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AIRWOLF

(Two Hour Opening Episode)

Written

by

Donald P. Bellisario

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#58201

AIRWOLF

CAST

STRINGFELLOW HAWKE  
DOMINIC SANTINI  
MICHAEL ARCHANGEL  
  
GABRIELLE  
DOCTOR MOFFET  
MAJOR MUFTA BEN-KAMAL  
SEN. WILLIAM DIETZ  
MARELLA  
ANGELA  
FAYE  
MARK - COPILOT  
CHUCK - ENGINEER  
MONA KAHN - REPORTER  
MITCH - DIRECTOR  
BLAZE - ACTOR  
CONTROLLER - RED STAR  
FACILITY  
ARMY LIEUTENANT - RED STAR  
FACILITY  
RADAR OPERATOR - U.S.S.  
ENTERPRISE  
COMMANDER - U.S.S.  
ENTERPRISE  
LIBYAN OFFICER - KAFIR  
PALACE  
LIBYAN CONTROLLER  
LIBYAN OFFICER - KAFIR  
PALACE  
AIRWOLF UNIT

EXTRAS:

RED STAR TEST FACILITY  
TECHNICIANS  
MILITARY PERSONNEL  
KILLER PILOT #2  
FILM CREW  
FILM CREW EXTRAS  
VIDEO CAMERAMAN/  
PHOTOGRAPHER  
RED CASTLE CLUB  
ATMOSPHERE - CUSTOMERS  
DANCERS  
LIBYAN SOLDIER  
TRIPOLI STREETS  
JEEP SOLDIERS  
KAFIR PALACE SOLDIERS/ (X)  
GUARDS/LIBYAN YOUTH/  
ARAB GIRL  
CREW - U.S.S. ENTERPRISE  
AFRICAN DHOW'S FISHING (X)  
CREW  
HUGHES 500 PILOT

VOICES:

KILLER CHOPPER PILOT #1

ANIMALS:

LIZARD  
EAGLE (STOCK)  
TET (HOUND)  
TROUT

NOTE: SAINT JOHN IS PRONOUNCED  
SIN-JIN

#58201

(X)

AIRWOLF

SETS

INTERIORS:

AIRWOLF HELICOPTER  
FRONT & REAR COCKPITS  
RED STAR TEST FACILITY  
TOWER  
COFFEE CENTER  
GAUNTLET DISPLAY  
HAWKE'S CABIN  
BAR AREA  
SLEEPING LOFT  
LIVING ROOM  
KITCHEN  
SANTINI'S JET RANGER  
RED CASTLE CLUB  
STAGE  
TABLE AREA  
BACKSTAGE  
DRESSING ROOM  
ECIT  
DESTROYER RADAR CENTER  
CHARLES DE GAULLE AIRPORT  
MILITARY TERMINAL  
CORRIDORS  
MAIN TERMINAL  
CORRIDORS  
MERCEDES SEDAN - TRIPOLI  
STREETS  
U.S.S. ENTERPRISE  
RADAR CONTROL AREA  
LIBYAN DEFENSE CENTER  
OIL TRUCK CAB  
KAFIR PALACE  
LIVING ROOM  
SWIMMING POOL

EXTERIORS:

MOJAVE DESERT  
HILLTOP MOUNTAINS  
CANYONS  
FLOORS  
MOUNTAINS  
AIRWOLF HELICOPTER  
RED STAR TEST FACILITY  
TESTING AREA  
CONTROL TOWER  
HIGH MOUNTAIN LAKE  
WOODEN DOCK  
HAWKE'S CABIN  
ARCHANGEL'S LONG RANGER  
FILM LOCATION - NEW  
YORK STREET - UNIVERSAL  
SANTINI'S JET RANGER  
MEDITERRANEAN SEA - STOCK  
U.S. DESTROYER - STOCK  
U.S.S. ENTERPRISE -  
STOCK  
CARRIER DECK -  
NAVY F-16  
2 AFRICAN DHOWS - FISH  
BOATS  
CHARLES DE GAULLE  
AIRPORT - STOCK  
AIR FORCE FIGHTER -  
STOCK  
  
DESERT FLOOR - CONCRETE  
PAD  
RED CASTLE CLUB  
ADJACENT STREET  
BUILDING  
ALLEYWAY  
TRIPOLI STREETS  
LIBYAN DESERT  
SAND DUNE (GABRIELLE)  
OIL TRUCK  
HUGHES 500  
KAFIR PALACE  
COURTYARD  
  
LIBYAN MISSILE SITE -  
STOCK

#58201

AIRWOLF

VEHICLES:

AIRWOLF  
CARS  
JEEP  
HELICOPTERS  
RUSSIAN-MARKED TANKS  
BELL LONG RANGER  
HELICOPTER  
HUGHES 500 HELICOPTER  
HONEYWAGONS  
GRIP TRUCKS  
CANOE  
U.S. DESTROYER - STOCK  
AFRICAN DHOWS  
USAF FIGHTER - STOCK  
MERCEDES  
BMW  
ROLLS ROYCE  
JEEP  
U.S.S. ENTERPRISE -  
STOCK  
NAVY F-16 EAGLE PATROL -  
STOCK  
MERCEDES TRUCK  
TU-36 DODGER  
FUEL TRUCKS  
ARMAMENT TRUCKS  
LIBYAN KILLER CHOPPER  
(X) ARMORED CAR

AIRWOLF

ACT ONE

FADE IN

- 1 EXT. SOMEWHERE IN THE MOJAVE DESERT - DAWN 1  
The Joshua trees appear to be tortured silhouettes against the pale rose dawn. One can almost hear their moans on the endless desert wind. It is an eerie time. A primeval time.
- 2 TIGHT ON A LIZARD 2  
It slithers across sand still cool from the night until it is blocked by a tire supporting a machine we cannot see.
- 3 TIGHT ON JET INTAKE 3  
Within its darkened innards the razor sharp edge of a turbine blade glints in the rising sun.
- 4 TIGHT ON ROTOR TIP 4  
The huge black-laminated blade imperceptibly rises and falls on the wind swells.
- 5 TIGHT ON EXHAUST STACK 5  
The cold, gray steel, rainbowed from past heat, stands out in sharp relief against the distant mountains.
- 6 BACK ON THE LIZARD 6  
Nestled against the tire, its head snaps around at the sound of something approaching.
- 7 MOVING WITH THREE PAIRS OF JUMP BOOTS 7  
as they march with robotic precision across the desert hardpan.
- 8 MOVING WITH THREE HELMETS 8  
The black flashmasks reflect the morning sun and obscure the faces of the men wearing them.

- 9 TIGHT ON DOOR RELEASE HANDLE 9  
It pops open. They enter the machine and the door slides shut with a pneumatic hiss.
- 10 INT. MACHINE COCKPIT - SERIES OF TIGHT SHOTS 10  
With the flick of a battery switch, dozens of red, yellow and green lights wink on. As we scan the myriad of instruments, switches and buttons, we get brief glimpses of words like: TURBO THRUSTER. ROTOR TORQUE. TOT. STEALTH MODE. IR JAMMER. TADS. ATTACK COMPUTER. WEAPON SELECT. ARMED. FIRE.
- 11 INT. MACHINE COCKPIT - WIDER ANGLE 11  
as the Pilot, Copilot and Engineer go through the pre-flight. Upon completing their check list, the Pilot reaches forward and presses a button.
- 12 TURBO ONE START 12  
The yellow button flicks green.
- 13 EXT. JET INTAKE 13  
The turbine blades begin to slowly spin.
- 14 EXT. EXHAUST STACK 14  
With a whomp, the turbine ignites. The gray, rainbowed exhaust instantly shimmers with heat.
- 15 EXTERIOR - ON THE LIZARD 15  
Frightened by the lighting off of the number one turbine, it leaps onto the tire, clinging to the thread.
- 16 INT. TURBO TWO START 16  
The yellow button is depressed and flashes green. The second turbine spools up, its whine meshing with the banshee scream of the first.
- 17 EXTERIOR - CLOSE ON MAIN ROTOR 17  
The huge three-foot wide blade begins to turn. Slowly at first, then faster and faster until it is a whooshing blur in clear desert air.

- 18 EXT. SERIES OF TIGHT SHOTS 18  
The exhaust, jet intakes, main rotor, tail rotor, etc., as the roar of the engines sends shock waves of sound thundering across the sand.
- 19 EXTERIOR - TIGHT ON THE LIZARD 19  
clinging desperately to the trembling nose wheel.
- 20 INT. COCKPIT - TIGHT ON COLLECTIVE 20  
The Pilot's gloved hand gently inches it up.
- 21 EXTERIOR - TIGHT ON NOSE WHEEL 21  
It unweights slightly and swivels in the sand. The lizard hangs on. The wheel lifts a few inches. A foot. Three feet. It is now or never for the lizard. As the nose wheel lifts out of frame, the lizard wisely plops to the sand.
- 22 EXT. LONG LENS - ON AIRWOLF 22  
Generating an ear-bursting howl, it rises slowly into view from behind a low desert hill, like a predator leaving its lair. There is only one word to describe it... awesome.  
  
Start music and titles.
- 23 INT. RED STAR CONTROL TOWER - DAY 23  
Dollying through this high-tech center, we catch snatches of the radio transmissions between the Airwolf crew and technicians at the computer consoles.

## ENGINEER'S VOICE

(in the  
middle)

...tee-oh-tee, turbos one and two,  
in the green. En-one, turbos one  
and two, in the green. Main rotor  
torque, in the green. Fuel pres-  
sure ...

CONTINUED

CONTINUED

23

Dollying past another console....

COPILOT'S VOICE

(in the middle)

...control, functioning. Infrared suppressor, functioning. Radar jammer, functioning. Automatic defense system, functioning. TADS, functioning...

Passing another....

PILOT'S VOICE

(in the middle)

...armed. Thirty millimeter chainguns armed. Sidewinder missiles, armed. Hellfire missiles, armed. Shrike missiles....

The technical chatter drops to a background walla-walla as our dolly reveals....

COFFEE CENTER

24

The usual setup in the corner of a room...coffee, donuts, bagels, etc. Three people are at the table: Michael Archangel, a Project Director with the CIA. Suntanned, lean in his early forties with blond hair so light it is almost white, wearing military sunglasses, a Panama suit and sipping black coffee. Standing beside him, ready to leap into action at the beck of his finger is his aide, Marella. A very attractive black woman in her late twenties with an IQ of 200 and the delivery of a computer. She is dressed in a high-fashion version of his suit. The other man is William Dietz, head of the powerful Senate Weapon Appropriation Subcommittee. Dietz is fifty-three, has a slight paunch and although very shrewd has a good sense of humor. At the moment, he is buttering a bagel with a plastic knife. (X)

SENATOR DIETZ

I don't believe you people. You haul my butt out of bed at midnight, fly me to only God knows where to see a lousy helicopter and there's not even any cream cheese.

Marella is off like the Seventh Cavalry.

ARCHANGEL

It's not a 'lousy helicopter', Senator. It's Airwolf.

CONTINUED



24 CONTINUED

24

SENATOR DIETZ

Whatever esoteric name you hang on it,  
it's just an overgrown beanie with  
a propeller eating a hole in some-  
body's budget.

He takes a bite out of the bagel and frowns.

SENATOR DIETZ

I hate bagels without cream cheese.

Archangel smiles and sips at his coffee. The Senator looks  
out the slanting glass windows at Airwolf.

25 SENATOR'S POINT OF VIEW - AIRWOLF

25

hovering as if on a string.

SENATOR'S VOICE

It is a mean-looking bird, I'll give  
you that.

26 BACK TIGHT ON BOTH

26

The Senator turns back to Archangel.

SENATOR DIETZ

Whodesigned it.

(X)

ARCHANGEL

(after a beat)

The pilot...A Doctor Moffet.

(X)

SENATOR DIETZ

(trying to remember)

Moffet? Moffet...I know that name.

(X)

ARCHANGEL

He used to be a ProjectDirector at  
White Sands.

(X)

Before the Senator can ask more, Marella returns with a  
tin of cream cheese.

(X)

MARELLA

Your cream cheese, sir.

SENATOR DIETZ

(looking at it)

Damn stuff is pink.

CONTINUED

CONTINUED

MARELLA

It's salmon-flavored.

SENATOR DIETZ

(shakes his head)

Only in California.

As he puts cream cheese on his bagel....

EXTERIOR - CLOSE ON AIRWOLF

howling as it continues to hover. In the b.g. we can see the test facility...a complex of buildings dominated by the tower. There are also a number of cars, Jeeps and helicopters parked on the grounds.

INT. AIRWOLF COCKPIT - DAY - ON THE PILOT/MOFFET

He finishes his checklist. The Copilot and Engineer are already through with theirs.

MOFFET

Red Star Control. Airwolf. All systems in the green.

CONTROLLER'S VOICE

Airwolf. Red Star Control. You may clear the defense zone.

EXTERIOR - CLOSE ON THE LIZARD

Sitting in the swirling downblast of the rotor wash, he reacts as if he heard the last transmission; he burrows down into the sand and disappears.

EXT. ON AIRWOLF

The sleek helicopter rotates on its horizontal axis and streaks off into the dawn. It is out of sight before the roar drifts away on the wind.

End titles and music.

INT. CONTROL TOWER - DAY - FEATURE SENATOR DIETZ

as he watches Airwolf disappear toward the mountains. He has a mouthful of bagel.

CONTINUED

CONTINUED

31

SENATOR DIETZ  
(a bit in awe)  
How fast is that bird?

ARCHANGEL  
We don't know. So far, it's only  
slightly exceeded...the speed of  
sound.

(X)

Senator Dietz stops in midbite.

SENATOR DIETZ  
No helicopter can fly faster than  
sound.

(X)

MARELLA  
Airwolf can.  
(rapid-fire delivery)  
The only limit to the forward speed  
of a helicopter, Senator, is the Mach  
number of the advancing blade as the  
apparent air velocity approaches the  
speed of sound. If the rotor system  
can be neutralized, and sufficient  
thrust applied, there's no limit to  
the speeds attainable.

The Senator stares at her for a beat, then....

SENATOR DIETZ  
I am a university graduate, a U.S.  
Senator, the head of three subcom-  
mittees and with the possible excep-  
tion of certain political opponents  
and my wife, I'm not considered  
stupid. But, young lady, I didn't  
understand a word you said!

(X)

MARELLA  
It's perfectly clear, Senator. The  
forward speed limitations are...

ARCHANGEL  
(interrupting)  
Marella. I think the Senator might  
understand if you show him on the  
computer.

MARELLA  
Yes, sir

She moves to an empty terminal and activates it.

Intercut with:

CLOSE ON COMPUTER SCREEN

Marella punches up an electronic schematic of Airwolf, rotating and isolating various sections to illustrate her explanation.

MARELLA

Basically, Airwolf is an aerodynamic lifting body with a twin turbine-driven rotor system capable of propelling it to three hundred knots.

SENATOR DIETZ

In other words, it's a fast, twin-engined jet chopper.

MARELLA

One could express it in those terms. Only this... 'jet chopper'<sup>1</sup> ... can disengage its rotor system and ignite these two additional turbines. Nine point six seconds after ignition Airwolf can exceed Mach one from sea level to 65,000 feet.

