**“The Last Flight Cross-up”**

**A Robin Templar Story**

**Episode 2 of an 11-Part, Premiere Event TV Miniseries**

**Story by:**

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**Member: WGA, West**

**Screenplay by**

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**&**

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**LOG LINE: Life aboard an aircraft carrier flying combat**

**missions over Syria gets heated when a beloved crew is shot down and the guilt the crew’s death triggers among the crew of a surviving aircraft sets the stage for the story’s cli-matic and emotional conclusion.**

**PRODUCTION NOTES:**

**PRODUCTION NOTE #1: While making numerous films as a DoD/Navy civilian contractor for Westinghouse, Lockheed Martin, United Technology, and others, the writer developed a distinct sound-track differential between three types of radio transmissions; an air-craft’s intercom system (ICS); standard UHF transmis-sions; and the super secure computer-generated frequency hopping *(HAVE QUICK)* transmissions. This was done by playing with the width of the frequency band.**

**For instance, for intercom system (ICS) transmissions, we used virtually the full band. We narrowed the band width for UHF transmissions recreations and used a filter. We narrowed the width even more for the HAVE QUICK (HQ) transmissions, also using a filter.**

**The results were phenomenal. Even played over a television set, it soon became easy to distinguish one type of radio transmis-sion from another.**

**This is why the writer has taken extra steps throughout the screenplay to indicate which type of transmission is associated with which type of radio dialogue. Note that (FHC) and (HQ) Frequency Hopping Channel & Have Quick – are one and the same.**

**001**

**001 EXT. 90-FOOT, TWIN MAST YACHT – SAN FRANCICO BAY – DAY 001**

**JONATHAN MOORE, a distinguished looking black man in his early 60s, is AT THE HELM as the wind puffs the sails, whips the whitecaps under the Golden Gate Bridge and drives the yacht through the waves. He is accompanied on deck by ROBIN TEMPLAR (aka Harry Fletcher) and the rest of the *Merry Band* members: CHARDONNAY ROGERS (aka Andrea Parker) and DOUG SHINAMAN (aka Sean Easton), all dressed in maritime windbreakers to fend off the salt spray.**

**MOORE (V.O.)**

**My name’s Jonathan Moore. My ship-**

**mates and I are a *Merry Band* of honest**

**outlaws, on a mission to help those**

**who can’t help themselves...**

**FLASH CUT TO:**

**002 INT. GREYHOUND TRACK CONCESSION AREA [REPRISED FROM PREVI- 002 OUS EPISODE, “THE LAS VEGAS CROSS-UP”]**

**A laughing Chardonnay holds open a 30-gallon trash bag as Templar gathers and tosses bundles and bundles of cash into the bag.**

**MOORE (V.O.)**

**...And we have succeeded...**

**FLASH CUT TO:**

**003 EXT. 3/4-TON PICKUP AT THE “ENCORE” PARKING STRUCTURE [RE- 003 PISED FROM PREVIOUS EPISODE, “THE LAS VEGAS CROSS-UP”]**

**The rear doors of the pickup’s canopy fly open and under the cover of the parking structure, Chardonnay, Templar and Shinaman gleefully make good their escape. Soon as they clear, Palmer leadfoots the gas pedal and peels out.**

**004 INT. CAB – 3/4-TON PICKUP 004**

**Palmer drives swiftly through the Las Vegas night.**

**005 PALMER’S POV – PICKUP MOVING THROUGH 1ST FLOOR PARKING LOT. 005**

**[REPRISED FROM PREVIOUS EPISODE, “THE LAS VEGAS CROSS-UP”]**

**Palmer is freaked as he sees a police car blocking most of his escape path, except for a five-foot gap, into which a FEMALE OFFICER steps and OPENS FIRE at him.**

**002**

**MOORE (V.O.)**

**...That is... we have succeeded....**

**Rather than run her over, Palmer turns the steering wheel slightly clockwise, causing him to CRASH HARD into the right center side of the police car.**

**MOORE (V.O.)**

**... most of the time.**

**006 ANGLE ON PALMER IN CAB 006**

**He lies, unconscious, sprawled atop the deflated airbag amid crunched metal and broken glass, blood oozing out of him.**

**007 EXT. SERIES OF SHOTS - LOVELOCK CORRECTIONAL CENTER – DAY 007**

**Surrounded by razor-wire fencing, the extensive Nevada State Prison facility is a wind-blown patch in the middle of nowhere.**

**SUPERIMPOSE: “LOVELOCK CORRECTIONAL CENTER**

**Pershing County, Nevada”**

**008 INT. OSGARD’S CELL – LOVELOCK – DAY 008**

**Patrick Palmer (Louis Osgard) sits on his bunk under a poster-sized picture of Janet Fisher on his wall. In his hands and spread on his bunk are sheaves of legal papers which he sifts through.**

**MOORE (V.O.)**

**This is our Patrick Palmer. Real**

**Name: Louis Osgard. His friends call**

**him “Duke.” Why is he in here? Well,**

**he tried to do the right thing. ...He**

**took on a dangerous assignment to save**

**a battered women’s shelter. And he**

**succeeded. ...Completed his mission.**

**...Saved his friends...**

**009 INT. DOG TRACK – MAIN OFFICE – DAY 009**

**As the COPS swarm around the desk of the guilty-looking track owner, femme fatale GLORIA DEMORNAY, Las Vegas Metro SGT. JOHNSON pops open the HIDDEN PANEL behind DeMornay’s desk.**

**MOORE (V.O.)**

**...Even exposed a major cybercrime**

**ring...**

**003**

**010 ANGLE ON DOORWAY BEHIND “HIDDEN PANEL” 010**

**The opening door reveals A LARGE COMPUTER ROOM, populated by a DOZEN CYBERCRIMINALS, who all raise their hands as they look shocked to be discovered and trapped by the POLICE who move quickly in, with drawn weapons. DeMornay is mortified.**

**011 INT. OSGARD’S CELL – LOVELOCK – DAY 011**

**Osgard lies on his bunk.**

**MOORE (V.O.)**

**...But himself – he couldn’t save...**

**012 EXT. TWIN MAST YACHT - IN ITS BERTH – MARINA – DAY 012**

**The yacht, “Sweet Charity” is moored out on the end of one of San Francisco Marina’s many piers.**

**Moore and Templar stand on deck at the gangplank connecting to the pier. Behind them are Chardonnay and Shinaman. They all have their eyes on a figure in white who walks toward them on the pier.**

**MOORE (V.O.)**

**...Now, it was up to Robin Templar**

**and his *Merry Band*...**

**As she gets closer, we recognize the lady in the poster on Osgard’s wall: CDR. JANET FISHER in her US NAVY service dress whites, carrying a briefcase and wearing JAG Corp. emblems.**

**MOORE (V.O.)**

**...along with his fiancée CDR Janet**

**Fisher – to get him out of prison.**

**Fisher stops at the gangplank and is welcomed aboard the yacht. Moore extends a hand as if to shake but she just throws her arms around him in an emotional hug.**

**013** **EXT. -** **DISTRICT COURT – LAS VEGAS – DAY 013**

**SUPERIMPOSE: *DISTRICT COURT-LITIGATION CENTER***

***LAS VEGAS***

**KUBOTSKY (V.O.)**

**Your Honor, it is the position of the**

**people that for their protection...**

**004**

**014 INT. DISTRICT COURT - DAY 014**

**A.D.A. KUBOTSKY, a wispy man in his early 30s wearing a gray suit that hangs a tad baggy on him, speaks as he stands from the prosecutor’s table.**

**At the defense table, CDR Janet Fisher, 30-something, in her Navy service dress whites, sits alertly next to local defense counsel, HENRY McGRAW, mid 50s.**

**JUDGE CALVIN BISHOP, an old-school type, seems impatient as he cleans his glasses with a tissue and peers down his nose at Kubotsky.**

**KUBOTSKY**

**...defendant Louis Osgard must be held**

**accountable, not only for the crime of**

**reckless driving, willfully destroying**

**a law enforcement vehicle and endanger-**

**ing the life of a female police officer,**

**for which he is presently incarcerated**

**at Lovelock, but also for the crimes of**

**armed robbery and computer fraud.**

**Henry McGraw, a country lawyer with a slick, Las Vegas edge to him, rises from the defense table.**

**HENRY McGRAW**

**Objection, your honor! Learned counsel**

**is on a fishing expedition! He seems to**

**have forgotten this court has previously**

**ruled that there is no evidence link-**

**ing my client either to the stolen**

**money, or to the identity theft ring.**

**KUBOTSKY**

**He was arrested in the act of fleeing**

**from police!**

**Janet Fisher rises with indignation.**

**FISHER**

**Your Honor! ...His flight was in fear**

**for his life at the hands of the gang**

**which perpetrated the robbery.**

**HENRY McGRAW**

**May I approach, Your Honor?...**

**005**

**The Judge nods and Henry McGraw steps up and places a letter in front of the Judge.**

**HENRY McGRAW**

**(continuing)**

**...I have here an affidavit from the**

**investigating officer, Captain Theodore**

**McGraw, affirming--**

**JUDGE**

**(interrupting)**

**You mean your brother, *Ted* McGraw!**

**The Judge SNORTS and nods as he looks at the letter.**

**HENRY McGRAW**

**As you can see, Your Honor, he strongly**

**affirms it was the extensive nature of**

**my client’s cooperation that led direct-**

**ly to the capture of one of the largest**

**cybercrime networks in the country.**

**KUBOTSKY**

**He needs to answer for what he’s done!**

**HENRY McGRAW**

**What he’s done is save this state and**

**this country from a pack of wolves!**

**FISHER**

**Your Honor, we are asking the court to**

**consider Mr. Osgard’s truly heroic**

**war record, and most especially, his**

**cooperation with investigators. The**

**defense moves that the defendant be**

**credited with time served and released**

**immediately.**

**There is a buzz in the courtroom as Judge Bishop purses his lips and stares long and hard at Janet Fisher and the group of other attorneys crowding the well in front of his bench.**

**015 ANGLE ON BACK OF THE COURTROOM 015**

**We MOVE IN SLOWLY on the back row of seats where Jonathan Moore sits demurely, quietly observing.**

**MOORE (V.O.)**

**I was proud of each and every one of**

**(MORE)**

**006**

**MOORE (Cont’d)**

**my people -- Robin Templar’s *Merry***

***Band*. ...But Duke Osgard - well...**

**016 EXT. AIR-TO-AIR SEQUENCES - SUPER HORNET - MORNING 016**

**The F/A-18F Super Hornet pops up from the cloud layer, climbs to altitude, levels off, and then begins a wide, right turn TOWARD the CAMERA.**

**SUPERIMPOSE: A FEW *YEARS EARLIER***

**MOORE (V.O.)**

**(continuing)**

**We went back a long way. ...In many**

**ways we’re cut from the same cloth.**

# 017 INT. COCKPIT: DUKE’S SUPER HORNET - MORNING 017

**The fliers’ names are advertised on the exterior side panels of their cockpits. The pilot, 24-year-old LTJG Louis “Duke” Osgard occupies the front seat while the WSO (weapons system officer), LTJG JOE “Blue” BLUEBERRY, performs his duties from the rear seat. The intercom system (ICS) is keyed to the open position so that the pilot and WSO (pronounced “wiz-o”) are in constant communication.**

**DUKE (ICS)**

**Okay, ‘*Blue’* boy ... give me a heads-**

**up. Unless we stay out of his kill**

**envelope, our ass is grass.**

**BLUEBERRY (ICS)**

**Three o’clock! ...Slightly higher.**

**...Turning into us.**

**MOORE (V.O.)**

**I knew from the get go that *Duke* was**

**someone who would put his life on the**

**line for you. ... That’s a guy you’re**

**never going to abandon, no matter what!**

**018 DUKE’S POV 018**

**Looking over his right shoulder Duke spots the MiG-29 in the distance.**

**DUKE (ICS)**

**Got him!**

**007**

**BLUEBERRY (ICS)**

**Don’t give him any shooting angles.**

**019 EXT. AIR-TO-AIR SEQUENCES - FULCRUM - MORNING 019**

**The MiG-29 Fulcrum, partially named for its turning ability, is in a wide left turn toward CAMERA. (It’s assumed that if the two aircraft continue flying the circle, their noses will soon be pointed at each other). Painted on the Fulcrum’s tail is the red star of the adversary squadron.**

**020 INT. COCKPIT: SERGEI’S FULCRUM - MORNING 020**

**The MiG pilot, 42-year-old ANDREW “Sergei” BONIME, wears a special targeting helmet with the eyepiece that allows him to merely point his helmet at the intended target in order to fire missiles or guns. Unlike the Super Hornet, the MiG-29 has no backseater. But “Sergei” has a penchant for talking to himself.**

**INTERCUT WITH:**

**021 SERGEI’S POV 021**

**Sergei has Duke’s Super Hornet spotted off his nine o’clock, slightly below, in level flight, closing head-to-head in the wide circle.**

**SERGEI**

**(calmly, to himself)**

**This guy’s good. ...Don’t go head-to**

**head, stupid. ...Use your turning**

**advantage. ...Get your nose on his**

***six*.**

**Adding power, Sergei suddenly reverses course by putting the MiG’s nose slightly up then rolling the Russian fighter onto its side, and into a right climbing turn, momentarily exposing his six, or tail, but not long enough and from too far a range to provide Duke an advantage.**

**During the turn, Sergei turns his head and tries to keep sight of DUKE, but due to the MiG’s high-backed pilot’s seat, he temporarily loses sight of the Hornet. All this, of course, happens in mere seconds.**

**022 INT. COCKPIT: DUKE’S SUPER HORNET 022**

**BLUEBERRY (ICS)**

**He’s turning away from us.**

**008**

**DUKE (ICS)**

**We’re in his blind spot.**

**Duke whips the Super Hornet onto its side and into a tight left turn, reversing its original course.**

**DUKE (ICS)**

**If this baby will only turn tight**

**enough, that MiG pilot is going to**

**feel like one dumb son of a bitch**

**when he climbs out of his turn and**

**we’re not where we’re supposed to be.**

**BLUEBERRY (ICS)**

**Keep an eye on him. ...*Lose sight,***

***lose the fight*!**

**023 EXT. AIR-TO-AIR SEQUENCES: HORNET & FULCRUM 023**

**The two aircraft are flying in opposite directions, each in one circle of a figure eight formation, with the MiG climbing in the turn and the F/A-18F descending.**

**024 INT. COCKPIT: DUKE’S SUPER HORNET 024**

**Duke’s G-suit inflates as he tweaks the control stick and works the rudders, keeping an eye on the Super Hornet’s “G” force indicator. The indicator climbs from 6-Gs, inching toward 7-Gs.**

**He twists his head around to keep sight of the MiG, the job made easier because the Russian fighter is actually above him, rather than below.**

**025 DUKE’S POV - VISUAL EFFECT 025**

**Duke’s visual on the MiG becomes blurred...tunnel vision slowly ensues, and color starts to fade.**

**BLUEBERRY (ICS)**

**(difficulty speaking)**

**Don’t...know about you...but...I’m**

**about...to lose it. ...Don’t over**

**stress--**

**(voice slurred)**

**Don’t worry...she’ll take it.**

**DUKE (ICS)**

**Question is...can *we*?**

**026 EXT. AIR-TO-AIR: HORNET & FULCRUM 026**

**009**

**The two aircraft complete their respective reverse circles, leveling off, with the MiG about 900 feet above the Super Hornet and just over a mile away.**

**027 INT. COCKPIT: SERGEI’S FULCRUM 027**

**Sergei’s targeting helmet swings from side to side, looking ahead and downward in an attempt to spot his adversary.**

**028 SERGEI’S POV 028**

**The sky where the Super Hornet should be is empty. By the time Sergei figures out what has happened, it’s too late. Looking below, over his right shoulder, Sergei realizes that the Hornet has made a much tighter turn and now (with speed to spare) has its nose pointed upwards towards the MiG’s right wingtip and is closing, less than 1200 feet away.**

**029 INT. COCKPIT: DUKE’S SUPER HORNET 029**

**On the head-up display, the radar gun sight is indicating a “lock.”**

**DUKE (UHF)**

**Guns. ...Guns. ...Guns!**

**(beat)**

**...Sorry, Sergei. ...You’re dead!**

**...See you at the postmortem!**

**030 EXT. AIR-TO-AIR: HORNET & FULCRUM 030**

**The nose of the Super Hornet drops as Duke hits his burners, passing beneath the Fulcrum in an “X” formation, emphasizing the totality of the *kill*.**

**031 INT. COCKPIT: SERGEI’S FULCRUM 031**

**The shockwave from Duke’s *fly-by* causes the MiG-29 to suddenly buck upward. Unsnapping his oxygen mask, Sergei Bonime’s expression is one of total disbelief. Finally he shakes his head and smiles.**

**032 EXT. NAS FALLON - NEVADA - DAY 032**

**To establish the Naval Air Station, host to Pacific Fleet**

**Adversary and the Fighter Weapons School (Topgun), located east of Reno, Nevada.**

**010**

# SUPERIMPOSE: AIR-WING TRAINING BASE

***NAS FALLON, NEVADA***

***HOME OF TOPGUN***

**033 INT. VISUAL DISPLAY ROOM - TRAINING CENTER - DAY 033**

**CDR ROBERT “Bumper” DEANS is doing a run-through for the pilots. Among those present are: Louis *Duke* Osgard, Joe *Blue* Blueberry, and fellow Super Hornet teammates LT TERRY “*Tank”* SHERMAN and his female WSO, LT MARGARET *“J.J.”* JOHNSON. On the large TV monitor, the ground radar coupled with the computer software shows the respective images and positions of Osgard’s Super Hornet to that of the MiG-29, during the recent air combat maneuvering exercise.**

**DEANS**

**Duke Osgard...Joe Blueberry. I don’t**

**want this going to your heads, but that**

**was one of the finest one-on-one air**

**combat maneuvers I’ve ever seen.**

**At this point, the class is interrupted as CAPT Andrew Sergei Bonime, commander of the adversary squadron, enters.**

**SERGEI**

**I couldn’t agree more.**

**(to Duke)**

**...I believe you’re the first to get**

**the best of me since I was a nugget.**

**(to class)**

**But that’s not why I’m interrupting**

**your postmortem. We’ve just received**

**orders. The President wants another**

**carrier battle group in the Middle**

**East. They’ve formed a new air wing**

**group for immediate deployment. But**

**there’s good and bad news.**

**(beat)**

**The good news is that most of you will**

**be rotating out and reporting to NAS**

**Oceana for CARQUAL assignments.**

**Sergei starts to leave the room, when Blueberry speaks up.**

**BLUEBERRY**

**Sir! ...What’s the *bad* news?**

**Sergei stops in his tracks, turns, and smiles.**

**011**

**SERGEI**

**The bad news is that Commander Deans**

**will be your squadron CO.**

**CDR Deans smiles as this news gets a ROUND OF APPLAUSE from all**

**present. Sergei starts for the door, then turns and grins:**

**SERGEI**

**One more bit of bad news. ...I will**

**be your ship’s captain.**

**This news gets even a bigger hand.**

**Duke stops at the bulletin board by the exit. He is all jovial smiles as he peruses the LIST OF COMMAND ASSIGNMENTS for the upcoming deployment. Then his face drops as he SEES on the list: *“COMMANDER, AIRGROUP (CAG): CDR JAMES C. CUE.”* He mouths the words almost silently to himself, as if to make sure what he’s reading is real:**

**DUKE**

**(whispers;**

**to himself)**

**Commander James C. Cue...?**

**Duke looks like he’s been gut-punched.**

**Blueberry, on his way out, looks at him quizzically.**

**BLUEBERRY**

**Duke, what’s wrong? You okay?**

**DUKE**

**Huh?... Oh, nothing...**

**(holds up**

**his iPhone)**

**...I just got an email from home...**

**Family stuff. ...I’ll be okay...**

**(mutters to him-**

**self as he exits)**

**It’s not like I should be surprised.**

**034 EXT. SUPER CARRIER AT SEA - DAY 034**

**The Norfolk based SUPERCARRIER is headed into the wind.**

**035 EXT. AIR-TO-AIR SEQUENCES: CDR CUE’S SUPER HORNET - DAY 035**

**The Super Hornet, displaying on the cockpit’s exterior side**

**012**

**panel the name of the pilot, CDR JAMES C. “CURLY” CUE, CAG,**

**reaches *Marshall*, a rendezvous point where all aircraft sched-uled for recovery aboard an aircraft carrier report in and wait to be turned over to the Air Boss in Primary Flight (Pri-Fly).**

# SUPERIMPOSE: OFF THE COAST OF

***NORTH CAROLINA***

**036 INT. COCKPIT: “CURLY” CUE’S HORNET – DAY 036**

**CDR CUE keys his UHF transmitter and checks in with the super carrier’s Air Traffic Control Center (CATCC).**

**CUE (UHF)**

**Marshall...this is CAG-100...Rhino**

**Hornet. ...Fuel state 7.5.**

**CATC (UHF) (V.O.)**

**(filtered)**

**CAG-100. ...Marshall. Four CARQUAL**

**pilots already in the pattern. ...You**

**are fifth in line.**

**CUE (UHF)**

**Roger Valor...CAG-100 fifth in line.**

**CDR Cue moves his left arm in an attempt to relieve the pain and stiffness in his left arm.**

**He then keys the ICS, as we MOVE OUR VIEW to the rear seat of the two-place cockpit, where sits the female WSO (weapons system officer) 29-year-old, LCDR MELBI *“Mello”* STEVENS.**

**CUE (ICS)**

**Be glad to get on the deck. ...Got a**

**stiffness in my left arm that’s cry-**

**ing for some exercise.**

**MELBI (ICS)**

**Yeah, I’m starting to cramp up a**

**little myself.**

**037 INT. PRI-FLY - SUPER CARRIER - DAY 037**

**In primary flight, overlooking the flight deck, the AIR BOSS, CDR KELLEY, and MINI BOSS oversee the continual arrested land-ings (traps). The female public affairs officer (POA), LT BARBARA REYNOLDS, enters PRI-FLY with a civilian, FRANK STEVENS, age mid 50s, in tow. As the Air Boss looks up, LT Reynolds makes the introduction.**

