

INFLAMMABLE

Written By,

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"Inflamable"

By Otis Blaxton

EXT. MEADOW LANDS - MORNING [ACT ONE]

- EST. SHOT: A) A bolt of lightning streaks across the night, dawn sky. It strikes some where in the high grass of the meadows.
B) The sun rises over the meadow to begin a beautiful morning. However there is a smoke that looks like fog rising from the weeds and grassy meadow.
C) A fire kindles in the grasses. Embers of fire glow in the grass. A wild fire spreads leaving behind ash and torched ground surface.
D) Through the haze of smog on a country road fire rescue trucks rush to the scene sirens wailing.
E) A squad of firemen unload and prepare the hose to extinguish flames. The hose is connected to the truck.

WIDE SHOT: A team of firefighters battle flames. White smoke is all around. The team is able to endure the smoke with oxygen mask and full fire gear.

CLOSE UP: CPT. Hendry (fig. of a team manning a hose)

MATCH CUT: "The wind is shifting. We got to move with it." (He motions for directions to move)

MATCH CUT: Reporter Carhine (She stands on the side of the highway)

MATCH CUT: "At the scene where firefighters are battling a blaze this morning" CPT. Hendry (Leading the team they emerge from a cloud of smoke to get out of the path the wind is blowing the smoke after it shifted.)

WIDE SHOT: A helicopter with a bucket hovers overhead it pours out its load of water before flying away.

SKY VIEW: The fire spreads burning a wide range of the meadows.

WIDE SHOT: Cpt. Hendry and his squad battle the blaze through the smoke.

CLOSE UP: OBJECT (A object appears in the flame and smoke. It is made of metal. It appears to be sticking out of the ground as if planted. The signs of a plane crash. Dirbjes are around it.)

CPT. Hendry "It's a plane! Get medics in here immediately!"

MATCH CUT: The work is done and smoke rises from the residue [SFX: Bull dozers plowing]

CLOSE UP: (fig. Crashed object) FIRE MARSHAL Jameson (examines the wreckage) "What in the hell is this thing?"

MONTAGE: A) A crane loads the object onto an oversized loader truck bed.
B) A tarp is placed over the object before it is hauled away.

"Inflamable"

By Otis Blaxton

SMASH CUT:

INT. AUDITORIUM - EVENING

EST. SHOT: A) CPT. Hendry, sat in the audience with his squad

B) Fire Marshal Jameson, welcomes a service man to the podium. They greet each other with hands shakes and patts on the shoulders. (M.O.P.)

CLOSE UP: (serviceman LT. Donaldson (lecturing the room,))

"Does anyone in the room know what they saw out in the field today?"

CPT. Hendry: (Rises his hand, and stands.) "Sir, I would have to say some type of crashed airplane started the fire."

LT. Donaldson: "Correct. Was it you and your team that reported the aircraft?"

CPT. Hendry: "Yes, sir it was. The wind shifted and there it was emerging from the smoke"

LT. Donaldson: "And can you recall what type of aircraft it was?"

CPT. Hendry: "No, it was in the dirt. It was in the dirt but it was still intact. I never seen anything like it before."

LT. Donaldson: "That is why I am here. It's under strict protocol that this find be made confidential. Meaning that conversation about this shouldn't leave this room."

Female: (Stands.) "Why shouldn't it? It is the first Amendment right for the people to know. The freedom of the press."

LT. Donaldson: "Anyone found in violation of these terms will be charged with treason against this country."

Male: (Stands) "But, there were news crews all over. This can't be kept a secret."

LT. Donaldson: "It will be." (He walks off of the stage and exits.)

MONTAGE: A) The squad is astonished. They sit in the room fills with murmurs.

SMASH CUT:

INT. UNDERGROUND BUNKER - NIGHT

EST. SHOT: A) A telescope pointed to the stars from the bunkers space observatory on a clear night

B) Personnel of two military officers walk down a corridor and enter into the lab door.

WIDE SHOT: The craft from the wreckage is fully assembled. It was setup on a show room floor. It was unlike anything on any craft on the planet. It had four wings. Two extending horizontally and two vertically. It had a large fin at the rear that curved around it like a bumper. The bumper had a groove in the edge of it that followed the length.

"Inflamable"

By Otis Blaxton

CLOSE UP:

SCIENTIST (Charting on an iPad computer stands taking notes of the craft. [b.g. The two servicemen approach on either side.] He looks from left to right.) "Gentlemen."

Service Man

Scientist

Service Man

MONTAGE

- "(Salutes) "Orders are to move the craft out of here."
- "And I was beginning to like this Area 51 thing. And, what about the species."
- "The whole outfit including you."
- A) A truck is backed into the bunker to load the craft.
B) A huge forklift scoops the craft up and places it on the bed of the truck
C) The craft is scrapped down to the truck and a canvas is put over it.
D) A caravan of military vehicles escort the truck carrying the craft. down the highway.

SMASH CUT:

INT. PENTAGON - DAY

EST. SHOT: A) The Pentagon building.

B) The Secretary of the State enters the conference room and rounds the table.

WIDE SHOT: The secretary sets down before the officials.

CLOSE UP:

Secretary (Briefly glances at papers set out in front of him.) "What's the status quote on the starcraft."

Personnel

Secretary

Personnel

Secretary

Personnel

Secretary

Personnel

Secretary

Personnel

Secretary

MONTAGE

- "It's in route to location, sir."
- "And what's of the witnesses?"
- "A team of rescue workers, sir. Firefighters."
- (Stands to his feet) "These workers have to be condemned!"
- "Sir, they are government workers."
- "They are a threat to security. A threat to this nation. If this story gets out Russians, China, Japan, you name it will be all over us!"
- "What if there is a mothership out there and a planetary war starts. People should know."
- "Terminated!" (He marches out of the room.)
- A) A gangway was formed for the military vehicles to reach an aircraft carrier offshore. The vehicles road over the bridge.
B) The sailors parade on the carrier out at sea mass count commands.
C) A submarine is released from the hull of the ship with the craft in tow.
D) The submarine tows the craft under water, to an underwater base. The base looks

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like an incubator. With a scuba tube leading to the surface. D
Treatment: The base was located off the coast of Greenland so that the tube would be recognized as an iceberg.