SENATOR DIETZ

I don't believe it!

ARCHANGEL

You will.

Marella punches in closeups of the three-man crew as she talks.

MARELLA

The crew consists of an in-flight Systems Specialist in the electronic data command center to monitor turbine temperatures, fuel and lubricant pressures, rotor synchronization... all the onboard flight systems.

SENATOR DIETZ

(aside to Archangel)

A flight engineer in the belly?

Archangel nods.

CONTINUED

CONTINUED

MARELLA

(blazing on)

The second crewman is a Counter Measure Specialist. His primary MOS is to suppress, neutralize or destroy any weapon threatening the integrity of Airwolf. He also has a duplicate flight control system in case the aircraft commander is incapacitated.

SENATOR DIETZ

(aside to  
Archangel)

A copilot/gunner?

Archangel nods.

MARELLA

(doesn't miss  
a beat)

And finally, the Aircraft Commander, who's responsible for positive flight control, target acquisition and weapon system selection. The latter offers him fourteen fire-power options ranging from thirty millimeter cannons to nuclear-tipped Shrike missiles.

ON ALL - FEATURE MARELLA

She swivels in her chair and looks up at the Senator.

MARELLA

In other words, Senator, Airwolf is a Mach-one plus chopper that can kick butt.

The Senator blinks. Archangel chuckles. And we:

CUT TO

EXTERIOR - CLOSE ON AIRWOLF

It streaks out of the desert and explodes past camera.

INT. CONTROL TOWER - DAY - CLOSE ON SENATOR DIETZ

He is beginning to realize why Archangel brought him here. He takes another bite of the bagel, makes a face and looks to Archangel.

CONTINUED

35 CONTINUED

35

SENATOR DIETZ

If Airwolf can 'kick butt' as she puts it, you've developed a tactical weapon.

(X)

(pointed)

But that's not the company's mission.

ARCHANGEL

No, sir. It's not. When the project started twenty years ago after the Bay of Pigs the company's priorities were a little different. And, as the years went by...

SENATOR DIETZ

...the project just grew. So, now that you've got Topsy, what are you going to do with her? Keeping the lid on testing and development is one thing, if the company puts Airwolf in the field, it'll leak to Congress in a week. And they won't take kindly to the company developing secret tactical weapons.

(X)

ARCHANGEL

That's why the company would like to turn this prototype over to the Department of Defense and let them take credit for it.

SENATOR DIETZ

In exchange for?

ARCHANGEL

Reimbursement of development costs and the first five Airwolf's off the production line.

SENATOR DIETZ

Talk to me in dollars and cents.

ARCHANGEL

A billion dollars, Senator, give or take a few cents.

SENATOR DIETZ

(after a beat)

Where'd the company get that kind of money without my subcommittee hearing of it?

ARCHANGEL

Out of petty cash.

On Senator Dietz' reaction:

CONTINUED

CONTINUED - 2

CONTROLLER

Airwolf has cleared the defense zone.

Archangel nods and Marella activates a second, much larger computer screen displaying a satellite point of view of the surrounding desert and mountains. The test facility is in the center of the screen and Airwolf, a radar blip, at an outer edge. Between the two are a number of defensive system symbols, which Archangel explains.

ARCHANGEL

To demonstrate Airwolf's tactical capabilities, it will penetrate a typical Soviet defense zone, the type used around their ICBM sites, military command posts and communication installations.

(beat)

Marella....

She keys up a closeup of the first line of defense... tanks, infantry, etc.

MARELLA

The perimeter of the zone is protected by armor and the infantry units armed with radar-directed flak guns, hand-launched heat-seeking missiles, small arms...

SENATOR DIETZ

(interrupting)

Slingshots if they got 'em. I get the idea, young lady. What's next? Killer Choppers?

MARELLA

(punching up second line)

Russian TU-36 Dodgers. I believe in the vernacular they have been referred to as 'Killer Choppers' since their primary function is to destroy other rotorcraft.

SENATOR DIETZ

(nods)

And when Airwolf gets through them, it'll come up against the SAMS... right?

CONTINUED

CONTINUED - 3

MARELLA

(keying up  
third line  
of defense)

Yes, sir. Radar and infrared  
directed SA-8s. Code name....

SENATOR DIETZ

(finishing)

Gecko. Mobile launched with an  
effective range of twelve miles.  
Capable of intercepting at Mach 2  
speeds.

Marella looks in surprise to Archangel.

ARCHANGEL

He is head of the Weapons Sub-  
committee.

SENATOR DIETZ

And as such, not impressed by fancy  
war games. These simulations have  
a way of always making the test  
vehicles look good.

MARELLA

This isn't a simulation, Senator.

SENATOR DIETZ

Whatta you mean, it's not a  
simulation?

ARCHANGEL

It's the real thing.

(beat)

That defense zone is filled with  
Soviet equipment captured in 'Nam  
or the Middle East and manned by  
company personnel who know how to  
use it.

MARELLA

Those sling shots as you put it  
Senator... are loaded.

As the Senator reacts, Archangel nods to the controller.

CONTROLLER

Airwolf. Red Star control. You have  
a go.



36 INT. AIRWOLF COCKPIT - FEATURE MOFFET 36

He lifts his face mask for a second, revealing cold blue eyes. He glances over at his Copilot, then lowers the face mask and kicks in rudder.

37 EXT. ON AIRWOLF 37

Hovering over a mountain peak, it spins and drops behind the peak, out of sight.

38 INT. CONTROL TOWER - DAY - CLOSE ON TEST DISPLAY 38

The radar blip blinks twice and disappears.

39 WIDER - FEATURE ARCHANGEL AND SENATOR DIETZ

watching the screen.

SENATOR DIETZ

He's gone!

ARCHANGEL

Dropped below the radar.

(X)

40 CLOSE ON COMPUTER SCREEN 40

Marella punches up an electronic simulation of Airwolf streaking along below the mountains.

MARELLA'S VOICE

He'll use the mountains to block our search radar until he can exceed Mach-one.

DISSOLVE TO

41 EXTERIOR - CLOSE ON AIRWOLF 41

streaking along below the mountains just as we saw on the simulator.

MARELLA'S VOICE

(continuing)

After that, he can penetrate the defense perimeter from any point on the compass.

EXT. DESERT HILLTOP - DAY - CLOSE ON ARMY LIEUTENANT

He is wearing a red star on his helmet and peering through field glasses. Behind him we can see a Russian-marked desert camouflaged half-track with missiles aimed skyward and soldiers armed with everything from AK-47s to Russian SA-7 portable heat-seekers. The Lieutenant slowly moves his binoculars from side to side, until....

LIEUTENANT

Holy....

He doesn't get the rest out.

WIDER ANGLE

Airwolf rockets over so low it takes the whip antenna off a Jeep. A microsecond later the sonic wave explodes the hilltop into a cloud of dust. No one had a chance to raise their weapon, let alone fire it.

INT. CONTROL TOWER - DAY - ON GAUNTLET DISPLAY

A unit symbol in the first line of defense begins to flash and arrows blink on indicating Airwolf's direction of penetration.

CONTROLLER'S VOICE

We have a visual sighting. Grid Whiskey Lima five. Penetration track indicated. Speed...Mach one plus. No shots fired.

WIDER ANGLE - ON ARCHANGEL, MARELLA AND SENATOR DIETZ

as they watch the display screen.

SENATOR DIETZ

I'll be damned! He busted through the Rooskie's front door without a scratch.

ARCHANGEL

Not quite.

Off the Senator's look....

MARELLA

The computers have Airwolf's point of penetration into the defense zone, Senator. They can interpolate his most likely approach to the target and deploy TU-36 helicopters to block the canyons.

CONTINUED

- 45 CONTINUED 45
- SENATOR DIETZ  
He'll have to climb out of the  
canyons.
- ARCHANGEL  
That would put him on the SAM  
radar.
- SENATOR DIETZ  
He doesn't have a choice.
- 46 EXT. DESERT CANYON - DAY 46
- From the mouth of the canyon the desert floor stretches unbroken to the mountains on the horizon. For a beat it is silent, then we hear the whomping of helicopter blades and two desert camouflage Hughes 500s with red stars and armed with missiles fly from beneath camera to hover in the mouth of the canyon. They station a hundred meters apart.
- KILLER CHOPPER'S VOICE  
Red Star control. Fox Flight Five on  
station. No sign of.... (X)
- Airwolf streaks in from the desert and bursts between the two killer choppers, its vortex spinning them like tops. One manages to launch a missile up canyon after Airwolf.
- 47 INT. AIRWOLF COCKPIT - ACROSS PILOT AND COPILOT 47
- Beyond them the canyon walls streak past in a blur.
- COPILOT  
I have a heat-seeker on our six at  
7000 meters and closing.
- 48 EXT. MISSILE'S POINT OF VIEW - AIRWOLF 48
- This is an electronic image with a red hotspot indicating Airwolf's engine.
- COPILOT'S VOICE  
I.F. suppressors... on. (X)
- The hotspot decreases in intensity, but the missile continues to close.
- 49 INT. AIRWOLF COCKPIT - ON COPILOT 49
- studying his radar screen.

CONTINUED

CONTINUED 49

COPILOT

Still closing.  
(beat)  
Popping a sun burst.

50 EXTERIOR - CLOSE ON AIRWOLF DEFENSE POD i 50  
It snaps open and a flare fires out to the rear.

51 EXTERIOR - MISSILE'S POINT OF VIEW - AIRWOLF 51  
A bright flaring hotspot arcs away from the tail of Airwolf and the missile immediately turns towards it, closing on the intense point of light.

52 EXT. ON AIRWOLF 52  
as it streaks down the canyon, the missile exploding when it contacts the flare.

INT. CONTROL TOWER - DAY - GAUNTLET DISPLAY SCREEN 53  
The track of arrows now goes beyond the second line of defense.

SENATOR DIETZ  
(almost rooting)  
He got past 'em! And he's not on radar! He's done it!

ARCHANGEL  
It's not over yet.

SENATOR DIETZ  
Unless your Doctor Moffet's a fool, (X)  
it is. All he has to do is stay in those canyons until he reaches the target.

MARELLA  
A passive defensive mechanism might force him up.

SENATOR DIETZ  
What the hell is that?

INT. AIRWOLF COCKPIT - DAY - ON MOFFET 54  
(X)  
He pulls back on the cyclic.

MOFFET (X)  
Wires!

EXT. DESERT CANYON - DAY

A huge cable extends through the f.g. from one side of the canyon to the other. Airwolf screams straight up, missing the cable by a few meters.

INT. CONTROL TOWER - DAY - ON GAUNTLET DISPLAY

A radar blip appears.

CONTROLLER

We have radar contact. Stand by to launch missiles.

SENATOR DIETZ

Damn !

INT. AIRWOLF COCKPIT - DAY

The Pilot eases the nose over and back towards the deck.

COPILOT

We are being radar-scanned.  
(beat)  
Jamming.

INT. CONTROL TOWER - DAY - ON GAUNTLET SCREEN

The radar blip splits into four signals.

CONTROLLER

Launching missiles.

EXT. SAM MISSILE BATTERY - DAY - STOCK

The launchers rotate and four missiles streak into the blue desert sky.

EXT. ON AIRWOLF - DAY - BACK ON THE DECK

boring in just above the tops of the Joshua trees.

INT. AIRWOLF COCKPIT - DAY

The crew is busy, but their voices calm.

CONTINUED

61 CONTINUED

61

COPILOT

I have four incoming, radar-controlled missiles. Three are off target. One is on our track at ten miles and closing. Impact in twelve seconds. Hold heading and deploy the ADF pod.

ENGINEER

ADF pod undeployable above 300 knots.

MOFFET

Reverse thruster engines ... standby to reengage rotor.

62 EXTERIOR - CLOSE ON AFTERBURNER - STOCK

62 (X)

The two thrusting turbos howl as the engines are reversed.

ENGINEER'S VOICE

Thrusters reversed.  
(beat)  
Speed 700 knots...650....

63 MOVING WITH THE MISSILE

63

as it streaks across the desert at the same altitude as Airwolf.

COPILOT'S VOICE

Missile impact in seven seconds.

64 EXTERIOR - MOVING WITH AIRWOLF

64

The chopper is slowing, the whomping sound of its rotor returning.

ENGINEER'S VOICE

Rotor re-engaging. Speed  
500. . .400...375

COPILOT'S VOICE

Missile impact in five  
seconds...four seconds...

65 EXT. ACROSS THE MISSILE'S NOSE

65

We see Airwolf in the distance growing rapidly larger.

ENGINEER'S VOICE

(continuing)  
...350...325...300. Pod  
deploying.

COPILOT'S VOICE

(continuing)  
. . .three seconds. . .two  
seconds.

- 66 EXTERIOR - CLOSE ON AIRWOLF'S BELLY 66  
A rocket pod drops from the underbelly and fires.
- 67 EXTERIOR - WIDE ON THE DESERT - DAY - STOCK 67  
There is an enormous explosion. (X)
- 68 INT. CONTROL TOWER - DAY - ON GAUNTLET SCREEN 68  
The radar blip blossoms and whites out the screen. A beat later the sound of the explosion echoes across the desert, rattling the windows of the tower.
- 69 FEATURE SENATOR DIETZ 69  
as he stares at the screen in horror.
- SENATOR DIETZ  
My God! They blew him away!
- Archangel looks from the screen to the desert and smiles.
- ARCHANGEL  
Not quite, Senator.
- The Senator turns to see....
- 70 EXTERIOR - CLOSE ON AIRWOLF 70  
hovering a hundred meters away, its rocket pods and cannons aiming directly at the tower.
- 71 INT. CONTROL TOWER - CLOSE ON SENATOR DIETZ 71  
He takes an involuntary step back.
- ARCHANGEL  
(smiles)  
Relax, Senator. This part of the demonstration is simulated.
- SENATOR DIETZ  
(nervous laugh)  
I'd like to congratulate Doctor Moffet.

CONTINUED

CONTINUED

71

Marella hands her headset to the Senator who puts it on.

SENATOR DIETZ

(into headset)

Doctor Moffet. This is Senator Dietz.  
That was the most spectacular weapon  
demo I have ever seen.

(beat)

I'd like to shake your hand.

Intercut with:

INT. AIRWOLF COCKPIT - DAY - CLOSE ON MOFFET

71-A

His eyes are as cold as ever.

MOFFET

You already have, Senator...on  
Project Proteus.

SENATOR DIETZ

Proteus?

(recalls)

That was at White Sands, back in  
seventy -

Senator Dietz connects the name and the project. He looks  
to Archangel in surprise.

(X)

(X)

MOFFET

I take it the Senator remembers me?

SENATOR DIETZ

(nervous)

Well...it was a long time ago....

MOFFET

Yes.

(beat)

The company has shown great confidence  
in my ability to change....

(X)

CONTINUED



71-A CONTINUED 71-A

SENATOR DIETZ  
(nervous)  
I'm sure it's a trust well-founded.

MOFFET  
(after a beat)  
Not really.

71-B CLOSE ON ARCHANGEL 71-B

The slight smile fades as we move into his eyes.

72 OMITTED 72

73 ARCHANGEL'S POINT OF VIEW - MOVING IN ON AIRWOLF 73

The chopper unleashes everything it's got.