**013**

**LT REYNOLDS**

**Commander Kelley? This is Frank**

**Stevens, the Hollywood writer who’s**

**researching a book based on our up-**

**coming deployment. ...He’s aboard**

**courtesy of the Navy Office of In-**

**formation.**

**As the Mini Boss takes over, Air Boss CDR Jack Kelley, turns his chair and stands to face Stevens.**

**AIR BOSS**

**(shaking hands)**

**Welcome aboard. We’ve been expecting**

**you. ...I understand your daughter is**

**a member of our air wing?**

**FRANK**

**She’s the Weapons System Officer for**

**the air wing commander, whenever the**

**CAG flies a Super Hornet.**

**AIR BOSS**

**Then you’re about to see her in action.**

**CAG is due to *trap* within the next five**

**To seven minutes.**

**INTERCUT WITH:**

**038 ANGLE ON FLIGHT DECK - FROM PRI-FLY 038**

**As the various aircraft *trap* on the angled deck, they make a right turn, backtrack until they’re behind the blast deflector shields of the No. 1 and No. 2 cats, located directly in front of the island, then turn left to clear the deck and await their turn for another launch.**

**AIR BOSS**

**Today our pilots are flying CARQUALS –**

**that’s carrier qualifications. In order**

**to join a carrier squadron, each pilot**

**has to qualify by making ten daytime**

**and eight nighttime landings...which**

**we call ‘traps.’**

**(indicating action**

**on the deck below)**

**They *trap* and launch in continuous**

**rotation. We’ll shut down flight**

**operations late this afternoon, then**

**(MORE)**

**014**

**AIR BOSS (Cont’d)**

**conduct nighttime operations between**

**10 pm and 2:30 am, when everything is**

**pitch black, even at altitude.**

**(pause)**

**...It normally takes two or three days**

**for a pilot to complete all his or**

**her CARQUAL flights.**

**FRANK**

**When the air wing deploys, how many**

**women will you have flying?**

**AIR BOSS**

**Right now, we have three pilots, two**

**WSOs. Your daughter is one of the WSOs.**

**The Mini Boss checks the call sign sheet then speaks up.**

**MINI BOSS**

**(to CDR Kelley)**

**Sorry to interrupt, Boss.**

**(to Frank)**

**If you’re interested, in my opinion,**

**that Hornet you’re seeing? Best**

**female pilot in the whole damn navy.**

**AIR BOSS**

**(agreeing)**

**Ah, yes. Lieutenant Commander Mary**

**Ann Miller, call sign *“Killer.”* May**

**actually be the best pilot, period.**

**The Mini Boss nods his head.**

**MINI BOSS**

**I’m just glad she’s on our side.**

**Frank can’t help himself. He looks up at the glide slope in search of the descending Hornet.**

**INTERCUT CONTINUES:**

**039 ANGLE ON MARY’S HORNET 039**

**On the glide slope, the three vertical lights on the Hornet’s nose gear briefly glow, from the top green light, to the middle amber light, to the bottom red - then back to amber. The amber light remains lit.**

**015**

**FRANK**

**Those colored lights on the nose gear.**

**...What do they indicate?**

**AIR BOSS**

**The attitude of the aircraft as it**

**descends on the glide slope. ...Green**

**means the attitude, or position of the**

**aircraft, is too high...the red, too**

**low.**

**FRANK**

**And the amber means everything is okay?**

**AIR BOSS**

**Precisely. ...Proper attitude is criti-**

**cal in order for the tailhook to catch**

**one of the four cables. Otherwise, the**

**aircraft has to go around for another**

**attempt.**

**FRANK**

**How do you manage that?**

**AIR BOSS**

**Watch closely. ...As Miller touches the**

**deck, she will go to full, ‘military’**

**power. ...If she catches one of the four**

**wires strung across the deck, she will**

**idle back her engines.**

**(beat)**

**And, if she misses and becomes a bolter,**

**she’ll have the thrust and speed neces-**

**sary to become airborne.**

**The LCDR catches the coveted number three wire and retards her throttles.**

**040 INT. COCKPIT: MARY’S HORNET - FORWARD DECK – DAY 040**

**LCDR MARY ANN *“Killer” MILLER* unsnaps one side of her oxygen mask and we get an initial glimpse of the face of the 29-year- old professional.**

**INTERCUT CONTINUES:**

**Frank Stevens can’t help but notice: her *“killer”* call-sign**

**comes obviously not only from the rhyme of her last name, but from her stunning beauty.**

**016**

**FRANK**

**Wow. All that and killer looks to boot.**

**Mini Boss just smiles and nods.**

**MINI BOSS**

**My favorite pilot... Just too bad we’re**

**all in the Navy.**

**Frank hesitates, then finally gets it.**

**FRANK**

**Ah, yeah... No fraternization.**

**MINI BOSS**

**More’s the pity.**

**041 EXT. AIR-TO-AIR SEQUENCES: “CURLY” CUE’S RHINO – DAY 041**

**CDR Cue is still holding at Marshall when he gets the go ahead from the Center.**

**CATC (UHF)**

**CAG-100. ...Marshall. ...You have a**

**Charlie. ...Contact the tower.**

**CDR CUE answers in a lazy, somewhat slurred voice.**

**CUE (UHF)**

**Roger Valor. ...CAG-100...entering the**

**pattern.**

**INTERCUT WITH:**

**042 INT. COCKPIT: “CURLY” CUE’S HORNET – DAY 042**

**The WSO, Melbi, recognizes that something is wrong and keys her intercom.**

**MELBI (ICS)**

**Sir! ...Are you alright?**

**CUE (ICS)**

**(voice slurred)**

**I think...so. Hell of a...pain in**

**my...left arm.**

**That’s enough for the WSO to clear the decks and go into action.**

**017**

**MELBI (ICS)**

**Sir? ...Engage the ACLS. ...It’s im-**

**perative that we make a Mode 1 arrest.**

**...Do you read?**

**CUE ICS)**

**Understood. ...Engaging Automatic Carrier**

**Landing System...now!**

**The WSO then keys the radio transmitter and contacts Pri-Fly.**

**MELBI (UHF)**

**Tower...CAG-100 Rhino. ...Declaring an**

**emergency. Request an ACLS Mode 1 trap.**

**TOWER (UHF)**

**CAG-100...Tower. ...Are you engaged?**

**MELBI (UHF)**

**Affirmative.**

**TOWER (UHF)**

**Permission granted. ...State your emer-**

**gency.**

**MELBI (UHF)**

**I believe the pilot may be suffering a**

**heart attack. ...This is not a training**

**aircraft. I have no backseat flight**

**controls.**

**TOWER (UHF)**

**Understood. ...Is the pilot conscious?**

**MELBI (UHF)**

**Affirmative.**

**TOWER (UHF)**

**Roger. ...We’ll alert the deck crews and**

**have the medics standing by.**

**043 INT. PRI-FLY 043**

**Up in Primary Flight, the Air Boss, Mini Boss, spotters, and radio operators all go into action. At the same time the *Boss* explains the situation to the anxious Frank Stevens.**

**AIR BOSS**

**Your daughter has just declared an**

**(MORE)**

**018**

**AIR BOSS (Cont’d)**

**emergency. ...CAG may be suffering a**

**heart attack. What you’re going to**

**see is an aircraft making an auto-**

**pilot, hands-off landing.**

**Frank appears stunned by the news.**

**FRANK**

**What if the pilot manages to go to**

**full power on touchdown, catches a**

**wire, but then is unable to retard**

**his throttles?**

**AIR BOSS**

**We have a procedure for dealing with**

**that.**

**FRANK**

##### And if he misses all four wires and

##### becomes a *bolter*? ...You have a proce-

##### dure for that?

**If the Air Boss has an answer he isn’t sharing it.**

**044 EXT. AIR-TO-AIR SEQUENCES: DUKE’S SUPER HORNET - DAY 044**

**The F/A-18F, Super Hornet, enters Marshall as Duke reports to the Center.**

**DUKE (UHF)**

**Valor... Sundance 207...Rhino. At**

**Marshall. ...Fuel state 5.7.**

**CATC (UHF)**

**Sundance 207...Valor. ...Hold your**

**position, emergency developing. Deck**

**may become fouled for extended period.**

**...Will keep you advised.**

**DUKE (UHF)**

**Roger. ...Sundance 207 awaiting further**

**instructions.**

**045 INT. COCKPIT: DUKE’S SUPER HORNET – DAY 045**

**To better communicate with his *backseater,* Duke keys the**

**intercom system (ICS) into the permanent, *open* position.**

**019**

**DUKE (ICS)**

**Maybe we’ll get lucky...be ordered to**

**bingo to Oceana.**

**BLUEBERRY (ICS)**

**Return to the base? I wouldn’t call**

**that being *lucky.***

**DUKE (ICS)**

**That’s ‘cause you don’t have my list of**

**Virginia Beach phone numbers.**

**BLUEBERRY (ICS)**

**The only number I’m interested in is**

**the number *ten*. ...Get this *daytime* and**

**one more *nighttime* trap logged...and we**

**complete our CARQUALS.**

**DUKE (ICS)**

**The *‘boat’* doesn’t return to Norfolk**

**until noon tomorrow. ...You wanna ride**

**it in? ...Or, spend the night on the**

**beach?**

**046 EXT. FLIGHT DECK - RECOVERY OPS - DAY 046**

**Some of the flight deck crew are manning fire hoses, ready for the worst possible scenario.** **Aviation Boatswains Mate Aircraft Handler (ABHC) JOHN PATRICK GIANNINI, who is the Crash and Salvage Leading Chief Petty Officer (LCPO), and his FIRST ASSISTANT climb into rescue basket of the forklift. Once in the basket, the Chief continues briefing his crew on procedures. The team of yellow shirts wears *cranials* (headgear) with ear-phone radio receivers tuned to a compatible frequency (“CF”). They are listening to the VOICE of the LCPO.**

**GIANNINI (CF)**

**(Cranial radio system)**

**Listen up! We're going for a rescue**

**from the port side. ...We don't know**

**the condition of the pilot and the**

**aircraft has no backseat controls.**

**The Mode 1 will bring the bird to**

**touchdown with the throttles at full**

**power. If the pilot’s capable, he**

**will retard the throttles and speed**

**brakes. If unable to do so, our job**

**becomes a little more tricky.**

**020**

**INTERCUT WITH:**

**047 INT. PRI-FLY – DAY 047**

**The Air Boss explains to a worried Frank.**

**AIR BOSS**

**If it’s a *‘bolter,’* then once the**

**aircraft is clear of the ship, the**

***‘backseater’* opens the canopy and**

**will eject the both of them...and**

**it’ll be up to the plane guard helo**

**to pull them out of the water.**

**GIANNINI (CF)**

**(Cranial radio system)**

**If she remains at full power, you’ll**

**have to get the chocks in place be-**

**fore the nose starts bouncing and**

**swinging all over the place.**

**048 INT. COCKPIT: *CURLY* CUE’S HORNET – DAY 048**

**From the rear seat, Melbi attempts to determine the condition of the pilot.**

**MELBI (ICS)**

**Sir?! ...We’re four miles astern of**

**the *'boat*' and the data link has full**

**control of the aircraft...at least**

**until touchdown. ...If we catch a wire,**

**you'll need to throttle back. Are you**

**able to do that?**

**(emphasizing)**

**Answer me! ...*Do*...*you*...*understand*?!**

**...Can you handle it?!!**

**There is no answer from the front seat.**

**049 INT. PRI-FLY - DAY 049**

**Frank looks out anxiously at the spot where the aircraft is expected to break out of the scud layer and become visible to the naked eye.**

**050 ANGLE ON GLIDE SLOPE - FROM PRI-FLY 050**

**The Hornet becomes visible, the amber light on the nose gear glowing.**

**021**

**051 AIR-TO-CARRIER: HORNET’S POV 051**

**The flight deck becomes larger and larger as the F/A-18 Super Hornet descends.**

**052 ANGLE ON FLIGHT DECK 052**

**The Hornet *drives* onto the deck. We HEAR the engines going to *military* power. But the F/A-18 makes a perfect *trap*, catching the #3 wire.**

**053 INT. COCKPIT: “CURLY” CUE’S HORNET – DAY 053**

**With the ENGINES ROARING at FULL POWER, and the cockpit bouncing all over the place, CDR Cue can’t move his left hand in order to pull the throttles back to ground idle. Finally, he is able to swing his right hand across his chest and retard the throttles. Then, with the same right hand, he flips the switches that shut down fuel to the two jet engines.**

**054 ANGLE ON HORNET’S PORT SIDE 054**

**The chocking crew completes their work as the towing tractor quickly moves into place. As the canopy opens, LCPO Giannini and his assistant ride the forklift into position on the Hornet’s port side. They carefully begin rescue procedures.**

**Giannini secures the safety pin on the pilot's ejection seat, disconnects the CAG’s mask, leg and shoulder straps, and then pulls him out of the cockpit and into the rescue basket.**

**As Melbi exits the plane on her own, the rescue basket descends to the Hospital Corpsman waiting below.**

**055 ANOTHER ANGLE - FLIGHT DECK - RESCUE 055**

**As the Super Hornet is towed from the angled deck, the fire-fighters begin standing down.**

**056 INT. PRI-FLY 056**

**A much-relieved Hollywood writer turns breathlessly to his PAO escort, LT Reynolds.**

**FRANK**

**I’d like to see my daughter.**

**LT REYNOLDS**

**We can catch her in the ready room.**

**022**

**057 EXT. AIR-TO-AIR SEQUENCES: DUKE’S SUPER HORNET - DAY 057**

**Duke’s F/A-18F Super Hornet is still holding at Marshall when he is contacted by the Center.**

**CATC (UHF)**

**Sundance 207...Valor. ...The deck**

**is clear. ...You can enter the pattern.**

**...Contact the tower.**

**DUKE (UHF)**

**Roger, Valor. ...Sundance 207 entering**

**pattern.**

**058 EXT. FLIGHT DECK - RECOVERY OPS - DAY 058**

**The landing (angled) portion of the deck is clear. Just ahead of the island, a medical team is loading a gurney aboard a Sea Hawk (SH-60) helicopter.**

**059 TIGHTER ANGLE 059**

**On the gurney, CDR *Curly* Cue is assuring LCDR Stevens that he is fine.**

**CUE**

**I’m fine, thanks to your being alert.**

**MELBI**

**They’re taking you to Norfolk. Ship**

**will be coming in tomorrow. I’ll look**

**in on you then.**

**060 INT. COCKPIT: DUKE’S SUPER HORNET 060**

**Duke is now under control of Primary Flight (Pri-Fly).**

**DUKE (UHF)**

**Tower...Sundance 207...Rhino...Ball.**

**...Fuel state...5.4.**

**061 EXT. ANGLE FROM FLIGHT DECK 061**

**Duke is lined up on the *“meatball,”* the gyro stabilized (Fresnel Lens) Optical Landing System. Towards the rear of the deck from the *meatball* is the LANDING SIGNAL OFFICER, maintaining communication with Duke, the pilot.**

**023**

**LSO (UHF)**

**Roger, ball. ...Working thirty-two**

**knots across the deck! ...Hold what**

**you have.**

**062 COCKPIT: DUKE’S SUPER HORNET 062**

**BLUEBERRY (ICS)**

**Hook down...Gear down...But *NOT***

***LOCKED*!!**

**063 INSERT 063**

**The right gear indicator goes to “barber pole,” then back to “gear down” position...then back to *barber pole*.**

**064 BACK TO SCENE 064**

**DUKE (UHF)**

**Sundance 207...waving off!!**

**065 ANGLE FROM FLIGHT DECK 065**

**The gear *is* down as the Super Hornet SCREAMS past the flight deck.**

**066 INT. PRI-FLY 066**

**Duke’s VOICE comes over the Pri-Fly SPEAKER.**

**DUKE (UHF)**

**Got an unsafe gear indication...**

**Checking it now.**

**067 COCKPIT: DUKE’S SUPER HORNET 067**

**DUKE (ICS)**

**Told you to keep the faith. This is**

**our ticket to the beach.**

**BLUEBERRY (ICS)**

**Come on, Duke. It’s gotta be the light!**

**All other indications show the gear is**

**down and locked. ...Try recycling it!**

**Duke keys his UHF transmitter button.**

**DUKE (UHF)**

**Tower...this is Sundance 207...Can’t**

**(MORE)**

**024**

**DUKE (Cont’d)**

**tell if it’s the indicator or not.**

**...Request bingo to Oceana.**

**Blueberry shakes his head. He reads Duke like a book.**

**068 EXT. OCEANA NAVAL AIR STATION: LANDING OPS - DAY 068**

**Fire trucks and crash crews move to take up strategic positions alongside the runway.**

**069 EXT. AIR-TO-AIR SEQUENCES: DUKE’S SUPER HORNET 069**

**The gear comes down on the Super Hornet.**

**070 INT. COCKPIT: DUKE’S SUPER HORNET 070**

**BLUEBERRY (ICS)**

**Gear shows safe! I knew we shouldn’t**

**have diverted!**

**DUKE (ICS)**

**There you go, ‘Blue’...Sounding like**

**an Academy grad. ...Relax, and think**

**about tonight.**

**BLUEBERRY (ICS)**

**I’m thinking about tomorrow. ...When**

**the C.O. calls us before the green**

**table.**

**DUKE (ICS)**

**Aah, the Skipper wouldn’t do that...**

**Apparently, he has second thoughts.**

**DUKE (ICS)**

**(continuing)**

**...But he might put us in hack for a**

**couple days! ...Let’s be sure it’s**

**worth it.**

**072 OCEANA: LANDING OPS 072**

**The fire trucks and crash crews are waiting.**

**TOWER (UHF)**

**Sundance 207. ...You are cleared to**

**land... Runway Two-Two Left!**

**025**

**073 INT. COCKPIT: DUKE’S SUPER HORNET – DAY 073**

**Blueberry glances down and gets a look at all the crash equipment.**

**074 EXT. AIR-TO-GROUND: BLUEBERRY’S POV 074**

**BLUEBERRY (ICS)**

**Look at all those fire trucks. We’re**

**In for it now!**

**075 BACK TO SCENE 075**

**Duke keys his UHF transmitter button.**

**DUKE (UHF)**

**Aah...Roger. ...I, ah-believe now**

**we’re okay...Gear shows down and**

**locked.**

**076 OCEANA: LANDING OPS 076**

**The F/A-18F touches down and is followed along the runway by all the emergency equipment.**

**077 EXT. OCEANA: FLIGHT LINE – DAY 077**

**With the canopy up, Duke shuts down his two engines, pulls off his helmet, and is immediately confronted by Blueberry. By contrast to Duke Osgard’s raw, outdoors sexuality, Blueberry looks like he belongs in a CPA office.**

**BLUEBERRY**

**(angrily)**

**You’re crazy, you know that?!**

**DUKE**

**Lighten up, *Blue* boy. ...We check**

**into operations, get cleaned up, make**

**some calls--**

**BLUEBERRY**

**You make your calls. I’m gonna check**

**out that micro switch.**

**078 EXT. AIR-TO-GROUND SEQUENCES - SUPERCARRIER - DAY 078**

**To establish the carrier as it continues accommodating the CARQUAL flights.**

**026**

**079 INT. PASSAGEWAY: OUTSIDE READY ROOM - DAY 079**

**The PAO, LT Barbara Reynolds, escorts Frank Stevens to the squadron’s ready room.**

**LT REYNOLDS**

**Your daughter should be in here.**

**They open the door and enter.**

**080 INT. HORNET #1 READY ROOM - DAY 080**

**Frank enters and looks around. Some SQUADRON MEMBERS are trad-ing lies about their exploits (lots of arm weaving), while others are merely watching the TV monitor showing the landings of fellow squad members and rating their performance VOCALLY.**

**Frank quickly spots his daughter, Melbi, at almost the same instant that she spots him. They rush toward each other**

**finally embracing with a big hug.**

**081 TIGHTER ANGLE 081**

**They break off the hug and look one another in the eye.**

**LCDR STEVENS**

**They just told me that you had come**

**aboard on this morning’s COD.**

**FRANK**

**I was in Primary when you declared**

**your emergency; worst time of my life.**

**LCDR STEVENS**

**Oh, Dad. I’m so sorry. It must have**

**sounded worse that it was.**

**FRANK**

**Sounded bad enough.**

**LCDR STEVENS**

**Believe me, it was nothing.**

**FRANK**

**If that’s the case, why is it that**

**pilots don’t routinely make autopilot**

**landings?**

**027**

**She hesitates, looks around discreetly, checks over her shoulder, and then speaks quietly.**

**LCDR STEVENS**

**The official story is it’s because**

**not all carriers are equipped for such**

**landings and so, pilots don’t want to**

**rely on a series of computers, talking**

**to each other over a non-secure radio**

**frequency. But really...**

**(laughs)**

**...I think it’s just a macho thing.**

**082 INT. A BEDROOM - NIGHT 082**

**Duke Osgard is in the throes of sex, atop a lively female, the curvy, good-looking, thirty-something BEVERLY. He’s past the point of pleasure.**

**BEVERLY**

**That was it?**

**Duke lifts his weight off her and rolls onto his back, hands behind his head, staring at the ceiling. She sits up against the headboard and lights a cigarette.**

**BEVERLY**

**I just wish I could figure you out.**

**I mean, you’re so...tense. I know**

**you’re a warrior, but, guess what?**

**I ain’t the enemy.**

**Duke springs from the bed and begins dressing.**

**DUKE**

**(sighs)**

**What’s the problem?**

**She shakes her head wryly, takes a long drag of smoke and stares intently at him as she wraps the sheet around her firm and ample breasts.**