SMASH CUT:

INT. FIRE STATION - DAY

CLOSE UP:

FIREWOMAN (Enters Cpt. Hendry's office.)

"Hi."

CPT. Hendry: (Sits behind his desk.) "Hi, how's it going?"

Firewoman: (Sits down across the desk.) "Do you wonder what it was?"

CPT. Hendry: (With his head down eyes her.) "What what was?"

Firewoman: "That started the fire?"

CPT. Hendry: (Looks up at her.) "We shouldn't be talking about this."

Firewoman: "Come on you can't deny this."

CPT. Hendry: "I never did. I just said we shouldn't be talking about this."

Firewoman: "What do you think it was. A spy plane maybe? A missile?"

CPT. Hendry: "Maybe. Maybe not. Like I said we shouldn't be discussing this."

Firewoman: "Why not? It's just you and me."

CPT. Hendry: "What is done in the dark comes to the light. Therefore, I feel the best way to avoid a breach is not to discuss this with anyone. Not even others that were there. It would just make you comfortable about talking about it and..."

Firewoman: "And what? I have the right to know just like every other citizen. What the hell was that thing?"

CPT. Hendry: (Stands frustrated.) "You think I don't know that? You tell those damn fools in the Secret Service that! And, then we can talk about this. Until then I don't want to have to worry about bugs and taps building solid evidence to cast me into a military prison speaking savvy!"

Firewoman: (Stands.) "I'm giving you my two weeks notice Captain Hendry! I quit." (She storms out.)

SMASH CUT:

INT. SPORTS BAR - NIGHT

EST. SHOT: A) CPT. Hendry, leaves out of the fire station. (big, open garage like up station.)

B) He backs his SUV out of its parking place and drives away in the night.

C) The intersection in front of the bar cars roar pass.

"Inflamable"

By Otis Blaxton

WIDE SHOT: CPT. Hendry, walks to a bar stool, and hoves a seat next to Fire Marshal Jameson, who is drinking nursing his cup.

CLOSE UP: CPT. Hendry (Shakes Jamesons hand.)

"Jameson, "

F.M. Jameson : (Shaking hands.) "Hendry. "

CPT. Hendry : "Refill?"

F.M. Jameson : "Yeah sure. "

CPT. Hendry : (Calls out.) "Two vodkas!"

F.M. Jameson : "Vodka?"

CPT. Hendry : (Looks at him.) "What you want the tea twists?"

F.M. Jameson : (Smiles,) "Im drinking beer. "

CPT. Hendry : "Relax they got light volumes of vodka. Just like a beer with flavor. "

Bartender (Places two glass in front of them.)

CPT. Hendry : (Goes into his pocket and puts a couple of bucks on the bar.) "Keep the change. "

Bartender : (Puts the bills in his apron.) "Are you two firemen?"

F.M. Jameson : "Fire Marshal Jameson at your service. "

Bartender : "Cool. Did you guys ever find out why the army hide that aircraft that started that wildfire?"

CPT. Hendry : "What? What are you talking about? What aircraft?"

Bartender : "Oh my gosh, That's what she's been saying. Come on the secrets out of the bag. It's been all over the news, Look there it is again. " (He points at one of the t.v.s)

[The bar has television screens on each corner with one in the center.]

INTER CUT: T.V. (News interview room. The Firewoman who resigned is seated on the sofa giving interview by an anchor.)

Firewoman : (Expressing herself with her hands.) "Our team was putting out the fire. And, the wind shifted, so we were given orders to maneuver around the the down shift. Away from the direction the smoke was being blown. "

Anchor : "So, you guys are given instructions in the field of action?"

Firewoman : "Yes. Our captain... We are drilled on these situations, so our captain gave the order. We emerged out of the smoke. As we deused the blaze we noticed this type of aircraft in the mixed. "

Anchor : "Aircraft?.. What a plane crash?"

Firewoman : "Im not sure. It was taken away and military M.P.s gave us orders not to report it to

"Inflamable"

By Otis Blaxton.

anyone. I quit my position just to tell this story. (Tears run down her face.)

INTER CUT:

Fire Marshal Jameson (Slaps the bar.)
"Damn, that hurts!"

CPT. Hendry : (Covers his face with both hands and rubs his temples.) "I told her not to do this. Man why did you do this to me?"

F.M. Jameson : (Stands and pats Cpt. Hendry's shoulders.) Leans to his ear. [Whispers] "Man I got to get to get out of here."

CPT. Hendry : (beg. F.M. Jameson walking away.) "Where are you going Jameson?"

F.M. Jameson : (Stops) "I got to get out of here I'm going home. You're welcome to join me."

SMASH CUT:

INT. HOUSE - NIGHT

EST. SHOT: A) A lone man carrying a gun with a silencer attached to it moves silently through the shadows of a home.

B) Cpt. Hendry, sits at F.M. Jameson, private bar. F.M. Jameson, goes into the refrigerator and grabs two beers.

C) The gunman enters the room of a sleeping figure.

D) The beers are placed on the bar. CPT. Hendry opens his. F.M. Jameson sits down and opens his.

E) The gunman fires two shots into the sleeping figure.

CLOSE UP:

F.M. Jameson
"What the hell was that thing Hendry?"

CPT. Hendry : "Beats me. The hell if I know."

F.M. Jameson : "The got damn military stepped in on this thing."

CPT. Hendry : "It must be some type of experiment gone wrong."

F.M. Jameson : "Yeah, something they didn't want to get out until this good samaritan fire woman opened her big mouth!"

CPT. Hendry : "Yeah, well it's out there now. I just hope they don't throw us all in a concentration camp."

F.M. Jameson : "What the hell are they going to do about it? What are we going to do about it?"

CPT. Hendry : "Maybe they will send some one out with the truth. It's not a secret anymore."