74 EXT, RED STAR CONTROL TOWER - DAY - SERIES OF SHOTS 74

The entire complex... tower, vehicles, choppers and people...is blown into oblivion. As the explosions die down to leave only flaming ruins...

75 EXTERIOR - CLOSE ON AIRWOLF 75

hovering like a beast at the edge of the fire.

76 INT. AIRWOLF COCKPIT - DAY - CLOSE ON MOFFET 76

He lifts his face mask and stares for a beat at the destruction. Then he lowers his mask and....

77 AIRWOLF 77

slowly rotates and moves off across the desert.

78 LOW ANGLE ON THE BURNING FACILITY 78

It seems impossible anything could have survived. Then the sand shifts and the lizard pops his head up to survey the destruction and we...

FADE OUT

END OF ACT ONE

## ACT TWO

FADE IN

- 79 EXT. HIGH MOUNTAIN LAKE - DAY- ON AN EAGLE - STOCK 79
- Accompanied by the sweeping music of a cello, it circles high above the thick pines lining the lake. Abruptly, it retracts its wings and plummets towards the ice cold water below. At the last possible second it pulls up and, skimming the water, snatches a trout from the lake with its talons. As the eagle climbs back towards the peaks, the cello music soars with it and we move to...
- 80 STRINGFELLOW HAWKE 8.0
- Midthirties, lean, masculine rather than handsome, he is seated at the end of a small wooden dock playing the cello. Like the lake he lives beside, Hawke is quiet, deep and until you're used to him...cold. Asleep on the sun-warmed planks beside him is his old hound; Tet.
- 81 ANOTHER ANGLE - CLOSER ON HAWKE 81
- He watches the eagle soar, his music seeming to give it flight. Then, the pleasure in his face fades and, still playing, he slowly turns and looks towards the high pass leading between the peaks to the desert beyond the mountains.
- 82 HAWKE'S POINT OF VIEW - DISTANT HELICOPTER 82
- No more than a dot above the pass. We still can't hear it.
- 83 BACK ON HAWKE 83
- He lets the last notes trail off. Tet looks up. Now, the hound, too, hears the distant rotor blade even though we still can't. He looks at Hawke and lets out a mournful bay.
- HAWKE  
(stands)
- Yah.
- He turns and walks up the dock with Tet following.

84 EXT. ON A BELL LONG RANGER 84

It sweeps down from the pass, makes a high-speed turn a few feet above the water and pulls to an abrupt hover over the end of the narrow dock. To the untrained eye it would be just a pure white executive helicopter. A pilot, however, would notice the high intensity searchlight beneath the nose, more antenna than usual and the lack of any identifying marks or number.

85 MOVING WITH HAWKE 85

Carrying the cello, he and Tet walk towards the cabin. Neither looks back as the helicopter gingerly lands sideways on the dock, its skids extending over both sides of the planking.

86 CLOSE ON THE LONG RANGER 86

The turbine whines down and the pilot's door opens. A beautiful, long-legged woman in her late twenties wearing a white jump suit and carrying a large Morocco leather briefcase steps out. This is Gabrielle, another of Archangel's aides with that incredible combination of stunning looks and brains. Gabrielle takes a deep breath of the clean mountain air and looks at the cabin.

87 GABRIELLE'S POINT OF VIEW - HAWKE'S CABIN 87

The low stone and log structure was built by a mountain man a hundred years ago. The only cabin on the lake, it commands a sweeping view of the water and mountains. The windows are small and deep set to stop the bitter wind. A low, shingled roof extends from a peak near the rear to the end of the porch. A tapered stone chimney dominates one side. Surrounded by hundred foot pine trees and set into a rocky cove, the cabin's only access is from the lake. As Stringfellow and Tet disappear into its dark interior...

88 CLOSE ON GABRIELLE 88

She is obviously impressed by the cabin and the setting.

GABRIELLE  
(slight French  
accent)  
It's perfect.

ARCHANGEL'S VOICE  
Nothing is perfect....

CONTINUED

CONTINUED

88

Gabrielle turns. We reveal Archangel as he steps stiffly out of the helicopter. He is wearing his usual white Panama suit, only now he also has a white eyepatch, one arm in a sling and is walking with the aid of a silver-handled rose-wood cane.

ARCHANGEL  
(finishing the  
thought)  
Not even this.

GABRIELLE  
What could be wrong with it?

ARCHANGEL  
(after a beat)  
We're here.

As he limps off towards the cabin....

CUT TO

INT. HAWKE'S CABIN - CLOSE ON THE CELLO

89

Hawke carefully sets the Stradivarius into a stone recess lit to highlight the instrument. On the wall beside it is a framed piece of sheet music by Prokofiev. And these are not Hawke's only prized possessions; the cabin is filled with original art, sculpture and first edition books...each worth a fortune. Structurally, the cabin has an open-beamed ceiling, planked floor and an enormous stone fireplace dominating the room. A sleeping loft fits snugly into one corner and tucked beneath it is a small, well-equipped kitchen. Hawke moves behind a stone bar, the back of which is covered with photos. He opens a bottle of white wine and takes three glasses from the rack. Tet plops down out of habit in front of the fireplace and only raises his eyes as Archangel and Gabrielle enter.

ANOTHER ANGLE - FEATURE HAWKE

90

He takes in Archangel's condition, but doesn't comment. Then he looks over Gabrielle. She smiles slightly. He doesn't.

ARCHANGEL  
(introducing)  
Stringfellow Hawke. Gabrielle.

GABRIELLE  
Hello

CONTINUED

90 CONTINUED

90

Hawke nods slightly and pours the wine as they cross to the bar.

HAWKE

Where's Marella?

Archangel winces. Hard to tell if it's from the question or trying to ease his hurt body onto the bar stool. Then he shakes his head.

HAWKE

(after a  
beat)

Sorry.

Archangel nods. Gabrielle slides the big briefcase onto the bar top. Hawke stares at it a beat, then sips his wine without offering a toast.

GABRIELLE

(savoring her  
wine)

Very nice. Montrachet.

(beat)

Is it a '79 or '80?

HAWKE

(ignoring her,  
to Archangel)

It's been a long time.

ARCHANGEL

Two years.

(beat)

I have a job for you.

Hawke's face shows a flicker of disappointment. Gabrielle looks at the photos behind the bar.

91 GABRIELLE'S POINT OF VIEW - BACK BAR PHOTOS

91

The earliest were taken thirty years ago when Hawke was five. Most are of him, a ten-year-old boy and two men. They follow Hawke and the older boy as they grow up...fishing on the lake, water skiing, riding dirt bikes. The last photo was taken fifteen years ago of the two of them beside a Huey in Vietnam.

HAWKE'S VOICE

' 78.

Gabrielle turns from the photos and looks at him, confused.

GABRIELLE

What?

HAWKE

The Montrachet. It's a '78.

GABRIELLE

(smiles)

Oh. didn't know a '78 was still  
as.

HAWKE

(cutting her off,  
to Archangel)

I have a job.

ARCHANGEL

This one pays a million dollars.  
Half now and half on delivery.

HAWKE

Of what?

GABRIELLE

Airwolf. Moffet stole it five  
weeks ago.

Hawke stares at Archangel a beat, then shakes his head.

HAWKE

You blew it.

ARCHANGEL

(sighs)

Yah.

92-A ANGLE FEATURING GABRIELLE

92-A

She is pissed. Hawke's confusing style of talking to and then ignoring her is bad enough, but when he puts down Archangel, he's gone too far.

GABRIELLE

Hindsight is a wonderful gift,  
Mr. Hawke. Unfortunately, we  
humans are not blessed with it.

CONTINUED

92-A CONTINUED

92-A  
(X)

Hawke turns and stares at her. Finally....

HAWKE

You scared the eagle.

GABRIELLE

What?

HAWKE

Flying in. You down-drafted an eagle.

GABRIELLE

(bit incredulous)

Sorry.

HAWKE

(finishing the wine)

Tell the eagle.

Hawke steps from behind the bar, picks up a trout rod and reel and heads for the door.

HAWKE

I wasn't expecting company. I'll get another trout.

Tet rises and trots after him.

93 CLOSE ON ARCHANGEL AND GABRIELLE

93

She stares, furiously after Hawke. Archangel sips his wine.

GABRIELLE

He's infuriating!

ARCHANGEL

(almost sad)

Only because he likes you.

On her look we hear Pablo Casals playing a cello solo by Tchaikowsky and...

DISSOLVE TO

94 EXT. MOUNTAIN LAKE - NIGHT - ESTABLISHING - PLATE

94  
(X)

The helicopter still on the dock. Beyond it, smoke is curling from the chimney of the cabin, with warm yellow light beaming through the tiny windows. The music drifts out into the night.

95 INT. HAWKE'S CABIN - FEATURE GABRIELLE 95

Wearing a skirt and blouse, she's squatting in front of the fire, stroking Tet's head as he looks up at her with lonesome eyes. 1

ARCHANGEL'S VOICE

(in the middle)

...Moffet probably flew it south through Central America. Then jumped from Brazil across the Atlantic to North Africa. Same route we used to ferry planes in World War II.

Gabrielle is suddenly aware that Tet seems to be looking up her dress. The thought embarrasses her and she reflexively glances towards the others.

96 GABRIELLE'S POINT OF VIEW - THE OTHERS 96

Archangel is sipping a brandy, his back to her, injured leg propped on an ottoman. Hawke is facing both of them, but staring straight at Gabrielle. He knows what she's thinking.

ARCHANGEL

(continuing)

It took two weeks of concentrated satellite surveillance to confirm Airwolf's location.

97 BACK ON GABRIELLE 97

She blushes and stands. Tet looks up, higher. She moves.

ARCHANGEL'S VOICE

(continuing)

It's in Libya. Khaddafi's got it.

Gabrielle steps up behind Archangel. Hawke is still watching her, his face giving nothing away. She avoids his eyes as he opens a rosewood cigar box and leans across to (X) offer one to Archangel, who accepts.

HAWKE

Then, so do the Russians.

ARCHANGEL

Not yet. So far, he won't even let them look it over.

CONTINUED



97 CONTINUED

97

Hawke starts to withdraw the box, but before he can, Gabrielle snatches a cigar. If it surprises Hawke, he doesn't show it. For her it is a little victory. As she bites the end off and lights it...

GABRIELLE

Khaddafi's no fool. He's keeping  
Airwolf for himself.

HAWKE

Then why steal it? Just blow it up.

ARCHANGEL

Can't. Moffet erased the Airwolf  
program from the company computers.

98 ANOTHER ANGLE - FEATURE GABRIELLE

98

She stops in front of a self-portrait by Van Gogh.

CONTINUED

CONTINUED

98

GABRIELLE

It will take a new development team,  
working with the old subcontractors,  
an estimated five point three years  
to recreate the prototype.

(referring to  
painting)

This is an excellent reproduction. I  
saw the original in the Impressionist  
museum in Paris.

HAWKE

No, you didn't.

(to Archangel)

What's the company's position on  
Moffet and his crew?

ARCHANGEL

If you can, bring him out with you.  
The other two aren't important.

HAWKE

And if I can't?

ARCHANGEL

(after a beat)

Use extreme prejudice.

Gabrielle looks from the painting to Hawke. She's just  
about had it with this man.

GABRIELLE

(firmly)

I saw the original in Paris a month  
ago.

HAWKE

You saw a copy.

GABRIELLE

(touch sarcastic)

Are you trying to tell me this is  
the original?

HAWKE

(to Archangel)

How would I go in?

CLOSE ON GABRIELLE

99

She looks back at the painting... it is vibrant. Alive  
with the color and madness that only an original Van Gogh  
could possess. She realizes it's true.

CONTINUED

CONTINUED

99

ARCHANGEL'S VOICE

As a petroleum engineer with Mirabelle Oil. It's a French firm but most of the technicians are Americans...

She turns and looks to the other art in the room.

100 GABRIELLE'S POINT OF VIEW - SERIES OF TIGHT SHOTS

100

of the various oils, sculptures and books in the cabin.

ARCHANGEL'S VOICE

Once you land in Tripoli our operative there will help you. The carrier Enterprise will be standing by in the Gulf of Sirte. You shouldn't have to fly more than a couple of hundred miles to reach her.

101 BACK ON ALL - FEATURE HAWKE

101

He lights his cigar, watching Gabrielle as she realizes the art is original.

HAWKE

Through Khaddafi's Army, Navy and Air Force.

ARCHANGEL

At least it's not the Russian's.

HAWKE

It's their equipment.

ARCHANGEL

You're getting paid a million dollars.

HAWKE

What did Moffet get?

Archangel looks to Gabrielle.

GABRIELLE

Probably five million.

(X)

HAWKE

And I get one?

CONTINUED

101 CONTINUED

101

GABRIELLE

One usually has to pay traitors more than patriots.

Hawke rises and moves to the bar.

HAWKE

Moffet didn't do it for the money....

(X)

102 ANGLE ON THE BAR

102

Gabrielle and Archangel exchange glances as Hawke pours another brandy.

(X)

HAWKE

(continuing)

...And neither will I.

(beat)

I want Saint John.

(pronounced

Sin-Jin)

(X)

(X)

Archangel's head snaps around.

ARCHANGEL

You're not serious?

(beat)

God, you are.

Archangel struggles to his feet and hobbles to the bar.

ARCHANGEL

Hawke, he's been an MIA for fourteen years.

103 CLOSE ON PHOTO OF THE HAWKE BROTHERS

103

beside a Huey in Vietnam.

ARCHANGEL'S VOICE

(continuing)

The odds your brother's alive are ten thousand to one!

104 BACK TIGHT ON ALL - FEATURE HAWKE

104

There is anger and danger in his eyes.

HAWKE

If he's dead, bring his body home.

CONTINUED

104 CONTINUED 104

The two men stare at each other until Archangel breaks off with a sigh of resignation. Hawke downs the brandy and moves from behind the bar.

105 CLOSE ON TET 105

He yawns, stands and trots across the room towards Hawke.

106 MOVING WITH HAWKE AND TET 106

as they mount the steps towards the sleeping loft.

HAWKE

I have a job to fly in the morning,  
(beat)  
You'll find blankets in the window box.  
It gets cold towards dawn.  
(beat)  
Good night.

He and Tet disappear into the darkness of the loft.

107 ON THE BAR 107

Archangel hobbles around it and pours Gabrielle' another brandy.

GABRIELLE

I don't know if he can pull it off.

ARCHANGEL

He can.  
(looks to her)  
Question is...can we?

108 CLOSE ON GABRIELLE 108

She takes the glass and sips the brandy, her face beautiful, but inscrutable.

DISSOLVE TO

109 INT. HAWKE'S CABIN - NIGHT - CLOSE ON HEARTH 109

The fire is reduced to glowing coals and the cello music has stopped. We slowly pan until we find Archangel, wrapped in a blanket, asleep in the chair. His eye patch is off, but that portion of his face is in shadow. The pan continues across the moonlit room until we are...