**BEVERLY**

**Is this about you finding out about**

**the CAG? Is that the war you’re really**

**fighting?**

**DUKE**

**Forget about it. Sorry I blurted that**

**out.**

**028**

**Duke continues dressing.**

**DUKE**

**Look, if this isn’t working for you--**

**BEVERLY**

**(interrupting)**

**What? You mean us? ...A weekend**

**two or three times a year? Not**

**hearing from you in the meantime?**

**Sure, *every* woman wants that dream.**

**He avoids looking at her, as he snaps on his watch. Dropping the sheet, she rises and moves to him.**

**BEVERLY**

**(continuing)**

**Okay, I know. ...I told you, I’d**

**accept you on your terms.**

**DUKE**

**So?**

**BEVERLY**

**Be easier if you let me know what**

**those terms are.**

**He starts to leave, then pauses.**

**DUKE**

**Maybe we’d be better off, if we**

**didn’t see each other again.**

**Beverly thinks a moment, bites her lip, then breaks the still unfinished cigarette as she puts it out forcefully in the ashtray.**

**BEVERLY**

**Finally, something we can both agree**

**on.**

**083 EXT. OCEANA OFFICERS’ CLUB - EARLY EVENING 083**

**Establish the “O” club. From inside, a ROCK BEAT fills the SOUNDTRACK.**

**084 INT. OFFICERS’ CLUB - EARLY EVENING 084**

**At the bar, competing with the MUSIC, a group of aviators are**

**hoisting a few and reminiscing about their feats of daring-**

**029**

**do. The air is full of weaving arms the way it always is when aviators are lying about their exploits.**

**The club is filled with male and female officers from all over the base, most attired in their civvies. It is obvious that the pilots at the bar are by far the most festive.**

**085 ANGLE AT THE BAR 085**

**Among others, the more boisterous squadron commanders include: CDR C.E. *“BUDDY”* BROWN (the EA-6B radar jamming squadron); CDR IVAN *“IKE”* MORTINSON (in charge of the plane guard and other helicopters aboard the ship); and CDR Robert “Bumper” Deans, a WSO, commanding one of the Hornet squadrons.**

**The attractive BARMAID sets another round in front of the TAIL-HOOKERS, who all wear the COMMAND-AT-SEA BADGE above the right breast pocket, indicating current command.**

**BARMAID**

**What’s this? A squadron commanders’**

**meeting?**

**BROWN**

**We just got word that our Air Group**

**Commander is being released from the**

**hospital...heart attack must not have**

**been too serious.**

**DEANS**

**I hear he’s on his way to join us.**

**BARMAID**

**Really? After a heart attack?**

**...Two-to-one he doesn’t show.**

**086 ANGLE ON DOOR 086**

**CDR Cue enters, spots the aviators and moves to join them. His gold wings sit atop five rows of ribbons, including the *Navy & Marine Corps Medal, Bronze Star, Combat Action, Navy PUC, Navy Unit Commendation, National Defense Service, Desert Storm Ser-vice, and the Distinguished Service Order USN Desert Storm.***

**Cue passes several tables occupied by base personnel. As he passes one such table, WE LINGER on LCDR Mary Ann Miller, seated with LCDR Melbi Stevens, both dressed in civvies.**

**087 ANGLE ON MARY AND MELBI 087**

**030**

**The women watch the CAG in utter amazement as he *works* the room, charisma oozing from his every pore.**

**MARY**

**I’m surprised to see him on his feet**

**so soon after such a medical emergency.**

**MELBI**

**I’m not.**

**Mary Ann stares at her worried-looking friend.**

**MARY**

**What do you mean?**

**MELBI**

**His whole life is the navy. I wouldn’t**

**be surprised if he had bribed the doc-**

**tor into releasing him.**

**MARY**

**What’re you going to do?**

**MELBI**

**(thoughtfully)**

**I don’t know.**

**088 AT THE BAR 088**

**Cue is greeted warmly by the squadron commanders and a drink thrust into his hand.**

**DEANS**

**(lifting his glass)**

**Okay, guys...Let’s say hello to our**

**leader!!**

***ALL***

**(in chorus)**

**Hello, Asshole!!**

**This traditional toast draws applause and cheering from all those in the club. CDR Cue takes an obligatory sip from his drink and tosses a wad of bills on the bar, gesturing to the barmaid.**

**CUE**

**Give these clowns the lousiest booze**

**you have.**

**031**

**089 EXT. NAVAL BASE - NORFOLK - DAY 089**

**To establish the super carrier, docked at the pier.**

**090 INT. CDR DEANS’ OFFICE - ABOARD SHIP - DAY 090**

**Duke’s C.O., CDR Robert Deans, is seated at his desk. He has Blueberry and Osgard standing before him.**

**DEANS**

**According to Maintenance, you had a**

**faulty indicator.**

**(pause)**

**Did you recycle your gear before**

**requesting the bingo?**

**Duke and Blueberry exchange looks.**

**DUKE**

**No, sir.**

**Deans slams the file on the desk, rises to his feet and stands eyeball-to-eyeball with Osgard.**

**DEANS**

**(angrily)**

**Osgard?! ....You’ve put me through this**

**crap a couple of times back at Top Gun**

**and I’ve been patient. Your talent has**

**saved you. But school’s out now, mis-**

**ter! You’re here to fly airplanes.**

**Either you do it right, or the next**

**time you stand here, I’m pulling you**

**out of the cockpit and making you the**

**squadron’s first, permanent duty officer!**

**...You got that?!**

**Duke’s cockiness has drained.**

**DUKE**

**Yes, sir.**

**Deans turns back to his desk. His anger magically subsides, giving the first hint that nothing is personal.**

**DEANS**

**The new Air Wing Commander wants a writ-**

**ten brief on my pilots.**

**Again Deans faces the junior grade lieutenant.**

**032**

**DEANS**

**(continuing)**

**You’re a damn good pilot, Osgard.**

**But your attitude is lousy. And**

**that’s the way CAG’s going to read**

**it. Now, since you’ve had your big**

**evening, you won’t mind standing the**

**S.D.O., so all your squadron mates**

**can have one last go at it, before**

**we deploy.**

**Duke struggles inward so as not to betray his disappointment.**

**DUKE**

**(defeated)**

**Aye, aye, sir.**

**DEANS**

**That’s all, mister!**

**Duke and Blueberry start to depart.**

**DEANS**

**Blueberry? ...Like a word with you.**

**Duke glances at *Blue*, then Deans. He shrugs and exits closing the door behind him.**

**091 ANOTHER ANGLE 091**

**Deans turns to Blueberry.**

**DEANS**

**If you want me to assign you another**

**pilot, I’ll understand.**

**Blueberry hesitates, looks up at Deans.**

**BLUEBERRY**

**Sir, I can understand why you would**

**say that, but, with all due respect,**

**Sir, I don’t quite read him that way.**

**DEANS**

**It’s your decision, Blueberry.**

**BLUEBERRY**

**I know, Sir. And I think I’m in good**

**hands with Duke. Yes, he has an at-**

**(MORE)**

**033**

**BLUEBERRY (Cont’d)**

**titude problem. But it’s only super-**

**ficial. When it's on the line, he’s**

**the best.**

**DEANS**

**I hope you’re right. As far as I’m**

**concerned, the jury is still out.**

**092 EXT. SUPER CARRIER AT SEA - DAY 092**

**The super carrier is headed into the wind.**

**Duke stands near the Island, watching a plane approach for a landing.**

**093 EXT. AIRBORNE COD C-2 “GREYHOUND” AIRCRAFT - DAY 093**

**The COD (Carry Onboard Delivery) twin turboprop breaks out of scud layer and approaches the super carrier.**

**094** **INT. COD PASSENGER SECTION – DAY 094**

**Among the passenger seated in the rear facing seats, two seats on each side of the aisle, are Major Jonathan Moore, USMC, JAG LCDR Janet Fisher, USN and Marine Corporal ANDREA PARKER, the latter wearing an M.P. (military police) arm band.**

**MOORE**

**It’s pretty creative of them, isn’t**

**it? Holding my court-martial aboard**

**a carrier?**

**FISHER**

**Only because a number of senior JAG**

**officers happen to be aboard.**

**Moore nods wryly.**

**MOORE**

**I guess I just got lucky... So, you**

**were saying something about a rarely**

**used defense?**

**FISHER**

**Yes, I mean, first of all, you’re**

**guilty, right?**

**MOORE**

**Whoa, you got there pretty quick!**

**034**

**FISHER**

**Well, did you or did you not fire your**

**weapon next to your prisoner’s head?**

**MOORE**

**Yes. Of course. There were many**

**witnesses.**

**FLASHBACK: SCENES FROM EPISODE ONE**

**A094 EXT. MILITARY OUTPOST – AFGHANISTAN – DAY A094**

**Outside the mess tent, a Jeep like military vehicle pulls up and stops. Climbing out and heading for the tent is the vehicle’s only occupant, Marine Corporal Andrea Parker, who, wearing the customary military police armband, enters the large tent.**

**B094 INT. MESS (CHOW) TENT – DAY B094**

**Entering the tent, CPL Parker checks with the MESS SERGEANT.**

**CPL. PARKER**

**I’m looking for Major Moore.**

**The Mess Sergeant points him out – seated at a table with both officers and enlisted.**

**C094 ANOTHER ANGLE C094**

**CPL. Parker approaches Jonathan’s table and as the major looks up, in front of those present, she introduces herself**

**CPL. PARKER**

**I’m Corporal Parker and I’m placing**

**you under arrest for the incident**

**that occurred three days ago.**

**MOORE**

**I’ve been expecting you.**

**Jonathan reaches out his hands so that the Andrea can cuff him.**

**CPL. PARKER**

**Don’t be silly, major. It’s only a**

**house arrest. You’re confined to your**

**quarters with exception of taking your**

**meals at this mess.**

**(beat)**

**(MORE)**

**035**

**CPL. PARKER (Cont’d)**

**Soon as you’re done here, return to**

**your quarters.**

**MOORE**

**Understood.**

**D094 EXT. MILITARY OUTPOST – AFGHANISTAN – DAY D094**

**As Cpl. Parker exits the large tent she is confronted by a SERGEANT DUNDEE – who has followed her from inside the tent.**

**SGT. DUNDEE**

**Corporal...I’d like to see the copy of**

**your order to arrest the major.**

**CPL. PARKER**

**Sorry, Sergeant, but that’s not going**

**to happen.**

**SGT. DUNDEE**

**What the major did saved lives and**

**we’re not going to let him get rail-**

**roaded.**

**CPL. PARKER**

**You’re going about it the wrong way.**

**I’m just following orders. You need**

**to take your case up with headquarters.**

**SGT. DUNDEE**

**I’m taking it up with you!!**

**CPL. PARKER**

**Sergeant, if we get into a *pissing* con-**

**test, you’re going to lose. I will**

**arrest you and believe me it will not**

**be a *house arrest*. I’ll handcuff you**

**and escort you to the brig.**

**By now, many fellow marines have exited the mess tent and are cheering Dundee on. Rather than lose face, the burly sergeant pursues the confrontation.**

**SGT. DUNDEE**

**To quote you, ‘that’s not going to**

**happen.’**

**037**

**CPL. PARKER**

**If you want to try me, do so. Regard-**

**less of the outcome, I promise it will**

**not be a part of the record.**

**(beat)**

**It will be just between you and me.**

**With that, Parker removes her Model 1911 .45 cal. semi automatic from its hip holster and tosses it to the ground.**

**Egged on by the supporters of both the sergeant and major, the burly Dundee invites the corporal to take her best shot.**

**E094 INT. MESS TENT – DAY D094**

**HEARING the COMMOTION from outside the tent, Jonathan decides to investigate. He heads for the exit.**

**F094 BACK TO SCENE F094**

**It’s over in a matter of seconds. In a series of moves that would make both Bruce Lee and Chuck Norris proud, the sergeant ends up unconscious on the ground.**

**The watching audience is stunned and the corporal has the grudging respect of all present.**

**G094 ANGLE ON MAJOR MOORE G094**

**Jonathan arrives on scene just in time to see the finish. He allows himself a slight smile.**

**H094 BACK TO SCENE: COD AIRCRAFT H094**

**FISHER**

**So, by the letter of the law, there’s**

**no way you’ll get an acquittal. The**

**only chance we have is to explain why**

**you did it. And hope somebody has**

**some common sense.**

**MOORE**

**(nods)**

**I see. So, I’m screwed.**

**FISHER**

**(hesitatingly)**

**Pretty much.**

**037**

**095 EXT. COD (C-2 GREYHOUND) - CARRIER LANDING – DAY 095**

**The Carry-On-Board turbo prop lines up on the *meatball*.**

**INTERCUT WITH:**

**096 EXT. FLIGHT DECK: RECOVERY OPS – DAY 096**

**LSO (UHF)**

**Roger Ball.**

**(long pause)**

**Power! ...Attitude.**

**The nose comes up and the Greyhound catches the number two wire.**

**097 EXT. AIR-TO-AIR: CAG-100 097**

**The next aircraft lined up on the meatball is the CAG aircraft, the Super Hornet with the number-100 painted on the nose.**

**098 FLIGHT DECK: RECOVERY OPS 098**

**LSO (UHF)**

**Looking good.**

**CONTINUE INTERCUTTING:**

**099 INT. COCKPIT: *CURLY* CUE’S HORNET – DAY 099**

**From the rear cockpit the WSO, LCDR Melbi *Mello* Stevens, notices the pilot moving his left arm in a motion that indicates it might be giving him some trouble. She keys the intercom.**

**MELBI (ICS)**

**Sir...your shoulder giving you trou-**

**ble again?**

**CUE (ICS)**

**Just a little numbness. ...Feels fine,**

**now.**

**MELBI (ICS)**

**Yes, sir.**

**100 AIR-TO-CARRIER: CUE’S POV 100**

**The Super Hornet drives into the deck in a perfect *trap*, catching the number three wire.**

**101 COCKPIT: *CURLY* CUE’S HORNET – DAY 101**

**038**

**Cue pushes the throttles to *military* and retracts his speed brakes.**

**102 FLIGHT DECK: RECOVERY OPS 102**

**The speed brakes are retracted and the arresting wire stretched, absorbing the full force of the fighter’s forward motion.**

**103 ANGLE ON HORNET’S TAIL SECTION 103**

**IN SLOW MOTION, the arresting hook-point parts from the fuselage and springs toward the ship’s fantail.**

**104 COCKPIT: CUE’S POV 104**

**The sudden deceleration has the HORNET’s nose pointing downward when suddenly - the nose pops *up*!**

**105 COCKPIT: “CURLY” CUE’S HORNET – DAY 105**

**Cue slams the throttles beyond *military*, into *zone 5* after-**

**burner and calmly advises his *backseater* of the situation.**

**CUE (ICS)**

**Hook point failed!**

**106 FLIGHT DECK: RECOVERY OPS 106**

**White hot flames shoot from the tailpipes as the CAG-100 air-craft begins accelerating (from a severely reduced rate of speed) down the short remainder of the angled deck.**

**107 BACK TO SCENE - ANGLE ON WSO 107**

**LCDR Melbi *Mello* Stevens, calmly reads out the airspeed.**

**MELBI (ICS)**

**Ninety knots!!**

**108 PRI-FLY 108**

**The Air Boss shouts into his headset.**

**AIR BOSS (UHF)**

**Eject!! Eject!!**

**109 EXT. FLIGHT DECK 109**

**Maintaining correct (nose up) pitch, the Hornet reaches the bow.**

**039**

**110 ANGLE ON LSO 110**

**The Landing Signal Officer is also shouting into his headset, which virtually cancels out the same advice being conveyed by the Air Boss.**

**LSO (UHF)**

**Eject! Get out now!!**

**111 COCKPIT: “CURLY” CUE’S HORNET – DAY 111**

**CUE (UHF, ICS)**

**Negative!**

**In the rear, the WSO wisely keeps one hand on the ejection handle as she calls out the airspeed.**

**MELBI (ICS)**

**Hundred ten knots!**

**112 AIR-TO-CARRIER: BOW - CGI EFFECT 112**

**The Super Hornet dips to within mere feet of the water, churning up a rooster tail and steam. Then the “ground effect” kicks in, giving added lift to the aircraft.**

**MELBI (ICS)**

**One twenty!**

**The compressed layer of air keeps the fighter from hitting the water until the aircraft has enough speed to climb.**

**113 PRI-FLY 113**

**All eyes in Primary are glued to the CAG aircraft.**

**Including Duke, who stands to the side and observes with careful concern.**

**114 AIR-TO-AIR: CAG-100 - CGI EFFECT 114**

**Slowly, the attitude of the aircraft improves.**

**MELBI (ICS)**

**One twenty-five.**

**115 PRI-FLY 115**

**The Air Boss shakes his head in wonder.**

**040**

**116 FLIGHT DECK: LSO 116**

**The LSO is equally amazed.**

**Duke finds a smile growing on his face. Not very broad but a smile nonetheless.**

**117 AIR-TO-AIR: CAG-100 117**

**As the Super Hornet climbs, a VOICE so calm as to make Chuck Yeager envious, announces:**

**CUE (UHF)**

**CAG-100 bingoing to Oceana for a**

**quick repair. Should be back aboard**

**before sundown.**

**118 INT. DUKE’S STATEROOM - DAY 118**

**In the fourth berth – two-bunk, junior officer stateroom, the Hollywood writer is at the desk entering notes into his journal**

**when Duke Osgard and Joe Blueberry enter. The writer rises and introduces himself.**

**FRANK**

**Hello. Name’s Frank Stevens. Here to**

**research a book about a modern fighter**

**squadron preparing for war. ...Navy**

**Office of Information arranged for me**

**to spend some time aboard.**

**BLUEBERRY**

**Welcome aboard, Mr. Stevens. I’m Joe**

**Blueberry.**

**(indicating Duke)**

**This is Duke Osgard.**

**Everyone shakes hands warmly.**

**DUKE**

**You got short-changed, sir. The ship**

**has two VIP suites which are a lot**

**more spacious and comfortable than**

**these quarters.**

**FRANK**

**I asked to berth with a flight crew.**

**...Hope you don’t mind.**

**041**

**BLUEBERRY**

**Not at all. Have you picked out a**

**bunk?**

**Frank indicates one of the two lower bunks.**

**FRANK**

**At my age it’s tough to make the**

**climb. I’m just getting used to all**

**the steep ladders.**

**119 ANOTHER ANGLE 119**

**At this point, the door once again opens. LT WILLY “*STICKS”* WIGGLESWORTH enters, wearing a flight jacket, clearly in an excited, garrulous mood. He replaces his electronic key card in his wallet, and then tosses his gear onto an empty, lower bunk.**

**DUKE**

**(to Frank)**

**This here beekeeper goes by the name**

**of William Wigglesworth. We just call**

**him *Sticks* – his call sign.**

**(indicating Frank)**

**...Frank Stevens. A writer going**

**to make you into another Tom Cruise.**

**WILLY**

**Great! Listen, if you’re looking for**

**interesting, it’s too bad you missed**

**what I just saw. ...Hook came apart on**

**CAG’s aircraft, after catching the**

**wire. He was ordered to eject. But**

**does he? No! Instead, he goes to**

**Zone 5 and rides it out! Couldn’t**

**have had more than 110 knots when he**

**went off the bow.**

**FRANK**

**(horrified)**

**This was CAG?**

**Frank goes as white as a sheet just listening to this, thinking about his daughter in CAG’s backseat.**

**WILLY**

**Yeah. ...In hindsight, he hit a home**

**run.**

**042**

**FRANK**

**His WSO is my daughter. ...Just**

**glad I didn’t see it.**

**WILLY**

**(to Frank)**

**For what it’s worth, I think he**

**should have ejected. It wasn’t fair**

**to put your daughter in harm’s way.**

**Duke’s tilting head and slight shrug show he takes exception.**

**DUKE**

**Ejection from deck level carries its**

**own risks. Besides, you’re assuming**

**he was gambling on whether or not he**

**could make it.**

**WILLY**

**You’re assuming he wasn’t?!**

**DUKE**

**(flatly)**

**He wasn’t. Actually, I was there.**

**I saw it.**

**(explaining)**

**It took him a millisecond to consider**

**the wind across the deck, his pitch**

**and rate of acceleration...and the**

**added lift obtained from the ground**

**effect. ...It was no gamble.**

**Duke turns away, organizing his gear as Willy’s jaw hangs open. He is at once impressed and also vaguely suspicious.**

**WILLY**

**You seem to know him quite well.**

**...Ever served under him?**

**Duke nods ruefully.**

**DUKE**

**I’ve served under him, all right.**

**WILLY**

**(skeptically)**

**And just when was this?**

**DUKE**

**About seventeen years ago.**

**043**

**FLASHBACK TO:**

**120 EXT. LONG SANDY BEACH - DAY 120**

**Two low-flying F-18 Hornets SCREAM by overhead as James C.**

**“Curly” Cue and his seven-year-old son YOUNG LOUIS walk along the ocean beach.**

***SUPERIMPOSE: Virginia Beach, Virginia***

***Seventeen Years Earlier***

**Father and son find a suitable log and sit next to one another. The father, a young lieutenant, in his Navy tan CNT uniform, looks anxious as he turns to his son, who is entranced by the jets flying nearby.**

**YOUNG LOUIS**

**I want to fly one of those someday.**

**...Like you.**

**CUE**

**Louis. ...I hope you understand this.**

**There is no easy way to say it.**

**YOUNG LOUIS**

**What?**

**CUE**

**Your mother is getting remarried and**

**...her new husband is...going to**

**adopt you.**

**YOUNG LOUIS**

**What do you mean?**

**CUE**

**I mean, Dr. Osgard is going to be...**

**well...your stepdad, I guess.**

**YOUNG LOUIS**

**Why?**

**CUE**

**Your mother thinks it’s better this**

**way.**

**YOUNG LOUIS**

**Do you think it’s better?**

**044**

**CUE**

**She’s probably right. ...I haven’t**

**been much of a father...gone all**

**the time.**

**Louis starts to tear up.**

**YOUNG LOUIS**

**(desperate)**

**It’s okay if you’re gone *some* of the**

**time.**

**CUE**

**You’ll be better off. ...The Doc will**

**spend time with you...get to know you**

**...take you places. ...And dentists do**

**make a lot more money!**

**Louis climbs to his feet, steps over to the still-seated Cue, and throws his arms around his father’s neck, pulling him close.**