F.M. Jameson : "Yeah maybe so."

CPT. Hendry : "Whatever the outcome, I did my job. I don't want any part of it."

"Inflamable"

By Otis Blaxton

MONTAGE

- A) They continue to drink until late,
- B) Cpt. Hendry arrives at his home, to find it has been vandalized, A break-in. He walks to a picture on the wall and removes it to reveal a hidden safe. He opens it and takes a handgun from within it. He walks through the ruins of his home with his pistol in hand.

SMASH CUT:

INT. HOME - NIGHT

- EST. SHOT: A) Cpt. Hendry, sits in a chair gun in one hand and phone in the other
- B) A man in dark cargo clothing with a gun emerges from under a bed. Silencer

CLOSE UP:

CPT. Hendry (In the living room of dirty talks on the phone)
 "My homes been broken into, -- No theirs nobody here but me. Whoever did this has come and gone. Could you send someone over to investigate? ~~??~~ Okay, I'll be waiting. You have a good rest of the night. Bye." (He hangs up the phone.)

WIDE SHOT:

The home invader steps out of the shadows of a hallway leading to the livingroom raising his gun to shoot, but steps on a picture framed. [SFX: Glass and wood breaking]

CLOSE UP:

CPT. Hendry (fires a shot from his seated position simultaneously stands firing another shot at the struck intruder.) [SFX: Pop! Pop! Gunshots]
 Invader (In full disguise laid out on the floor
 CPT. Hendry (Dials 9-1-1 on his phone and holds it to his ear. He paces back and forth gun and one hand phone in the other.) "Hello emergency dispatch!.. I just shot an intruder in my home.

SMASH CUT:

EXT. FIRE STATION - MORNING

- EST. SHOT: A) Reporter Carhine and her camera crew setup outside of the fire station.
- B) F.M. Jameson, walks through the dimly lite station toward the exit.

CLOSE UP:

Reporter Carhine (Microphone in hand reporting.)
 "Reporting live from the fire station where fight fighters have been asked to keep quiet about a crashed plane that started a wildfire. (big, F.M. Jameson walks beside her and puts his hands on his hips.) I former fire woman came forward with this story..."

F.M. Jameson:

"Excuse me madam."

Reporter:

(Looks over at him.) "And heres a firefighter now, Sir, what is your name?"

F.M. Jameson:

(He holds the mic in front of him.) "I'm Fire Marshal Jameson."

"Inflamable"

By O'R's Blaxton

- Reporter : "Fire Marshal, what started that wildfire?"
F.M. Jameson : "Well, it's a dry season and..."
Reporter : "Is it true that some type of plane crash caused this incident?"
F.M. Jameson : "No."
Reporter : "A former firefighter has us under the impression that the military was testing some type of secret aircraft and warned any workers to keep quiet about the situation. Is that correct?"
F.M. Jameson : "Ahh... The fire is still under investigation. We do not know what caused the blaze."
Reporter : (Walks forward away from him.) "Fiction or Non-fiction is this some type of government cover up or a prank caller?"
CAMERA MAN (Signals for cut.)
Reporter : (Rolls up cord for microphone to load up the camera and equipment.) "Okay, good job crew." (big. F.M. Jameson walks up behind her.)
F.M. Jameson : "You'll shouldn't be here."
Reporter : (Turns to look at him.) "I'm sorry what?"
F.M. Jameson : "You're barking up the wrong tree."
Reporter : "Excuse me, but I was there. I witness and covered the story of the fire."
F.M. Jameson : "You should leave the investigations to the professionals."
Reporter : "Is that a threat Fire Marshal Jameson?"
F.M. Jameson : "No it's not. I'm just warning you if you play with fire you get burned."
Reporter : "The 1st Amendment protects the freedom of the press for your information."
(She walks away toward the coverage van.)

SMASH CUT!

INT. SECRETARY OF STATE'S OFFICE - DAY

EST. SHOT: A) The Secretary answers his office phone seated at his desk.

B) [P.O.V.] He stares out of his office window.

C) He accesses his desk computer while still on the phone.

WIDE SHOT: He watches a recording of the report and interview with F.M. Jameson on the computer.

CLOSE UP:

SECRETARY (Look of dissatisfaction.)

"You secret service guys couldn't ~~stop~~ shut them up with a remote control and a mute button. Don't touch the Fire Marshal he's doing good let him enjoy his fame."

"Inflamable"

By Otis Blaxton

SMASH CUT:

INT. FIRE STATION - DAY

EST. SHOT: A) CPT. Hendry, talks with a detective in his office.

B) The Detective and Cpt. Hendry stand around some firemen playing a game of cards in the station (4). The detective takes notes.

C) The unmarked car pulls away from the station.

WIDE SHOT: CPT. Hendry stands watching the card game.

CLOSE UP:

CPT. Hendry

"This is over that aircraft I know."

1 Fireman : "What makes you think so?"

CPT. Hendry : "Come on people don't go around killing firefighters."

2 Fireman : "A thief don't care who he steals from."

CPT. Hendry : "Not only this murder, I had to kill an intruder in my house last night."

3 Fireman : "Come on Capi, our government doesn't go around killing citizens."

4 Fireman : "Yeah, especially not firefighters."

CPT. Hendry : "And the government don't let the army burn up the forests either."

1 Fireman : "It's just a coincidence. That's all."

WIDE SHOT: At the gorges opening a man walks up. A Native American man. He looks to be a farmer. He stands there. A stranger.

STRANGER : "You men have to leave here and not come back."

CLOSE UP:

Fireman 3

"Why is something wrong?"

Fireman 4 : "Sir, what's the emergency?"

Stranger : (Walks into the garage and stands at the entrance) "If you want to live you would leave and never come back."

Fireman 2 : (stands to his feet) "What are you crazy? What's wrong with this guy?"

CPT. Hendry : "Sir, is there a reason that you are here?" [SFX: Alarm starts ringing.]

