages to grab hold of a supporting member. She grabs Rosie with her free arm and holds onto her.

SERESTA

I've got you, Rosie! Hold on -- !

151 EXT. FERRIS WHEEL SEAT - CARLOS 151

Looking up, Carlos sees that Seresta and Rosie might very well fall to their death and that he might be held responsible. Panicking, he gets out of the seat and starts to climb down. In his scrambling haste, he miscalculates the distance when he reaches out to grab a cross beam. Only his fingertips make contact. Arms flailing wildly, he loses his balance.

152 UP ANGLE TO FERRIS WHEEL 152

for Carlos' spectacular fall to the ground below, where he lies still and unmoving.

153 TOMMY 153

runs up to Manny. Both have looked on in horror at Carlos' dramatic fall. Hearing the SOUND of an APPROACHING SIREN, they exchange hurried looks. Turning, they both run wildly off across the midway and disappear behind a building.

154 EXT. MIDWAY - ANOTHER ANGLE 154

Bronco-2, occupied by Trap and Thib, speeds across the midway. The Bronco comes to a skidding stop beside Seresta's unit. Trap and Thib pile out, look first at the crumpled figure of Carlos, then up at the ferris wheel.

155 POV SHOT 155

of Seresta and Rosie clinging desperately to the hanging seat.

156 TRAP AND THIB 156

Trap runs toward the operations shack.

(CONTINUED)

156 CONTINUED:

156

Thib reaches into the Bronco, picks up the mike.

THIB
(into mike)
240-Robert-2 901-N. And requesting
Robert-Air to Magic World Amusement
Park.

MORGAN'S VOICE
240-Robert-Air responding in two.

Thib drops the mike and runs to the back of the Bronco and grabs the first-aid kit.

157 INT. OPERATIONS SHACK

157

Trap hurries in, looks at the operation apparatus. It is blackened from the electrical short circuit and smoke is still curling up from it. Turning, Trap hurriedly exits the shack.

158 EXT. MIDWAY AND FERRIS WHEEL

158

Thib has reached Carlos and is examining him. Trap runs for the Bronco, shouts at Thib:

TRAP
The electrical system has shorted
out! I'm going up there!

THIB
Morgan's ETA is two!

Trap hurries to the back of the Bronco, grabs his climbing gear and starts to get into his diaper.

159 ANGLE - THIB AND CARLOS

159

as Thib continues to minister to the seriously injured Carlos. (NOTE: TA to provide correct procedures.)

160 TRAP

160

Now into his climbing gear, starts toward the ferris wheel. He stops running abruptly, reacting to something he sees.

161 SERESTA AND ROSIE

161

Seresta has still managed to hold onto Rosie.

(CONTINUED)

161 CONTINUED: 161

SERESTA

Rosie, they'll be up here soon to
help us! Hang on!

ROSIE

(screams)

We're going to fall -- !

162 TRAP'S POV 162

of Morgan's helicopter dropping down out of the sky and
making a low-level approach.

163 TRAP 163

signals for Morgan to set the chopper down in the midway.

164 INT. CHOPPER - MORGAN 164

starts to set the chopper down.

165 SERESTA AND ROSIE 165

Seresta continues to hold onto the terrified girl.

166 EXT. MIDWAY AND HELICOPTER 166

Morgan lands the chopper expertly next to the ferris
wheel.

167 INT. HELICOPTER - MORGAN AND TRAP 167

Trap hurries up to Morgan, glances off toward the
ferris wheel, then begins to tie off a rappel line
to one of the skids. Morgan looks up toward Seresta
and Rosie.

168 SERESTA AND ROSIE 168

are still clinging to the dangling seat at the top
of the ferris wheel.

MORGAN

(shouts out the door)

I saw them coming in. That seat
looks like it could break loose
at any time.

(CONTINUED)

168 CONTINUED:

168

TRAP

I'm going to try and rappel down
to them from the top!

MORGAN

(reflects concern)

Just make sure you have something
to hold onto.

Trap climbs into the chopper. Morgan starts to lift
off.

168A ANGLE - FERRIS WHEEL - SERESTA AND ROSIE

168A

Rosie's eyes are wild with hysteria.

ROSIE

(sobbing)

I can't hold on! We're gonna
fall!

SERESTA

No, Rosie, we're not going to
fall! Hold on to me! Those
officers down there are going to
get us down!

169 ANGLE - THIB

169

He is busy treating the unconscious Carlos. (NOTE: TA
to be consulted for correct procedure.)

170 EXT. HELICOPTER

170

Morgan makes a vertical ascent until the helicopter has
reaches an altitude higher than the ferris wheel. She
then moves the helicopter to a position directly over
the center of the ferris wheel.

171 ANGLE TO THIB, CARLOS

171

Still treating the unconscious youth, Thib lifts his
eyes for a moment toward the airborne helicopter.