**YOUNG LOUIS**

**I don’t care about money, you’re my**

**dad! I don’t need a stepdad! I just**

**want to be like you!**

**“Curly” is surprised by the affection but does not know how to handle it. Unseen by the boy, he wipes a tear from his eye.**

**CUE**

**Here, now, listen to me...none of**

**that...**

**He grabs the youngster’s wrists and lifts the hands away from his neck.**

**CUE**

**...You’re going to have to start**

**handling yourself like...like a man.**

**We HEAR the SOUND of two more F-18s approaching. Louis fights back tears as he looks up in agony and follows two Hornets SCREAMING overhead, away to the horizon.**

**DISSOLVE TO:**

**121 EXT. SUPER CARRIER AT SEA - SUNDOWN 121**

**Nighttime finds the giant carrier heading into the wind.**

**045**

**111 EXT. FLIGHT DECK: LAUNCH OPS - SUNDOWN 111**

**On the flight deck, the plane guard helo lifts off.**

**112 EXT. FLIGHT DECK - LAUNCH OPS - SUNDOWN 112**

**Hornet number 207, with Osgard and Blueberry aboard, moves into position on the #1 catapult.**

**113 INT. PRI-FLY - SUNDOWN 113**

**CAG and the Air Boss keep an intense watch over the Launch Ops. Cue glances at his stopwatch.**

**CUE**

**I’d like to get our launch time down**

**to one aircraft every twenty seconds.**

**AIR BOSS**

**I think that’s doable.**

**113 EXT. FLIGHT DECK - LAUNCH OPS - SUNDOWN 113**

**As the folded wings of Duke’s plane drop into place and the ten-foot-high, blast shield rises out of the deck; the cat crew goes to work.**

**A handler attaches the shuttle’s holdback brace to a T-bar on the Super Hornet’s nose gear while another holds up a placard confirming the aircraft’s weight.**

**Then, still another handler, monitoring the operation, gives Duke the signal to go to full power.**

**114 INT. COCKPIT: DUKE’S SUPER HORNET - SUNDOWN 114**

**Easing the brakes off, Duke and “Blue” brace their heads and monitor the gauges.**

**115 INSERT: 115**

**A nozzle indicator for the port engine afterburner is flick-ering.**

**116 BACK TO SCENE 116**

**Duke taps the offending gauge with his finger and reports to Blueberry.**

**046**

**DUKE (ICS)**

**Nozzle gauge for the port engine indi-**

**cates we may not have an afterburner.**

**117 CAT OFFICER’S POV 117**

**Duke shakes his head *NO* to the cat officer.**

**118 FLIGHT DECK - ANGLE ON DUKE’S SUPER HORNET 118**

**The cat officer executes *suspend* procedures, after which Duke throttles back to ground idle.**

**119 COCKPIT: DUKE’S SUPER HORNET 119**

**BLUEBERRY (ICS)**

**Better *‘down’* the aircraft!**

**DUKE (ICS)**

**Why? ...Probably just the indicator.**

**Besides, our gross is only fifty-two**

**thousand and we have thirty knots**

**down the deck. ...Cat Officer will**

**give us 15 knots above stall. We**

**can make it even if it’s not the**

**indicator.**

**BLUEBERRY (ICS)**

**I’m going to have to report it.**

**DUKE (ICS)**

**Do what you have to do.**

**120 CAT OFFICER’S POV 120**

**Duke indicates he’s ready for the tension to be reestablished.**

**121 FLIGHT DECK - ANGLE ON DUKE’S SUPER HORNET 121**

**Once again, the cat crew goes to work.**

**122 PRI-FLY 122**

**James Cue puts his binoculars on the Super Hornet on the number one *cat.***

**123 COCKPIT: DUKE’S SUPER HORNET 123**

**Duke moves the throttles against the stop, salutes the catapult**

**047**

**officer, then grabs hold of the bars on each side of the wind-screen, allowing the computer to launch the aircraft without the pilot attempting to override the system.**

**124 FLIGHT DECK 124**

**The V-1 handler takes a second to check everything out, then in an exaggerated gesture, crouches toward the deck, motioning forward.**

**There is a snap, as if a giant chain had suddenly broken, and the F/A-18F is catapulted down the 300-foot-long track.**

**125 PRI-FLY 125**

**Cue watches the launch through his binoculars.**

**126 CUE’S POV - THROUGH BINOCULARS - FROM PRI-FLY 126**

**Of the two engine exhausts, only the starboard one shows the telltale orange flame indicating an active burner.**

**127 ANGLE ON CUE - PRI-FLY 127**

**Cue takes the binoculars from his eyes, looking thoughtful.**

**128 INT. CARRIER INTELLIGENCE CENTER - MORNING 128**

**In CVIC, a large compartment normally reserved for joint squad-ron briefs, Cue is critiquing the morning’s mission with his six key squadron commanders. Among those present are Deans, Mortin-son, and Brown.**

**CUE**

**...And another thing. Last night it**

**took twenty-three minutes to launch six-**

**teen aircraft. ...Unacceptable. Your**

**‘drivers’ are going to have to do their**

**Part...**

**(to Mortinson)**

**Mortinson? The delay in getting your**

**plane guard helo off the deck accounted**

**for two of those precious minutes...**

**(to Brown)**

**And Brown, don’t let your gunslingers**

**tunnel in on the target and miss the**

**other threats out there! It’s a good**

**way to get jumped!**

**048**

**BROWN**

**Yes, sir.**

**CUE**

**(to Deans)**

**Deans, some of the practice bombs your**

**Hornets dropped barely made a splash.**

**Not getting enough momentum for good**

**penetration. ...You need to tweak**

**your weapons system.**

**DEANS**

**Yes, sir.**

**CUE**

**And your second cruise guys are gonna**

**have to pitch in and spend more time**

**working with the *nuggets*. ...Okay,**

**that’s all.**

**As Cue rises, they all rise. “Curly” motions for CDR Deans to remain.**

**129 ANOTHER ANGLE 129**

**CUE**

**(to Deans)**

**Noticed one of your *drivers* had a**

**problem with his afterburner, during**

**the launch.**

**DEANS**

**Yes, sir. ...Pilot thought it was a**

**faulty indicator.**

**CUE**

**You better straighten him out.**

**DEANS**

**Having a talk with him soon as I’m**

**finished here.**

**CUE**

**...What’s the pilot’s name?**

**DEANS**

**Osgard... Lieutenant junior grade**

**Louis Osgard.**

**Cue seems startled at learning the name of the offending pilot.**

**049**

**CUE**

**Osgard!??**

**Cue shakes his head as he ponders his disbelief.**

**130 INT. OUTER OFFICE - CAG OFFICE - 03 LEVEL - DAY 130**

**Duke enters the CAG office, finds the yeoman absent, steps toward the inner office and knocks on CAG’s closed door.**

**131 INT. CAG OFFICE 131**

**Curly is seated at his deck.**

**CUE**

**Come in!**

**DUKE**

**(entering)**

**Lieutenant junior grade Osgard**

**reporting as requested, sir.**

**Cue has Osgard’s personnel jacket arranged on his desk.**

**CUE**

**At ease, mister.**

**DUKE**

**(snapping out**

**military style)**

**Don’t think I could be at ease,**

**under the circumstances, sir!**

**CUE**

**I don’t expect you to be relaxed.**

**Just don’t stand there looking as**

**though someone had stuck a cattle**

**prod up your rear.**

**Osgard doesn’t budge. His attitude gives Cue no choice.**

**CUE**

**Sit down.**

**(Duke sits)**

**...Been going over your record.**

**(glancing through**

**the folder)**

**Entered MIT. at age eighteen.**

**Graduated Cum Laude. ...Aviation**

**(MORE)**

**050.**

**CUR (Cont’d)**

**Candidate School at twenty-one.**

**Top in your class. ...Commissioned**

**at twenty-two. ...Received your**

**wings at twenty-three. ...Not bad.**

**DUKE**

**Thank you, sir.**

**CUE**

**Lot more impressive than the stunt**

**you pulled last night, wouldn’t you**

**say?**

**DUKE**

**I don’t understand, sir.**

**CUE**

**Let’s not play games! I will accept**

**no excuses for not aborting last**

**night’s mission.**

**DUKE**

**Sir! I analyzed the situation and**

**felt--**

**CUE**

**(interrupting)**

**It’s not open to analysis. You ignored**

**a fuel nozzle indicator that suggested**

**you were short one burner. This is not**

**good headwork.**

**Duke has to fight his temper.**

**DUKE**

**As a pilot, I have to make decisions.**

**CUE**

**You miss the point, mister! As CAG,**

**I’m responsible for the actions of all**

**my pilots.**

**“Curly” takes another look at Osgard’s folder.**

**CUE**

**(continuing)**

**I see you’re no stranger to being**

**called on the carpet.**

**051**

**DUKE**

**Sir?**

**“Curly” closes the folder and tosses it on the desk.**

**CUE**

**Mister, ...you better get your act to-**

**gether. Any more grandstand stunts and**

**your ass gets raked over the coals.**

**I’ll write a fitness report that’ll**

**make it difficult for you to find work**

**as a crop duster! Understand?!**

**DUKE**

**Yes, sir.**

**CUE**

**Let me hear it!**

**DUKE**

**Next time Lieutenant Junior Grade**

**Osgard shows signs of immaturity,**

**CAG’s gonna have barbecued ass.**

**CUE**

**You got it!...**

**(emotionally)**

**Dammit, what would you have done if**

**you had suddenly lost the burner in**

**your starboard engine?**

**Duke is startled at the sudden emotion.**

**DUKE**

**Uh, Sir, I, uh –**

**Cue recovers his emotions and waves him off.**

**CUE**

**Never mind. ...That’s all.**

**Duke gets up and starts his retreat. As he opens the door, Cue calls after him.**

**CUE**

**Lieutenant?!**

**Duke turns and faces the CAG.**

**052**

**CUE**

**(continuing)**

**How’s your mother?**

**Duke, feeling suddenly awkward, finds himself taking a deep breath, but all he can say is:**

**DUKE**

**Fine, sir.**

**Cue’s eyes momentarily drop. He refocuses on his son before continuing.**

**CUE**

**Next time you write, give her my**

**regards.**

**Duke’s expression softens.**

**DUKE**

**Yes, sir.**

**He turns and exits, closing the door behind him.**

**132 INT. OUTER OFFICE 132**

**Duke’s eyes moisten up as he momentarily pauses outside the door to regain his composure. He wipes his eyes, glad that no one has seen him. Finally, he moves on out to the passageway.**

**133 INT. CAG OFFICE 133**

**Cue sits at his desk, head in hands, for several moments. Finally, upset at the way he handled the confrontation with his son, he throws his pencil onto his desk, angry with himself.**

**134 INT. MAIN WARDROOM - DAY 134**

**Duke Osgard comes through the chow line and looks around for a place to sit. He spots an interesting looking couple seated at a nearby table. They are Major Jonathan Moore and his good-looking JAG attorney, LCDR Janet Fisher. Seated with them is Marine Corporal Parker, wearing her MP armband. Osgard**

**moseys over.**

**135 ANGLE ON MOORE-FISHER TABLE 135**

**The curious Osgard steps up to the table.**

**053**

**DUKE**

**Mind if I join you?**

**The JAG officer is hesitant but Jonathan smiles and gestures to the empty chair.**

**MOORE**

**Please.**

**Duke places his tray on the table and settles into the available chair.**

**DUKE**

**(to Jonathan)**

**I’m curious, sir. We get Marine**

**pilots aboard all the time, but**

**you’re not wearing any wings. And,**

**of course, wearing an MP armband,**

**(indicating Parker)**

**we have a marine corporal dining in**

**the officer’s mess.**

**MOORE**

**You’re a very observant young offi-**

**cer. ...I’m aboard against my will.**

**DUKE**

**(taken aback)**

**Excuse me?**

**FISHER**

**He’s being court-martialed.**

**Duke glances at the JAG insignia on her shoulder boards.**

**DUKE**

**Ah. I assume you are either his**

**prosecutor or -- ?**

**FISHER**

**(reluctantly)**

**Defense attorney.**

**Osgard shoves a spoonful of gravy-covered mashed potatoes into**

**his mouth then stares into the eyes of the attractive attorney.**

**DUKE**

**I’m sorry, I know it’s none of my**

**business, but is he guilty?**

**054**

**Fisher is a little bemused by this strangely attractive young officer’s brass, yet against her better judgment, she engages him.**

**FISHER**

**(haltingly)**

**Uh...yes.**

**DUKE**

**Then what’s your defense?**

**FISHER**

**(measuring her**

**words)**

**That what he did saved the lives of**

**his fellow Marines.**

**MOORE**

**She tells me that’s considered a**

**novel defense.**

**FISHER**

**I said it’s rare.**

**MOORE**

**I stand corrected. In any case, I’m**

**told it’s a low percentage shot.**

**Duke looks into Moore’s clear eyes.**

**DUKE**

**Well, that’s a damn shame.**

**FISHER**

**Personally, Lieutenant, I’m inclined**

**to agree. But that’s the way the Code**

**spells it out.**

**DUKE**

**Yeah, but if you know in your heart**

**you’re doing the right thing, what**

**choice do you have? Protect the *team,***

**I always say.**

**MOORE**

**(impressed)**

**Exactly!**

**The three begin an animated, rambling and lengthy conversation**

**055**

**of the sort that kindred spirits can have, which we show in a SERIES OF DISSOLVES – Mit-Out Sound (MOS).**

**MOORE (V.O.)**

**That was the beginning of a great**

**friendship...**

**Clearly, as the meal stretches out, a spark grows between the eyes of Duke and Janet Fisher. Discreetly, but unmistakably.**

**MOORE (V.O.)**

**...And one thing was obvious, LT**

**Osgard had an eye for my JAG lawyer.**

**Duke can’t seem to take his eyes off Janet.**

**MOORE (V.O.)**

**I could tell there was some fire be-**

**tween them, but both were in the Navy**

**and aboard a ship to boot. What could**

**they do? The irony of course was**

**that Osgard’s Navy days were all but**

**over. ...He just didn’t know it.**

**136 INT. MAIN WARDROOM - DAY 136**

**Blueberry, Wigglesworth and Frank Stevens have come through the food line and are sitting down at one of the vacant, circular tables, capable of seating six. The Hollywood writer is now wearing a tan CNT uniform, devoid of insignias, except for a name tag worn over the right breast pocket. The name tag simply reads: *Frank Stevens, VIP*.**

**FRANK**

**Great food! They tell me you can be**

**served up to four meals a day?**

**WILLY**

**As great as this is, it’s nothing**

**compared to the Chief’s Mess. Every-**

**one tries to finagle an invite, which**

**can only be authorized by the Master**

**Chief. And that rarely happens.**

**BLUEBERRY**

**Difference is we pay for our own food.**

**Officers contribute so much a month**

**to the ward room fund. The more we con-**

**tribute, the better the chow.**

**056**

**Willy glances up as two female lieutenant commanders exit the line and look around for an empty table: LCDR Mary Ann *Killer* Miller and LCDR Melbi *Mello* Stevens. Blueberry notices Wiggleworth staring at them.**

**BLUEBERRY**

**Isn’t that the officer you were asking**

**me about?**

**WILLY**

**It is??**

**BLUEBERRY**

**Lieutenant Commander Mary Ann *Killer***

**Miller. ...One hell of a pilot. Tran-**

**sitioning to the F-35C Lightning II,**

**soon as a new squadron is formed...**

**You know her?**

**WILLY**

**Slightly, but I know someone who knows**

**her a lot better.**

**BLUEBERRY**

**And that would be?**

**Wigglesworth nods towards the table where Duke Osgard and LCDR Fisher are volubly chowing down with the highly decorated Marine Major, Jonathan Moore.**

**BLUEBERRY**

**Duke? ...How does he know her?**

**WILLY**

**Duke and I were roommates at MIT.**

**Besides, I got the story from Miller**

**herself.**

**FLASHBACK TO:**

**137 EXT. MASSACHUSETTS INSTITUTE OF TECHNOLOGY - DAY 137**

# SUPERIMPOSE: Six Years Earlier

***Cambridge, Massachusetts***

**138 INT. APARTMENT - MIT - GRADUATE STUDENT HOUSING - DAY 138**

**Dressed in typical campus attire for the time, Duke enters the apartment and is surprised to find Mary Ann Miller finishing the packing of her suitcase.**

**057**

**DUKE**

**You're leaving?**

**MARY**

**(testily)**

**Good guess. ...I’m a lieutenant in the**

**U.S. Navy? Remember?**

**DUKE**

**Why would I not remember? I just thought**

**you’d registered for the summer semester.**

**MARY**

**Changed my mind...asked to be reassigned**

**to a squadron.**

**DUKE**

**I don't understand. ...Thought we had**

**something.**

**MARY**

**Me too. But it takes two people, Duke.**

**I spent nine months waiting for you to**

**open up...to trust me...to know I'd**

**never hurt you.**

**DUKE**

**Whadda you want me to say?**

**Mary scoffs, exasperated.**

**MARY**

**See, that’s the whole point. If I**

**have to tell you what to say, that**

**tells me you’ve got nothing to say.**

**DUKE**

**(bewildered)**

**Now, come on.**

**MARY**

**Duke, I really don’t know who you are.**

**I don’t know what’s going on in your**

**mind. I’ve never once heard you say**

**...'I love you.'**

**DUKE**

**You know how I feel.**

**058**

**MARY**

**No, I don't! How would I?!**

**DUKE**

**What do you mean?**

**MARY**

**Okay, how *do* you feel? Inside?**

**...About me?!...**

**Duke’s eyes drop to the floor. He seems to have hit a wall.**

**MARY**

**(continuing)**

**...That’s what I thought...**

**She zips her suitcase shut and wheels it to the front door, where she stops, turns back and looks at him.**

**MARY**

**(continuing)**

**...I hope you get your shit together,**

**Duke. You’re a good guy. But you’re**

**messed up in your heart. And I just**

**can’t wait any longer to start living.**

**She turns and walks out.**

**139 BACK TO SCENE – MAIN WARDROOM 139**

**BLUEBERRY**

**Does Duke know she’s aboard?**

**057**

**WILLY**

**Doubt it. ...We’re in different squad-**

**rons.**

**BLUEBERRY**

**The one on the left is Lieutenant**

**Commander Stevens, a close personal**

**fantasy of mine...and the CAG’s WSO.**

**FRANK**

**And my daughter, I might add....**

**(smiles)**

**...You want me to invite them over?**

**We have a couple extra chairs.**

**059**

**Both Wigglesworth and Blueberry look at the Hollywood writer**

**in a totally new light.**

**140 EXT. SUPER CARRIER AT SEA - DAWN 140**

**It’s a new day at sea.**

**141 INT. PASSAGEWAY: OUTSIDE READY ROOM - DAY 141**

**The emblem of a *bee* on the door indicates one of the Hornet squadrons.**

**DEANS (O.S.)**

**The yellow rubber life rafts are in**

**place. You’ll each drop one practice**

**bomb. I expect direct hits. Don’t**

**worry, the government’s not going to**

**make you pay for the raft.**

**142 INT. HORNET SQUADRON #2 READY ROOM - DAY 142**

**CDR Robert Deans is briefing his squadron. Osgard and Blue-berry are seated next to LT Terry *Tank* Sherman and his WSO,**

**LT Margaret *J.J.* Johnson.**

**DEANS**

**(continuing)**

**Watch your approaches. Don’t over-**

**fly the target. When you do that,**

**the FLIR image flips 180 degrees.**

**That not only disorients your WSO**

**but also can break the weapons lock.**

**...Drop before the target and turn**

**away. Watch for clouds. Even a scud**

**layer can break the laser beam and**

**cause a ‘smart’ bomb to go stupid.**

**(beat)**

**Squadron One will play adversary.**

**You’ll not only have to deliver your**

**bombs but defend yourselves from**

**bandit aircraft with only your guns**

**and sidewinders.**

**SHERMAN**

**No sweat, skipper.**

**DEANS**

**Won’t be as easy as you think. ...CAG**

**will be leading the Resistance Force!**

**060**

**JOHNSON**

**We can handle CAG!**

**DEANS**

**Ah, the confidence of youth.**

**143 INT. PASSAGEWAY: OUTSIDE READY ROOM #1 - DAY 143**

**The emblem on the door merely says *Number One.***

**BROWN (O.S.)**

**Listen-up *gunslingers*. This is what**

**you have been waiting for! An Air**

**Combat Maneuvering, simulated guns**

**only drill.**

**144 INT. HORNET SQUADRON #1 READY ROOM – DAY 144**

**CDR Brown is at the podium. CDR Cue is standing off to the side.**

**The squadron members gathered include: LCDR Mary Ann *Killer***

**Miller and her WSO, LT. MIKE *“Football”* MERCY; LT Willy *Sticks* Wigglesworth and his WSO BILL *“Snowball”* NAGY. Also present is LCDR Melbi “*Mello”* Stevens, CAG’s WSO whenever he flies the Super Hornet.**

**BROWN**

**(continuing)**

**No missiles, so you’ll have to get in**

**close. ...The scenario is we’ve dropped**

**our ordinance and used up our Sparrows**

**and Sidewinders on the egress. ...We’re**

**returning to Home Plate when jumped**

**by bandits. ...Now a few words from**

**CAG.**

**CDR Brown turns the podium over to CDR Cue.**

**CUE**

**Teamwork! ...Teamwork! ...Teamwork!**

**That’s the purpose of this drill. With-**

**out it, in 1982, the Israeli Air Force**

**would not have shot down 85 Syrian MiGs**

**and destroyed 23 SAM batteries, without**

**a single loss due to enemy aircraft...**

**You’ll all monitor the guard frequency**

**But use the HAVE QUICK for transmissions.**

**061**

**145 INT. PARALOFT COMPARTMENT #2 - DAY 145**

**Pilots and WSOs are climbing into their flight gear. Duke and Blueberry are strapping on the “G” suits that keep them from blacking out during the high “G” turns.**