WIDE SHOT: The firefighters go into emergency proceedings, Dressing and loading onto the fire engine. CPT. Hendry approaches the man, The crew of men loaded into the truck pull out of the garage sirens sounding and flashing in pursuit of a fire.

CLOSE UP:

Stranger (before walking away from CPT. Hendry)

"Leave."

CPT. Hendry : (Yells after him) "What's that suppose to mean? Leave for what? Go where?"

"Inflamable"

By Otis Blaxton

SMASH CUT:

INT. BURNING BUILDING

EST. SHOT: A) Fireman 1, drives. [SFX: Dispatcher calls over the radio: "Fire at a chemical plant. Highly flammable chemicals."]

B) The fire engine races down ~~the~~ streets causing traffic to yield.

C) The fire engine pulls into the plants parking lot.

D) Using a monkey wrench a hose is connected to a fire hydrant.

E) The crew races inside the burning building man a hose.

WIDE SHOT: The chemicals are burning electric blue flames. Barrels are stacked as high as the roof on racks and covered the link of the walls on either side. They found themselves in a maze of highly flammable chemicals in the burning building. They reached the flames through the smoke. First they wet the area ahead of the flames to keep the fire contained and not spread. Then they went to work dousing the fire. The water seemed to do very little to effect the blaze. It was as if they weren't doing anything. Then one of the barrels exploded in the fire. A ball of fire covered the team. Their instincts made them duck. However the blaze over past them. They recovered and continued to fight. Then all around them it seemed at the same time. barrels exploded. Barrels rolled all over the floor some ablaze and others misplaced by the explosions. The men were trapped now. They had to put out the surrounding blaze, because if they didn't it would cost their lives. The rack that they were closest to hadn't exploded. They were in a ring of fire with danger looking them in the face. Then the unthinkable happened. The racks ~~mid~~ section exploded. Barriers fell from above. The barriers crashed down on them. They were knocked off their feet. The barriers begin to roll into the flames. They begin to explode in a domino effect. There was no escape for the crew. They got the full impact.

MONTAGE: A) A back up fire engine arrived on the scene. The building was fully engulfed in flames.

B) The back up crew doused the fire without entering the building. Anybody or any thing inside was a complete casualty.

C) The ~~fire~~ building was reduced to smoke and scorched tin and metal.

D) Reporter Carhina, continued her coverage of the story standing in front of the building with her crew and mobile camera van filming. The clean up.

SMASH CUT:

"Inflamable"

By Otis Blaxton

INT. FIRE STATION - DAY

CLOSE UP: CPT. Hendry (Talks on the telephone)
"Man what a tragedy. I'll do the house calls. My goodness." (He closes his eyes and hangs up the phone.)

MONTAGE : A) CPT. Hendry, puts on a hat and walks out of the office.
B) He gets into a marked SUV and drives away from the station.
C) He visits the scene and takes a look at the remains. Standing there one foot in and one foot out of the vehicle he shakes his head and gets back inside and drives away.

SMASH CUT:

EXT. DOOR STEP OF HOME - DAY

CLOSE UP: CPT. Hendry (Sorrowfully)
"I'm sorry to say this, but he has been fatally injured fighting a fire."
WOMAN (Heartbroken begins to cry.)

"No. This can't happen. He's the good guy. Heroes don't die. No."
CPT. Hendry

"I'm sorry to be the bare of bad news, but accidents like this happen."
WOMAN (Begins to attack him slapping his chest.)

"You did this! You sent him into that fire! You!"

WIDE SHOT: CPT. Hendry, turned and walked away, The woman fell to the ground weeping as she sat in her doorway.

MONTAGE : A) CPT. Hendry, visited another doorstep, and breaks another heart.
B) He visits another home, Breaking another unprepared persons heart.
C) He made his final stop at the last of the crews home.

SMASH CUT:

INT. SPORTS BAR - NIGHT

EST. SHOT: A) CPT. Hendry, pays the bartender for a bottle and a glass. He's seated alone.
B) CPT. Hendry, gets drunk drinking shot after shot.
C) F.M. Jameson, walks up and has a seat on a stool next to him.

CLOSE UP: F.M. Jameson (After ordering a beer looks over at CPT. Hendry.) "I can see you're taking it hard, Hendry, how are the families?"

CPT. Hendry: "Shocked! Heroes never die."

F.M. Jameson: (Grabs his glass off the bar and drinks.) "Yeah, that's only in the movies."

"Inflamable"

By Otis Blaxton

- CPT. Hendry : "Yeah, tell them ~~that~~."
- F.M. Jameson : "Really ~~that~~ bad huh?"
- CPT. Hendry : "Yeah, I didn't start that stupid fire."
- F.M. Jameson : "I know Hendry, It happens. We just got to be there to save as much as possible."
- CPT. Hendry : "You believe ~~that~~?"
- F.M. Jameson : "Of course I do. It's my life as well as yours. We are living it."
- CPT. Hendry : "I believe it was a set up."
- F.M. Jameson : "Set up. This was no arsonist. When you work around stuff like what was in that warehouse this type of thing can happen. It did."
- CPT. Hendry : "Yeah, but look who it happened to."
- F.M. Jameson : "Who firemen who dedicated their lives to do this. Man these men deserve the highest honors. They died in the line of duty."
- CPT. Hendry : "They didn't deserve this."
- F.M. Jameson : "Nobody deserves to die. It's something all of us as humans live for. Even animals must die, ~~plants~~ and the trees."
- CPT. Hendry : "Yeah, well I think it's time for me to give it up."
- F.M. Jameson : "Give it up. Come on Hendry what are you saying. You're drunk."
- CPT. Hendry : (Points to his temple.) "No, I'm using this."
- F.M. Jameson : "No you're not. You don't know what you're saying."
- CPT. Hendry : "I know damn well what I'm saying. I have been given fair warnings. Leave it ~~alone~~ while I got the chance. If you were smart you would do the same thing."
- F.M. Jameson : "No, ~~this~~ is what pays the bills. This is my calling."
- CPT. Hendry : "Well, you continue to believe that. When the government has turned against you."
- F.M. Jameson : "Oh, I get it. You think the army's behind this?"
- CPT. Hendry : "Come on if they're not trying to cover this up by elimination."
- F.M. Jameson : "That sounds good, but get real. People need you and I. They needed the men that were killed. Our arm forces wouldn't do ~~this~~ to us. It would destroy the country if they killed government workers."
- CPT. Hendry : "Yeah, it would, but all they have to do is rehire. Jameson, you only live once. I'm not going to let this kill me. I'm going to move on."