172 POV SHOT

172

of the helicopter hovering over the ferris wheel. Trap
climbs out onto the skid and starts to rappel down.

173 EXT. FERRIS WHEEL STRUCTURE - SERESTA AND ROSIE 173

Seresta takes a firmer hold on the still hysterical Rosie.

SERESTA

Rosie, now I want you to listen to me! We're going to try to get up there where we'll have something to hold onto until the officers get to us!

ROSIE

No, please... we'll fall! I know we'll fall...!

SERESTA

(sharply)

Rosie, we're not going to fall. Just hold on to me!

Tears streaming down her cheeks, Rosie holds on tight to Seresta as she begins to inch her way up the hanging seat.

174 EXT. HELICOPTER AND TRAP 174

Trap has made the free rappel and is now but a few feet above the top of the ferris wheel.

175 MORGAN 175

eases the chopper lower until Trap's feet make contact. He grabs the circular supporting member.

176 INT. HELICOPTER - MORGAN 176

slowly lifts the helicopter, hovers then starts to set it down.

177 CLOSE - TRAP 177

When the helicopter is clear, he starts to climb down into the ferris wheel structure. (NOTE: His position should be such that he is still some distance from Seresta and Rosie.)

178 EXT. MIDWAY - ANOTHER ANGLE 178

Bronco-5, occupied by Kestenbaum and Rodgers, races toward the scene.

179 NEW ANGLE 179

As Morgan lands the helicopter, Bronco-5 comes to a swerving stop. Kestenbaum and Rodgers climb out. Morgan climbs out of the helicopter. They all run toward Thib.

180 CLOSER - THIB AND CARLOS 180

Morgan, Kestenbaum and Rodgers rush up. They look down at the unconscious Carlos and Thib attending him.

MORGAN

How bad is it, Thib?

THIB

Fractured left arm and leg.
Multiple contusions. His B/P seem to be all right, but his breathing is irregular. I'd guess bad internal injuries. We can't wait for the ambulance. You'd better get him out of here as soon as possible.

Exchanging looks, Kestenbaum and Rodgers turn and hurry off toward the helicopter.

181 EXT FERRIS WHEEL - TRAP 181

He is making his way down from the top. Pausing in the climb down, he looks off toward Seresta and Rosie.

182 EXT. FERRIS WHEEL STRUCTURE - SERESTA AND ROSIE 182

Sobbing almost convulsively, Rosie is clinging desperately to Seresta as she claws her way up toward the secured end of the seat.

183 ANGLE BELOW 183

Kestenbaum and Rodgers return with a stretcher. They place the unconscious Carlos carefully on the stretcher, then start toward the helicopter. Morgan moves with them.

184 THIB 184

turns and runs for Bronco-2. He removes his coghoul, takes out climbing gear and runs for the ferris wheel.

- 185 AT THE HELICOPTER 185
- Kestenbaum and Rodgers lift the stretcher bearing Carlos into the chopper. Morgan has already taken the controls and is warming up the rotors. Kestenbaum climbs into the helicopter to accompany the patient to the hospital. The helicopter lifts off.
- 186 AT THE FERRIS WHEEL 186
- Thib starts the climb up.
- 187 RODGERS 187
- As if arriving at a spontaneous decision, he runs to Bronco-5, gets out of his coghoul, takes out climbing gear and sprints for the ferris wheel.
- 188 INT. HELICOPTER 188
- MORGAN
240 Robert-Air to SRC. Advise Centenalla Emergency. I am enroute with a 19-year-old male, victim of a fall with fractured left arm and leg. Possible internal injuries. His vital signs are stable at this time. My ETA is eight.
- 189 EXT. FERRIS WHEEL - TRAP 189
- He makes his way toward Seresta and Rosie.
- 190 RODGERS 190
- has started to make the climb on the side of the ferris wheel opposite to that being taken by Thib.
- 191 TRAP 191
- continues his precarious descent from above and is presently closest to Seresta and Rosie.

- 192 THIB 192
continues his climb up from below.
- 193 RODGERS 193
continues to climb up from the side opposite Thib.
- 194 ANGLE - SERESTA AND ROSIE 194
They have made their way almost up to the secured end of the seat. Reaching up the last few inches, Seresta manages to grab firmly onto the side of the seat. Just at that instant...
- 195 ROSIE 195
loses her grip. Grabbing and clawing at Seresta, she manages to hold onto her, screaming hysterically.
- 196 THIB AND TRAP 196
Thib is now directly behind and slightly below Rosie -- at about the same distance from her as Trap. Exchanging hurried looks, Trap and Thib realize that they have but precious moments to get to Seresta and Rosie.
- 197 EXT. FERRIS WHEEL STRUCTURE 197
Making his climb from the opposite side of the structure, Rodgers makes the mistake of looking down.
- 197A RODGERS' DOWN ANGLE POV 197A
A DIZZYING SWIMMING EFFECT of the buildings and vehicles below. An ambulance is just arriving, red lights and SIREN.
- 197B CLOSE - RODGERS 197B
suffering from intense fear, he hugs a vertical supporting member and freezes up tight.