- 110 CLOSE ON GABRIELLE 110  
sitting on the window box, a blanket wrapped around her  
naked body, staring out at the lake.
- 111 GABRIELLE'S POINT OF VIEW - THE MOUNTAIN LAKE 111  
bathed in moonlight. The tall pines black against the  
white peaks. Beautiful.
- 112 BACK ON GABRIELLE 112  
She looks up towards the dark loft. After a moment she  
stands, restless and moves to one of the paintings. She  
studies it for a beat, then moves to another and another  
until she finds herself at the steps leading to the loft  
She hesitates.
- 113 CLOSE ON PLANK STEP 113  
Gabrielle's bare foot tentatively steps up onto it.
- 114 SLEEPING LOFT - CLOSE ON TET 114  
The old hound is sound asleep under the bed.
- 115 MOVING WITH GABRIELLE 115  
She slowly mounts the steps, stopping once to look down.
- 116 GABRIELLE'S POINT OF VIEW - ARCHANGEL 116  
softly snoring in the chair below.
- 117 LOFT - FEATURE GABRIELLE 117  
as she enters. Even though her eyes are adjusted to the  
dark, it is like moving in an ink well up here. She edges  
slowly forward towards the faint outline of the bed.
- GABRIELLE  
(whisper)  
Stringfellow....
- After a beat....
- HAWKE'S VOICE  
(soft)  
Yes.

118 REVERSE ANGLE - CLOSE ON GABRIELLE

118

She spins to find Hawke behind her, his body so close he's almost touching hers.

GABRIELLE

You startled me.

He doesn't answer.

GABRIELLE

(nervously)

I...couldn't sleep. I was looking at the l.-ke. It's so beautiful in the moonlight.

Still no answer.

GABRIELLE

Then I started looking at your collection. It's incredible!

(a lie)

I thought I heard you moving around up here and wanted to talk.

(beat)

About the art...about how anyone could have put together such a fantastic collection.

(X)

(beat)

How did you get it?

He still just stares at her. She starts to move past him.

GABRIELLE

Sorry. It's really none of my business....

(X)

Hawke stops her by gently grasping her arm...still it frightens her a little.

HAWKE

You didn't come up here to talk about art.

GABRIELLE

Yes ... I did.

(X)

He looks at her a beat, then....

119 ANOTHER ANGLE - ON THE BED

119

Hawke takes her down to it so fast, she lets out an involuntary gasp.

120 CLOSE ON TET

120

His eyes flick open as they hit the mattress above his head.

121 CLOSE ON ARCHANGEL 121

He wiggles in the chair, then goes back to snoring.

122 TIGHT ON HAWKE AND GABRIELLE 122

Their lips only inches apart as they whisper.

GABRIELLE

(frightened)

Don't.

HAWKE

Why not? You came up for this.

(X)

GABRIELLE

No!

HAWKE

Archangel's worried. Afraid I might not take the assignment. You're to sweeten the deal.

(X)

GABRIELLE

(through tears)

You're wrong.

HAWKE

And you're a liar. You didn't come up here to talk about art.

GABRIELLE

Yes, I did.

(after a beat)

Well, maybe not totally, but I didn't come for Archangel.

(X)

HAWKE

A liar's a liar. A whore's a whore.

GABRIELLE

(slaps him)

Damn you!

HAWKE

(after a beat)

You're too late. God already has.

He suddenly rolls over and she's free.

123 WIDE DOWN ANGLE - ON BOTH 123

lying side by side in bed. Gabrielle slowly gets up, pulling the blanket around her, and moyes towards the steps.



124

CLOSE ON GABRIELLE

124

She reaches the top of the staircase, when....

HAWKE

(softly)

Gabrielle.

(beat)

My grandfather collected the art  
...for my grandmother.

(X)

She doesn't look at him, but she lingers a moment longer  
before starting down the stairs.

125

MOVING IN CLOSE ON HAWKE

125

lying in bed, staring at the ceiling. Only God knows  
what he's thinking.

FADE TO BLACK

END OF ACT TWO

## ACT THREE

FADE IN

126 EXT. MOUNTAIN LAKE - DAY - ON THE EAGLE - STOCK 126  
(X)  
circling above the tall pine, looking for a trout in the cold water below. He lets out a screaming cry.

127 INT. HAWKE'S CABIN - DAY - CLOSE ON GABRIELLE 127  
The Eagle's cry dies away. She opens an eye.

ARCHANGEL'S VOICE

(low and  
distant)

The money is unimportant to him.

(beat)

That's right.

She focuses.

128 GABRIELLE'S POINT OF VIEW - TET 128  
lying on the floor beside the couch, staring up at her with those lonesome eyes.

ARCHANGEL'S VOICE

(continuing)

No. He won't accept that. He'll demand hard data.

129 BACK ON GABRIELLE 129  
She slowly sits up, hair tousled, as beautiful in the morning as the night before.

GABRIELLE

(to Tet)

Good morning.

Tet yawns. She yawns and turns towards the kitchen.

130 ANGLE ON THE KITCHEN 130  
Archangel is scrambling eggs on the stove while talking on a portable phone extending from the Moroccan leather briefcase.

CONTINUED

130 CONTINUED

130

ARCHANGEL

(into phone)

We'll have to inform the President.

He sees that Gabrielle is awake and covers the mouthpiece.

ARCHANGEL

(to Gabrielle)

Eggs?

GABRIELLE

(shakes her  
head)

Coffee.

(looks to  
the loft)

Is he up?

ARCHANGEL

Left a couple of hours ago.

(into phone)

If the committee has a better idea,  
I'm listening.

(checks watch)

Right. I'll be on blue channel until  
oh-eight-hundred.

131 CLOSER ANGLE

131

He hangs up the phone and goes back to scrambling the eggs. Gabrielle enters the kitchen, pours a cup of coffee and sits across from him on a stool. More photos of Stringfellow and his brother are on the wall beside her, including some taken in Vietnam.

ARCHANGEL

The committee is going to blow this  
one, I can feel it.

GABRIELLE

(looking at  
the photo)He knows there's very little hope  
of finding out anything about  
his brother.

Archangel stops stirring the eggs and looks up at her.

GABRIELLE

(shrugs)

I talked with him after you went to  
bed.

CONTINUED

131 CONTINUED

131

Archangel looks to the loft then back to her.

GABRIELLE

Please. It's too early for incriminating looks from the boss.

ARCHANGEL

Don't get interested in Stringfellow Hawke. There's no future in it for you or any woman.

GABRIELLE

Why not?

ARCHANGEL

When he was twelve, he and his parents were in a boating accident out there. They drowned. Just before he shipped to Vietnam, he and his girl friend were in a car crash. She died. In 'Nam, he and his brother went down on the same mission. He got picked up. Saint John didn't.

(beat)

Stringfellow's afraid anyone he loves or might love will die. That's why when he was so cold to you yesterday, I knew he liked you.

(slight smile)

How's that for paperback psychology?

(X)

GABRIELLE

Makes sense.

(X)

Gabrielle sips her coffee, then looks up to Archangel.

(X)

GABRIELLE

Everyone close to him can't have died.

ARCHANGEL

(after a beat)

There is one who's survived....

CUT TO

131- EXT. NEW YORK STREET - DAY - CLOSE ON AUTO WRECK

131-A

Two cars are entangled in a smoking, twisted deathlock. A man struggles to climb out through the smashed windshield, his face and head bloodied from the crash. He collapses, half out of the car, as flames erupt from the engine block

CONTINUED

131-A CONTINUED

131-A

ARCHANGEL'S VOICE

(continuing)

...up to now, anyway.

We hold for an agonizing beat, then....

DIRECTOR'S VOICE

Cut!

DOMINIC'S VOICE

I am not going to let this stupid  
jackass kill himself!

People run in with extinguishers to douse the fire. The  
bleeding man climbs out of the car and wipes the fake blood  
from his face. And we discover....

131-B DOMINIC SANTINI

131-B

A barrel-chested Italian in his early sixties who's quick  
to smile and just as quick to anger. He is striding past  
the wreck with the Director and star of the film. The  
star, a handsome blond in a California Highway Patrol  
uniform, smiles, even when he's pissed. The usual film  
equipment, honeywagons, mobile homes and lights, plus two  
helicopters and a couple of CHP cars are in the street.  
The picture chopper is a Hughes 500 painted CHP colors.  
The camera ship is a star spangled Jet Ranger with a bold,  
red "Santini Air" logo scrawled across its side.

BLAZE

(through frozen  
smile)

He can't talk to me like that...I'm  
the star!

DIRECTOR

He's right, Santini. He's the  
star. If he wants to kill himself  
he can.

Santini stops and looks at both of them. He thinks they're  
nuts.

DOMINIC

Fine. Then let him do it in one of  
your cars. Not my helicopter.

BLAZE

(to Director)

I thought we were going to work this  
out, Mitch.

CONTINUED

131-B CONTINUED

131-B

DIRECTOR  
Maybe Santini's right, Blaze.

BLAZE  
(pissed)  
Now you guys listen to me!

He glances O.C.

132 OMITTED

132

133 BLAZE'S POINT OF VIEW - MONA AND VIDEO CAMERAMAN

(X)

133

She is a short, burned-out reporter who would sell her body for a little dirt on a celebrity. She is standing in front of one of the helicopters talking as her cameraman tapes her.

BLAZE'S VOICE  
Mona Kahn heard I was doing my own flying on this flick and she's here to film me for her TV show. So, I'm gonna fly solo!

134 BACK ON ALL

134

Dominic looks to Mona, then back to Blaze.

DOMINIC  
(all innocence)  
I wonder where she heard that?

Blaze looks a bit uncomfortable.

BLAZE  
Maybe because I've done it before I flew a hang-glider in 'Winds of Oahu' and a Navy jet in 'Wings of Gold'.

DIRECTOR  
You had a Navy pilot with you, Blaze.

BLAZE  
He told me I flew it! Said I was a natural, hardly had to touch the stick. Besides, Hawke's been letting me fly for three months.

HAWKE'S VOICE  
I've been backing you.

They turn.

135 CLOSE ON HAWKE

135

dressed in the same CHP uniform as Blaze, sitting in the front of a Jeep, head back, catching sun. We can't see his eyes behind the sunglasses.

Intercut with:

136 THE OTHERS

136

standing a few feet from the Jeep.

DIRECTOR

What's he mean?

DOMINIC

He means he's been on the controls correcting Blaze's mistakes.

BLAZE

(low and hard)

Listen! I know you fly boys like to make flying look near impossible to us mere mortals, but I've been up there doing it for our cameras and I'm gonna do it for hers!

(beat)

Either that or you'll be using your choppers to haul tourists around Disneyland.

DOMINIC

(exploding)

Guess what Mr. Movie Star....

HAWKE

(cuts him off)

Dominic...

DOMINIC

What!

Hawke slides out of the Jeep and walks towards the CHP helicopter.

HAWKE

Man says he can fly. Let him.

(beat)

I'll ride shotgun to make it legal.

BLAZE

Mona'll think you're flying.

HAWKE

I won't touch the controls.

BLAZE

(warning)

If you do....

137 CLOSE ON HAWKE

137

He turns and lifts his sunglasses. His eyes are locked on the star.

HAWKE

(softly)

You have my word on it, Blaze.

Over Hawke's look, we hear the sound of a turbine winding up and....

CUT TO

138 EXT. ROTOR BLADES

138

They begin to rotate as the turbine comes up to speed.

MONA'S VOICE

Tell you the truth, Mitch. I thought your star had finally put it in the fire.

139 ON WATCHING GROUP

139

Mona, Dominic, Mitch and the photographer. In the helicopter we can see Hawke and Blaze.

DIRECTOR

(laughs)

Blaze. Come on. He's a straight guy. You know that.

MONA

(sarcastic)

Oh, yah.

(beat)

Then why's the other guy in the chopper?

DIRECTOR

Hawke? Strictly for insurance purposes. We could never get coverage on Blaze for something like this. Don't worry. Hawke's going to keep his hands and feet off the controls ...see.

140 CLOSE ON COCKPIT

140

Hawke is sitting with his arms and legs crossed, obviously clear of any controls.

CONTINUED



140 CONTINUED

140

BLAZE

Ready?

HAWKE

You're the pilot.

BLAZE

Right.

Blaze grins and waves for the photographer, then he grasps the controls a little too tightly. He is sweating and his smile is growing weaker. As he lifts the collective:

141 TIGHT ON HELICOPTER SKID

141

It starts turning sideways slightly as it unweights without enough left rudder.

142 CLOSE ON COLLECTIVE

142

Blaze jerks it up too quickly.

143 CLOSE ON BLAZE

143

The helicopter spins to the right as it comes off the street. Blaze's eyes widen. He's panicking already.

(X)

BLAZE

(to the  
helicopter)

Wait!...

144 ON THE CHOPPER

144

It spins off the street, corkscrewing up between the buildings.

145 ON THE GROUP

145

Dominic winces. The Director's eyes widen. The video cameraman is taping.

MONA

(loves it)

Oh boy!

DIRECTOR

(yells to  
camera operator)

Roll on this!

CONTINUED

- 159 CONTINUED 159
- DOMINIC
- I dunno. I've never seen a heli-  
copter do one.
- Off her reaction....
- 160 ON THE CHOPPER 160
- It snaps around and comes diving straight down at the street.
- 161 CHOPPER COCKPIT 161
- Blaze has lost all hope of surviving. He lets go of the controls and screams, throwing his arms across his face. Finally, Hawke unfolds his arms and takes the controls.
- 162 ON THE CHOPPER 162
- It pulls out of the near fatal dive at the last possible second and comes to an immediate hover beside the cameras.
- 163 CLOSE ON BLAZE 163
- Realizing they haven't crashed, he drops his arms and stumbles out of the cockpit to puke his guts into the street.
- 164 ON MONA AND VIDEO CAMERAMAN 164
- getting tight shot on Blaze.
- MONA  
(vicious smile)  
Always did say you had a lot of  
guts, Blaze.
- 165 MOVING IN ON HAWKE 165
- sitting at the controls, watching with a stoic expression... neither pleasure or vindication showing on his face. Over this we hear the sound of a French torch song being sung and:
- DISSOLVE TO
- 165- EXT. KHADDAFI'S RETREAT - DAY - ESTABLISHING 165-A  
(X)
- an alabaster-white complex of buildings, courtyards, foun- (X)  
tains and minarets set at the edge of the blue Mediterranean Sea. The Libyan flag flies above the walls and gates which are guarded by soldiers with submachine guns. Over the French music, we hear the echoing sound of a pistol shot. Surprisingly the guards don't react. Instead....

CONTINUED

145 CONTINUED

145

As the camera crew leaps into action, Dominic throws the Director a "you bastard" look.

DIRECTOR

(aside to  
Dominic)

Well, if he's gonna kill himself we  
might as well get it on film.

146 CHOPPER COCKPIT - ON BOTH

146

as they spin around between the buildings.

BLAZE

(panicked)

What's wrong!

HAWKE

(calmly)

Not enough left pedal.

Blaze jams the left rudder in all the way.

147 ON THE CHOPPER

147

It stops spinning to the right and begins spinning to the left.

148 CHOPPER COCKPIT

148

now in a reverse spin.

HAWKE

(calmly)

That's too much left pedal.

149 ON THE CHOPPER

149

spinning round and round above the street.

150 ON THE GROUP

150

necks craning as they watch the chopper.

MONA

What's that called?