"Inflamable"

By Otis Blaxton

SMASH CUT:

INT. MOTEL ROOM - NIGHT

EST. SHOT: A) Mourners have a candle ceremony at the chemical plant for the dead firemen. They hold candles and mourn the lost.
B) CPT. Hendry, opens the door to his hotel room. He goes in and closes the door.

CLOSE UP:

CPT. Hendry (laid on the bed eating potato chips ~~and~~ drinking liquor. He held the remote control watching television.)

P.O.V.

A news anchor filmed the mourners.

Reporter

"People are out here mourning the fire fighters who lost their lives in this blaze. They are holding candles and singing sorrowful songs. (It's turned off.)"

MONTAGE:

A) CPT. Hendry, turns out the light in the room and rolls over on his side.

B) A SWAT team positions themselves outside the motel rooms door with a battering ram.

C) The door crashes in and the team enters the room guns aimed and ready carrying gear equip with flashlights.

D) P.O.V.: CPT. Hendry, isn't in the room. The door leading to the adjacent room is unlocked

E) The team rushes the next room. It is empty.

SMASH CUT:

EXT. MOTEL - NIGHT

TRACKING SHOT: CPT. Hendry, ran. He ran for his car. [SFX: Semi-automatic weapon fire sounded.] Sparks kicked up off of the concrete as bullets hit the ground around him. He reached his car and jumped in.

WIDE SHOT: CPT. Hendry, ran over the median getting onto the highway.

MONTAGE: A) CPT. Hendry took to the interstate. He wanted to get out of town. To get away from it all.

B) He road all night. The Sun was on the horizon.

C) He flipped down his visor to shield his eyes from the sun.

SMASH CUT:

INT. CAR REST AREA - MORNING

CLOSE UP:

CPT. Hendry (He slept behind the wheel of his car. He jumped awake. Realizing what happened he turned on the radio. He wasn't sure

"Inflamable"

By Otis Blaxton

how far he had traveled.) [SFX; Disc Jockey; "A fire captain is wanted this morning. He's wanted for possible manslaughter, and tampering in an official investigation.]

"Damn! What I'm gone do now?" (He cranks his car.) "Damn."

MONTAGE : A) He gets back onto the interstate.
B) He got off at an exit.

SMASH CUT:

INT. STORE — MORNING

EST. SHOT: A) CPT. Hendry, pulls up to the pump in his car. He gets out.
B) Out of the freezer he grabs an energy drink.

WIDE SHOT: Standing in line he grabs a bag of potatoe chips off a rack next to the counter.

CLOSE UP:

CASHIER (fig. Customer leaves.)

CPT. Hendry : "Hey, you're that wanted fire captain ain't you? Captain Hendry?"
(Puts the merchandise on the counter.) "No."

Cashier : "Man you sure look like him, You're all over the morning news. I think you did the right thing, If some guy ran into my place I'd smoke him too."

CPT. Hendry : "Hey, man I said you got the wrong guy I just want to gas up and get out of here."

Cashier : "No problem bro." (He picks up the drink and chips.) "Is this yours too? What you want on the pump?"

CPT. Hendry : "Fifteen on the pump and the drink and chips." (He gives him cash.)

Cashier : "I'm just warning you man." (The cashier reigns up the purchase and gives him back the change.)

CPT. Hendry : "Thanks for the warning, but I'm not this guy. He's probably long gone by now."

Cashier : "Okay, man no sweat."

MONTAGE : A) CPT. Hendry, walks to the pump and grabs it opening the gas tank of the car he inserts the pump and sets it for pumping.

B) The cashier gets on the telephone while he watches CPT. Hendry at the pump.

SMASH CUT:

EXT. CAR — MORNING

EST. SHOT: A) The Firewoman fixed her hair in the mirror of her bathroom before grabbing her keys and walking out.

B) She locks her front door behind her. Her car is in the driveway. She doesn't see

"Inflamable"

By Otis Blaxton

WIDE SHOT : the ~~squat~~ team taking cover behind neighbors cars and fences. Behind her car.
: The ex-firewoman inserts her key into the car door. The ~~squat~~ team swarms in on her.

Squat Comm. : "Lay down on the ground! Get down now!"

CLOSE UP : Firewoman (She lays flat on her stomach arm stretched)

SMASH CUT:

INT. CAR - MORNING

EST. SHOT: A) A patrol cruiser comes into the store parking lot. The cashier runs out pointing at the stop light.

B) CPT. Hendry, is at the stop light waiting on a green light.

P.O.V. : CPT. Hendry looks in his rear view mirror to see the patrol car coming onto the highway out of the stores parking lot. The patrol car pulled up behind him and immediately begin to scan the tag. The light changed green.

CLOSE UP : CPT. Hendry (Stomps the gas pedal.)

P.O.V. : In the mirror the patrol car gives chase, CPT. Hendry looks at his speedometer. It is approaching 60 mph. The patrol car turns on his sirens.

INTER CUT : EXT. CAR. -

WIDE SHOT: At the noise of the sirens the light traffic begins to merge to the side of the highway. CPT. Hendry, is racing his car with the patrol car right behind him. Along the highway other cruisers begin to chase. CPT. Hendry, cuts a corner to another side street fish tailing burning rubber, He continues up the street. The patrol cars follow suit. CPT. Hendry has to weave his car through the traffic ahead of the cruisers. The cars begin to merge on side of the blue and red lights with the noise of the sirens. CPT. Hendry leads the chase. He bends another corner. He runs onto the side walk before he regains control and carries on down the highway. It's a two lane highway. He has to play a game of chicken before the patrol cars follow merging traffic, he passes one car in front of him in the opposite lane and has to make a quick evasive move not to run into on coming traffic come straight for him. He turns another corner seeing that the patrol cars are falling further back. He sees the sign for the expressway. He makes for it.