197C ANGLE - SERESTA AND ROSIE

197C

As one who fears drowning, the still wildly hysterical Rosie is clinging desperately to Seresta. Still holding onto the top of the seat, Seresta is beginning to feel the numbness of muscle fatigue in her arms. Seresta exerts every ounce of strength in her body just to hang on. Thib and Trap are now almost up to them. Trap sees the anguish in Seresta's face.

TRAP

Hang in there just a few more seconds!

Seresta manages a nod.

197D ANGLE - SIDE OF SEAT

197D

We are CLOSE ON Seresta's hands as her fingers gradually begin to slip.

197E BACK TO WIDER ANGLE

197E

Trap moves in on Seresta and Rosie from above, Thib from below. Trap takes a tight hold on Seresta's arm. Thib grabs Rosie around the waist. They gradually assist Seresta and Rosie to a position in the structure where they have secure footing... a structural member to hold onto. With the two deputies on the scene, Rosie's hysteria begins to subside. She is now softly crying.

THIB

(gently to Rosie)

You'll be all right. We'll have you down from here in a minute.

Trap and Thib take the belaying lines from their shoulders and the diapers from their belts. As they start to put Seresta and Rosie into the diapers:

197F EXT. FERRIS WHEEL STRUCTURE - RODGERS

197F

Finally managing to summon some measure of control over his fear, he takes a deep breath as if to clear his head. He then starts to climb down, CAMERA FOLLOWING his descent and allowing us time for the transition to:

197G EXT. FERRIS WHEEL - TRAP AND THIB, SERESTA AND ROSIE

197G

Seresta and Rosie are now both in diapers. Trap and Thib are coiling the tied-off lines to Rosie's upper torso.

197H UP ANGLE TO FERRIS WHEEL (FROM GROUND LEVEL)

197H

Rosie is the first to be belayed. When her feet are on solid ground, she collapses, emotionally drained. PANNING OFF, we SEE Rodgers climb the final few feet down. He runs up to Rosie and kneels beside her. He begins to remove the belaying line.

RODGERS

(softly)

You're okay now... you're okay.

When Rodgers has finished untying Rosie, he helps her to her feet. He starts with her toward the ambulance where the attendants are waiting.

197J ANGLE ABOVE

197J

Trap and Thib pull up the belaying lines. They coil one of the lines around Seresta's upper torso. As they prepare to belay her:

TRAP

(quietly)

Nice going, Seresta.

Seresta manages an appreciative smile. Trap and Thib begin to belay her.

197K ANGLE AT BRONCO

197K

Rodgers has helped Rosie into the ambulance. He puts a hand gently on her arm. Her eyes still damp from tears, she looks at him and forces a smile. Rodgers turns away from her.

197KK EXT. FERRIS WHEEL AND MIDWAY

197KK

Seresta has been belayed. She has removed the lines. Trap and Thib pull the lines back up to their perch high up in the ferris wheel structure. PANNING UP, we SEE that Thib is now also in his diaper. Both make the swift rappel down to the ground and are met by Rodgers.

RODGERS

I was on my way up there to give you guys a hand. Guess you didn't need it.

THIB

(good-naturedly)

Thanks for trying.

They look off toward the Bronco.

197L POV SHOT 197L

of Seresta speaking to Rosie at the rear of the ambulance.

197M CLOSER - SERESTA AND ROSIE 197M

Seresta puts a hand comfortingly on Rosie's arm.

SERESTA

(warmly)

What do you say, Rosie -- they'll check you out, then you'll be on your way home.

The ambulance attendants close the doors. Seresta starts toward Malibu-101.

197N ANGLE - TRAP, THIB AND RODGERS 197N

They stand together looking off toward Seresta and Rosie.

TRAP

She's quite a lady...

198 INT. STUDIO - DINAH SHORE SHOW 198

OPEN CLOSE on Dinah's face on a TV monitor in the studio. The CAMERA PANS OFF and REVEALS the entire studio setup. Dinah is seated at her conversation area. We SEE Lambert, several technicians off to one side.

DINAH

As you all may have seen on the news the other night, a harrowing air-sea rescue took place in shark-infested waters right here off the coast of Los Angeles.

199 CLOSE ON TV SCREEN 199

We SEE the rescue from the other day.

DINAH'S VOICE

After a young lady was attacked in shallow surf, three daring young men of the Los Angeles County Sheriff's Emergency Services Detail risked their lives to bring this elderly heart attack victim safely to shore.

200 BACKSTAGE

200

Trap and Thib are standing behind the set waiting to be introduced. They are fidgeting. Trap looks at his watch. Both Thib and Trap are in Class B uniforms.

TRAP

Where's Barry? We're gonna be on any minute. I don't know about...