CONTINUED

- 150 CONTINUED 150
- DOMINIC
- It doesn't really have a name.  
(explaining)  
You don't normally see that unless (X)  
you've lost a tailrotor.
- She looks sharply to Dominic to see if he's serious. He just keeps his eyes on the chopper, a slight grin of satisfaction on his face.
- 151 ON THE CHOPPER 151
- Blaze finally gets the rudder pedals balanced enough to wobble and skid through the air down the street.
- 152 CHOPPER COCKPIT 152
- Hawke is still sitting with his arms and legs crossed. Blaze is soaking wet, gripping the controls too tightly, and speaking a couple of octaves higher than usual.
- BLAZE
- I'm gonna land now!
- HAWKE
- (calmly)  
You're the pilot.
- BLAZE
- (a plea)  
Maybe you could back me...a little?
- Hawke slowly turns and stares at him.
- 153 ON THE CHOPPER 153
- It disappears around a corner.
- 154 ON THE CREW 154
- looking around for some sign of the chopper. They can hear it, but with the sound reverberating off the buildings it's impossible to tell where it's gone. Finally, the Director looks up, eyes bulging and points.
- DIRECTOR
- There !

154-A ON THE CHOPPER

154-A

It streaks across the street, high above the buildings and disappears on the other side.

154-B EXTERIOR - ON GROUP - FEATURE DOMINIC

154-B

Everyone is looking one way as Dominic listens and turns the other direction.

DOMINIC

There

Everyone spins around to see....

154-C THE CHOPPER

154-C

coming around the far corner in a steep bank at street level.

154-D CHOPPER POINT OF VIEW - THE STREET AHEAD

154-D

The crew scatters.

155  
and OMITTED  
156

155  
and  
156

157 CHOPPERCOCKPIT

157

Hawke is stoically frozen in place. Blaze jerks back on the cyclic, pulling the chopper into a climb.

BLAZE

For God's sake Hawke, help me!

158 ON THE CHOPPER

158

It climbs straight up into a hammerhead stall.

159 ON DOMINIC AND MONA

159

watching in awe.

MONA

What's that?

DOMINIC

A hammerhead stall.

MONA

Is it safe?

CONTINUED

165-A CONTINUED

165-A

COPILOT'S VOICE

(a plea)

Please Moffet...don't.

165-B INT. TILED POOL - DAY - CLOSE ON LIBYAN YOUTH

165-B

No more than sixteen, dressed in a white aba, he holds a gold coin between the fingers of his right hand. He is terrified. Suddenly, the coin disappears, instantly followed by the reverberating roar of a .38.

Intercut with:

165-C ANGLE FEATURING MOFFET

165-C

standing at the other end of the pool, dressed in a black burnoose, the smoking .38 in his hand. Beside him, wearing a swim suit, is the Copilot. The engineer is in the water at the edge of the pool getting a drink from a lovely Arab woman wearing a veil.

MOFFET

(in Libyan)

Again.

(idha)

The boy hesitates, then shakily picks up another coin. The Copilot is in agony.

COPILOT

This is perverted.

MOFFET

(taking aim)

There's nothing wrong with a little perversion, Mark, as long as you don't....

He fires. The boy screams as the bullet hits the coin and also strikes his finger. Moffet lowers the pistol.

MOFFET

(finishing)

...hurt yourself.

The Copilot dives into the water and swims quickly to the other end of the pool, scampering out to help the boy.

MOFFET

(sighs)

Well...three out of four isn't too bad.

(X)

The engineer laughs and the Arab girl nervously joins in as Moffet turns to leave.

165-D FEATURE THE COPILOT

165-D

The boy whimpers and licks his finger which was only grazed by the bullet.

COPILOT

He won't do it again. I promise you.

The boy smiles his thanks and the Copilot turns to look at the exiting Moffet with hate in his eyes.

165-E EXT. MAIN COURTYARD

165-E

Moffet comes out the massive wooden doors, emptying the shells from his pistol. We move with him past a camouflaged fuel truck to reveal Airwolf, at the far end of the long rectangular court. Standing beside the helicopter is....

165-F MUFTA BEN-KAMAL

165-F

A handsome major in Khaddafi's Internal Security force. He wears an Army uniform with the traditional Arab headdress. A descendent of the Berbers, Kamal has their quick smile and steady hand for horse, woman or sword. As Moffet approaches, he smiles at his Arab attire. (X)

KAMAL

You are becoming more and more an Arab with each passing day.

MOFFET

I am also becoming more bored.

(beat)

I want to go into Tripoli, tonight.

Moffet begins to reload the pistol.

KAMAL

Whatever you desire, Doctor.

(beat)

But perhaps you could do us a favor first? Our beleaguered freedom fighters in Chad are being assaulted by the most brutish and barbaric weapons in the imperialistic arsenal of the French, who's respect for life is notoriously.... (X)

MOFFETT

(cutting in)

Major Kamal, what do you want me to do? (X)

KAMAL

Remove a French Mirage or two from the sky.

CONTINUED

165-F CONTINUED

165-F

MOFFET

That all?

(X)

KAMAL

(smiles)

For now.

(X)

MOFFET

Why not. It'll break the boredom.

(X)

KAMAL

(pleased)

Excellent, Doctor, excellent.

(X)

He goes back to reloading the pistol. Kamal looks at Airwolf.

KAMAL

I am most curious. What would happen if a bullet entered the intakes?

MOFFET

Nothing. I designed them with armored mesh shields.

KAMAL

And the windscreen is bulletproof... the body armored-plated....

MOFFET

What's your point, Major?

KAMAL

In the desert we have a saying, <sup>1</sup> the lion can be killed by the jackal, if the jackal knows where to bite.'

(beat)

Where does a jackal bite a wolf?

165-G ANOTHER ANGLE

165-G

Moffet stares at him a second, then walks to the nose of the helicopter.

MOFFET

Here. The midair refueling intake.

He spins the cylinder of his pistol and jams the barrel into the narrow opening. Kamal stares at him.

MOFFET

(continuing)

One bullet in here and the whole thing goes up....

CONTINUED



165-G CONTINUED

165-G

He pulls the trigger and the hammer drops on an empty cylinder with a click.

MOFFET

But, I guess, not today.

He removes the pistol and goes back to reloading the four remaining empty chambers. Kamal lets out a sigh.

KAMAL

Doctor Moffet. You are quite insane.

MOFFET

(walking away)

No. Just quite bored.

We hold on the Major's reaction, then....

166  
thru OMITTED  
181

166  
thru  
181

FADE TO BLACK

END OF ACT THREE

## ACT FOUR

FADE IN

**182** EXT. MOUNTAINS ABOVE THE DESERT - DAY**182**

From the base of the tall pine, the mountains slide five thousand feet to the high desert below. Over this tranquil setting....

HAWKE'S VOICE

Sorry, Dominic.

DOMINIC'S VOICE

For what? Losing that job?

(laughs)

Hell, I ain't had so much fun since your dad took ole Purdy up in his P-40.

We hear the sound of an approaching helicopter and see it climbing towards us from the desert. As it sweeps over camera, we.....

CUT TO

**183** INT. CHOPPER COCKPIT**183**

The same one used in the filming. Dominic is flying. Hawke watching the tips of the pine trees sweeping past fifty feet below.

DOMINIC

(continuing)

We were ferrying them, see, from Tehran over the hump to Chennault and Purdy was a bird colonel in charge of refueling. He was a stuffy, officious, skinny.....

HAWKE

(interrupting)

The company has a job for me.

DOMINIC

(continuing)

...little bit of a man.

He stops, the smile fading.

DOMINIC

I thought you quit flying for them.

**CONTINUED**

183 CONTINUED

183

HAWKE

They made me an offer I couldn't refuse.

DOMINIC

You do okay flying with me.

HAWKE

(turns to Dominic)

They're going to look for Saint John.

Dominic locks eyes with him for a moment, then he turns back to flying.

DOMINIC

Don't do this to yourself, String,  
(beat)

You don't love your brother anymore than I do. If I thought it'd help I'd go to 'Nam and hunt for him myself. But it won't. He's gone and you've got to let him go.

(beat)

Like I did.

184 CLOSE ON HAWKE

184

He's staring down at the pine-covered peaks sliding past.

185 HAWKE'S POINT OF VIEW - RUGGED MOUNTAIN PEAKS

185

dropping off to a thick forested valley.

HAWKE'S VOICE

Remember when I was lost down there?

186 ON THE CHOPPER

186

as it whips past over the trees.

DOMINIC'S VOICE

Yah. You were thirteen and I still spanked your butt.

187 BACK ON BOTH

187

Hawke turns to Dominic.

HAWKE

You and Saint John didn't give up until you found me.

**CONTINUED**

DOMINIC

Being lost for a week is a little different than fourteen years.

(quickly adds)

But, I ain't gonna argue with you.

I just wanna know one tiling. . .what makes you think the government is going to do anything more than's already been done?

HAWKE

They probably won't. That's why I'll need your help.

DOMINIC

Doing what?

HAWKE

For starters, you've got to get to Libya.

DOMINIC

That's easy. I'll just...

(realizes)

Libya! That's Khaddafi's sandpile. He doesn't like us, String.

HAWKE

(smiles)

We don't like him either, Dominic.

(beat)

Can you do it?

Dominic mulls it over, then grins....

DOMINIC

Ole Tony Boswick's gotta charter flying oil rigs to Libya from England. I could probably fly copilot on one of his flights. He and your old man and I used to fly Spits outta Farnsworth in '40.

(beat)

Yah. I can do it. But why can't I go with you?

HAWKE

I don't want the company to know you're backing me.

DOMINIC

I am liking this less and less.

**CONTINUED**

187 CONTINUED - 2 187

DOMINIC (Cont'd)  
(nervous joke)  
Whatta we doing...Kidnapping  
Khaddafi ?

HAWKE  
Nothing that easy.

On Dominic's reaction. . . .

CUT TO

188 EXT. MOUNTAIN LAKE - DAY 188

Dominic brings the chopper across the lake and hovers to the dock. He sets down, where the CIA Long Ranger had been earlier', long enough for Hawke to climb out, then lifts and climbs towards the high pass.

189 ON HAWKE 189

The sound of the chopper dies away. Hawke looks around for Tet. There is no sign of the old hound.

190 HAWKE'S POINT OF VIEW - THE CABIN 190

The setting sun reflects off the windows.

HAWKE'S VOICE  
(calls out)  
Tet.

191 MOVING WITH HAWKE 191

as he walks towards the cabin, his senses warning him that something's wrong.

192 INT. HAWKE'S CABIN - DAY - ON THE DOOR 192

Hawke eases it open and slowly steps inside.

193 HAWKE'S POINT OF VIEW - INTERIOR OF THE CABIN 193

His eyes slowly pan the room looking for a sign of intrusion. Suddenly, they stop and sweep back to an empty space on the wall where the Van Gogh hung.

- 194** HAWKE'S POINT OF VIEW - SERIES OF QUICK CUTS **194**  
as his eyes flick from one empty space to another. All of his art, sculpture and first editions are gone. The only valuable item left is....
- 195** THE STRADIVARIUS CELLO **195**  
in its lighted niche near the wet bar.
- 196** MOVING WITH HAWKE **196**  
He crosses to the niche and carefully removes the cello. It's untouched.
- GABRIELLE'S VOICE  
Archangel wouldn't let them take it.
- Hawke whirls.
- Intercut with:
- 197** GABRIELLE **197**  
standing at the top of the staircase to the loft. Tet, beside her, looking down with his hangdog expression.
- GABRIELLE  
(continuing)  
He didn't want the company to take your art, but the committee overruled him.
- HAWKE  
Why?
- Gabrielle and Tet start down the stairs.
- GABRIELLE  
You turned down a million dollars. That frightened them.
- HAWKE  
In exchange for finding Saint John.
- GABRIELLE  
That frightened them even more.

CONTINUED

197 CONTINUED

197

HAWKE

(tight)

They're not even going to try, are they?

As Gabrielle reaches the bottom of the stairs and crosses the room towards him, Tet plops down in his spot by the fireplace.

GABRIELLE

The company will do all it can to find your brother. But they're concerned you won't take the mission till they've something tangible.

(X)

HAWKE

They're right.

GABRIELLE

They can't wait. You're the only man beside Moffet who's flown Airwolf... the only man who has a chance to get it back.

Hawke lays the cello gently on the bar, then turns back to face Gabrielle as she reaches him.

HAWKE

Why didn't Archangel stay to tell me?

GABRIELLE

He was called back to Washington. Besides, I was always the one who was going to brief you.

HAWKE

Maybe.

(beat)

And maybe he knew I'd take him apart and figured you being a woman, I wouldn't.

She is frightened but not about to back down. They stare at each other. She standing her ground. He looking as if he might strike her. Finally....

HAWKE

Did Tet put up a fight?

198 CLOSE ON TET

198

At the sound of his name, the old hound opens a droopy eye.

CONTINUED

- 198 CONTINUED 198
- GABRIELLE'S VOICE
- No.
- The eye closes
- 199 ACROSS HAWKE TO GABRIELLE 199
- He reaches back for his cello.
- HAWKE
- Smart dog.
- Then he walks past her and out the door. Tet rises and trots after him. We hold on Gabrielle as she lets out an audible sigh of relief and leans, a little weak-kneed, against the bar. Over this, we hear the driving beat of rock music with German vocals as we....
- CUT TO
- 200 INT. RED CASTLE - NIGHT - CLOSE ON DANCER 200
- She dances with intense energy on a small stage backlit with light. There is a burst of whistles and applause as she whips her long hair about her face in time to the beat. (X)
- 201 ANOTHER ANGLE - MOVING 201
- through the smoke-filled club. Under the music, we catch snatches of conversations in French, Italian, German and English as The Red Castle is the international watering hole for the hodgepodge of foreign technicians in Libya to exchange their expertise for petro-bucks.
- KAMAL'S VOICE
- I don't understand what you Americans see in such skinny women.
- The move reveals... .
- 202 MOFFET AND MUFTA BEN-KAMAL 202
- seated at a prime table in the crowded room. (X)
- KAMAL
- (continuing)
- In the desert such a body would wither and die in a matter of hours.

**CONTINUED**



202 CONTINUED

MOFFET

(smiles)

After a few hours with such a body...  
what would it matter?

Kamal turns and studies this strange pilot. Moffet's eyes are locked on the dancer. Sweat is beginning to bead on his forehead.

203 ON THE DANCER

203

as her movements become more staccato.

204 ON THE TABLE - FEATURE MOFFET

204

He lights a cigarette, his eyes never leaving her glistening body.

MOFFET

I want her.

KAMAL

Ah...that will be difficult.

(beat)

We believe she is an American spy.

Moffet looks to Kamal, who is now staring at the girl.

MOFFET

(low)

I' ll question her for you.

KAMAL

(laughs)

I could do that.

(beat)

Of course, Brother Khaddafi is most pleased with your exploits this afternoon against the French on behalf of our beleaguered freedom fighters in Chad. Your destruction of two French Mirage fighters this afternoon will be told in the camps of our people till the desert sand turns to water.

(X)

MOFFET

But it's not enough to pay for her.

(X)

KAMAL

(X)

(shrugs)

There are many women here who....

MOFFET

(X)

(cuts in)

What is?

CONTINUED

204 CONTINUED 204

Kamal slowly turns to Moffet. (X)

KAMAL  
(straight) (X)  
An American destroyer?