**DUKE**

**Why is it that we always get stuck**

**out on the barrier while everyone else**

**gets to have their fun. ...I’d so love**

**to go head to head with CAG.**

**146 INT. PARALOFT COMPARTMENT #1 – DAY 146**

**Having donned his flight gear, LT Wigglesworth wanders over to**

**LCDR Mary Ann “Killer” Miller, who is just finishing putting on her “G” suit. Stepping up next to her--**

**WILLY**

**Did you know Duke Osgard is aboard?**

**MARY**

**Saw his name on one of the rosters.**

**Somehow, I wasn’t surprised to find**

**him in the Navy, considering who his**

**father is.**

**WILLY**

**Although we’re in different squadrons,**

**somehow, we ended up being roommates.**

**MARY**

**...Small world.**

**147 INT. AIR OPS / CATC CENTER - DAY 147**

**The Combat Direction Center (CDC), Carrier Intelligence Center (CVIC) and the Air Ops & Carrier Air Traffic Control Center are all located adjacent to each other, below the flight deck level. On older carriers, Air Ops and the CATC are separate compart-ments. On this carrier, they are one large compartment.**

**The Ops Boss, CDR DANNY DEEVER, is switching channels, listening to the aircraft radio traffic on a headset. Suddenly, Deever pulls off the headset, picks up the BAT phone and presses the button for the captain’s cabin.**

**INTERCUT WITH:**

**148 INT. CAPTAIN’S CABIN - DAY 148**

**062**

**Andrew *Sergei* Bonime picks up on the first RING**

**SERGEI**

**(into handset)**

**Captain!**

**DEEVER**

**Deever, sir. ...You asked me to per-**

**sonally let you know if CAG were to**

**hold school.**

**SERGEI**

**Yes, Deever.**

**DEEVER**

**Well, sir, from the sound of the radio**

**traffic coming from First squadron’s**

**HAVE QUICK and guard frequencies,**

**‘Curly’ is teaching from a lesson**

**plan that none of our nuggets are**

**likely to forget.**

**SERGEI**

**Thank you, Deever. Pipe it through**

**to both Hornet ready rooms.**

**149 EXT. AIR-TO-AIR: GUNSLINGER 107 & CAG-100 - DAY 149**

**A Hornet and Super Hornet join in a right echelon at ten thou-sand feet. Mary’s Hornet, carrying the number “107” on its nose, is flying CAG-100’s *wing* position.**

**150 INT. CAPTAIN’S CABIN 150**

**In his large cabin, located forward on the 03 deck, Sergei punches two buttons and monitors both the ‘guard’ frequency and the super secure HAVE QUICK channel, the latter with its computer controlled, synchronized rapid frequency changes.**

**151 EXT. AIR-TO-AIR: GUNSLINGER 107 & CAG-100 - DAY 151**

**The Hornet and Super Hornet slide into a combat spread.**

**152 INT. COCKPIT: CAG-100 - DAY 152**

**CUE (UHF-HQ)**

**Two...Lead. Contact coming hard right.**

**Start your turn. ...I’ll see if I can**

**lead him across your nose.**

**(MORE)**

**063**

**CUE (Cont’d)**

**(pause)**

**Okay, it’s working...he’s coming to me.**

**153 INT. COCKPIT: GUNSLINGER 107 - DAY 153**

**MARY (UHF-HQ)**

**Tally! ...Getting my nose on him now!**

**...In firing position!**

**154 INT. CAPTAIN’S QUARTERS – DAY 154**

**Sergei is listening intently to the RADIO TRAFFIC.**

**CUE**

**(filtered)**

**Your six is clear. ...Go get ‘em!**

**155 INT. COCKPIT: GUNSLINGER 107 - DAY 155**

**MARY (UHF)**

**(keying guard**

**frequency)**

**Guard frequency - Guns! Guns! Guns!**

**156 INT. PRI-FLY 156**

**The Air Boss and *“Mini”* Boss are also listening to Cue’s VOICE over the SPEAKER.**

**CUE (V.O.)**

**(filtered)**

**Break left! ...One coming outta the**

**sun!**

**(pause)**

**Engaging! ...Swing around and cover my**

**six! ...I’m putting my nose on him from**

**the west.**

**MARY (V.O.)**

**(filtered)**

**Roger...your six is clear!**

**AIR BOSS**

**Hope the Captain is able to pick up the**

**Have Quick frequency. ...This is too good**

**to miss.**

**MINI BOSS**

**If we’re reading it...he’s reading it.**

**064**

**157 INT. COCKPIT: CAG-100 157**

**CUE (UHF-HQ)**

**Keep your turn coming. ...I’ll set him**

**up then break left. You hit him from**

**the right.**

**158 INT. COCKPIT: GUNSLINGER 107 158**

**MARY (UHF-HQ)**

**Roger!**

**On the HUD (Head-Up Display), the computer-generated image of**

**the two fighters dance into the *death dot*.**

**MARY (UHF-HQ)**

**Getting my nose on him now!**

**(pause)**

**BREAK LEFT!!**

**Suddenly, the computer image of CAG-100 breaks, leaving the tailing bandit exposed in the cross hairs of the *death dot.***

**159 INT. AIR OPS / CATC CENTER 159**

**CDR Deever continues monitoring the radio traffic, a dry smile on his face.**

**MARY (V.O.)**

**(filtered)**

**Guns! Guns! Guns!**

**(a beat)**

**Two down.**

**CUE (V.O.)**

**(filtered)**

**Gunslinger ‘*sticks*’...Lead. ...Bandit**

**closing on your six. I want you to**

**break left and lead him across my nose.**

**(pause)**

**Ready ... BREAK!**

**160 EXT. AIR-TO-AIR SEQUENCES 160**

**Three Hornets are at altitude. Gun fighter 111 breaks left and dives.**

***Sticks* is followed by the Bandit, sucked in by the possibility**

**of an easy *kill*.**

**065**

**Then, into CAMERA FRAME comes CAG-100, right on the Bandit’s tail.**

**161 INT. COCKPIT: CAG-100 161**

**The computer image is drawn into the death dot on Cue’s Head-Up Display.**

**CUE (UHF)**

**(keying guard**

**frequency)**

**Guns! Guns! Guns!**

**(pause)**

**Lead to *Sticks* ...Your six is clear.**

**162 INT. CAPTAIN’S CABIN – DAY 162**

**Sergei keys a button and is connected to the CATC Center.**

**163 INT. AIR OPS / CATC CENTER - DAY 163**

**Deever answers.**

**DEEVER**

**Yes, sir.**

**SERGEI**

**That was real teamwork. Let’s hope**

**the lesson made an impression.**

**164 INT. COCKPIT: CAG-100 – DAY 164**

**Cue’s WSO LCDR Melbi Stevens reports**

**MELBI (ICS)**

**We’re at bingo fuel.**

**CUE (UHF-HQ)**

***Sticks*...this is Lead. ...You head**

**for Home Plate. ...*Killer* and I will**

**hook up with the Viking and then take**

**a quick look at area Tango.**

**WILLY (UHF-HQ)**

**Roger!**

**165 EXT. AIR-TO-AIR: GUNSLINGERS 107, 111 & CAG-100 165**

**The three aircraft are skirting a cloud in a tight, right**

**066**

**echelon when Willy *Sticks* Wigglesworth’s aircraft breaks off and heads for the ship.**

**166 EXT. AIR-TO-AIR: HORNET FLIGHT 166**

**Two Super Hornets are at 13,000 feet, in a right echelon, with Sherman leading and Osgard in the echelon. The sky is filled with huge, billowing clouds.**

**167 INT. COCKPIT: DUKE’S SUPER HORNET – DAY 167**

**DUKE (ICS)**

**Any search or fire control emana-**

**tions?**

**BLUEBERRY (ICS)**

**Neggits. ...If anyone’s there, they’ll**

**stay passive, using their Infrared**

**Search and Track.**

**DUKE (ICS)**

**What we’ve got to do is show some ini-**

**tiative. ...Let’s give them a target.**

**...Get *Tank* on the secure channel.**

**Blueberry punches the button and gives the computer a second or two in which to lock in to the time-code for the preset, syn-**

**chronized series of frequency changes that makes the ARC-164 HAVE QUICK radio so secure.**

**168 EXT. AIR-TO-AIR: HORNET FLIGHT 168**

**Duke’s aircraft (207) is tightening the echelon with Sherman’s Super Hornet.**

**169 INT. COCKPIT: SHERMAN’S SUPER HORNET 169**

**Sherman spots the lit button on his ARC-164 and punches the button that will activate the channel.**

**SHERMAN (UHF-HQ)**

**What’s on your mind, Duke?**

**170 INT. COCKPIT: DUKE’S SUPER HORNET 170**

**DUKE (UHF-HQ)**

**Let’s see if anyone’s on our tail...**

**Give me 45 seconds then start blast-**

**ing away with your fire control radar.**

**(MORE)**

**067**

**DUKE (Cont’d)**

**I’ll hang out on the sun side of**

**those storm clouds, where it’ll be**

**difficult to get a signature.**

**171 EXT. AIR-TO-AIR: CAG-100 171**

**Cue is at 15,000 feet, using the Infrared Search and Track (IRST) system to help him spot the ‘*enemy*,’ without giving away telltale radar emanations.**

**172 INT. COCKPIT: CAG-100 172**

**MELBI (ICS)**

**Nothing on the infrared Search and**

**Track.**

**CUE (ICS)**

**Let’s transmit for a few seconds.**

**They’re out there somewhere.**

**MELBI (ICS)**

**Ahh, no need, sir. ...I’m picking up**

**radar transmissions bearing two-two-**

**five.**

**173 EXT. AIR-TO-AIR: CAG-100 173**

**The Hornet turns toward the new heading.**

**174 EXT. AIR-TO-AIR: DUKE’S SUPER HORNET 174**

**Duke puts his Super Hornet on the sun side of a large cumulus cloud.**

**175 INT. COCKPIT: DUKE’S SUPER HORNET 175**

**BLUEBERRY (ICS)**

**You were right! ...I’m now getting a**

**second band of fire control emanations!**

**...Has to be a hostile. ...But without**

**transmitting *friend or foe*, there’s no**

**way of confirming. ...Whoever it is,**

**it’s closing on Sherman’s six.**

**176 EXT. AIR-TO-AIR: CAG-100 & SHERMAN’S HORNET – DAY 176**

**Cue’s F/18 Super Hornet drops in on Sherman’s six, just short**

**of cannon range.**

**068**

**177 INT. COCKPIT: CAG-100 – DAY 177**

**CUE (ICS)**

**I’m starting to feel ‘*pipper burn*.’**

**...Keep a sharp eye on those storm**

**clouds.**

**178 EXT. AIR-TO-AIR: CUE’S POV – DAY 178**

**Cue comes within cannon range of Sherman’s Super Hornet.**

**MELBI (ICS)**

**Second target!! ...Coming up on our**

***six*!! Must have been hiding out in**

**the storm clouds.**

**CUE (ICS)**

**Figured as much.**

**179 INT. COCKPIT: SHERMAN’S SUPER HORNET 179**

**Duke’s VOICE booms in the headset**

**DUKE (UHF-HQ)**

**Break left!!**

**180 INT. COCKPIT: CAG-100 180**

**Cue is about to put his cannon fire *pipper* on Sherman when the**

**Super Hornet suddenly breaks left and dives.**

**Undaunted, “Curly” moves his control stick and follows.**

**181 EXT. AIR-TO-AIR: SHERMAN’S SUPER HORNET & CAG-100 181**

**CAG-100 is following Sherman's F/A-18F down to the deck, which in this case is the Atlantic Ocean.**

**DUKE (UHF-HQ)**

**207...Told you to break left...*not***

***hit the deck!* ...Could've had my *nose***

***on him*!**

**(beat)**

**Level off and start your climb. Not**

**too steep, you don't wanna bleed off**

**your energy. I'm getting in position.**

**Both the Super Hornets level off at 8,000 feet.**

**182 INT. COCKPIT: CAG-100 182**

**069**

**MELBI (ICS)**

**Second target’s trying to get a lock**

**on us.**

**CUE (ICS)**

**Yeah, I spotted the attempt to set us**

**up. ...Not a bad maneuver. ...At least**

**he’s showing initiative. ...Curious to**

**see how this pilot in front of us man-**

**ages his power and fuel assets.**

**183 EXT. AIR-TO-AIR: SHERMAN’S SUPER HORNET & CAG-100 183**

**As Sherman begins his slow climb, Cue has no trouble staying with him.**

**184 INT. COCKPIT: CAG-100 184**

**The ECM warning begins flashing and SOUNDING.**

**MELBI (ICS)**

**Damn. ...Second bandit is about to get**

**a lock!**

**CUE (ICS)**

**Clever maneuver. ...Too bad the pilot’s**

**developed a bad case of tunnel vision.**

**MELBI (ICS)**

**(concerned)**

**Sir. ...I know you're having your fun,**

**but don't you think we ought to send**

**this *beekeeper* back to the *boat*...and**

**start setting up the intruder?**

**CUE (ICS)**

**You're right. ...Getting my nose on**

**him now.**

**185 EXT. AIR-TO-AIR: SHERMAN’S SUPER HORNET & CAG-100 185**

**Suddenly, Sherman whips his Super Hornet on its side and initi-ates a split "S," momentarily catching Cue off guard. He rolls out at 1,000 feet.**

**Cue initiates the same maneuver but does it slightly tighter, rolling out at 2,000 feet. He's still trailing Sherman, but with the advantage of altitude. At his altitude, Sherman has nowhere to go.**

**070**

**The telltale orange glow is visible in the twin tailpipes as Sherman goes to afterburners in an attempt to *power* his Super Hornet out of the *danger zone*.**

**186 INT. COCKPIT: CAG-100 186**

**CUE (ICS)**

**There he goes, using up precious fuel**

**in an attempt to get himself out of a**

**situation of his own creation.**

**187 EXT. AIR-TO-AIR: CAG-100 & SHERMAN’S HORNET – DAY 187**

**Because Cue has the altitude advantage, he also has the energy advantage. Without the necessity of going to burners, Cue easily gets his nose on the climbing, fleeing Sherman.**

**INTERCUT WITH:**

**188 INT. COCKPIT: CAG-100 188**

**CUE ((UHF)**

**(keying transmitter)**

**Guns! Guns! Guns!**

**(beat)**

**‘Rhino’ in *burners*, coming off the**

**deck. This is CAG. ...Your mission**

**is over. ...You can return to Home**

**Plate.**

**Sherman comes out of burners and initiates a forty-five degree turn and slow climb to altitude.**

**189 INT. COCKPIT: DUKE’S SUPER HORNET 189**

**As is customary, Duke is monitoring the Guard Frequency when he hears CAG's exchange with Sherman.**

**SHERMAN (V.O.)**

**(filtered)**

**Roger, CAG! ...Three-oh-seven...head-**

**ing for the *boat!***

**DUKE (ICS)**

**Blue? ...Hear that? ...We're about to**

**get our nose on CAG! ...I've got him on**

**position and I've got him on altitude!**

**071**

**BLUEBERRY (ICS)**

**Don't get cocky! ...You can bet he's**

**not going *gentle* into that *good* *night!***

**190 EXT. AIR-TO-AIR: CAG-100 & DUKE’S SUPER HORNET 190**

**Duke gives chase. Even though CAG begins a controlled left turn climb, from his altitude advantage Duke manages to maneuver in on the gunslinger, looking down on his *six.***

**191 INT. COCKPIT: CAG-100 – DAY 191**

**Suddenly, the ECM warning begins flashing and SOUNDING.**

**MELBI (ICS)**

**Damn! That hotdog almost has a lock**

**on us!!**

**CUE (ICS)**

**Better make it look good. ...Pop**

**some flares.**

**MELBI (ICS)**

**But the mission requires he use guns!**

**CUE (ICS)**

**Go ahead, it’ll confuse the hell out**

**of him.**

**Cue yanks the control stick whipping the aircraft onto a new heading while continuing to climb. Finally, the ECM gear goes silent as Cue avoids a lock.**

**192 INT. COCKPIT: DUKE’S POV 192**

**Duke watches as flares, on little parachutes, begin dropping from CAG’s ECM pod**

**Duke is forced to maneuver in order to avoid sucking one of the flares into his intakes.**

**193 EXT. AIR-TO-AIR: CAG-100 & DUKE’S SUPER HORNET 193**

**Twisting and turning, the two aircraft approach the billowing cumulus clouds, with Duke’s Super Hornet glued to CAG’s tail.**

**194 INT. COCKPIT: DUKE’S SUPER HORNET 194**

**072**

**BLUEBERRY (ICS)**

**He’s toying with us...seeing how**

**close he can cut the envelope without**

**our getting a *lock*!!**

**195 EXT. AIR-TO-AIR: CAG-100 & DUKE’S SUPER HORNET 195**

**They circle a large, puffy cloud.**

**196 INT. COCKPIT: DUKE’S SUPER HORNET 196**

**Solid TONE!**

**BLUEBERRY (ICS)**

**We’ve got a lock...take the shot!**

**Suddenly, Duke’s own threat receiver begins flashing and SOUNDING!**

**DUKE (ICS)**

**What the hell?!**

**197 EXT. AIR-TO-AIR: CAG-100 & DUKE’S SUPER HORNET 197**

**Without warning, the CAG-100 Hornet stands straight up on its tailpipe, losing over two-hundred knots of airspeed. Unprepared for the maneuver, Duke’s Super Hornet overshoots.**

**Then, before he loses too much of his precious energy, Cue initiates a split "S," rolling to the left, out of harm's way.**

**He quickly recovers, getting his nose pointed in the general direction of Duke’s now vulnerable aircraft.**

**198 INT. COCKPIT: MARY'S HORNET 198**

**The pursuer is now the pursued. Mary looks around, carefully noting everyone's position. She keys her secure, HAVE QUICK transmitter, with its own EOD setting.**

**MARY (UHF-HQ)**

**CAG...this is *Killer*. ...Got a lock.**

**Thanks for setting him up for me.**

**199 MARY'S POV: CAG-100 & DUKE’S SUPER HORNET 199**

**Cue's aircraft is below her at about the seven o'clock position.**

**Duke’s tailpipes are directly in front of her.**

**073**

**200 INT. COCKPIT: DUKE’S SUPER HORNET 200**

**BLUEBERRY (ICS)**

**Looks like we've been had!**

**Not one to give up without a fight, Duke whips his stick sharply, rolling the F/A-18F into a dive.**

**201 EXT. AIR-TO-AIR: MARY'S HORNET & DUKE’S SUPER HORNET 201**

**Mary follows the Super Hornet down.**

**202 INT. COCKPIT: MARY'S HORNET 202**

**The Super Hornet is bracketed squarely in the HUD’s radar gun sight’s *death dot*.**

**Mary keys the microphone button for the *guard* frequency.**

**MARY (UHF)**

**Hold it...smile. Guns! Guns! Guns!**

**203 EXT. AIR-TO-AIR: MARY'S HORNET & DUKE’S SUPER HORNET 203**

**DUKE (UHF)**

**(guard frequency)**

**Roger my demise! ...Nice teamwork.**

**...Too bad I didn't see it coming.**

**The two aircraft break off and head for the ship, side-by-side.**

**MARY (UHF)**

**That was the lesson of the day.**

**DUKE (UHF)**

**Let me guess. Since we only have two**

**female pilots on board, and one of**

**them is a Viking driver, you must be**

***Killer?***

**Mary attempts to put a halt to this unprofessional radio disci-pline.**

**MARY (UHF)**

**Identify yourself and clear the channel.**

**DUKE (UHF)**

**Identify myself? ...Just think of me as**

**the guy you once *bagged*.**

**074**

**204 INT. COCKPIT: CAG-100 – DAY 204**

**CUE (ICS)**

**Let’s get back to the *barn* before my**

**arm starts acting up, again.**

**Even with the oxygen mask covering her features, it’s easy to**

**see that Melbi is troubled by what she hears.**

**MELBI (ICS)**

**Sir, what’s the flight surgeon say**

**about that arm?**

**CUE (ICS)**

**It’s nothing he would be interested**

**in.**

**MELBI (ICS)**

**Well, I’m interested and I would like**

**to hear what he has to say. ...Sir?**

**CUE (ICS)**

**Since your request is reasonable, I’ll**

**make sure I see him before my next flight.**

**(beat)**

**Agreed??**

**MELBI (ICS)**

**Agreed.**

**205 EXT. SUPER CARRIER AT SEA - NIGHT 205**

**Nighttime finds things relatively quiet on the flight deck.**

**206 INT. HORNET SQUADRON #2 READY ROOM - NIGHT 206**

**Some of the squadron members are hanging out, sipping coffee.**

**In one corner, Sherman is having it out with Osgard and Blue-berry.**

**SHERMAN**

**We could have nailed CAG had you not in-**

**sisted on playing a lone hand!**

**DUKE**

**We could have nailed him if you had**

**obeyed my order to ‘break left,’ in-**

**stead of diving!**

**075**

**Sherman angrily points to the single silver bar on Duke’s CNT shirt collar, then to the railroad tracks on his own collar.**

**SHERMAN**

**I was flight leader! ...Where do you**

**get off giving me orders?! ...Face it**

**Osgard, you *blew it!***

**207 INT. DUKE’S STATEROOM - DAY 207**

**Frank, Willy and Blueberry are already in the compartment when a frustrated Duke enters. The angry lieutenant junior grade pulls himself up onto his bunk and closes the blue curtains, isolating him from the others.**

**The three others can only exchange looks. It is Blueberry who**

**finally briefs the curious, making sure that his VOICE is HEARD by Duke.**

**BLUEBERRY**

**We had CAG locked up...but before I**

**could simulate a firing sequence, he**

**escaped. Then his *wing* nailed us from**

**behind. ...It was my fault for tunnel-**

**ing in and not monitoring for other**

**threats.**

**This is too much for Duke. He snaps open the blue curtain, drops to the floor, and faces Blueberry. The anger is gone.**