Trap is interrupted by Rodgers who saunters up casually. He is dressed resplendant in a Class A uniform. Trap looks from his own Class B, back to Rodgers' outfit, then glances over to Thib for a reaction. Thib shrugs.

RODGERS

Hi, fellas. I was out front with my lady. We ready to go on?

THIB

Now look, Barry, about the sharks... let's make certain we all address ourselves to that...

Lambert steps up.

LAMBERT

(interrupts)

Okay, fellas. Get ready. You're coming up now.

201 STUDIO - ANGLE ON DINAH

201

DINAH

They are mountain climbers, scuba divers, paramedics, and of course, police officers. Please welcome these modern-day heros: Deputies T.R. Applegate, Dwayne Thibideaux and Barry Rodgers.

Lambert cues the audience to APPLAUD and the Deputies walk onto the stage from behind a curtain. Trap and Thib sit to Dinah's left and Rodgers to her right. Trap shifts a little uncomfortably in his chair. Thib is typically calm. Rodgers looks like a game show host who can't wait to talk.

DINAH

My you gentlemen look very nice.
(to Trap and Thib)
Deputy Applegate and Thibideaux.

They nod.

(CONTINUED)

201 CONTINUED:

201

DINAH
 (continuing; turns to
 Rodgers)
 And you are...

RODGERS
 (it's his chance)
 ... Barry Rodgers.

Dinah talks to all three but favors Trap and Thib.

DINAH
 Sharks are a very scary thing. Can
 you tell us just what happened the
 other day?

Trap starts to reply, but Rodgers beats him to the
 punch immediately getting Dinah's full attention.

RODGERS
 Well, as you so correctly stated,
 Dinah, it was definitely harrowing.
 When my partners and I arrived on
 the scene we realized that with all
 those sharks lurking beneath the
 surface...

DINAH
 (interrupting)
 Oh, did you have any idea how many
 there were?

RODGERS
 Well, this time of the year... the
 water's warm... there was really
 no telling how many. We knew that
 this was going to be a difficult
 rescue so our...
 (UNDER)

202 ANGLE ON TRAP AND THIB

202

They query-eye one another and sink a little in their
 chairs.

TIME LAPSE DISSOLVE:

202A TRAP AND THIB

202A

They look like they're ready to fall asleep, listening
 to Rodgers still talking in b.g.

203 ANGLE ON DINAH AND RODGERS

203

RODGERS

(finishing his story
in mid-sentence)

... it was the only way. Well,
as you could see, we choppered
out, jumped into the water and
hailed the stricken victim to
shore.

DINAH

That certainly was a courageous
thing...

RODGERS

(interrupting)

Well, our helicopter pilot is
really something else. Would you
like to meet her?

DINAH

(taken aback)

Her...?

204 ANGLE - TRAP AND THIB

204

They both react. Trap mouths "Morgan?"

205 FULL SHOT

205

RODGERS

(gestures)

Yes, she's right over there.

DINAH

What's her name?

RODGERS

Deputy Morgan Wainwright.

DINAH

Deputy Wainwright... would you
stand, please?

The house lights go up as the CAMERA SWINGS AROUND TO
the side of the stage where we SEE Morgan sitting
with several other people.

206 ANGLE FAVORING MORGAN

206

She stands, tentatively. She is in an attractive
dress.

(CONTINUED)

206 CONTINUED:

206

DINAH'S VOICE

There she is, ladies and gentlemen.

The audience APPLAUDS. Morgan smiles self-consciously, then drops hesitatingly back into her chair.

207 CLOSE ON TRAP AND THIB

207

They are applauding.

208 BACK ON STAGE - FULL SHOT

208

As the APPLAUSE DIES DOWN, we SEE Lambert, off-stage, signalling to Dinah in pantomime to talk to the other two Deputies. She turns toward Trap and Thib who immediately snap up in their chairs. They're ready.

DINAH

You certainly have an exciting job.

(a beat)

I was wondering about your personal lives. Are either of you married?

Trap is about to answer when his BEEPER GOES OFF. Dinah looks at them, puzzled

THIB

That's for us. We're on call.

TRAP

I guess we've got to be going, Dinah. Sorry.

Trap and Thib rise.

209 CLOSER - DINAH AND THE DEPUTIES

209

She shakes Trap and Thib's hands.

DINAH

Promise you'll come back soon.

They nod.

DINAH

(continuing; to camera)

And we'll be right back after this commercial.

(CONTINUED)

209 CONTINUED:

209

The audience APPLAUDS as Trap and Thib exit, tentatively waving. The MUSIC comes UP.

210 BACKSTAGE

210

as Trap waits for Thib to make a phone call, Morgan enters, crossing to Trap.

MORGAN

(smiling)

Hi, Trap. You really looked good out there tonight.

TRAP

Yeah, well, good ol' Barry...

(notices her attire)

Hey, what are you all dolled up for? Got a big date?

MORGAN

As a matter of fact, I do...