Moffet stares at him a beat, then looks to the dancer.

MOFFET  
Done.

205 ON THE DANCER 205

A gyrating silhouette against hot white light. As we move in on her....

GABRIELLE'S VOICE  
(finishing)  
...Her name is Angela.

We freeze on her face.

CUT TO

206 EXT. MOUNTAIN LAKE - DAY - MATCHING PHOTO OF ANGELA 206

We move to reveal Gabrielle, dressed in Levis and a denim shirt, sitting in one end of a canoe holding the photo as Hawke casts with a rod from the other.

GABRIELLE  
You're not looking, Stringfellow.

He works the lure through the water.

GABRIELLE  
Hawke!

He turns and glances at her.

GABRIELLE  
Her name is Angela and she dances at the Red Castle. It's a watering hole for the foreign oilworkers in...

He goes back to casting.

GABRIELLE  
(pissed)  
This is important!

HAWKE  
So' sthi s.

CONTINUED

206 CONTINUED

206

GABRIELLE

(pointed)

She s our contact in Tripoli.

Hawke turns and looks at the photo she's holding, then casts again. As the fly hits the water.,.,

HAWKE

Where's Archangel find them?

GABRIELLE

(smiles)

He found me when I was fifteen. My father was the naval attache in....

HAWKE

It was a rhetorical question.

Gabrielle stiffens. Hawke continues to work the wet fly in the water. She fights back the anger. After a few moments...

GABRIELLE

(bit tight)

According to Angela, Airwolf is hidden somewhere along the coast, west of Tripoli. We also have reason to believe it's been used against the French in Chad.

207 CLOSE ON HAWKE

207

He feels a trout tap the lure.

GABRIELLE'S VOICE

(continuing)

Two Mirage fighters were destroyed yesterday over.,.,

(X)

Hawke sets the hook.

208 ON THE WATER

208

A big lake trout comes twisting up from the deep and leaps flashing into the sunlight.

209 ON THE CANOE - FEATURE GABRIELLE

209

She's never seen anything like this. She is so excited she starts to stand...

CONTINUED

209 CONTINUED

209

HAWKE

Sit down !

She instantly sits. Hawke continues to work the fish up to the canoe, where he expertly nets it. As he holds it up by the gills....

GABRIELLE

It's beautiful !

HAWKE

About three pounds.

Suddenly, the smile on Gabrielle's face fades.

GABRIELLE

Put it back.

HAWKE

What?

GABRIELLE

It's too beautiful to kill.

He stares at her, a bit disbelieving.

GABRIELLE

Please, Stringfellow. I couldn't eat it.

(giving it  
everything)

Please....

210 CLOSE ON HAWKE

210

The wiggling trout in his hand, staring at her.

CUT TO

211 INT. HAWKE'S CABIN - NIGHT - ON GABRIELLE

211

Cello music is softly playing in the b.g. as she stares across candles, an intense look in her eyes.

212 ON HAWKE

at the other end of the table, eating the trout which is quite nicely sauteed and covered with almonds.

ANGLE ON BOTH

Gabrielle has a plate of vegetables which she shoves around with a fork. Finally....

GABRIELLE

You're eating that poor thing just to spite me!

Hawke looks up for a beat, then goes back to eating.

GABRIELLE

I suppose you think I'm being stupid?

HAWKE

Yes.

GABRIELLE

(explaining)

I know people eat fish. I eat fish. But that... that trout was so beautiful.

Hawke lays down his fork, and sits back.

HAWKE

I think I understand.

GABRIELLE

You do?

HAWKE

You only eat ugly fish.

GABRIELLE

(after a beat)

I dunno. Yes...maybe that's it.

HAWKE

Like sole. Both eyes on the same side of the head.

(beat)

Sole's ugly.

GABRIELLE

I love sole.

HAWKE

(beat)

And meat? Do you feel the same about meat? Pigs aren't exactly God's most beautiful creatures. I bet you love pork.

CONTINUED

213 CONTINUED 213

GABRIELLE  
Well I don't exactly.. . .

HAWKE  
Lamb?

GABRIELLE  
(quickly)  
Oh, I adore....

She stops, catching herself. Her eyes narrow on Hawke.

HAWKE  
(unrelenting)  
Do you? Cute, cuddly, woolly little  
lamb s.

She slams down her fork and walks away from the table.

214 ON HAWKE 214

He picks his fork up and goes back to eating the trout.

215 ON GABRIELLE 215

She moves to the fireplace and lights a cigarette with one of the long matches atop the mantel. Her hand is trembling with anger. As she tosses the match into the fire, she spots...

216 TET 216

looking up her dress.

216- CLOSE ON GABRIELLE 216-A

She tries to control herself, but can't.

GABRIELLE  
(low)  
Anyone who would teach a dog to.... (X)

She is so furious, she can't finish. She crosses the room (X) and slams out the door.

217 OMITTED 217

218 MOVING IN ON HAWKE 218

For the first time with Gabrielle, we see his eyes twinkle and he smiles

CUT TO

- 219      **EXT. MEDITERRANEAN - NIGHT**      219
- Two African dhows ride the soft swells, laying nets. Suddenly, Airwolf streaks out of nowhere and flies between them, five feet off the water.
- 220      **INT. AIRWOLF COCKPIT**      220
- Moffet is wearing a starlight-amplifying helmet. The Engineer is on the radar scanner.
- ENGINEER**  
Another fishing boat. Twelve o'clock.
- 221      **MOFFET'S POINT OF VIEW - THROUGH THE HELMET - STOCK**      221  
(X)
- The view ahead, through the light-gathering helmet, looks an eerie green, but bright as day. A fishing boat appears on the horizon and Moffet lifts Airwolf gently over it, then back down close to the water.
- 222      **ON THE COPILOT**      222
- A light on the panel begins to flash. He throws a switch and gets a digital readout on his scope.
- COPILOT**  
We are being radar-scanned. Able to absorb ninety-three percent of the signal.  
(beat)  
It's American Naval Frequencies.
- 223      **EXTERIOR - MOVING WITH AIRWOLF**      223
- It's flying so fast and low, there's a shimmering wake in the water below it.
- 224      **INT. REAR COCKPIT**      224
- The Engineer is looking at his console. A computerized rendering of a destroyer comes up.
- ENGINEER**  
The radar is emanating from a Knox class destroyer.

- 225 ANGLE ON FRONT COCKPIT 225
- The Copilot turns and looks to Moffet.
- MOFFET  
Bring a Bullpup on line.
- COPILOT  
Wait a sec, Chuck.  
(beat)  
It's an American destroyer, Moffet.
- MOFFET  
Bring A Bullpup on line!
- The Engineer hits a button.
- 226 EXT. AIRWOLF UNDERBELLY 226
- The rocket pod deploys instantly.
- 227 EXT. DESTROYER - NIGHT - STOCK 227
- slicing through the water.
- 228 EXTERIOR - MOVING WITH AIRWOLF - NIGHT 228
- Its rocket pod deployed, Airwolf streaks towards the destroyer.
- 229 INT. COCKPIT 229
- Moffet is watching his targeting circle. The Copilot is yelling at him.
- COPILOT  
For God's sake, Moffet...they're  
Americans!
- 230 MOFFET'S POINT OF VIEW THROUGH THE HELMET - STOCK 230  
(X)
- A red circle rides the horizon over the eerie green image. In the center of it, we see the destroyer.
- 231 CLOSE ON TRIGGER 231
- Moffet squeezes it.



232 EXT. AIRWOLF ROCKET POD 232  
A Bullpup missile streaks out of the pod.

233 EXT. ON AIRWOLF - NIGHT 233  
It banks away in a 50° turn, so low its rotorblades almost touch the water.

234 INTERIOR - CLOSE ON THE ENGINEER 234  
watching his scanner.

ENGINEER  
Missile is five miles from target,..  
four miles...

235 INTERIOR - ACROSS MOFFET TO COPILOT 235  
Moffet is staring ahead. The Copilot is looking at him with disbelief.

ENGINEER'S VOICE  
(continuing)  
\* ... three. . .two. . .one ....

The Copilot closes his eyes.

236 EXT. ON THE DESTROYER - NIGHT - STOCK 236  
We hear the klaxon sounding, It heels over in a quick turn, but it's too late. The ship disappears in an incredible explosion and we,...

FADE TO BLACK

END OF ACT FOUR

## ACT FIVE

FADE IN

- 237 EXT. MOUNTAIN LAKE - DAY - ON THE EAGLE - STOCK 237  
soaring to cello music as it scouts the lake for fish.
- 238 ON THE DOCK 238  
Tet is asleep on the planks, Hawke playing the cello, as Gabrielle watches the eagle with the open-eyed wonder of a chi Id.
- 239 HER POINT OF VIEW - THE EAGLE - STOCK 239  
It lifts and turns, making another run across the lake.
- 240 CLOSE ON HAWKE AND GABRIELLE 240  
She's watching the eagle. He's watching her. After a beat...

HAWKE

You know everything about me, don't you?

Gabrielle turns to him.

GABRIELLE

Not everything.

(beat)

For example, I knew you played the cello well.

(smiles)

But I didn't know you serenaded eagles.

HAWKE

(smiles)

I'm trying to get her to trust me. To understand I won't hurt her if she gets close.

(X)

After a moment....

GABRIELLE

(softly)

You ought to try that technique on women.

He looks at her. She leans up to him. He stops playing and they kiss, gently at first, then with growing passion.

241 ON TET 241  
 He looks up at them.

242 ANOTHER ANGLE - CLOSEONBOTH 242  
 They slowly part and without saying a word start walking towards the cabin.

243 WIDE ANGLE - ON THE DOCK 243  
 Tet stays on the end as they walk to the cabin.

244 ON THE EAGLE-STOCK 244  
 It turns and makes another run across the lake.

DISSOLVE TO

245 EXT. DOCK - LATER - CLOSE ON TET 245  
 He lifts his head from the sun-warmed planks and looks towards the pass.

246 TET'S POINT OF VIEW - HIGHMOUNTAIN PASS 246  
 A small dot grows into a helicopter descending towards the lake.

247 ON SANTINI'S JET RANGER 247  
 It comes in across the clear water and hovers over the dock. Tet doesn't budge.

248 CLOSE ON DOMINIC 248  
 Through the canopy we can see him glaring at Tet.

249 CLOSE ON TET 249  
 Finally, the old hound rises and trots up the dock towards the cabin. Dominic gently lands on the planks.

250 ANOTHER ANGLE 250  
 as the engine whines down and Dominic climbs out of the cockpit...

CONTINUED

250 CONTINUED

250

DOMINIC  
(yells to Tet)  
Next time I'm gonna set down on top  
of you.

Dominic shakes his head and opens the rear door of the  
chopper. He pulls out a big box of groceries and piles  
a second box on top of it.

(X)

251

INT. HAWKE'S CABIN - DAY - ON HAWKE

251

as he opens the front door. Tet trots in followed by  
Dominic carrying the boxes. As Dominic crosses to the  
kitchen...

DOMINIC  
String. You don't teach that mutt  
to get outta my way, I'm gonna land  
on him!

HAWKE  
(closing  
the door)  
Wouldn't want to tell a man where to  
land.

DOMINIC  
(turning)  
And you coulda given me a hand.

GABRIELLE'S VOICE  
He's not big on helping hands.

Dominic looks up surprised.

252

ON GABRIELLE

252

She comes down the steps from the loft, tucking in her shirt  
and looking very beautiful.

253

ON ALL - FEATURE DOMINIC

253

He looks to Hawke, who gives him a sheepish grin and runs  
up to the loft. Gabrielle walks to Santini.

CONTINUED

253 CONTINUED

253

GABRIELLE

But I am. Let me take one of those.

DOMINIC

(still stunned)

No. No. I don't believe in Women's Lib.

GABRIELLE

Pardon me?

DOMINIC

I like the sexes the way God intended them.

GABRIELLE

(bit put out)

The way God,...

HAWKE'S VOICE

(yells down)

Don't press it, Gabrielle, you won't like his answers.

254 ANOTHER ANGLE

254

Dominic crosses to the counter and sets down the boxes.

DOMINIC

I guess I'm kinda old-fashioned, but that's my privilege, right?

GABRIELLE

Only if you've got red meat in there.

DOMINIC

(turns with a grin)

Steaks, burgers, chops...got 'em all. (X)

(looks to loft)

Tet and I end up eating most of 'em, but I keep hoping.

GABRIELLE

(moving to boxes)

Oh, bless you! I've had nothing but vegetables for six days!

DOMINIC

(eyebrows raising)

Six days.

CONTINUED

254 CONTINUED

254

GABRIELLE

(eye-to-eye)

(X)

Six days.

DOMINIC

Oh.

(X)

255 ANOTHER ANGLE FEATURE HAWKE

255

He comes down the steps putting on a jacket. About then, Dominic notices the art is missing from the room. He turns in surprise to Hawke as he walks up. Before Dominic can say anything, Hawke warns him with a look.

GABRIELLE

(holding up  
a steak)Thank God! I was beginning to turn  
into a carrot.

HAWKE

You could have become a beautiful  
fish.

She shoots him a look, but there's a smile in her eyes. He turns to Dominic.

HAWKE

Dorn, I think I found a canyon deep  
enough to film that crop duster  
chase.

DOMINIC

(puzzled)

Huh?

HAWKE

For Bellisario's film.

(X)

(to Gabrielle)

We'll only be gone about an hour.  
Wanna fix dinner?

GABRIELLE

Sure.

(to Dominic)

How do you like your steak?

DOMINIC

No. No. Count me out. I gotta head  
for the field as soon as we're back.

CONTINUED

CONTINUED

255

HAWKE

Just throw on two when you hear us coming back.

GABRIELLE

(surprised)

Two?

HAWKE

One for you and one for Tet. You'll have to catch a trout for me.

(X)

On that, Hawke walks for the door, leaving Gabrielle to stare after him.

(X)

DOMINIC

Nice meeting you, Gabrielle.

GABRIELLE

You, too, Mr. Santini.

DOMINIC

It's Dominic.

CLOSE ON GABRIELLE

256

As the two men go out, she hefts a steak.

GABRIELLE

Tet. How do you like your steak?

She looks around.

GABRIELLE

Tet?

For a second she's puzzled, then she slowly looks down.

257 HER POINT OF VIEW - TET

257

at her feet, looking up her dress.

CUT TO

258 EXT. PINE-COVERED MOUNTAIN PEAKS - DAY

258

Santini's chopper appears in the distance and flashes past, fifty feet above the timber.

DOMINIC'S VOICE

I like her, String. A little skinny maybe, but I like her.

Dominic is flying while Hawke studies an aerial chart.

HAWKE

She'll be thrilled to hear that.

DOMINIC

(sudden thought)

Don't tell her the skinny part!

HAWKE

(smiles)

Did you get in touch with Tony Boswick?

DOMINIC

Get in touch, he kept me on the phone for an hour. From England, yet. And with me paying!

(laughs)

He remembered the time he and I and your dad got drunk in Towbridge after the Scliweinfurt raid and stole this pig from a nunnery.

Hawke slowly looks up from the chart to Dominic who is oblivious of Hawke's incredulous stare.

DOMINIC

We took him back to the field, fed him eight boxes of prunes and locked him in General Baxter's office overnight!