INTER CUT : INT. CAR -

P.O.V. : CPT. Hendry, looks in the rearview mirror to find that he lost the patrol cars.

CLOSE UP: CPT. Hendry (Shows signs of relief. He drinks from his

"Inflamable"
drink.

By Otis Blaxton

INTERCUT: EXT. CAR-

WIDE SHOT: A trooper cuts across the grass. The trooper turns on his lights and the traffic on the expressway begin to merge.

INTERCUT: INT. CAR-

P.O.V.: In the side, and rearview mirrors CPT. Hendry could see traffic begin to merge. Up ahead he could see other troopers coming out of their speed traps on to the express way. He stomps the gas. The speedometer begins to climb. Most all the other cars have veered to the shoulder of the highway. He came up along side of a trooper. The trooper motioned for him to pull over. He didn't comply. He tried to pass the trooper up, and the trooper side swiped the rear of the car with the cruiser.

INTERCUT: EXT. CAR-

WIDE SHOT: CPT. Hendry, regains control of the car after the bump. The trooper is in hot pursuit now. A leading cruiser slows and swerves in front of him.

CLOSE UP:

CRUISER (Brake lights come on.)

WIDE SHOT: CPT. Hendry jukes to the side of the intended collision. The trooper didn't give up his lead. He didn't stop to stay ahead.

INTERCUT: INT. CAR-

P.O.V.: CPT. Hendry looks in the mirror to see a fleet of troopers chasing him. He looks back at the road ahead to find the cruiser there. The cruiser slams on brakes. CPT. Hendry rams the cruiser.

MONTAGE: A) ~~The~~ cruisers swarm in on the crash. The two cars are totaled.

B) Troopers check the vital signs of both drivers. [SFX: "Get an ambulance!" (The call echoed from one car to the other.)]

C) **EM** personnel arrives. CPT. Hendry is carried off on a stretcher.

D) Fire fighters arrive.

E) Fire fighters use the jaws of life. to free the trooper from the car.

F) The trooper is loaded onto a stretcher and carried away.

SMASH CUT!

INT. HOLDING CELL - DAY

EST. SHOT: A) A doctor shines a light into CPT. Hendry's eyes, ears, nose, and mouth as he sits upright in an examination room.

B) CPT. Hendry is wheeled out of the hospital by officers in a wheel chair

"Inflamable"

By Otis Blaxton

CLOSE UP

CPT. Hendry (seated in the wheelchair in the holding cell.)

P.O. V.

He watches central booking with all of the arrestees being booked into the jail from behind the glass and steel door of the holding cell. An officer comes to the door with a key and opens it. Standing behind the officer is another officer.

CLOSE UP

OFFICER

"You made bond."

WIDE SHOT

The officer behind the officer with the key walks in to push the wheel chair.

MONTAGE

A) CPT. Hendry, is wheeled through booking.

B) CPT. Hendry, is helped out of the wheel chair and given a set of crutches to stand.

C) He walks through the doors of freedom, on crutches.

D) Standing there waiting is the Native American man.

SMASH CUT:

INT. HOTEL - DUST

EST. SHOT: Hotel building cars parked outside.

CLOSE UP

CPT. Hendry (Sat in a chair in the room. The room was dark)

O.C.

[Native American] "You are banged up badly. You can stay here for as long as you need."

CPT. Hendry

"Want they come looking for me here?"

STRANGER

"No, you will be fine here."

CPT. Hendry

"Who are you? Why are you helping me?"

STRANGER

"I am the chief of my people on the reservation this country gave my people after stealing our land. And this..." (He turned on a projector by remote control.) "Is why I'm helping you."

SPEX

On screen what look like lightening struck from the morning sky. Moments later smoke begin to rise. The projector is fast forwarded. The entire meadow caught fire. There was a shot of fire rescue teams coming into the area filled with fire and smoke. The wildfire.

STRANGER

"Do you know were that is?"

CPT. Hendry

"Yeah, it's the fire. The wildfire."

SPEX

The slides are again fast forwarded. The aircraft was begin loaded onto the truck. It was fast forward to the covering of the aircraft.

STRANGER

"Do you know what you are looking at?"

"Inflamable"

By Otis Blaxton

CPT. Hendry : "It's an aircraft of some sort."
 STRANGER : "You're looking at nothing civilization has ever seen on this earth."
 CPT. Hendry : "So, you're saying that is a U.F.O."
 STRANGER : "Do you believe in aliens?"
 CPT. Hendry : "I always hear stories of sightings and people waking up to crop circles."
 STRANGER : "Long before our lands were invaded and we were robbed of our beliefs. My people believed on aliens. This is the fifth planet my people have been to. Because of conflict on other worlds my people had to leave."
 CPT. Hendry : "Something like what we do with the space program."
 STRANGER : "Our stories and times are similar to the bible in some ways. The fourth world was vacated due to a great flood, Ticholtzodi, the water monster flooded the planet with Tonenili water sprinkler when coyote stole two of Ticholtzodi's children. The world continued to flood and rain until Nilchi, the wind told the people that the coyote had taken Ticholtzodi's children the To'badzistini, child of water."
 CPT. Hendry : "So, you truly think it is a space craft? Why not a spy plane from another country or some type of probe?"
 STRANGER : "Believe it to be what you want. The fact is they are trying to kill you, and the army is hiding this craft from the public look."
 SPFX : "The craft is being towed by the submarine under the sea to the base. Some type of drawer comes out of the base to collect the submarine and craft. The submarine and craft are positioned onto the drawer and the drawer is drawn back into the base and the aircraft and submarine are shut into the base."
 CPT. Hendry : "So, how do I save my life? What about the others?"
 STRANGER : "The fire Marshal as well as the fire woman are protected by the public's eye. They will not touch them because of the camera. That is what you have to do. Take this to the public. If you don't in time they too will be killed as the others have been and you will have to continue to run for your life."