Trap looks at her questioningly. She can't mean Rodgers. Thib enters in time to hear:

MORGAN

(continuing; nods)

Barry asked me out to dinner after the show.

Before Trap can say a word:

THIB

Come on, Trap, we got a call! See you, Morgan. Have a nice time.

Thib starts to leave. Trap looks at Morgan for a beat, then follows his partner.

211 STUDIO

211

The show is over, grips are collecting electrical lines, lights are being turned off, etc. Lambert approaches Rodgers.

LAMBERT

You seem to know quite a bit about sharks.

RODGERS

Well, yes...

(CONTINUED)

211 CONTINUED:

211

LAMBERT

You know... it would really be sensational if we could get some film footage of those sharks off the coast. You know, close up, underwater.

RODGERS

(never one to say
no)

Well, it's certainly possible.

LAMBERT

The show would foot the bill... get you all the equipment you'd need.

RODGERS

I think it could be arranged. I'm off tomorrow. Let me see if I can put it together.

LAMBERT

Great.

He shakes Rodgers' hand.

212 EXT. ESD HEADQUARTERS - ESTABLISHING SHOT - DAY 212

213 INT. ESD HEADQUARTERS - DAY 213

Trap is re-stocking the first-aid kit as Morgan in "Class B" blouse and slacks walks in. She's very tired, listlessly pours herself some coffee. She has a book under her arm. She knows what's coming from Trap, and is ready for it.

TRAP

How was your date?

MORGAN

Terrific. You know Barry's really a fun guy.

She yawns.

TRAP

You tired?

MORGAN

(nods)
Guess I didn't get enough sleep.

(CONTINUED)

TRAP

(fatherly)

What time did you get to bed?

MORGAN

About four-thirty.

TRAP

Where'd he take you?

MORGAN

Dinner, then back to my place --
talked some.

TRAP

Till four-thirty in the morning?

MORGAN

(provocatively)

We didn't just talk.

TRAP

Maybe you shouldn't tell me any
more.

MORGAN

Okay, I won't. I'll show you.

TRAP

Huh -- ?

MORGAN

(offering book)

This is what kept me up till four-
thirty. I couldn't put it down.

TRAP

What about Rodgers?

.Thib enters, carrying a clipboard.

MORGAN

Oh, he left about ten. Said he
wanted to get an early start today.
He's going to shoot some underwater
shark footage for the Dinah Shore
people. They're renting all kinds
of underwater gear for him.

THIB

Who are you talking about?

TRAP

Rodgers.

(CONTINUED)

213 CONTINUED: (2)

213

THIB
That's crazy! He isn't even a
certified diver yet. He's still
taking lessons.

ON their exchange of looks:

214 EXT. OCEAN - REEF AREA - BOAT - DAY

214

Wearing scuba gear, Rodgers is making a last-minute check of his equipment, including an underwater motion picture camera. A shark cage is suspended over the deck, hanging from crane. Rodgers checks his tank, then opens the door of the shark cage. Lambert is looking on as two crewmen stand by with buckets of chum.

RODGERS
(to crewmen)
When I'm on the bottom, you can
start throwing out the chum.

Rodgers climbs inside the cage, awards Lambert a smile and a mock salute.

LAMBERT
Good hunting.

The crewman at the winch starts the mechanism going and the cage rises, swings out over the water. The cage starts moving slowly down toward the water.

215 UNDERWATER - VARIOUS SHOTS - DAY

215

as the shark cage, Rodgers inside, breaks the surface and descends through the water. It's moving down beside a reef wall.

216 AN UNDERWATER LEDGE

216

where the cage comes precariously to rest.

217 THE CAGE

217

Rodgers opens the cage door and swims out. He does not observe that the underwater current is causing the cage to teeter on the ledge.

- 218 EXT. BOAT 218
Lambert is standing gazing over the side as the two crewmen begin to drop the chum into the water.
- 219 UNDERWATER - RODGERS SWIMMING (SUBJECTIVE CAMERA - OMINOUS MUSIC) 219
He encounters schools of fish but no sharks are in sight. As he notices the pieces of chum begin to drift down from overhead, he turns and starts to swim back to the cage.
- 220 SHARK ATTACKING CHUM (STOCK) 220
- 221 UNDERWATER - RODGERS 221
He turns to SEE:
- 222 SHARK TO LENS (STOCK) 222
- 223 UNDERWATER - RODGERS AT CAGE 223
Panicked, he quickly swims into the cage and slams the door shut. This action causes the cage to lose its delicate balance on the ledge. It spills over and goes tumbling down into a murky crevice with Rodgers trapped inside.
- 224 INTERCUT - EXT. BOAT 224
Lambert and the two crewmen react to the cable being suddenly fed out from the winch. They run toward the winch.
- 225 UNDERWATER - THE CAGE AND ROBERTS 225
The cage is now wedged down in the crevice. The bars of the cage near the door are bent and misshapen. The door is still closed. Nursing an injured arm, Rodgers tries desperately to open the cage door, but is unsuccessful in his attempts.
- 226 EXT. BOAT 226
The two crewmen quickly start up the winch.