(laughs)

Well...the next morning that office was....

He glances at Hawke, who is just staring at him. Dominic's laugh tapers off.

DOMINIC

(explaining)

See Baxter ordered the raid and we... well...I guess you had to be there.

HAWKE

(back to the chart)

When's Tony's charter fly to Libya?

CONTINUED



259 CONTINUED

259

DOMINIC

Every Friday. He'll have his engineer call in sick at the last second and i'll replace him. But, he can only pull it off once. More than that and the Libyans'll get suspicious.

HAWKE

Once, is all we'll need.

(beat)

I'm to fly to Tripoli a week from Wednesday. If you come in that Friday, I'll have two days to set things up.

(beat)

We'll meet at a club called the Red Castle.

DOMINIC

Red Castle, okay.

(beat)

String....

HAWKE

Don't say it, Dom. I've got to try this. It's the only chance Saint John has.

DOMINIC

don't trust the company.

HAWKE

Neither do I. That's why we're on this location scout.

260 EXT. MOUNTAINS ABOVE THE DESERT - DAY

260

The same mountain we flew over in Act Four. Only this time the chopper roars over frame and down towards the desert below.

261 INT. COCKPIT

261

Hawke pulls a pair of binoculars and scans the desert ahead.

HAWKE

How far?

DOMINIC

About eight miles.

262 HAWKE'S POINT OF VIEW THROUGH BINOCULARS OF THE DESERT 262

He sweeps the horizon from nine o'clock to three o'clock.

HAWKE'S VOICE

Nothing. Just cactus and sagebrush.

263 INT. CHOPPER COCKPIT 263

Dominic shakes his head.

DOMINIC

That's all you're supposed to see.

HAWKE

You sure it's under there? (X)

DOMINIC

I flew out of it.

HAWKE

(lowers his glasses)

When?

DOMINIC

(innocently)

1943 .

Hawke stares at him.

264 EXT. DESERT FLOOR - DAY 264

The chopper is approaching from the distance. We pan with it and reveal the edge of a concrete pad covered with sand and sagebrush.

DISSOLVE TO

265 EXT. MOUNTAIN LAKE - EVENING 265

It is the magic hour just before night falls. The sky is lit beyond the peaks, but the lake is dark. In fact, we see the strobe light of Santini's helicopter before we hear its engine.

266 CLOSER ANGLE 266

It swings in and sets down on the dock. Hawke climbs out and holds the door open.

CONTINUED

- 266 CONTINUED 266
- HAWKE
- Think you can have it ready? (X)
- DOMINIC
- No.
- (grins)
- But I'll try. (X)
- Hawke smiles and slams the door. Then he moves back a few feet and gives Dominic a thumbs up sign. The chopper lifts and climbs away towards the pass.
- 267 CLOSE ON HAWKE 267
- He watches the chopper for a beat, then turns to Tet.
- HAWKE
- You tell her how to fix your steak?
- The dog licks his lips. Hawke laughs and trots towards the cabin.
- 268 INT. CABIN - EVENING - ON THE DOOR 268
- as it opens and Hawke enters.
- HAWKE
- You know, that smells so good, I'm almost tempted to...
- He stops in midsentence.
- 269 HAWKE'S POINT OF VIEW - ARCHANGEL 269
- eating a steak at the table.
- ARCHANGEL
- Hope you don't mind. Since you don't eat meat, I didn't want it to go to waste.
- 270 MOVING WITH HAWKE 270
- He crosses to the table and pours a glass of wine.
- HAWKE
- Where's Gabrielle?

CONTINUED

270 CONTINUED

270

Archangel looks up, a bit surprised.

ARCHANGEL

I sent her ahead.

(beat)

We're moving up the timetable.

Hawke sips at the wine. Archangel goes back to attacking the steak.

ARCHANGEL

Four hours ago one of our destroyers went down in the Gulf of Sirte. The Press is being told that a missile went off in the magazine. That it was an accident.

(looks up)

It was Airwolf.

HAWKE

Damn.

ARCHANGEL

The President used slightly stronger language. We've got forty-eight hours to recover Airwolf or they're sending in the Marines. The Russians have a missile task force shadowing our carrier group in the Med. If we invade Libya, chances are it'll mean W...W...Three.

(belches)

Damn, that was a good steak.

In the b.g. we hear an approaching chopper. Archangel pushes back the chair and rises stiffly, reaching for his cane.

ARCHANGEL

There's our ride.

(checks watch)

I've got ten hours to get you to Paris to catch a flight to Libya,

(looks at

Tet)

i'll have someone stay here to watch the place...take care of your dog.

HAWKE

Tet takes care of himself.

ARCHANGEL

Then, let's go.

(X)

271 ANOTHER ANGLE

271

Hawke stops Archangel from exiting.

HAWKE

Why'd you leave Gabrielle here this week?

ARCHANGEL

To brief you.

HAWKE

And my art collection?

(X)

Archangel glances at the empty walls of the cabin.

ARCHANGEL

I'm sorry about that Hawke. I told the committee it was the wrong thing to do.

HAWKE

(softly)

I might have taken it out on her.

ARCHANGEL

You didn't, did you?

HAWKE

No.

He decks Archangel, knocking him across the table and out cold on the floor. The helicopter lands outside.

272 CLOSE ON HAWKE

272

looking down at him.

HAWKE

I saved it for you.

DISSOLVE TO

273 EXT. CHARLES DE GAULLE AIRPORT - DAY - STOCK

273

It is raining as the two-place U.S. Air Force fighter touches down and rolls out.

274 INT. MILITARY TERMINAL - CLOSE ON FAYE

274

Late twenties, tall, dark, another of Archangel's beautiful and brilliant aides. She has a beat-up suitcase and a book.

CONTINUED

274 CONTINUED

274

She moves forward as Hawke enters, his flight suit wet from the rain. The pilot with him shakes hands and moves towards the reporting desk.

FAYE  
Stringfellow Hawke?

HAWKE  
Yes

FAYE  
Strip out of your clothes, please.

He stares at her.

FAYE  
Your flight suit. Take it off, we only have sixteen minutes.

Hawke unzips the flight suit and steps out of it as she steps briskly off.

FAYE  
Follow me, please.

He tosses the flight suit to the pilot and does a little jog to catch up.

275 MOVING WITH HAWKE AND FAYE

275

through a series of corridors. As she speaks with the same rapid fire patios as Marella. She hands him a passport.

FAYE  
Your name is Michael Derrick....

HAWKE  
I was briefed as Doctor Ted Burger.

FAYE  
Doctor Burger was to go to work next Wednesday. The company had to pick a man on this flight. As near as we can tell, Michael Derrick has never worked or gone to school with any of the other passengers.

HAWKE  
As near as you can tell?

FAYE  
Ten hours is rather short notice, Mr. Hawke.

CONTINUED

275 CONTINUED

275

FAYE (Cont'd)

(beat)

He's been working in a remote section of Argentina for five years and went to college in Australia. I don't think you'll run into anyone who knows him.

(hands him  
a book)

I've had his background capsulized in story form. Chapter Ten. Try to read it before you speak with anyone on the plane.

276 CLOSE ON THE BOOK

276

From the art on the cover, it's obviously a modern romance. The title is Love in the Rose Garden.

277 MOVING WITH BOTH

277

Hawke looks from the book to her.

FAYE

(explaining)

I told you, I only had ten hours.

(hands him a  
wallet)

You've forty thousand francs, a driver's license, girl friend's photo, a love letter from her...

(checks her  
watch)

...and ten minutes to catch your flight.

Hawke pockets the wallet and takes a suitcase from her.

FAYE

Thank you.

(speeds up)

I was able to get clothing in your sizes. Of course, it's used. Even the underwear, I'm afraid.

HAWKE

I never wear underwear.

She flicks a sideways glance at him.

278 INT. MAIN TERMINAL - DAY - ON DOOR 278

marked "Military Personnel Only" in French. It opens and Hawke peeks out.

279 INT. CORRIDOR 279

Beyond the open door we can see the bustling terminal and hear announcements in French.

FAYE

You're on Air France, Flight Forty-one.

She hands him the ticket.

HAWKE

(checking it)

One way.

FAYE

That's all you need if you're successful .

HAWKE

Or if I'm not.

Hawke starts to exit, but Faye stops him with a touch on his arm. He looks back, puzzled.

FAYE

(troubled)

One more thing... Angela's dead.

Hawke steps back inside the door.

HAWKE

How?

FAYE

We don't know. Her family simply received a wire notifying them of her death. We're hoping it was an accident.

HAWKE

Hoping?

(pointed)

If the Libyans made her and she talked, they'll know I'm coming.

FAYE

We don't think they do.

CONTINUED



279 CONTINUED

279

HAWKE

You don't think?

FAYE

There was no time to check. All we could do was send in another operative who was familiar with the situation.

280 CLOSE ON HAWKE

280

The blood freezes in his veins.

HAWKE

(slowly)

What operative?

We hear a driving rock beat and....

CUT TO

281 INT. RED CASTLE - NIGHT - CLOSE ON DANCER

281

silhouetted against the hot white eye, dancing to a frenetic beat. Sweat spins off her hair as she gyrates into the light where we can see her face...it is Gabrielle.

FADE TO BLACK

END OF ACT FIVE

## ACT SIX

FADE IN

282 INT. RED CASTLE - NIGHT - ON GABRIELLE 282

Dancing against the white eye to a hot rock beat. Her costume is brief and sexy. Her dancing incredibly sexual.

MOFFET'S VOICE

Is this one a spy, too?

283 CLOSE ON MOFFET AND KAMAL 283

seated together at a table. Moffet's forehead glistens with sweat. He is mesmerized by Gabrielle. Kamal is unaffected .

KAMAL

Probably. She was supplied by the same theatrical agency as Angela.

MOFFET

(recalling)

Angela was quite ... fragile.

(focusing)

This one appears to be more substantial.

(beat)

Are you going to question her?

KAMAL

Eventually

MOFFET

(swallows)

Perhaps I could be of help.

Kamal turns and looks at Moffet.

(X)

284 MOFFET'S POINT OF VIEW OF GABRIELLE 284

moving faster and faster as her dance builds to a climax and ends amid wild applause.

285	OMITTED	285 (X)
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CUT TO

286	INT. BACKSTAGE - NIGHT - CLOSE ON A TOWEL	286
-----	---	-----

As it is picked up off a hook on the wall. We move to reveal Gabrielle, wiping the sweat from her face. She tosses the towel around her shoulders and walks down the narrow corridor towards her dressing room. The next dance act, two girls in abbreviated versions of native costumes, walks past ad libbing in German. We continue with Gabrielle as she enters...

287	THE DRESSING ROOM	287
-----	-------------------	-----

It is small. One wall is mirrors with lights. There are a lot of Pepto-Bismol and Alka Seltzer type remedies lying about. A few pictures of men. An empty bottle of champagne. A vase of wilting flowers. As Gabrielle enters, the door closes behind her. She turns and lets out an involuntary yelp.

288	ANOTHER ANGLE - FEATURE HAWKE	288
-----	-------------------------------	-----

Gabrielle recognizes him and flings herself into his arms. They kiss, part for a beat, then kiss again. When they part for the second time....

HAWKE

You okay?

GABRIELLE

Fine

HAWKE

(bit stern)

Why the hell are you here?

She stares at him a beat, then moves to her dressing table.

GABRIELLE

Don't sound like Dominic. It's my job.

HAWKE

(softly)

It was Angela's too.

(X)

288-	FEATURE GABRIELLE	288-A (X)
------	-------------------	--------------

She turns and looks at him with fragile, frightened eyes. (X)

CONTINUED

288-A CONTINUED

288-A

GABRIELLE

(with difficulty)

The other dancers said she was found  
in the desert with her body...

(beat)

With it...

(beat)

He did to her what he did to those  
girls at White Sands ten years ago.

Hawke leans against the wall. He looks tired.

GABRIELLE

You were right. It wasn't the  
money. Moffet stole Airwolf so he  
could do whatever he wanted here.

HAWKE

Probably.

GABRIELLE

(means it)

If I see him, i'll kill him.

Hawke stares at her for a long beat, then....

HAWKE

Where's Airwolf?

288-B ANOTHER ANGLE

288-B

Gabrielle moves back to the dressing table and begins to  
write an address on a scrap of paper.

GABRIELLE

At Kafir, Khadaffi's summer palace  
on the coast about fifty kilometers  
west of here. Mirabelle has an oil  
pumping station near the palace.  
Angela had arranged clearance papers  
and one of their trucks to get the two  
of you in.

She turns and hands him the address.

GABRIELLE

The truck's at this address. I'll  
meet you there by two. You'll find  
guns under the floorboard.

HAWKE

(folding paper)

How do I get from the pumping station  
into the palace?

CONTINUED

288-B CONTINUED

288-B

GABRIELLE

Along the beach. It's very rocky so they don't guard it well. The heavy security is on the desert side of the palace. And what do you mean 'I'? We're in this together.

HAWKE

You're on the next Air France flight out.

GABRIELLE

The hell I am.

HAWKE

(simple fact)

I can fly Airwolf...you can't. Either you're on that flight or I am.

She looks at him in disbelief, then....

GABRIELLE

You really mean it.

He doesn't answer, just keeps his eyes locked on hers.

GABRIELLE

(softer)

I'm not like the others. I won't die on you.

(beat)

Stringfellow, I'll live to be a hundred and thirty. Honest.

(beat)

I promise!

He continues to just look at her, until....

GABRIELLE

Damn you!

(quickly adds)

I didn't mean that!

288-C CLOSE ON BOTH

288-C

He takes her into his arms, cradling her head in his shoulder.

HAWKE

(soothing)

I know ... I know.

CONTINUED

288-C CONTINUED

288-C

GABRIELLE

(after a beat)

I'll go.

(looks up to him)

But, if you don't come back....

HAWKE

I always come back, Gabrielle.  
That's my problem.

He kisses her gently on the lips, then the forehead and he is gone.

288-D CLOSE ON GABRIELLE

288-D

She closes the door and turns to camera, leaning back against it. An involuntary shudder passes through her.

CUT TO

288-E EXT. RED CASTLE STREET - NIGHT

288-E

The neon signs glow and wink as the side door opens and Hawke steps out. He gives a quick glance towards the soldier guarding the main entrance, then steps briskly up the street lined with Mercedes, BMWs, and Rolls Royces.

288- CLOSE ON HAWKE

288-F

beneath a neon sign at the alley, he glances back towards the main entrance.

DOMINIC'S VOICE

(whisper)

All the fancy cars you'd think we were in Beverly Hills.

Hawke whirls to reveal:

288- DOMINIC

288-G

throwing up his hands.

DOMINIC

Easy, String. It's me.

HAWKE

You weren't supposed to be here till next Friday!

CONTINUED

288-G CONTINUED

288-G

DOMINIC  
 (turns to leave)  
 Oh. Then I better go back.

Hawke grins and grabs him by the shoulders. As the two men hug we hear the sound of a Jeep coming up the street. They take one quick look and run into the dark alley.

288-H ON THE JEEP

288-H

It is manned by a Libyan officer and two soldiers. One on the rear-mounted machine-gun. They pass the entrance to the Red Castle. The guard snaps to attention and salutes. The officer returns it. The Jeep continues up the street running a spotlight over the cars. It turns into the alley.