SMASH CUT:

INT. NEWS STATION - NIGHT

EST. SHOT: A) Night traffic
B) The news station

CLOSE UP : Fire Marshal Jameson (Seated on an interview sofa.)
"Right now the department is experiencing a lack of enough personnel. We are going

"Inflamable"

By Otis Blaxton

cont'd

through a lot.

Reporter: "Four fire men were killed in the blaze a couple of days ago correct?"

F.M. Jameson: "That's correct. Four men who devoted their lives to saving the lives of others. Take in mind these men die for our safety."

Reporter: "Wow, Mr. Jameson, we are also hearing that the captain of that squad resigned that day, and then later went on the run from authorities."

F.M. Jameson: "Cpt. Hendry, yes he did resign. I'm not in a position to discuss his personal life. However, he was warranted for manslaughter and interfering with an official investigation."

Reporter: "Authorities did apprehend him. He was released on bail."

F.M. Jameson: "Then so he was. Like I quoted before I don't know Mr. Hendry's private life."

Reporter: "A few weeks ago, we had a guest firewoman. She told a story about the wildfire. We are at the opinion that it was started by an experiment gone wrong. Is this the case or was the story of the firewoman a hoax?"

F.M. Jameson: "In the dry climate fires are easily started by UV rays from the sun, and that is what likely started the flames."

Reporter: "Fire Marshal Jameson, I would like to talk more about that after the commercial break."

CAMERA MAN (Behind the camera signals they are off the air.)

"Break."

WIDE SHOT: Technicians and make up artists rush the stage. They prepare the reporter for the next shot and offer refreshments

MATCH CUT: CPT. Hendry, walks into the lobby of the news station. He walks to the receptionist's desk. He is still on croaches.

CLOSE UP: CPT. Hendry (puts a DVD on the desk top.)

"I need to air this film. It's the truth."

Receptionist: "Oh you have a story for us sir?"

CPT. Hendry: "I'm a fire fighter. My face has been all over the news as a wanted man. I just want to clean my face. I want the public to know the truth."

Receptionist: "Then you must be Captain Hendry? Fire Marshal Jameson is our guest on Address the Public Tonight."

CPT. Hendry: "Could this be shown tonight? I need to have this played over the air."

Receptionist: "Give me a moment." (The Receptionist picks up the desk phone and enters a code.)

"Inflamable"

By Otis Blaxton

MATCH CUT: Inside the studio on the set of the talk show,

WIDE SHOT: Before filming starts behind the scene the script reads breaking news. The camera gives the signal that filming starts. The reporter and F.M. Jamerson is on the set. The script reads special guest CPT. Hendry of the fire Department

CLOSE UP: Reporter (Reading the script live.)

"Back from commercial break. We have a special guest to this news cast. I've just received word that CPT. Hendry is in the studio. I would like the chance to talk with today's most wanted man. He will be right back."

WIDE SHOT: CPT. Hendry is escorted into the studio. He is lead to a position on the sofa.

INTER CUT: INT. STAKE OUT VAN -

CLOSE UP: AGENT (watching the program inside the van.)

"This guys got some balls to show up here tonight."

INTER CUT: INT. STUDIO

CLOSE UP: Reporter (Reading the scripts)

"Welcome back. I would like to introduce you to Captain Hendry. Captain Hendry I here you gave up on the fire department."

CPT. Hendry: "It was in my best interest to leave."

Reporter: "You were warranted by authorities."

CPT. Hendry: "I was, and hopefully I can answer and solve the problem here tonight. I brought in a film that will hopefully give the public a picture of the situation we fire fighters have been forced into."

Reporter: "It sounds interesting. Our production crew has that video set up. Could you please explain what we are seeing?"

CPT. Hendry: "This is a film from the wildfire."

P.O.V.: They watch the film being showed back stage as shown on the television screen.

O.C.: "The film skips to the investigation after the fire. As you can see some type of air craft is being loaded onto a truck."

INTERCUT: INT. VAN

CLOSE UP: AGENT (Wears headset watches the programing)

[FX: Headset and radios; "He's got a film. Blow the studio up, now. Get rid of the evidence. Burn the studio. It's an order. Move on it.]

INTERCUT: INT. STUDIO

CLOSE UP: PROJECTORY (Shows the craft being covered on the truck)

"Inflamable"

By Otis Blaxton

CPT. Hendry: "What you are witnessing here is some type of U.F.O., unidentified flying object. The army M.P., military police warned the fire department to keep quiet about this situation, And well now we need the publics eye to stay alive."

INTERCUT ? EXT. STUDIO -

WIDE SHOT: A drill team gets out of a military vehicle armed with packs scraped on their backs. They flank the building circling it in columns.

CLOSE UP ? Private (Planting explosives at a point on the building.)

INTERCUT : INT. STUDIO -

CLOSE UP ? Reporter (Confused)
"Fire Marshal Jameson told us that this wasn't true."

INTERCUT : EXT. STUDIO -

WIDE SHOT: The drill squad just as quickly as they appeared from the vehicle disappear back into it.

O.C. [CPT. Hendry] "What you are witnessing here is exactly what I remember. It's the story of the ex-fire woman."

Continuous Action. The military vehicles move out.

INTERCUT ? INT. STUDIO.

WIDE SHOT: The three of them on the set.

Reporter "Fire Marshal Jameson, what do you have to say about this? I know earlier you declined."

SPEFX "A fire ball flies through the studio as one of the bombs take out a wall. [SFX; Boom] Another bomb goes off. [SFX; Boom] Another fire ball coming off where a wall use to be. [SFX; Boom] Another boom, with a fire ball."

WIDE SHOT: The first blast made all drop to the floor. The second blast caved the roof partially in, degree fall onto the floor. The third and final bomb left one wall standing sending the roof tumbling to the floor on top of everyone inside.