- 227 CLOSE - WINCH CABLE 227
 It begins to groan and creak under the labor of the pull.
- 228 UNDERWATER - THE CAGE 228
 It begins to slowly rise from the depths of the crevice, then gets caught on an out-cropping.
- 229 EXT. BOAT - FAVORING WINCH 229
 It continues to groan and creak under the strain when all at once the cable snaps.
- LAMBERT (V.O.)
 (shouts)
 The cable broke -- !
- 230 UNDERWATER 230
 Now almost to the top of the crevice, the cage breaks free from the broken cable. It lodges at the top of the crevice.
- 231 EXT. BOAT 231
 Lambert and the two crewmen react with alarm.
- LAMBERT
 Get on the radio! Get some help
 out here -- !
- As one of the crewmen turns and hurries away:
- 232 UNDERWATER - THE CAGE AND RODGERS (OMINOUS MUSIC) 232
 Rodgers is still desperately trying to open the cage door. He stops abruptly, reacting to something he sees.
- 233 POV SHOT - A SHARK (STOCK) 233
 darting down into the crevice, the shark snaps at a piece of chum and with a whisk of its tail is gone.
- 234 UNDERWATER - RODGERS 234
 Treading water, he moves backwards to the far side of the cage. It would seem he's beginning to panic...

235 INT. ESD HEADQUARTERS - DAY 235

Thib is helping Trap with the first-aid kit as a voice comes over the speaker.

DISPATCHER (V.O.)
 Attention 240-Robert 2, 240-Robert
 Air. Scuba diver in trouble off
 Will Rogers State Beach. See the
 man on boat, (name of boat).

Trap and Thib react, take one look at each other and start scrambling for the door.

236 EXT. ESD HEADQUARTERS - DAY 236

Morgan is at the controls, the blades turning on the helicopter as Thib and Trap, in wet suits, are stowing necessary gear into the helicopter -- They jump in and the helicopter takes off.

237 INT. HELICOPTER 237

Morgan is grim. Finally Trap leans forward.

TRAP
 It couldn't be him -- too much of
 a coincidence.

Morgan's expression says she's not so sure.

238 UNDERWATER - THE CAGE AND RODGERS (OMINOUS MUSIC) 238

Rodgers is struggling to open the door of the cage.

239 EXT. BOAT - DAY 239

As the helicopter comes overhead, Lambert and the two crewmen wave up to them.

240 INT. HELICOPTER 240

Trap wraps a walkie-talkie in a waterproof bag and slides it inside his jacket.

240A EXT. CHOPPER 240A

Trap and Thib climb out onto the skid.

241 EXT. OCEAN - DAY

241

The helicopter hovers close to the boat. Thib and Trap drop into the water in full scuba gear. Once in the water they swim over to the boat. One of the crewmen puts a hook on it. Trap and Thib climb into the boat.

LAMBERT

(urgently)

Rodgers is down there! We lost the shark cage when the cable snapped. He went with it.

TRAP

How long has he been down?

LAMBERT

A little over half-an-hour.

TRAP

How deep?

LAMBERT

About sixty feet.

THIB

Then he can't have much air left.

Trap leaves the walkie-talkie on the boat, then he and Thib hurry to the rail and plunge over the side.

242 UNDERWATER - TRAP AND THIB - (OMINOUS MUSIC)

242

making their way down to the ledge.

243 UNDERWATER - DAY

243

Rodgers is working on the cage door with his abalone knife. Suddenly he stops, his eyes widening. He grabs the intake valve on his tank, tries to suck air from the mouthpiece, but it's no go. With the air in his tank running out, he tries desperately to open the jammed door.

244 UNDERWATER - A SHARK (STOCK)

244

prowls nearby.

245 UNDERWATER - THIB & TRAP

245

They continue their swim down to the ledge.