**DUKE**

**Blue, it wasn’t your fault. It was**

**mine. ...I was the one with tunnel**

**vision. I was too focused on nailing**

**CAG.**

**(dejected)**

**Question is – does Miller know who it**

**was that she bagged?!**

**It is LT Wigglesworth who provides that answer.**

**WILLY**

**You kidding? ...The whole air wing**

**knows! And by the time they do the**

**post op, the whole ship will know.**

**Duke winces.**

**208 INT. WARDROOM #1 - DAY 208**

**076**

**Wearing his numerous decorations on his uniform, Major Jonathan Moore and Corporal Parker are already enjoying their dinner when joined by LCDR Janet Fisher, setting her meal tray on the table.**

**FISHER**

**Just got the word. The venue for**

**your court martial has been changed.**

**You’re going to be tried in Naples.**

**MOORE**

**Will I still be under house arrest or**

**incarcerated during the trial?**

**FISHER**

**Thanks to all those medals you wear,**

**you are released on your recogni-**

**zance. ...You’re free to move about**

**as you wish. But I wouldn’t be late**

**for any of your appearances.**

**CPL. PARKER**

**In that case, you won’t need me dog-**

**ging you. I’ll confirm what your at-**

**torney says and then catch the next**

**COD – and return to my unit.**

**As Parker rises to leave, the major also rises. He sticks out his hand for Parker to shake.**

**MOORE**

**I hope we run into each other again,**

**some day.**

**CPL. PARKER**

**You know what, Major? I hope so, as**

**well.**

**209 INT. CAPTAIN’S CABIN - NIGHT 209**

**Working at the conference table that doubles as the dining table, Sergei is going over some paperwork when CDR Cue enters.**

**SERGEI**

**Oh, Curly. Come in...have a seat.**

**Just working out the details for our**

**next port of call. ...Carrier will be**

**anchored offshore from Naples.**

**(to his Aide)**

**Tell the cook; CDR Cue will be join-**

**ing me for dinner.**

**077**

**CAPTAIN’S AIDE**

**Yes, sir.**

**SERGEI**

**(to cue, with**

**a wink)**

**Steak and lobster...appropriated from**

**the Chief’s Mess.**

**Cue takes a seat opposite the Captain.**

**SERGEI**

**They tell me your son nearly got the**

**best of you. ...Obviously a chip off**

**the ol’ block? ...Don’t feel bad, he**

**got the best of me during a Topgun**

**exercise. ...He’s good.**

**CUE**

**Appears to be. But, truth is, Cap’n,**

**the way I’ve been playing catch up**

**with the personnel files...until a**

**few days ago...I didn’t even know he**

**was in the Navy.**

**210 EXT. SUPER CARRIER AT SEA - DAWN 210**

**Aircraft are spotted on the deck, although no flight operations are in progress.**

**211 INT. HOSPITAL WARD – DAY 211**

**Wearing his pants only, CDR Cue is still prone on the examining table, hooked to the circular patches glued to his chest, as the Flight Surgeon, LCDR WILDE, is studying his electrocardiogram.**

**Noticing the doctor shaking his head as he examines the EKG, Cue pulls himself into a sitting position.**

**CUE**

**What is it, doc?**

**WILDE**

**Sorry, Commander, but I’m going to**

**have to ground you.**

**Cue is stunned.**

**CUE**

**That bad, huh??**

**078**

**WILDE**

**(flatly)**

**Commander, you’ve had more than one**

**heart attack. Fortunately, they were**

**mild, but they were real. Now, the**

**decision isn’t up to me, but I’ll**

**recommend you continue as CAG until a**

**replacement is found... but without**

**flight status.**

**CUE**

**What good is a CAG if he can’t fly!!**

**Dr. Wilde nods his commiseration.**

**212 INT. CAPTAIN’S CABIN - NIGHT 212**

**Captain Andrew *Sergei* Bonime and Commander James C. Cue are seated across from one another at the large conference table.**

**SERGEI**

**Look, Curly. You know your options as**

**well as I do.**

**CUE**

**Yeah, my carrier days are over.**

**SERGEI**

**You should be court martialed for in-**

**timidating an Oceana doctor to cover**

**for your heart attack and return you to**

**flight status.**

**(beat)**

**In any event, I’ll see that JAG deals**

**with him.**

**CUE**

**Sir, I have no idea what you’re talking**

**about.**

**SERGEI**

**I see your point...court martial you**

**and they’d have to court martial the**

**doctor, as well. And since both doc-**

**tors and officers like you are hard to**

**come by, what would be the point.**

**(beat)**

**But neither of you can get off scot free.**

**...There needs to be some punishment.**

**079**

**CUE**

**I agree to any punishment, long as I can**

**stay in the Navy.**

**SERGEI**

**I don’t see how that’s possible.**

**(beat)**

**Wait a minute. There is one open posi-**

**tion that would allow you to stay in the**

**Navy and possibly still get in a little**

**flight time.**

**CUE**

**(curious)**

**And that would be?**

**SERGEI**

**An instructor at Topgun.**

**(explaining)**

**Not a *flight* instructor, but a *ground***

**instructor.**

**CUE**

**And that *flight time* you mentioned?**

**SERGEI**

**We put you into a two-seater along**

**with a Topgun flight instructor. You’d**

**get in plenty of flight time. ...I’ll**

**work it out with the admiral.**

**CUE**

**(smiling)**

**That sounds like an option. ...Thanks.**

**213 EXT. CARRIER AT SEA – DAWN 213**

**It’s a new day at sea.**

**214 INT. MAIN WARDROOM - MORNING 214**

**Frank, Willy, Duke and Blueberry are seated at one of the ward-room’s circular tables enjoying breakfast when *Killer* Miller slips into one of the empty chairs, next to Duke.**

**MARY**

**(smiling)**

**Hello, *Ace*. ...That last exercise re-**

**flected one of your better pursuits.**

**(MORE)**

**080**

**MARY (Cont’d)**

**...Let’s hope it’s not a one-shot**

**performance.**

**Duke looks extremely uncomfortable.**

**MARY**

**(continuing)**

**And you don’t have to go out of your**

**way to avoid me. ...The past is the**

**past. ...No regrets....**

**Duke looks at her and quietly nods.**

**215 ANOTHER ANGLE 215**

**LCDR Melbi *Mello* Stevens, food tray in hand, slips into the vacant chair.**

**MELBI**

**Hi, Dad. ...I see that you’ve met my**

**good friend, Mary Ann.**

**FRANK**

**Not officially.**

**MELBI**

**Then, let me introduce you. ...Lieu-**

**tenant Commander Miller...meet my**

**father, Frank Stevens. Works in**

**Hollywood...writing a book about us.**

**FRANK**

**(to Mary)**

**Hope you will grant me an interview?**

**MARY**

**(droll)**

**Well, I don’t know. Who’s going to**

**play me in the movie? ...Why don’t**

**you have your people call my people**

**and we’ll pencil something in.**

**Melbi slaps Mary’s shoulder as Frank cracks up.**

**MARY**

**(back at Frank)**

**Oh, that’s right, I don’t have any**

**people...**

**(MORE)**

**081**

**MARY (Cont’d)**

**(smiling)**

**Of course I’ll give you an interview;**

**whenever you want.**

**Frank returns the smile.**

**FRANK**

**(to the group)**

**Given any thought to how you want to**

**spend your first night, during our**

**stopover in Naples?**

**Expressions from all present indicate that they haven’t given the matter any thought.**

**216 SERIES OF SHOTS: NAPLES, ITALY - DAY 216**

**(A) BAY OF NAPLES: the Carrier anchors off shore.**

**(B) NAPLES: Classic shots of the area.**

**(C) CAPRI: Series of beauty SHOTS featuring the island and its famous Grotto.**

**(D) POMPEII: Streets, artwork and frescoes.**

**(E) MOUNT VESUVIUS: Mountaintop.**

**217 EXT. HOTEL - NAPLES, ITALY - DAY 217**

**To establish one of the more popular hotels in the Naples area.**

**218 INT. HOTEL LOBBY - NAPLES - DAY 218**

**Dressed in civvies, Frank, Willy, and Blueberry wait in line to**

**register, with what are obviously other officers from the carrier battle group.**

**BLUEBERRY**

**(To Frank)**

**This hotel is very accommodating for**

**the American Fleet. We usually get a**

**room with two single beds, then order**

**in two more rollaways, so as to accom-**

**modate four.**

**FRANK**

**Thanks, but I think I can afford a**

**room of my own, if one is available.**

**082**

**219 ANOTHER ANGLE OF LOBBY 219**

**After signing in at the reception counter, Duke turns around and**

**sees Cue, leaning against a pillar, clearly waiting for Duke.**

**Duke approaches.**

**DUKE**

**I’d buy you a farewell drink, except**

**I don’t have much use for alcohol.**

**CUE**

**That because of the incident at your high**

**school graduation?**

**DUKE**

**(astonished)**

**How do you know about that?**

**CUE**

**I was there.**

**FLASHBACK TO:**

**220 INT. HIGH SCHOOL AUDITORIUM - NIGHT 220**

**Dressed in civvies, a proud James Cue is seated in the shadows at the back of the auditorium as the high school PRINCIPAL announces the name of the valedictorian.**

**PRINCIPAL**

**And now, our valedictorian. ...Louis**

**Osgard.**

**Although eight years younger, we recognize Duke as he walks to the podium to deliver his speech. We SEE Duke speaking MOS.**

**DUKE (V.O.)**

**If you were there, why didn’t I see**

**you?**

**CUE (V.O.)**

**I was way in the back.**

**221 BACK TO SCENE 221**

**DUKE**

**I remember that night! After my**

**speech, I went out with some of the**

**(MORE)**

**083**

**DUKE**

**guys and...sort of got wasted.**

**CUE**

**Yeah, I stuck around to see that you**

**made it home safely. Left the next**

**morning. ...Even your mother didn’t**

**know I’d been there. ...Sort of lost**

**track of you after that**

**DUKE**

**It was my first drink. Never cared**

**much for alcohol ever since.**

**CUE**

**They, uh, they’re sending me out to**

**Topgun tonight. So, I’ve got to**

**catch a plane. It’s going to be a**

**very different kind of life.**

**Standing on Duke’s left; Cue raises his right arm and rests his hand on his son’s shoulder. A somewhat surprised Duke turns his head, taking in the unfamiliar sight of his father’s arm on his shoulder. Their eyes meet and hold.**

**Slowly, Duke reaches up with his left hand and removes his father’s arm. Then he holds out his right hand in front of Cue, like an arm wrestler...or brothers on the street. A smile crosses his face.**

**Cue returns the smile and plants the removed hand firmly in his son’s outstretched palm.**

**The handclasp evolves into an unprecedented embrace, wherein CLOSEUPS reveal the FURTIVE TEARS of each.**

**222 EXT. JET BOAT - BAY OF NAPLES - EARLY EVENING 222**

**The jet boat is *en rout*e to the Port of Marina Grande on the Isle of Capri. Grouped together in the boat for the 45-minute trip are Frank Stevens, LT Wigglesworth, LTJG Duke Osgard, LCDR Melbi Stevens, LCDR Mary Ann Miller, Major Moore and LCDR Janet Fisher. Everyone is dressed in their dress blues.**

**Duke remains rather quiet, off to himself.**

**MARY**

**(to Frank)**

**So, who is this lady friend of yours**

**who owns a villa on the Isle of Capri?**

**084**

**Frank glances at his daughter, guiltily.**

**FRANK**

**Merely someone from my sordid past.**

**MELBI**

**(interjecting)**

**Let’s just say that she’s the reason**

**why my mother and father are no longer**

**together.**

**She throws an arm around her father’s neck and gives him a hug.**

**MELBI**

**But I forgive him.**

**BLUEBERRY**

**You’re sure the rest of us are invited**

**to this party?**

**FRANK**

**Of course you’re invited. ...Susie and**

**some other American expatriates just**

**want to show their support for the**

**troops who may be about to go in harm’s**

**way.**

**WILLY**

**Must be reasonably well off if she owns**

**a villa and can afford lavish parties.**

**FRANK**

**Her dear, departed husband had the good**

**sense to leave her with enough money to**

**buy a small country.**

**223 EXT. AERIAL VIEW OF CAPRI VILLA - EARLY EVENING 223**

**Unlike most of the Capri villas, Susie’s Casa Grande is located right on the water. The view from the terrace overlooks the Mediterranean and a stone breakwater situated 50 feet offshore. The breakwater is 60 feet long and built in the shape of a barge. For the party it has been converted into a stage, where a small orchestra is playing a variety of tunes.**

**224 INT. INNER COURTYARD - CAPRI VILLA - NIGHT 224**

**The villa surrounds a courtyard, used for informal entertaining.**

**The orchestra music filters in from the breakwater, through the**

**085**

**gigantic open doors. About 200 guests are gathered, either in the courtyard or on the outside terrace.**

**They all imbibe from the OPEN BAR which is stocked with the full**

**gamut of premium European and American spirits plus the best French wines and Champagnes as well as the finest of the many wines that Italy’s vineyards can offer.**

**To make up for the Navy’s inherent imbalance between males and females, there are more than enough attractive women to go around, including those serving the *hors d’oeuvres* and beverages.**

**225 ANGLE ON FRANK, SUSIE & MELBI – NIGHT 225**

**The hostess, SUSIE, in her early 50s and still gorgeous, weaves skillfully among her guests, stopping only long enough to grab a snifter of brandy from a waiter’s tray before joining Frank and Melbi, warmly greeting her former lover.**

**SUSIE**

**My dear Frank. ...It’s so good to see**

**you and Melbi – again. I’m so pleased**

**that you were able to make it.**

**FRANK**

**The email you sent suggested that if**

**I didn’t show up, one night I might**

**find myself sleeping with a horse’s**

**head.**

**Susie damn near chokes on her brandy. But she quickly recovers and smiles at Melbi.**

**SUSIE**

**Your father is such a comedian. I**

**think that’s what first attracted me**

**to him.**

**FRANK**

**I brought a lot of guests. Hope you**

**don’t mind.**

**SUSIE**

**(with flamboyant gesture)**

**Darling, are you kidding? Of course!**

**...Everyone’s welcome.**

**226 ANGLE ON MARY & DUKE 226**

**086**

**Duke is admiring the paintings on the wall when Mary approaches, carrying two flute glasses filled with champagne. She offers one to Osgard.**

**MARY**

**Care for a glass of champagne?**

**DUKE**

**No thanks. Champagne gives me a rash,**

**I break out in grapes.**

**Mary hands the extra glass to one of the passing waitresses and then takes a sip from her own glass. Standing next to her for-mer lover, she joins him in admiring the pricey artwork.**

**227 INT. GROTTO - INDOOR POOL OF VILLA - NIGHT 227**

**Jonathan and Janet are checking out the estate’s lavishly tiled grotto while projecting out his legal situation.**

**FISHER**

**So, we’re going to prove that what**

**you did saved American lives. Many**

**lives. And therefore, you were**

**justified.**

**(beat)**

**Then, you’re gonna be found guilty**

**and discharged from the Marine Corps.**

**MOORE**

**No way around that, huh?**

**FISHER**

**All I can do is fight to see that**

**it’s an honorable discharge and that**

**you keep your pension.**

**228 OMITTED. 228**

**229 EXT. CAPRI VILLA – NIGHT 229**

**The Party-goers have gone and all is quiet.**

**230 INT. BEDROOM – CAPRI VILLA - NIGHT 230**

**Susie and the Hollywood writer, Frank Stevens, are sitting up in bed, sipping champagne.**

**087**

**SUSIE**

**Is it really true that I was the**

**cause for your marriage breaking up?**

**FRANK**

**No. ...I was the cause of that. Big**

**mistake on *my* part. ...My wife was**

**really a generous, forgiving sort,**

**but...the hurt was too deep.**

**From Susie’s reflective expression, she knows what Frank speaks of, and ruefully so.**

**SUSIE**

**Not all mistakes can be fixed.**

**231 INT. MELBI’S CAPRI VILLA BEDROOM – NIGHT 231**

**For the moment William *Sticks* Wigglesworth and Melbi Stevens are merely looking over the large, Chenonceau-style bedroom in amazement.**

**WILLY**

**Is this going to turn into one of**

**those green-light, red-light moments?**

**MELBI**

**(droll smile)**

**Surprise me.**

**WILLY**

**You know the Navy frowns on what**

**we’re about to do?**

**Sticks takes her into his arms; lips almost touching.**

**MELBI**

**So, frown, Navy, frown.**

**232 INT. MARY’S CAPRI VILLA BEDROOM – NIGHT 232**

**Louis *Duke* Osgard finds himself in Mary’s bedroom, which is**

**almost identical to Melbi’s.**

**Duke rolls back the king-size comforter and exposes the white sheets.**

**MARY**

**You know, this is against my better**

**judgment.**

**088**

**DUKE**

**Then, we don’t have to. I could return**

**to my room.**

**Duke begins to turn toward the door.**

**MARY**

**No, no, get your ass back in here.**

**Duke stops and turns to her. She does look stunningly good.**

**MARY**

**The Navy has made a change in you. A**

**change I like.**

**DUKE**

**You sure you’re going to *keep* liking**

**it?**

**Mary pulls the large comforter off the bed and throws it to the floor.**

**MARY**

**(indicating bed)**

**One way to find out.**

**233 EXT. SUPER CARRIER AT SEA – LAUNCH OPERATIONS - DAY 233**

**The super carrier is launching a combat air patrol (CAP) over the carrier.**

***SUPERIMPOSE: Mediterranean Operating***

***Area – Southeast of Cyprus***

**234 EXT. FLIGHT DECK: LAUNCH OPS – DAY 234**

**Out on the angled deck, an E-2C Hawkeye is launched. On the two catapults located forward of the island, two fully armed Hornets get a green light while an S-3 Viking, with a refueling pack, moves into place.**

**On the number two cat, the Cat Officer notes the pilot's salute and the green light on the bow and then sweeps his arm down, pointing into the wind.**

**The catapult track is filled with steam as the Hornet is hurtled into the air.**

**235 INT. HORNET #2 READY ROOM – DAY 235**

**089**

**Squadron commander Robert Deans is briefing Duke Osgard and Joe Blueberry.**

**DEANS**

**God only knows why, but you have**

**been selected for a special mission.**

**Duke and Blue exchange looks.**

**DEANS**

**(continuing)**

**It’s extremely dangerous. If you**

**wish to back out do so now, before**

**the new CAG briefs you.**

**DUKE**

**Anything for a little excitement.**

**Blueberry nods his concurrence.**

**DEANS**

**Believe me, your adrenalin will be**

**pumping on this one.**

**As if on cue, the ready room door opens and CDR Colin *Buddy* Brown enters with LCDR Mary Ann “*Killer”* Miller and LCDR Melbi**

***“Mello”* Stevens.**

**DEANS**

**Here’s CAG to fill you in.**

**Melbi and Mary Ann avail themselves of two ready room seats next to Duke and Blueberry.**

**Brown makes a keyboard entry and AERIAL PHOTOS OF A SYRIAN MISSILE SITE appear on the 52 ft. HD TV monitor.**

**BROWN**

**Photos from one of our drones over**

**Masyaf, Syria, indicate that two**

**advanced ballistic missiles, cap-**

**able of hitting any part of Israel,**

**are being fueled. ...That usually**

**means an immediate launch.**

**SHOW FOLLOWING ON HD SCREEN:**

**236 EXT. MASYAF LAUNCH SITE – SYRIA – DAY 236**

**090**

**The two missiles preparing for launch are surrounded by the Russian built S-300 and the Pantsir-S1 air defense systems.**

**BROWN (V.O.)**

**Your two Hornets will go in and take**

**out the site.**

**The tall missiles are launched from the ground, off the back of the 22-wheeler, 40-ton semi-trailers built specifically to transport and launch the deadly, long-range missiles.**

**BROWN (V.O.)**

**For this mission; *Killer* will also**

**be flying a Super Hornet with *Mello***

**as her WSO.**

**237 BACK TO SCENE: HORNET #2 READY ROOM 237**

**BROWN**

**(continuing)**

**You’ll each be armed with four laser**

**guided Mark-83 bombs, with heat**

**seekers on the wingtips.**

**DUKE**

**What about the Sparrows?**

**BROWN**

**No. If you have the four Mark-83s,**

**there’s no pod space left. ...But**

**you’ll have guns.**

**MARY**

**What about air defense?**

**Brown makes another couple keyboard strokes and the following pops up on the HD screen.**

**SHOW FOLLOWING ON MONITOR:**

**238 SERIES OF SHOTS – PANTSIR-S1/S-300 AIR DEFENSE SYSTEMS 238**

**Embedded among civilian homes, the deadly air defense rockets are located throughout the town.**

**BROWN (V.O.)**

**You’ll be up against the deadly, Rus-**

**sian built Pantsir-S1 and S-300 air**

**defense systems.**

**091**

**The two missiles preparing for launch are surrounded by the Russian built S-300 and the Pantsir-S1 air defense systems.**

**BROWN**

**They’re carefully embedded among ci-**

**vilian homes, so they’ll be extremely**

**hard to destroy without causing**

**extensive collateral damage.**

**239 BACK TO SCENE 239**

**DUKE**

**Since you’re sending two aircraft, I as-**

**sume we’ll be using Israeli tactics to**

**light the targets.**

**BROWN**

**Absolutely. The trailing aircraft**

**will light the target for the lead**

**aircraft.**

**DEANS**

**(interjecting)**

**Captain Bonime has brought the carrier**

**as close to the Syrian border as possi-**

**ble, so that you won’t have to refuel.**

**(beat)**

**If there are no questions, I suggest**

**you launch A-SAP.**

**The Fliers rise and hurry to the exit.**

**240 EXT. FLIGHT DECK: LAUNCH OPS – DAWN 240**

**As Duke and Blueberry open the hatch leading to the flight deck, Osgard is confronted by the flight surgeon, LCDR Wilde.**