SMASH CUT:

EXT. RUBBLED STUDIO BUILDING - NIGHT

EST. SHOT. A) Rescue workers arrive at the scene. patrol cars, fire trucks and ambulances.

B) Reporter Carhine, arrives in her car.

C) Reporter Carhine, struggles to pull the camera and setup equipment from a news van parked outside the studio.

D) Rescue crews are at work with pick axes and other equipment clearing wreckage.

"Inflameable"

By Otis Blaxton

CLOSE UP

Reporter Carline (Microphone in hand, [big, rescue crews at work])

"This is breaking news. I'm standing right outside our news studio. Apparently it has under gone some type of terrorize attack. Behind me rescue workers are searching for survivors."

MONTAGE

A) A blood corpse is pulled out of the degree. It's put in a body bag.

B) The body of the reporter is pulled out of the dirby and put in a body bag.

C) Another bloody body is put into a body bag.

D) E.M. Jameson's body is pulled out he to is bagged

E) CPT. Hendry, is pulled out. A stretcher is flagged over. E.M., put him on a stretcher

F) They rush CPT. Hendry to a waiting tomahawk. Once loaded the helicopter takes flight.

SMASH CUT

INT. HOSPITAL - DAY

CLOSE UP:

CPT. Hendry (Lays in a hospital bed unconscious)

Fire woman (Seated bedside holding CPT. Hendry's hand.)

SMASH CUT:

EXT. MOVIE THEATER BENCH - NIGHT

EST. SHOT: A) A reporter stands outside the pentagon reporting, "Outside of the pentagon where the secretary of state has been forced to resign. After he gave the orders to execute a crew of fire fighters."

B) CPT. Hendry, walking on a cane arm and arm with the firewoman. He kisses her forehead.

WIDE SHOT: The two of them, CPT. Hendry and the firewoman are seated on the bench arm in arm.

CPT. Hendry: "You and I have been through alot together."

CLOSE UP: Fire woman (smiles)

"You know what they say. Only the strong survives."

CPT. Hendry (He gets down on one knee in front of her. He takes a ring out of his pocket.) "Will you marry me?"

Fire woman (Holds her arms up high and hugs and kisses him through her kisses and tears.) "Yes, yes, yes, yes I will marry you."

FREEZE FRAME: A line up of all of the fire fighters, their pictures on their identification cards all together in an album.

Explorable " [Track 1: Closing Walls] Sound Track (Blues)

By Otis Blaxton

Chorus: 2x

I'm trapped between the past and the future the walls are closing in I'm not sure if it's everlasting

Verse 1

Lockup in a concentration camp / Missing freedom caught up in the thought of some tramps /
Love seen me falling and walked away / I wish the wall could talk to me and say it's okay /
My space is getting smaller / I can't take it no more I want to hollar

Chorus: 4x

Verse 2:

I'm a prisoner in this institution / I been here so long I'm institutionalized / I don't trust love /
My selfishness is my lovey dove / I forgot what affection feels like / In my predicament kindness is disliked /
With love I fuss and fight / My life just ain't right

Chorus: 5x

"Inflatable" [Track 2: Selfish] Sound Track (Blues)

By Otis Blaxton

Chorus: 2X

Caught up in a selfish love affair / Man it ain't always fair

Verse 1:

I'm in love with being me / I praise the man in the mirror I see / God have mercy / Love for another is how you cursed me / Sharing my feelings and thoughts with somebody else / Who spreads them to somewhere else /

Chorus: 4X

Verse 2:

I was brought into this world alone / It was meant for no one else to help me along / Everybody for their self / That's the outcome of every book on the shelf / Every man for them self / Through sickness and health

Chorus: 5X

"~~Unlabeled~~" [Track 3: Crying Over Me] Sound Track (Blues) By: Otis Blaxton

Chorus: 2x

Love Crazy got me lazy I'm crying tears when I should be smiling cheers

Verse 1:

I'm weak stressed and depressed / The things and people around me are not at their best / It hurts because I'm doing just fine / Crazy for letting the circumstances around me get to my feelings and mines / Sometimes I don't always shine / Therefore through these few lines I let my mind incline

Chorus: 4x

Verse 2:

I feel sorry in a world that don't care / In one ear and out the other all my thoughts I share / Laughing with you I should be laughing at you / But if you're not smiling I can't be proud of the things I do / I feel like giving it up / I guess I got to keep living it up

Chorus: 5x

"Inflatable" [Track 4, Instincts] Sound Track (Blues) BY: Otis Blanton

Chorus: 2X

To think we all fall in love / That's just naturally our human nature

Verse 1:

Thugs need love too / I thought you knew / The reverend teaches love / The
kind that falls from up above / We all were raised up on motherly love / To
lend another a helping hand is brotherly love /

Chorus: 4X

Verse 2:

Do unto others as you would have done unto you / Do what you got to do / Make
sure you're considerate of others / It's the only way to live at peace with one another /
You reap what you sow / When it all back fires it will show

Chorus: 5X

"Inflatable" [Track: Human] SoundTrack (Blues) By: Otis Blackton

Chorus: 2X

We live the life of kings and queens and perish the death of men and women

Verse 1:

We may live a beautiful life/Man with the most beautiful wife/Money in foreign banks/With everything to give good thanks/In the future I see us all falling/Aint it the truth we stand tall when we balling

Chorus: 4X

Verse 2:

Baby you can't take it with you/Lady you might as well say I do/Fellers you might as well settle down/Suit up in that crown/Wake that fall with somebody by your side/Think about somebody on those long slow rides

Chorus: 5X

Dedicated to

This is dedicated to San Diego State University. The topic of their review period for 2014 is fluids. This furthermore, goes into dedication for self.

Maybe one day I will sit back and watched this completed project on the silver screen. The actors reading the scripts, The camera men taking the shots.

Sincerely,
Otis Blanton

Authors Notes

I am still in search for a greater production team. The Prisons Foundation has been here to get my work out to a selective few. However, I want everyone to see my work. I'm making the crowd cheer, but I'm not benefitting from my work.