- 246 UNDERWATER - RODGERS 246
with his supply of air almost gone, Rodgers stops struggling and begins to panic.
- 247 UNDERWATER - TRAP AND THIB 247
swim toward him.
- 248 UNDERWATER - AT CAGE 248
Thib is the first to reach Rodgers. Rodgers literally snatches the mouthpiece from him, sucks in the life-giving air -- what would normally be a buddy breathing procedure. Thib taps Rodgers, indicates the mouthpiece, suggesting that he return it. Rodgers backs off slightly. Thib indicates it again, but Rodgers shakes his head. He's panicked. Thib reaches through the bars and pulls Rodgers to him, but Rodgers protects the mouthpiece. Trap finally grabs Thib, offers his own mouthpiece. Thib takes it, and the two men stare at Rodgers, uncertain what to do next. Rodgers takes the decision out of their hands. He grabs Thib's tank.
Thib tries to push him away, but Rodgers won't let go. Thib presses his quick release and the tank comes free. Trap is furious, shakes a fist at Rodgers. Thib puts a hand on Trap's shoulder, restraining him. He taps his own head, indicates that Rodgers isn't in control of himself. Reacting to something he sees behind Thib. Trap takes his arms directing his attention to it.
- 249 POV SHOT - A SHARK (STOCK) 249
looms up ominously behind him.
- 250 UNDERWATER - RODGERS 250
for his panicked reaction as the shadow of the shark sweeps over him.
- 251 UNDERWATER - TRAP AND THIB 251
Buddy-breathing, they hurriedly look the cage over, try to get the door open, but can't. Trap indicates to Thib that they'd better go up. Thib indicates this to Rodgers. Wild-eyed, Rodgers makes a grab for Thib, shaking his head violently: he doesn't want to be left alone.

(CONTINUED)

- 251 CONTINUED: 251
- Trap tries to dislodge Rodgers' grip, indicates to Thib that he's going to let Rodgers have it. Thib violently shakes his head, stops struggling and motions for Trap to move back. Trap, taking Thib's source of air with him, does so. Now Thib stares at Rodgers, gently tries to dislodge his grip. Rodgers doesn't respond. Thib keeps staring at him. Trap moves back to him, offers the mouthpiece, but Thib waves it away. He doesn't take his eyes from Rodgers.
- 252 UNDERWATER - RODGERS 252
- finally meeting Thib's gaze.
- 253 RODGERS' POV - THIB AND TRAP 253
- Thib again waving away the proffered mouthpiece, staring.
- 254 EXT. UNDERWATER - THE SHARK (STOCK) 254
- makes another darting pass, this time much closer.
- 255 UNDERWATER - RODGERS AND THIB 255
- with the shark lurking nearby, Rodgers finally comes to his senses. He lets Thib go. Thib indicates that he and Trap are going up, but they'll be back. Rodgers nods. Now Thib points to Rodgers' mouthpiece, then points to himself. A few beats. Then Rodgers hands it over. Thib breathes, hands it back, squeezes Rodgers' shoulder. Rodgers nods: Thanks, his expression says, I'm all right now. Trap and Thib head for the surface.
- 256 EXT. BOAT AND HELICOPTER 256
- Morgan's helicopter hovers overhead. Thib and Trap surface. They pull off their masks. With Lambert's help, they climb aboard the boat. Trap moves to the walkie-talkie. Thib is now without a tank.

LAMBERT

Is he all right?

TRAP

So far.

(MORE)

(CONTINUED)

256 CONTINUED:

256

TRAP (CONT'D)

(into walkie-talkie)

Morgan, the cage door is jammed,
Barry is locked inside. Think you
can lift the cage with the chopper?

257 INT. HELICOPTER - MORGAN

257

MORGAN

(into mike)

I can try. I'll need help with
the cable.

TRAP

Right.

258 EXT. HELICOPTER

258

as Morgan starts to descend.

259 EXT. BOAT

259

Thib, without his tank, jumps into the water. Morgan drops the chopper close to the water, allowing Thib to grab the strut. She pulls up several yards and holds a hover as Thib climbs onto the strut.

259A CLOSE ON THIB

259A

as he opens the rear door to the chopper and reaches inside, removing a coiled length of cable. He takes one end of the cable, reaches under the under belly of the helicopter and fastens the cable to the cargo hook. Once this is done he signals Morgan.

259B FULL - ~~HELICOPTER~~ AND BOAT

259B

Morgan drops close to the surface again and Thib leaps into the water. Trap jumps from the boat to join Thib in the water.

260 EXT. UNDERWATER - DAY

260

Rodgers, still using Thib's tank, is still anxiously waiting.

- 261 EXT. BOAT 261
In the water, Trap grabs the hook and cable dangling from the helicopter. He then plunges beneath the surface of the water. Thib remains on the surface.
- 262 EXT. UNDERWATER - THE CAGE AND RODGERS 262
Reacting to something he sees, Rodgers instinctively puts up an arm as if to ward off an assault.
- 263 POV SHOT - A SHARK (STOCK) 263
SHOOTING THROUGH the bars of the cage, we SEE the shark dart and streak directly TOWARD CAMERA.
- 264 UNDERWATER - RODGERS 264
caught up in the sloshing backwash as the shark passes by.
- 265 UNDERWATER - TRAP 265
Cable in tow Trap approaches the cage. He hooks the cable onto the cage, then looks up, signalling Thib.
- 266 EXT. WATER - THIB 266
Watching Trap, his face mask in the water, he sees the signal. He waves a hand, signalling Morgan.
- 267 EXT. HELICOPTER 267
Morgan acknowledges, starts rising. The cable grows taut.
- 268 EXT. UNDERWATER - RODGERS AND TRAP 268
The cable strains, but the cable isn't lifting.
- 269 EXT. HELICOPTER 269
Morgan gives it more power.
- 270 EXT. BOAT - DAY 270
Lambert and two crewmen, waiting...