**WILDE**

**Lieutenant! ...You’re overdue for**

**your physical.**

**DUKE**

**Sorry Commander, I’m a little busy**

**now.**

**WILDE**

**I want to see you as soon as you re-**

**turn.**

**092**

**DUKE**

**My word, Commander.**

**WILDE**

**(acquiescing)**

**Good enough for me.**

**On the flight deck, Duke and Blue run for their Super Hornet, which is at ground idle and positioned on the number one cat.**

**241 ANOTHER ANGLE 241**

**Out on the number three cat, Mary’s Super Hornet (Mustang 100) is preparing to launch.**

**242 INT. COCKPIT: MARY’S SUPER HORNET – DAY 242**

**Mary moves the throttles against the stop, salutes the catapult officer, then grabs hold of the bars on each side of the wind-screen, allowing the computer to launch the aircraft without the pilot attempting to override the system.**

**243 EXT. CANTED (ANGLED) DECK – DAY 243**

**Mary’s Super Hornet *smokes* the deck as it is hurtled off the forward deck and becomes airborne.**

**244 EXT. TOWN OF MASYAF, SYRIA – DAY 244**

**SIRENS wind up to speed as technicians and soldiers race to their assigned launch positions.**

**245 EXT. AIR-TO-AIR: DUKE’S & MARY’S SUPER HORNETS - DAY 245**

**The two craft are in a right echelon with Mustang 100 in the lead.**

**246 INT. COCKPIT - SUPER HORNET - DUKE’S POV - DAY 246**

**Suddenly, David’s threat receivers start BEEPING their alarm. Despite the daylight hour, due to the overcast, tracer rounds are visible on the horizon.**

**247 EXT. GROUND-TO-AIR SEQUENCES – DAY 247**

**With two separate, THUNDEROUS CLAPS, the Super Hornets approach low on the southern horizon. In a single line, overhead they PASS the CAMERA, three miles apart, as they close on the target.**

**248 COCKPIT: DUKE’S SUPER HORNET - MUSTANG 207 – DAY 248**

**093**

**The *“death dot”* on the HUD changes constantly according to the aircraft’s speed, height, and angle-of-attack.**

**Suddenly the TONE of the THREAT RECEIVERS changes pitch.**

**DUKE (HQ)**

**Pantsirs are *radiating!***

**MARY (HQ)(V.O.)**

**(filtered)**

**Remember, we light the targets for**

**each other. ...Since I’m in the lead,**

**you’ll light the first target and**

**then we’ll circle and switch places**

**for the second attack.**

**Duke flips a switch, adjusts the laser, then keys his radio transmitter.**

**DUKE (HQ)**

**Roger. ...First target is lit.**

**249 EXT. AIR-TO-AIR: MARY’S SUPER HORNET – DAY 249**

**The aircraft jumps slightly as, from the underbelly; two laser**

**guided Mark-83 bombs are released in quick succession.**

**250 EXT. ANGLE ON 1ST MISSILE LAUNCH SITE 250**

**As *Killer* Miller’s Super Hornet passes overhead, her laser guided bombs slam into the 1st missile site and EXPLODE. Then we hear Mary’s VOICE.**

**MARY (HQ)(V.O.)**

**(filtered)**

**Scratch one missile...now for the**

**second.**

**251 EXT. AIR-TO-AIR – MARY’S & DAVID’S SUPER HORNETS – DAY 251**

**Both Super Hornets are in a tight circle, but changing places. Now it’s Duke in the lead and Mary’s turn to light the 2nd missile site.**

**The two Super Hornets pull out of the turn and line up on the second target.**

**MARY (HQ)(V.O.)**

**(filtered)**

**Lighting second target...now!**

**094**

**252 INT. COCKPIT: DUKE’S SUPER HORNET – DAY 252**

**Duke switches the master arm selector to his two laser-guided Mark-83s and depresses the bomb *pickle* on his control stick.**

**253 EXT. AIR-TO-AIR: ANGLE F/A-18F UNDERCARRIAGE – DAY 253**

**The aircraft jumps slightly as the two Mark-83s kick away.**

**254 EXT. ANGLE ON 2ND MISSILE LAUNCH SITE – DAY 254**

**Secondary explosions indicate a direct hit!**

**255 INT. COCKPIT: DUKE’S SUPER HORNET – DAY 255**

**Suddenly the threat alarms SOUND.**

**BLUEBERRY (ICS)**

**Threat receivers indicate Pantsir**

**missile launches. ...Looks like we’ve**

**been found out... Starting counter-**

**measures.**

**DUKE (ICS)**

**Initiating countermeasures.**

**Duke keys the ECM (Electronic Countermeasures) button on his control stick.**

**256 EXT. PANTSIR-S1 MISSILE DEFENSE RING – DAY 256**

**SERIES OF SHOTS. SAM missiles lift off from several sites.**

**257 EXT. AIR-TO-AIR: DUKE’S SUPER HORNET – DAY 257**

**Little streams of tin foil and IR flares are dispensed from one of the F/A-18Fs ECM pods. The chaff merely floats to the ground. But tiny chutes allow the ejected flares to ignite in a bright red glow and hang in the air.**

**258 ANGLE ON CHAFF 258**

**An SA-22 *Greyhound* missile seeks out Duke’s Super Hornet but**

**instead detonates on one of the IR flares, in a spectacular explosion.**

**259 EXT. SECOND PANTSIR-S1 MISSILE DEFENSE RING – DAY 259**

**Two more SA-22 *Greyhounds* are launched.**

**095**

**260 EXT. AIR-TO-AIR: DUKE’S SUPER HORNET – DAY 260**

**As the aircraft climbs to altitude, chaff and flares are again dispensed from the underbelly pod.**

**261 SERIES OF SHOTS: CHAFF/IR FLARES/SA-22s/ SUPER HORNET 261**

**Both *Greyhounds* lock onto Duke’s F/A-18F, but one detonates on the chaff dispersals – and the other on one of the IR flares. Both contacts produce tremendous EXPLOSIONS!**

**262 EXT. AIR-TO-AIR: DUKE’S & MARY’S SUPER HORNETS – DAY 262**

**Mary’s Super Hornet joins on Duke’s as both aircraft dispense IR flares and chaff as they try to gain height**

**263 ANGLE ON IR FLARE 263**

**Another SA-22 missile seeks out and detonates on one of the infrared flares.**

**264 EXT. AIR-TO-AIR: ABOVE THE OVERCAST – DAY 264**

**Refraction from the sun’s rays, skipping off the billowing carpet, adds to the cathedral-like atmosphere. Suddenly, the two Super Hornets emerge from the *“carpet”* and climb, side by side, into the clear sky. The two warriors level off at 35,000 feet, well above any threats from below.**

**MARY (HQ)(V.O.)**

**(filtered)**

**Clean sweep, Duke! Mighty fine job.**

**DUKE (HQ)(V.O.)**

**(filtered)**

**Good teamwork. But the job’s only**

**half finished.**

**MARY (HQ)(V.O.)**

**(filtered)**

**You spotted that camouflaged building.**

**DUKE (HQ)(V.O.)**

**(filtered)**

**Roger. Big enough to hold several**

**more missiles.**

**096**

**MARY (HQ)(V.O.)**

**(filtered)**

**We can’t very well take it out with-**

**out any bombs.**

**DUKE (HQ)(V.O.)**

**(filtered)**

**But we can take out the Pantsir con-**

**trol center so that whoever comes**

**back can take out that storage fa-**

**cility, and do so without getting**

**blown out of the sky.**

**MARY (HQ)(V.O.)**

**(filtered)**

**And we can do that with sidewinders**

**and guns.**

**DUKE (HQ)(V.O.)**

**(filtered)**

**Concur!!**

**The two aircraft break into a one-hundred-eighty degree turn.**

**265 INT. COCKPIT: DUKE’S SUPER HORNET – DAY 265**

**Completing the one-eighty Blueberry keys the intercom.**

**BLUEBERRY (ICS)**

**I spotted the control center, near**

**the middle of the village, its trac-**

**ers were radiating a distinct signa-**

**ture.**

**MARY (HQ)(V.O.)**

**(filtered)**

**We’re going to have to launch a co-**

**ordinated effort.**

**Duke keys his frequency-hopping (HQ) channel.**

**DUKE ((HQ)**

**I’m handling this myself. ...You jam**

**their frequency and maintain a CAP**

**over the target in case the Russians**

**or Syrian Air Force decide to stick**

**their noses in.**

**097**

**MARY (HQ)(V.O.)**

**(filtered)**

**You’re giving me orders?**

**DUKE (HQ)**

**Course not. It’s just the *Blue Boy***

**has got their position nailed down**

**and feels he might be able to jam**

**their radar frequency.**

**MARY (HQ)(V.O.)**

**(filtered)**

**That *is* an advantage. Since the Con-**

**trol Center won’t be emitting a heat**

**signature, you’ll have to be damn**

**close to the target before you re-**

**lease. ...Good luck.**

**DUKE (HQ)**

**Roger.**

**266 EXT. AIR-TO-AIR: HORNET FLIGHT - ABOVE OVERCAST – DAY 266**

**Duke breaks in a split “S” and drops toward the cloud layer. As he disappears beneath the *carpet*, Mary takes up a combat air patrol over the target area.**

**267 INT. COCKPIT: DUKE’S POV 267**

**Duke’s WSO is guiding him to the target.**

**BLUEBERRY (ICS)**

**A pinch to your left.**

**(beat)**

**That’s it. ...You’re good to fire.**

**With his nose on the Pantsir control center, Duke squeezes the control stick trigger that will launch the two wingtip side-winders.**

**Nothing.**

**He squeezes the control stick trigger a second time.**

**Still nothing.**

**268 EXT. AIR-TO-AIR: DUKE’S SUPER HORNET – DAY 268**

**Duke’s aircraft breaks off and begins climbing as the afterburners kick in.**

**098**

**BLUEBERRY (ICS)(V.O.)**

**(filtered)**

**What happened??!**

**DUKE (ICS)(V.O.)**

**(filtered)**

**The sidewinders failed to launch.**

**BLUEBERRY (ICS)(V.O.)**

**(filtered)**

**That tears it. ...Instead of the pur-**

**suer we’re now the pursuee!!**

**Suddenly, Duke becomes the target of intense triple-A ground fire.**

**269 TIGHTER ANGLE: DUKE’S SUPER HORNET 269**

**As the F/A-18F continues its ascent, the fuselage takes a SERIES OF TRIPLE-A HITS.**

**270 WIDER ANGLE: DUKE’S SUPER HORNET 270**

**The Super Hornet climbs towards the overcast.**

**INTERCUT WITH:**

**271 INT. COCKPIT: DUKE’S SUPER HORNET – DAY 271**

**Feeling the ARTILLERY IMPACTS, and with Threat Receivers BEEP-ING, Duke attempts to pop flares and chaff by punching the ECM button located on the control stick. ...Nothing. He pushes the ECM button once again. ...Still nothing. He keys his frequency hopping channel.**

**DUKE (HQ)**

**Took some hits. ECM gear inopera-**

**tive. ...Threat receivers indicate a**

**possible SA-22 launch.**

**As if to punctuate his words, another series of triple-A shells tear into the cockpit, barely missing Duke but doing serious damage to the aircraft’s instrument panel. Suddenly the THREAT RECEIVERS are SILENT.**

**BLUEBERRY (ICS)**

**A reminder, the SA-22 has a 32,000**

**ceiling.**

**099**

**DUKE**

**(to himself)**

**Come on, baby. Climb!! Don’t let**

**me down now! ...Just get me to 32-**

**thousand!!**

**272 EXT. AIR-TO-AIR: MARY’S SUPER HORNET – DAY 272**

**Mary’s Super Hornet is circling over the target area when we HEAR the VOICE of her WSO over the ICS.**

**MELBI (ICS)**

**We’re only at 22-thousand, still with-**

**in range of the SA-22. Hadn’t we bet-**

**ter climb??**

**(beat)**

**Damn! ...There goes another launch.**

**273 INT. COCKPIT: MARY’S SUPER HORNET – DAY 273**

**Mary keys her computer-controlled, frequency hopping channel.**

**MARY (HQ)**

**Duke!! Your status. ...I show a**

**launch.**

**274 INT. COCKPIT: DUKE’S SUPER HORNET – DAY 274**

**Climbing into the overcast, Duke and Blueberry are practically on their backs, as his Super Hornet continues climbing.**

**DUKE (HQ)**

**ECM still inoperative. ...Should be**

**through the overcast in a few seconds.**

**275 EXT. AIR-TO-AIR: DUKE’S SUPER HORNET – DAY 275**

**As if on cue, Duke’s F/A-18F shoots upward, through the *“carpet”* layer and continues climbing with precious fuel pouring through the afterburners.**

**DUKE (HQ)(V.O.)**

**(filtered)**

**Twenty-four thousand and climbing.**

**Engine rough. Temp rising. Missile**

**on my six.**

**100**

**MARY (HQ)(V.O.)**

**(filtered)**

**Duke. You still need an additional**

**eight thousand – plus.**

**276 EXT. AIR-TO-AIR: ABOVE THE CLOUD *CARPET.* 276**

**Suddenly, an SA-22 *Greyhound* missile pops through the overcast, locked onto Duke’s superheated tailpipes.**

**MARY (HQ)(V.O.)**

**(filtered)**

**Missile!! I see it. Duke! You’re**

**not going to make it!**

**DAVID (HQ)(V.O.)**

**(filtered)**

**Killing burner. Putting my nose to**

**the ground.**

**MARY (HQ)**

**Negative! Hold what you have!**

**277 EXT. AIR-TO-AIR: MARY’S SUPER HORNET – DAY 277**

**Suddenly, Mary’s Super Hornet does a split “S” and enters the *danger zone.***

**278 COCKPIT: MARY’S POV 278**

**The nose of Mary’s F/A-18F appears headed directly for Duke’s Super Hornet. But this illusion doesn’t account for the fact that Duke’s aircraft is still climbing.**

**279 EXT. AIR-TO-AIR: DUKE’s & MARY’S SUPER HORNETS - DAY 279**

**Passing beneath Duke’s white hot tailpipe, Mary’s ECM lays down a series of IR flares, which ignite seconds after being dis-pensed.**

**280 INT. COCKPIT: DUKE’S SUPER HORNET – DAY 280**

**Duke’s twin engines are running erratically as Duke finally reaches a safe altitude and levels off.**

**281 EFFECT – AIR-TO-AIR – SA-22 *Greyhound* MISSILE 281**

**Passing up a nearby flare, the SA-22 is not fooled. It finds itself free of the pattern laid down by Mary’s flare dispenser and now locks in on Mary’s Super Hornet.**

**101**

**282 EXT. AIR-TO-AIR: MARY’S SUPER HORNET – EFFECT 282**

**Mary’s F/A-18F fights for a safe altitude.**

**But the SA-22 missile climbs faster and, in a handful of seconds, climbs inside the Super Hornet’s tailpipe and EXPLODES. Mary’s fighter dies in a BALL OF FLAME!**

**283 INT. COCKPIT: DUKE’S POV – DAY 283**

**DUKE (ICS)**

**Mary! No, Mary!! Oh, God, no! You**

**shouldn’t have done it! It should**

**have been me!**

**It’s Blueberry’s calm voice that snaps Duke Osgard back to the reality of their present circumstances.**

**BLUEBERRY (ICS)**

**One of our compressors is out of bal-**

**ance and we’re low on fuel, in Vegas**

**terms, I put our chances of making it**

**back to the boat at *zip!!***

**DUKE (ICS)**

**Got to at least make it to the coast.**

**284 EXT. AIR-TO-AIR: DUKE’S SUPER HORNET – DAY 284**

**Smoke spews from the crippled fighter.**

**285 INT. COCKPIT: DUKE’S SUPER HORNET – DAY 285**

**Red warning lights are flashing and a FEMALE VOICE is repeating the manufacturer’s programmed CAUTIONS.**

**DUKE (ICS)**

**Shutting down the starboard engine.**

**IN THE REAR COCKPIT, sparks begin spewing from equipment.**

**BLUEBERRY (ICS)**

**Hate to tell you this...but we’re**

**now officially in Delta Sierra.**

**Translation: Vacuolar for *Deep Shit.***

**286 EXT. SUPER CARRIER AT SEA – DAY 286**

**The carrier is heading into the wind.**

**102**

**287 INT. AIR OPS / CATC CENTER - DAY 287**

**Ops Boss, CDR Danny Deever keys a button and is connected to the Captain’s cabin.**

**INTERCUT WITH:**

**288 INT. CAPTAIN’S CABIN – DAY 288**

**Sergei answers the phone on the first ring.**

**SERGEI**

**(into handset)**

**Captain!**

**DEEVER**

**Deever, Sir. We lost Mustang 100,**

**no chutes sighted, and Mustang 207**

**is reporting the loss of one engine,**

**numerous electrical malfunctions, and**

**is low on fuel.**

**(beat)**

**CAG is launching the Alert-5 to pro-**

**vide escort, and has ordered the guard**

**helo in as close to the coast as pos-**

**sible. The Viking has also moved**

**into position.**

**SERGEI**

**Good. If 207 can make it to the beach**

**before bailing out, the helo will be**

**there to pick them up. ...What’s the**

**armament on the Alert-5?**

**DEEVER**

**Usual, sir. Sidewinders, sparrows**

**and guns.**

**SERGEI**

**And the Viking?**

**DEEVER**

**Launching now, sir.**

**SERGEI**

**Thanks Deever. ...Keep me posted.**

**289 EXT. AIR-TO-AIR: DUKE’S SUPER HORNET – DAY 289**

**Smoke is no longer spewing from the crippled fighter.**

**103**

**290 INT. COCKPIT: DUKE’S SUPER HORNET – DAY 290**

**BLUEBERRY (ICS)**

**Radar’s picking up an incoming *bogey.***

**Straight ahead. ...Looks to be a thou-**

**sand feet above us.**

**DUKE (ICS)**

**Could be our escort.**

**BLUEBERRY (ICS)**

**Better be. With our sidewinders in-**

**operative, all we’ve got is guns.**

**...And I’m not sure we’ve got *those*!**

**The UHF radio *crackles*.**

**WILLY (UHF)**

**(filtered)**

**Mustang Flight 207, this is your**

**Alert-5 escort to home plate.**

**(beat)**

**What kind of a mess have you got your-**

**self into this time??**

**DUKE (UHF)**

**Willy, we lost *Killer*. ...And *Mello*.**

**WILLY (UHF)**

**I know.**

**291 EXT. SUPER CARRIER AT SEA – DAY 291**

**The carrier is preparing for recovery ops.**

**292 INT. AIR OPS / CATC CENTER - DAY 292**

**Once again, Ops Boss, CDR Danny Deever keys a button and is connected to the Captain’s cabin.**

**INTERCUT WITH:**

**293 INT. CAPTAIN’S CABIN – DAY 293**

**Again, Sergei answers the phone on the first ring.**

**SERGEI**

**(into handset)**

**Captain!**

**104**

**DEEVER**

**Sir, the Alert-5 is now flying escort**

**and Mustang 207 is preparing to take**

**on fuel from the Viking. The only**

**issue is whether or not he’s able to**

**trap, what with all the electrical**

**anomalies.**

**SERGEI**

**Thanks, Deever. Continue keeping me**

**informed.**

**DEEVER**

**Yes, sir.**

**294 EXT. AIR-TO-AIR SEQUENCES – DAY 294**

**With the Alert-5 Super Hornet flying 207’s wing, Duke’s Super Hornet, with its fuel intake probe extended, is maneuvering into position, slightly below the Viking.**

**VIKING PILOT (UHF)(V.O.)**

**(filtered)**

**Mustang 207, this is your Mobile gas**

**station. How many gallons shall I put**

**you down for?**

**DUKE (UHF)(V.O.)**

**(filtered)**

**I don’t want to trap with any more**

**weight than necessary. ...Why don’t**

**we go with three hundred gallons?**

**VIKING PILOT (UHF)(V.O.)**

**Three hundred it is.**

**295 INT. COCKPIT – SUPER HORNET – DUKE’S POV – DAY 295**

**Through the windscreen, Duke watches the approaching refueling basket which contains a series of small lights lining the periphery of the basket, making it easier to distinguish, daytime or nighttime.**

**Duke plays the throttles like a musician. ...Contact, at last.**

**296 EXT. AIR-TO-AIR SEQUENCES – DAY 296**

**It’s a sight to behold; an aerial refueling. Finally, the refueling hose is disconnected and pulled back into the Viking.**

**105**

**297 EXT. FLIGHT DECK – SUPER CARRIER AT SEA – DAY 297**

**ABHCS John Patrick GIANNINI, the Crash and Salvage Leading Chief Petty Officer (LCPO) and his First Assistant are climbing into their fire-fighting gear.**

**GIANNINI**

**We hear 207 is showing a lot of**

**white breakers and we don’t know**

**what effect this will have on the**

**pilot’s ability to *trap*. He’ll prob-**

**ably ditch and let one of the *helos***

**do its job. But if he doesn’t, we’ve**

**got to be ready for anything.**

**FIRST ASSISTANT**

**You can count on me, Giannini.**

**298 EXT. AIR-TO-AIR SEQUENCES – 207 & ALERT-5 – DAY 298**

**The Alert-5 aircraft is flying underneath Mustang Flight 207.**

**WILLY (UHF)(V.O.)**

**(filtered)**

**Lot of Triple-A hits. No apparent**

**leaks, result of self-sealing tanks,**

**no doubt. ...Structurally, every-**

**thing looks sound.**

**DUKE (UHF)(V.O.)**

**(filtered)**

**Good a time as ever to test the gear.**

**299 INT. COCKPIT: DUKE’S SUPER HORNET – DAY 299**

**DUKE (ICS)**

***Blue*. ...Reset the breakers for the**

**landing gear.**

**BLUEBERRY (ICS)**

**Roger. ...Resetting.**

**(beat)**

**Set.**

**300 EXT. AIR-TO-AIR SEQUENCES – MUSTANG 207 & ALERT-5 – DAY 300**

**The gear comes down.**

**301 INT. COCKPIT: DUKE’S SUPER HORNET – DAY 301**

**106**

**DUKE (UHF)**

**Main gear down and locked. Nose**

**gear down but *not* locked!!**

**WILLY (UHF)(V.O.)**

**(filtered)**

**Try recycling it.**

**IN THE REAR COCKPIT, once again sparks are bouncing off some of the electronic gear.**

**Then a couple breakers pop open, showing the telltale white streak. The sparking stops.**

**BLUEBERRY (ICS)**

**Breakers popped again. ...We’ve got**

**major electrical problems.**

**DUKE (ICS)**

**That’s okay, we’ll leave the gear**

**down... take our chances.**

**302 EXT. FLIGHT DECK – SUPER CARRIER AT SEA – DAY 302**

**The deck is ready for recovery ops.**

**203 INT. CATCC (CARRIER AIR TRAFFIC CONTROL CENTER) 303**

**The CAG (Air Wing Commander – formally Commander Air Group) CDR Colin *Buddy* Brown and the CONTROLLER monitor Mustang Flight 207.**

**BROWN**

**With the gear down, he’s flying**

***dirty*. ...He’ll burn extra fuel.**

**CONTROLLER**

**Took on three hundred gallons from**

**the Viking.**

**BROWN**

**Oh, good. That should get him here.**

**304 EXT. AIR-TO-AIR SEQUENCES – MUSTANG 207 & ALERT-5 – DAY 304**

**The flight passes over the coast line and closes on the carrier.**

**305 INT. PRI-FLY (PRIMARY FLIGHT CONTROL) – DAY 305**

**CDR Brown enters the tower to touch base with the Air Boss.**

**107**

**AIR BOSS**

**In case 207 fouls the deck, we’re**

**bringing LT Wigglesworth aboard first.**

**Brown nods his understanding.**

**306 INT. COCKPIT – SUPER HORNET – DUKE’S POV – DAY 306**

**Through the F/A-18Fs windscreen, Duke spots the super carrier about 30 miles in the distance.**

**DUKE (ICS)**

**There’s the *boat*, Blue. About 26**

**nautical miles - straight ahead.**

**(beat)**

**Think you can hold this crate to-**

**gether until we’re on the deck?**

**BLUEBERRY (ICS)**

**Can do, Skipper. ...Can do!!**

**307 EXT. AIR-TO-AIR SEQUENCES – 207 & ALERT-5 – DAY 307**

**The two Super Hornets are in an echelon with Duke in the lead.**

**WILLY (UHF)(V.O.)**

**(filtered)**

**Leaving you now, Duke. They want me**

**to come aboard first.**

**DUKE (UHF)(V.O.)**

**(filtered)**

**Roger. ...Tell Frank that-—**

**(beat)**

**--No, I better tell him myself.**

**WILLY (UHF)(V.O.)**

**Understood.**

**With that, the burners light up and the Alert-5 aircraft moves ahead, leaving 207 in its wake.**

**308 INT. COCKPIT: DUKE’S SUPER HORNET – DAY 308**

**Once again Duke’s radio crackles.**

**108**

**MARSHALL CONTROL (UHF)**

**(filtered)**

**Mustang Flight 207...Marshall. You**

**are now within ten miles of the car-**

**rier. ...Contact *Primary*.**

**DUKE (UHF)**

**Roger, Marshall...contacting Pri-Fly.**

**309 EXT. FLIGHT DECK – SUPER CARRIER AT SEA – DAY 309**

**The Alert-5 aircraft touches down, catches the number two wire, and is pulled to a stop - well short of the bow.**

**310 EXT. VULTURES ROW – DAY 310**

**Personnel are gathering high up on Vultures Row to watch the emergency landing on the deck, below.**

**311 INT. MAIN WARDROOM - DAY 311**

**Officers are gathered to watch the 52-inch HD flat screen TV, which shows the flight deck.**

**312 INT. COCKPIT – SUPER HORNET – DUKE’S POV – DAY 312**

**Duke is now lining up with the meatball, under the control of Primary Flight Control and the LANDING SIGNAL OFFICER (LSO).**

**DUKE (UHF)**

**Tower...Special Flight 207...Rhino.**

**...Ball...Fuel state...4.9.**

**LSO (UHF)**

**(filtered)**

**Roger. ...Looking good. ...Hold what**

**you have.**

**313 EXT. LSO PLATFORM – DAY 313**

**On the portside of the flight deck, is the LSO platform, where the LSO and his assistant are there as a backup to the Fresnel Optical Landing System, commonly referred to as the “lens,” or *“meatball.”***

**SHOW FOLLOWING:**

**The *“meatball”* consists of a series of lights and Fresnel lenses mounted to a gyroscopically stabilized platform.**

**109**

**The lenses focus the light into narrow beams that are directed into the sky at various angles.**

**The pilot will see different lights depending on the plane's angle of approach. His nose gear landing lights will reflect the aircraft’s position to the LSO.**

**314 INT. CAPTAIN’S CABIN – DAY 314**

**In the captain’s large quarters, with the bedroom and bathroom, being separate compartments, Sergei is commiserating with Frank Stevens. They are watching the two flat screen HD TV sets showing the flight deck and approach.**

**FRANK**

**The outpouring of sympathy over the**

**loss of my daughter has been amazing.**

**SERGEI**

**(indicating screen)**

**Pilot coming in now will be able to**

**tell you what happened.**

**FRANK**

**Why all the concern over this partic-**

**ular landing?**

**SERGEI**

**His nose gear is down but not locked.**

**FRANK**

**How dangerous is that?**

**SERGEI**

**It’s bad only if he misses the wires**

**and becomes a *bolter*. ...In which**

**case he may be unable to get a clean**

**lift off and go around for another**

**attempt.**

**FRANK**

**(realization)**

**In which case he ends up in the *drink*.**

**SERGEI**

**And chances of survival decrease dra-**

**matically.**

**315 EXT. VULTURE’S ROW – DAY 315**

**110**

**The CAMERA ANGLE from high up on Vulture’s Row SHOWS Duke’s Super Hornet finally touching down.**

**316 ANGLE FROM REAR OF THE ISLAND 316**

**The tail hook catches the number two wire.**

**317 ANGLE FROM IN FRONT OF THE ISLAND 317**

**The arresting cable unspools under previously set tensions - as it is being stretched to the limit – the nose gear remaining down and locked.**

**318 VULTURES ROW 318**

**The Super Hornet is brought to a stop, well short of the angled deck’s bow.**

**The tail hook is raised and the aircraft makes a sharp, right turn and heads back to a temporary parking area behind the number two catapult shield.**

**319 ANGLE FROM IN FRONT OF THE ISLAND 319**

**Sitting aboard the P-25 fire fighting vehicle, ABHCS John Patrick GIANNINI removes his head gear and salutes Duke with a *thumbs-up* as the Super Hornet makes its final left turn to the temporary parking place.**

**320 INT. PARALOFT COMPARTMENT #2 – DAY 320**

**Osgard and Blueberry are climbing out of their flight gear and changing into their brown CNT uniforms. Duke is conflicted.**

**DUKE**

**I don’t know how to explain to**

**Melbi’s father what happened with-**

**out making Mary look bad.**

**BLUEBERRY**

**(sympathetically)**

**You mean was it a mutual decision to do**

**what they did, or did Mary act on her**

**own, without regard for her WSO??**

**Unable to speak, Osgard merely nods.**

**BLUEBERRY**

**Knowing Mary as I do, in my opinion,**

**(MORE)**

**111**

**BLUEBERRY (Cont’d)**

**They both felt they had a good chance**

**of pulling it off.**

**(beat)**

**That’s right, they both thought they**

**could make it. ...They were tripped**

**up by a SA-22 which refused to play**

**by the rules.**

**321 INT. MAIN WARDROOM – DAY 321**

**As Blueberry and Osgard enter the Officer’s Ward Room, EVERYONE PRESENT jumps to their feet and APPLAUDS.**

**The abundant, good-natured backslapping and handshaking takes Duke by surprise. He’s in a sort of daze – while Blueberry seems to handle the adoration much better.**

**322 TIGHTER ANGLE 322**

**One of those handshakes is from the Flight Surgeon, Dr. Wilde.**

**As Osgard attempts to release his grip, LCDR Wilde continues grasping Duke’s hand.**

**WILDE**

**My office, first thing in the morn-**

**ing!! ...Understood??**

**DUKE**

**Affirmative. ...First thing in the**

**morning.**

**Wilde releases Osgard’s hand and smiles.**

**323 EXT. SUPER CARRIER AT SEA – NIGHT 323**

**All is calm and quiet.**

**324 INT. DUKE’S STATEROOM - NIGHT 324**

**Duke and Frank are seated at one of the stateroom’s desks.**

**FRANK**

**(tearfully)**

**Fathers are not supposed to outlive**

**their children.**

**DUKE**

**I’m truly sorry. ...It should have**

**been me.**

**112**

**FRANK**

**There’s a Yiddish expression: every-**

**thing’s *bashert.* It means – well, it**

**means a lot of things, but mainly,**

**‘It was meant to be.’ In other words,**

**the world doesn’t all rest on your**

**shoulders.**

**DUKE**

**(nods)**

**I get it. But I will always think,**

**‘Did I do enough?’ But then, that’s**

**probably just me.**

**325 EXT. SUPER CARRIER AT SEA – DAWN 325**

**Morning finds the carrier preparing for launch operations.**

**326 INT. MEDICAL WARD – MORNING 326**

**Duke is getting an electrocardiogram. Dr. Wilde is studying**

**the printout, a frown on his face. He tears off the strip of paper with the printed results.**

**Then he listens with the stethoscope to several areas on Duke’s back and chest. Finally, LCDR Wilde shakes his head.**

**WILDE**

**Heart conditions must run in the**

**family.**

**DUKE**

**(alarmed)**

**What is it, Doc?**

**WILDE**

**Atrial fibrillation.**

**DUKE**

**What? What kind of ‘fibrillation?’**

**WILDE**

**Atrial. *AFib.***

**(beat)**

**It’s an irregular heart-beat that can**

**increase your risk of stroke, heart**

**failure and other heart-related com-**

**plications.**

**112**

**DUKE**

**What’s the cure?**

**WILDE**

**There is none.**

**(explains)**

**We thin your blood to prevent clots**

**in the upper heart chamber that can**

**lead to stroke.**

**(beat)**

**I’m putting you on Warfarin. You’ll**

**be fine.**

**DUKE**

**Now, tell me this will not affect my**

**flight status!**

**WILDE**

**(shakes his head)**

**Sorry.**

**LT(jg) Louis *Duke* Osgard is stunned and chagrined.**

**227 INT. DUKE’S STATEROOM – DAY 227**

**Duke finishes packing his duffel bag. Blue turns to him.**

**BLUEBERRY**

**Listen, before you go, uh, I’ve got**

**something for you but you’ve got to**

**come with me to the hangar deck.**

**Blue steps out into the Passageway; Duke, a little bemused, follows.**

**228 INT. PASSAGEWAY 228**

**Blue leads Duke onward until they reach the escalator that takes them down to the hanger deck.**

**229 INT. HANGAR DECK – SUPER CARRIER – DAY 229**

**Duke enters the hangar deck and looks up in surprise as he HEARS APPLAUSE and CHEERS and SEES the FESTIVE BANNERS OF GOOD LUCK AND BEST WISHES – all in his honor. Most of the off-duty officers and some crew members are in attendance to say their goodbyes to the *Duke.***

**No alcohol of course, but there are some creative juices derived from beets, raspberries, cranberries, and pineapple juices that**

**114**

**help wash down the many cakes, pies and jumbo shrimp (complete with sauce) cooked up by the chefs of the two wardrooms and the Chiefs Mess; reportedly serving the best food aboard ship.**

**330 TIGHTER ANGLE 330**

**Among those next in line to shake Osgard’s hand and wish him well are: Captain Andrew *Sergei* Bonime and Senior Chief Giannini. Instead of just shaking hands, Sergei steps up and gives Osgard a hug and talks to him not like a superior officer, but more like an uncle.**

**SERGEI**

**(quietly)**

**Duke, I know it may feel like your**

**life is over, but you’re still a**

**young fellow and capable anything**

**you set your mind to. So set your**

**goals high.**

**DUKE**

**I will, Captain. Thanks.**

**Shaking hands, Sergei moves aside so that those next-in-line**

**can say their goodbyes.**

**331 INT. 04 LEVEL DECK HATCH - LEADING TO FLIGHT DECK – DAY 331**

**Gathered in the chamber that contains the main hatch leading from the island to the flight deck are Frank Stevens, Joe Blue-berry and Willy Wigglesworth; paying their personal farewell respects.**

**A Petty Officer hands Osgard his cranial helmet, necessary headwear when on the flight deck or flying in the COD.**

**BLUEBERRY**

**Hope they give me another pilot with**

**your talent. ...Don’t expect they’ll**

**find one.**

**DUKE**

**We were a great team, Blue. Loved**

**every minute of it.**

**Blue nods, no breakout of emotions now.**

**Now it Frank’s turn.**

**115**

**FRANK**

**Remember, everything’s *bashert.***

**Duke nods and smiles.**

**Melbi’s father returns the smile.**

**It’s Willy “Sticks” Wigglesworth who is the last person to wish Osgard well, before boarding the COD.**

**WILLY**

**(shaking hands**

**street style)**

**Call on me if you ever need anything.**

**DUKE**

**You’re the only number on my speed**

**dial.**

**332 EXT. FLIGHT DECK – ANGLE ON COD AIRCRAFT – DAY 332**

**As the MUSIC builds, with the cranial helmet firmly on his head, Duke Osgard heads towards the open rear ramp of the Carry on Delivery aircraft.**

**333 INT. PRI-FLY – SUPER CARRIER – DAY 333**

**From Primary Flight Control we watch the COD turbo prop air-craft, below, being hooked up to the #4 catapult.**

**334 EXT. VULTURE’S ROW – DAY 334**

**The Carry Onboard aircraft is catapulted off the deck of the carrier and disappears into the scud layer.**

**335 EXT. - DISTRICT COURT – LAS VEGAS – DAY**

**MOORE (V.O.)**

**When I heard what Duke did on that**

**last mission...I was all the more**

**determined to have him on Robin’s**

**team.**

**336 INT. DISTRICT COURT – MAIN HALLWAY – DAY 336**

**CDR Janet Fisher in her Navy whites and co-counsel, Henry McGraw stroll down the court’s main hallway when they literally bump into CAPT TED McGRAW – of the Vegas Metropolitan Police Department.**

**116**

**FISHER**

**Captain McGraw! Haven’t seen you**

**since – well, since you introduced me**

**to your brother here.**

**CAPT McGRAW**

**I’m testifying in a case down the hall.**

**...Thought I’d see how the case against**

**our boy’s release is doing.**

**FISHER**

**We should know soon.**

**237 INT. WEIGHT ROOM – LOVELOCK CORRECTIONAL CENTER - DAY 337**

**We FOLLOW behind one of the SEVERAL CONVICTS in orange jump-**

**suits who approach and enter the weight room. It’s REVEALED that Duke Osgard is the one we are following. He settles on**

**the bench and, under the watchful eye of his Apache spotter, CHIEF, begins a series of bench presses.**

**Finally, after four reps, Duke stops and breathes.**

**CHIEF**

**C’mon, two more. You can do it. It’s**

**only at two-twenty.**

**Duke grunts out one more lift.**

**A CORRECTIONS OFFICER (C.O.) sticks his head in the door.**

**C.O.**

**Osgard!!! You in here?**

**Duke drops the bar back on the rack and catches his breath as he lies on the bench.**

**DUKE**

**Yeah?!**

**C.O.**

**They want you up front! Assistant**

**Warden’s office!**

**DUKE**

**(to himself)**

**Oh, God. What’d I do now?**

**338 EXT. LOVELOCK VISITOR PARKING LOT – DAY 338**

**117**

**CAMERA is focused on a dark SUV.**

**339 INT/EXT. DARK COLORED SUV – DAY 339**

**Inside the SUV, CDR Janet Fisher wears a contemplative look as she sits quietly in the driver’s seat – watching the facilities front entrance.**

**240 EXT. LOVELOCK VISITOR PARKING LOT – DAY 240**

**The desert wind blows dust devils across the lot.**

**A second SUV is parked nearby.**

**Suddenly the gate opens and Duke Osgard walks out.**

**Janet emerges from her SUV.**

**Duke spots her, attired in her naval uniform but now sporting three full golden stripes on her shoulder boards. They rush toward each other.**

**241 INT/EXT. POV FROM 2ND SUV – DAY 241**

**Janet and Duke’s passionate embrace is seen through the windshield of the Second SUV. Witnessing the embrace are: Jonathan Moore, Robin Templar, Chardonnay Rogers, and Douglas Shinaman. They exchange a series of very satisfied looks.**

**CHARDONNAY (O.S.)**

**I’ll go tell them we’re here?**

**She is stopped by Templar.**

**TEMPLAR (O.S.**

**No. ...This moment is for them.**

**INTERCUT:**

**242 ANGLE INSIDE 2ND SUV 242**

**Occupants of the second SUV nod in agreement as they watch Duke and Janet climb into their vehicle and drive off.**

**We HEAR the POP of a champagne cork. As if by magic, champagne glasses appear. Jonathan does the pouring.**

**SHINAMAN**

**So, uh, what’s our next caper?**

**118**

**CHARDONNAY**

**I hope it’s something legitimate.**

**TEMPLAR**

**(smiling)**

**Be a nice change.**

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**PRODUCTION NOTES (Cont’d)**

**PRODUCTION NOTE #2: With DoD/Navy cooperation and assistance, this picture, with its tremendous production values, can be made for very little money; well within the budget for a typical television movie. This is accomplished by doing the following:**

**First: Prepare a detailed second unit shot list and give to a carrier’s Navy Combat Photo Unit. Using their own highly so-phisticated HD digital cameras, they will videotape and log all such footage. This is less intrusive than bringing a crew aboard. These camerapersons will, of course, be well paid for their services; which services will be performed during their off time. Such payments, however, are a fraction of what a IATSE crew world receive for the same job and you don’t have to pay their per diem. You also, of course, reimburse the Navy for any of its expenses.**

**Secondly: During CARQUALS at sea, the actors will be brought aboard a carrier for principal photography – where the principal photography shots will be matched to the relative second unit footage previously videotaped. These principal photography shots, filmed while the carrier is at sea, are by design limited and captured without interfering with the ship’s normal opera-tion. These scenes should take no more than three days to shoot. A limited Hollywood crew, in conjunction with Navy pho-tographers, would shoot said principal photography sequences. Of course, the navy would be reimbursed its expenses and Navy videographers and other navy personnel would be well paid.**

**Subject to a carrier being available, the interior scenes (Ready Room, Medical Ward, Ward Room, CVIC, CATCC, Captain’s quarters, etc.) can be filmed aboard a carrier docked at NAS North Island (San Diego).**

**Most of the aerial sequences, including principal photography (interior) cockpit shots, will be filmed at NAS Fallon, Nevada, the home of TOPGUN; reimbursing the Navy its aircraft use and fuel charges. And yes, NAS Fallon does (or did have a MiG-29 Falcrum in its inventory.**

**The production company will, of course, reimburse the DoD/Navy a *use and fuel charge* for any aerial missions specifically flown on behalf of the film. By use of stock footage (much of which can be found in naval achieves) and careful planning, these costs can be kept to a minimal. It’s not anticipated that any expensive CGI work will be necessary – as simple *blue screen* or matt photography should be sufficient.**

**120**

**PRODUCTION NOTES (Cont’d)**

**Thirdly, in addition to some second unit establishing shots together with some matt work, the Isle of Capri shots would be created on a Hollywood sound stage. Vizcaya would double as Susie’s villa, using a Miami crew. The Vizcaya shots can be filmed in one evening.**

**Finally, when not filming aboard the carrier, I recommend using a mix of seasoned IATSE crew members in combination with experi-enced USC, & BYU film students. Enrolled students from these universities (and others) can legally work as interns on the picture; thus helping to keep costs down. I attended USC’s famous film school in 1968-’69 (George Lucas was a classmate) and I taught film studies at BYU-Provo.**

**Outside of possibly New York University, these are the best film schools in the world – giving students practical, hands on ex-perience on actual productions – instead of merely teaching classroom theory.**

**PRODUCTION NOTE #3: It is the suggestion of the lead writer,** as a matter of production economy, to film all scenes per the **11-episodes taking place aboard the yacht “Sweet Charity” at the same time; whether or not the episodes containing such scenes are actually included in the final series content. These scenes will be shot aboard a large yacht docked at the San Francisco Marina.**

**PRODUCTION NOTE #4: If some of the names of Navy personnel seem familiar, that’s because they’re from a series of short stories by RADM Daniel V. Gallery, USN (deceased); the motion picture and ancillary rights to which are owned by Dennis F. Stevens and his company: Cinema Arts Productions, LLC.**

**The 12-part (2-hour) “Cross-up” TV series consists of the following titles; most episodes of which can be divided into two 1-hour sequences: (parts 1 & 2).**

**Episode 1 Robin & the Las Vegas Cross-up**

**Episode 2 The Last Flight Cross-up**

**Episode 3 The Golden Gate Cross-up (Undergoing polish)**

**Episode 4 The Great Art Heist Cross-up (Undergoing polish)**

**Episode 5 The Great Diamond Heist Cross-up (Undergoing polish)**

**Episode 6 The Caspian Sea Cross-up (Awaiting rewrite)**

**Episode 7 The French Affair Cross-up (Awaiting rewrite)**

**Episode 8 The Bordeaux Cross-up (Undergoing polish)**

**Episode 9 The Final Cross-up (Undergoing polish)**

**Episode 10 The Great Wine Fraud Cross-up (Awaiting rewrite)**

**Episode 11 The Platinum Heist Cross-up (Awaiting rewrite)**

**END**