271 EXT. UNDERWATER - RODGERS AND TRAP 271

The cable is straining, stretching. Trap helps to dislodge the cage -- then suddenly the cage rises.

272 EXT. OCEAN & SKY - DAY 272

The helicopter keeps slowly rising, rising.

273 EXT. CAGE 273

breaking the surface, Rodgers inside it. Trap surfaces nearby.

274 EXT. HELICOPTER AND BOAT 274

The helicopter brings the cage over the boat, hovers a moment, then slowly lowers it to the deck. Lambert and the two crewmen grab for it, help set it down.

275 CLOSE ON ANCHOR 275

as it is hauled out of the water.

276 EXT. BOAT - DAY 276

We are ANGLED TO Thib and Trap. They are still wearing their wetsuits. Lambert is standing at the stern with Rodgers. Rodgers' arm is bandaged. The two crewmen are stowing gear preparatory to starting for shore.

TRAP

I think it would be better coming from you.

THIB

Why me?

TRAP

I don't have that nice manner you have. You know me. I'd say, 'Hey, Rodgers, there's no way you're gonna make it so maybe you'd better bow out now.'

Glancing back, Trap and Thib see Rodgers approaching. He moves up beside them and leans on the rail. No one says anything for a few moments, then Rodgers turns to Thib.

(CONTINUED)

276 CONTINUED:

276

RODGERS

Thanks. I appreciate what you did...
both of you.

The two men AD LIB "Forget it," then:

RODGERS

(continuing)

I'm not going to say anything about
what happened down there. I don't
like what I did, but I can't change
it.

TRAP

Hey, a lotta new guys get --

RODGERS

(cutting in)

-- But I did learn something...
that this is the toughest unit
I've ever seen. I'd like to be a
part of it, but I can't ask you
guys to give me another chance.

Aware of how difficult this is for Rodgers, Trap and
Thib exchange looks.

RODGERS

(continuing)

I just don't fit in. I'm gonna bow
out -- and I don't want you guys
trying to talk me out of it.

TRAP

If that's the way you want it.

RODGERS

That's it.

TRAP

Okay, Barry.

Trap shakes his hand, then Thib does the same.

FADE OUT.

EPILOGUE

FADE IN:

277 CLOSE ON DINAH SHORE

277

She is talking TO CAMERA. We WIDEN as she speaks:

DINAH

We ran a little late the other day with a couple of members of the L.A. County Sheriff's Department so we've invited them back. Please welcome back Deputies T. R. Applegate, Dwayne Thibideaux and their flying partner, Deputy Morgan Wainwright.

The CAMERA is now WIDE as we SEE Morgan, Trap and Thib come on stage. The audience APPLAUDS. (They are all in Class A's.)

278 ANGLE ON THE DEPUTIES AND DINAH

278

They sit down in the same configuration as the last time with the exception of Morgan who sits in the chair Rodgers had occupied. Dinah turns first to Trap and Thib.

DINAH

So nice to have you both back.

TRAP

Thank you.

THIB

Thanks.

DINAH

(turning to Morgan)

And you are quite an exceptional young lady. Let me tell our audience... You were the first female officer ever in the Sheriff's Department, then you were the first female pilot ever to fly one of their helicopters...

279 CLOSE ON TRAP AND THIB

279

They can see it's going to be another one of those interviews.

DINAH'S VOICE

And now you're the one and only lady in the Rescue Detail.

280 FULL - STAGE

280

The audience APPLAUDS.

DINAH

(continuing; to Trap
and Thib)

Isn't she something special?

They both nod.

281 ANGLE FAVORING DINAH AND MORGAN

281

MORGAN

(trying to divert
Dinah's attention
back to Trap and Thib)

Well, Dinah, I must tell you that
these two Deputies here are also
kind of special...

DINAH

(she's undiverted)

So I've heard -- and I've also
heard that in addition to all of
your other talents you're also a
gourmet cook?

THIB

She is?

Dinah turns toward Trap and Thib.

TRAP

She is, she is!

DINAH

(back to Morgan)

Well, we have quite a treat for
our audience...

She takes Morgan's hand and leads her over toward center
stage. The CAMERA PANS WITH them to a display table.
On the front of the table, a sign reads: MORGAN'S TUNA
SURPRISE.

282 ANGLE ON DINAH AND MORGAN AT TABLE

282

On the table is a bowl of tuna fish, a small pitcher of
mushroom soup and a stack of swiss cheese slices.

DINAH

This looks like such a simple
recipe.

(CONTINUED)

282 CONTINUED:

282

MORGAN

Well, it's one of my quickie, last
minute dishes. Let me show you...

283 ANGLE ON TRAP AND THIB

283

as they stare in disbelief.

FADE OUT.

THE END