288-J OFFICERS POINT OF VIEW - THE ALLEY

288-J

More luxury cars are parked down this narrow lane which has stalls on one side occupied by camels.

288-K BACK ON THE JEEP

288-K

It drives down the alley, spotlight sweeping from side to side. Over this....

HAWKE'S VOICE  
 How'd you know the Company moved up  
 the timetable?

We slowly move in on a Mercedes parked across from the camels.

DOMINIC'S VOICE  
 I caught the news about that  
 destroyer. I figured Airwolf might  
 be behind it, so I flew to the cabin  
 and found Tet making eyes at this  
 cute thing in white who said she was  
 housesitting for you. Didn't take a  
 genius to figure what happened.

(X)

289  
thruOMITTED  
302

289  
thru  
302

303 INT.MERCEDES REAR SEAT - ON HAWKE

303

He whispers as he lays low.

CONTINUED

303 CONTINUED 303

HAWKE

How long have you been here?

(X)

Intercut with:

304 INT. MERCEDES FRONT SEAT - ON DOMINIC 304

Lying under the, dash, whispering back.

DOMINIC

A couple of hours. I hung out at the club for awhile, but too many guys started asking too many questions.

(X)

So I decided to wait in the alley.

You always did take the backway outta bars.

HAWKE

(sarcastic)

Good to see you, too, Dorn.

Dominic laughs.

HAWKE

You think you can get this thing started?

DOMINIC

Piece of cake.

HAWKE

You sure are confident.

DOMINIC

The keys are in it.

305 OMITTED 305

306 INT. MERCEDES - ACROSS BOTH SEATS 306

As first Hawke, then Dominic sit up as the jeep disappears around the corner. As Hawke starts climbing into the front seat... .

DOMINIC

Hey. I coulda swore one of those girls dancing back there was Gabrielle.

(X)

HAWKE

It was.

CONTINUED



DOMINIC

She going out with us?

HAWKE

Ahead of us.

DOMINIC

(shakes his  
head)You know, girls couldn't move like  
that when I was young.

HAWKE

Dorn....

DOMINIC

(continuing)

'Course, there was this one your old  
man and I ran into in Brazil in  
forty three. She could vibrate like a  
jackhammer. Cute as a bug in a rug.  
Your old man thought....

HAWKE

(cutting in)

Dorn...start the car.

DOMINIC

Oh, sure, String.

He starts the car and pulls out.

as it moves up the street.

DOMINIC'S VOICE

Like I was saying, your old man  
thought she was the greatest thing  
since peanut butter. 'Course, he  
hadn't met your mom, yet. Anyway,  
we had forty-eight hours before  
jumping off for Africa in a couple of  
B-17's. We were ferrying to  
Rabat....

FADE TO BLACK

We can still hear the sound of the car driving away, when  
spotlight snaps on revealing:

307-B GABRIELLE

307-B

She blinks at the harsh light, putting her hand over her eyes.

KAMAL'S VOICE

Drop your hand.

GABRIELLE

(slowly drops it)

I can't see.

KAMAL'S VOICE

Name.

GABRIELLE

You have my passport.

KAMAL'S VOICE

Name.

GABRIELLE

(tired sigh)

Gabrielle Ademaur.

307-C CLOSE ON KAMAL

307-C

He is seated just outside the rim of light, a shadow against the mirrored bar.

KAMAL

Occupation.

GABRIELLE'S VOICE

I don't believe this.

KAMAL

Just answer the question.

307-D BACK ON GABRIELLE

307-D

She feels vulnerable in her dance costume, all alone in the white hot spot. But she's not going to let him know that

GABRIELLE

I'm a hooper.

KAMAL'S VOICE

Hooper?

GABRIELLE

(little smile of victory)

A dancer.

307-E ACROSS KAMAL TO GABRIELLE

307-E

We can see a soldier with an AK-47 just at the rim of light. Other than that the room appears empty.

KAMAL

Gabrielle, if that's your real name...

GABRIELLE

You're damn right it's my real name!

KAMAL

(continuing)

...we know you're a spy for the CIA.

GABRIELLE

(laughs)

God, you people are paranoid. Just because I'm American doesn't mean I'm a spy. I'm a dancer! Under contract to Mirabelle Oil! I want to see someone from the American Embassy.

KAMAL

There is no American Embassy in Tripoli.

GABRIELLE

Then I want to see someone who'll listen to reason!

307- CLOSE ON MOFFET

307-F

He steps out of the blackness.

MOFFET

Perhaps I can help.

307- CLOSE ON GABRIELLE

307-G

She recognizes him and her tough facade fades a bit.

307- CLOSER ON MOFFET

307-H

He lights a cigarette and looks back up. He smiles, his forehead beaded with sweat.

DISSOLVE TO

308  
thru  
310 OMITTED

308  
thru  
310

311 EXT. MEDITERRANEAN SEA - DAY - USS ENTERPRISE - STOCK 311

The big angle-deck carrier cuts through the vivid blue water.

312 EXT. CARRIER DECK - ON NAVY F-16 - STOCK 312

The sleek fighter catapults down the deck and into the air. A second jet launches and the two fighters climb into the hot sun.

313 INT. ENTERPRISE RADAR CONTROL - DAY 313

Filled with the usual complement of men and equipment: plot board, radar scopes, controllers, etc.

RADAR

Eagle patrol launched. Climbing through angels ten. Heading one-seven-oh.

ARCHANGEL'S VOICE

Straight at the Libyan coast.

314 ANOTHER ANGLE - FEATURE ARCHANGEL 314

Standing near the plot board with the duty officer, a naval Flight Commander. Faye is standing at his side with the communications briefcase. They are both wearing USS Enterprise caps and windbreakers.

ARCHANGEL

(continuing)

You trying to egg them out.

COMMANDER

No need to do that, sir.

(checks his watch)

If your boys don't get that chopper in four hours, our boys go in and blow it away.

FAYE

Our boys, Commander, include women. One of whom has already given her life on this mission.

CONTINUED

314 CONTINUED 314

COMMANDER

Sorry, Miss It was a figure of speech.

RADAR

Eagle patrol at angels forty. Eighty nautical miles from Libyan territory.

315 EXT. EAGLE PATROL - DAY - STOCK 315

The two F-16's streak past camera high above the sparkling blue Mediterranean.

316 INT. LIBYAN DEFENSE CENTER - DAY - CLOSE ON RADAR SCREEN 316

The ground scatter from the Libyan coast fills the bottom of the screen. A double blip can be seen over the water tracking straight at the coast. Two blips are at the bottom of the screen over the land. (Subtitles)

LIBYAN CONTROLLER'S VOICE  
(in Libyan)

Enemy aircraft at seventy nautical miles and closing.  
(Tairat adu tgareb, sabeen meal bahri.)

317 MOVING WITH MAJOR KAMAL 317

He enters the dark control center and makes his way to the command console.

KAMAL  
(in Libyan)

What do you have?  
(Shnu tara?)

LIBYAN CONTROLLER  
(in Libyan,  
pointing)

Two American fighter planes ... 40,000 feet. If they hold their heading they will penetrate our airspace in three minutes.  
(Tairatein harbia Ameirikia, arbeen alf kadam, wkan tamu binafs alitijah, baad thalath dakaek rah yakushu fi majalna aljawi.)

KAMAL  
(in Libyan)

Have you scrambled an intercept?  
(Baatet tairatna alharbia?)

CONTINUED

317 CONTINUED 317

LIBYAN CONTROLLER

(in Libyan)

Yes, sir.

(Naam, sayidi.)

(X)

He points to the two blips leaving the coastline.

KAMAL

(in Libyan)

And alerted the Airwolf crew?

(Wa nabaht jamaet Airwolf?)

(X)

LIBYAN CONTROLLER

(in Libyan)

All but the pilot, Moffet. He cannot be located.

(Alkul ma ada attayar, Moffet, mish mlagina.)

(X)

318 CLOSE ON KAMAL 318

He stares at the screen without seeing.

KAMAL

(in Libyan)

He's in the desert, near the Palace.

(Huwa tawa fi assahra, gurb algasr.)

(X)

We continue to move in on Kamal's eyes, they actually look sad as we... .

CUT TO

319 EXT. DESERT SAND DUNE - DAY - CLOSE ON GABRIELLE 319

staked out on the sand, her face and body blistering and red from the intense sun.

MOFFET'S VOICE

Funny isn't it. All this hot sand—

320 CLOSE ON MOFFET 320

He is sitting in the shade of his jeep, a canteen in his hands. Gabrielle is only a foot or so away.

MOFFET

(continuing)

And we can see the cool water of the Mediterranean only a few miles away.

He takes a drink of water.

321

CLOSE ON GABRIELLE

321

She hears him drinking and slowly turns her head, trying to speak through parched lips.

GABRIELLE

(with great  
effort)

Water....

A shadow crosses her face. It is the canteen. Moffet holds it to block the sun. She opens her eyes a little. He lets a drop or two touch her parched lips. We hear the sound of a chopper and Moffet pulls the canteen back. Gabrielle winces and squints as the burning sun hits her eyes.

322

WIDER ANGLE

322

A black Hughes 500 armed with air-to-air missiles and with Libyan markings comes in low over the dune and pulls to a hover.

CUT TO

323

INT. LIBYAN DEFENSE CENTER - DAY - ON RADAR SCREEN

323

The two blips execute a 90 degree turn and run parallel to the Libyan coast. (Subtitled)

LIBYAN CONTROLLER

(in Libyan)

Enemy aircraft are turning away from  
the coast.

(Tairat aladu daru an assahel.)

324

WIDER - FEATURE KAMAL

324

watching the screen. He nods and relaxes.

KAMAL

(in Libyan)

They were testing us. Recall the  
intercept. Have Airwolf stand down.

(Kanu yemtehnuna, raj eh attairat  
alharbia. Khali Airwolf makanha.)

LIBYAN CONTROLLER

(in Libyan)

Yes, sir.

(Naam, sayidi.)

Kamal starts to leave.

CONTINUED

324 CONTINUED

324

LIBYAN CONTROLLER

(In Libyan)

(X)

Major Kamal....

(Liwaa Kamal....)

The Major stops and turns back.

LIBYAN CONTROLLER

(in Libyan)

(X)

They have located the pilot of  
Airwolf. Do you want him returned  
to the Glis?

(Lagu tayar al Airwolf, tebeeh yud  
lei waha.)

KAMAL

(in Libyan,  
after a beat)

(X)

No.

(Laa.)

He turns and exits and we....

CUT TO



325 EXT. LIBYAN DESERT - DAY

325

In the distance, through the shimmering heat the black 500 rises from behind sand dunes. It sweeps towards us and flies past a blue Mercedes truck with "Mirabelle Oil" logo on the side. We move with the truck.

326 INT. TRUCK CAB

326

Dominic is driving. Hawke is riding shotgun with a map spread on his lap. Both men are watching the helicopter disappear down the road.

DOMINIC

What the hell is it?

HAWKE

Russian made. TU-36 Dodger.

DOMINIC

You see those air-to-air missiles?

HAWKE

Yah.

DOMINIC

String. In the past two hours we've seen tanks, anti-aircraft guns, SAM missile sites and now gunships!

HAWKE

You wanna chicken out?

DOMINIC

(nods)

Yah.

HAWKE

(grins)

So do I.

326-A EXT. AERIAL SHOT - DAY - DOWN ON THE TRUCK

326-A

It moves from the desert road onto one lined with palm trees.

326-B EXT. KAFIR MAIN GATE - DAY

326-B

An armored vehicle guards the main gate to the palace where the outer courtyard is filled with black Mercedes. Beyond that, white turreted walls rise against a bright blue sky. A Libyan officer moves forward as he sees the truck approaching.

327 OMITTED 327  
328 INT. TRUCK CAB 328

Hawke clears the Uzi and slips it under his seat. Dominic shifts down and reaches for the papers under the sunvisor.

HAWKE

Try French.

Dominic slows to a stop.

DOMINIC

(handing papers)

Bonjourno.

HAWKE

(muttered)

That's Italian.

DOMINIC

(aside, to  
Hawke)

I don't know French.

The officer looks over the papers while two of his guards, armed with submachine guns, check the truck.

329 ANGLE ON HAWKE 329

One of the guards opens the door and glances around the cab. Hawke sneezes on him. He slams the door shut.

329-A INT. TRUCK - ON ALL 329-A

Dominic is smiling at the officer as he looks up.

LIBYAN OFFICER

(in Italian)

These papers are for next Saturday.  
(Questa documenti sono per Sabato  
prossimo.)

DOMINIC

(in Italian)

Next Saturday. Really.  
(Sabato prossimo, davvero?)

LIBYAN OFFICER

(in Italian)

Yes. (Si.)

CONTINUED

329-A CONTINUED

329-A

HAWKE

(aside)  
What's wrong?

DOMINIC

(in Italian)

The papers are for next Saturday.

(X)

Hawke turns and looks out his window feeling stupid for not thinking of that. Dominic smiles to the officer.

DOMINIC

(in Italian)

This Saturday, next Saturday, what's the difference. A Saturday is a Saturday. Now if it were a Tuesday or a Friday....

(Sabato, Sabato prossimo, che differenza fa? Sabato e sempre Sabato. Se fosse un Martedi o un Venerdì....)

The officer stares at him a moment, then breaks out laughing and hands back the papers.

OFFICER

(in Italian)

You may go. (Potete andare.)

DOMINIC

(in Italian)

Thank you. Thank you, very much.  
(Grazie, grazie molte.)

329-B EXT. ANOTHER ANGLE

329-B

The officer motions for a guard to open the gate on the road outside the palace walls. A sign indicates this is Mirabelle Oil property.

329-C INT. TRUCK CAB - ON BOTH

329-C

Dominic puts the truck in gear and starts to edge forward towards the opening gate.

DOMINIC

See. Everybody speaks Italian.

HAWKE

Except me.

CONTINUED

329-C CONTINUED

329-C

DOMINIC

I tried to teach you and Saint John  
when you were kids. I only spoke  
Italian when I'd visit your place,  
but you two....

Hawke has spotted something out Dominic's window.

HAWKE

(interrupting)

Dorn.

Dominic looks to him, then turns and looks out his window.

329-D DOMINIC'S POINT OF VIEW - MOVING

329-D

The truck is edging forward. Through the main gate, he can  
see Airwolf in the inner courtyard.

DOMINIC'S VOICE

(in Italian)

Mother of God. (Madre di Dio!)

(in English)

Is that it!

329-E BACK CLOSE ON BOTH

329-E

They continue to edge forward.

HAWKE

That\*s it.

DOMINIC

(lost for words)

11' s... ah... ah... .

HAWKE

Yah.

329- EXT. ON THE TRUCK

329-F

The gate is opened wide and Dominic drives through and down  
the road towards the pumping station in the distance.

CUT TO

329- EXT. DESERT SAND DUNE - CLOSE ON MOFFET

329-G

sitting in the shade of the Jeep, staring at Gabrielle.

CONTINUED

329-G CONTINUED

329-G  
(X)

MOFFET

You are so beautiful.

(beat)

Well, perhaps not at the moment, but  
you could be again.

(looks off)

The water looks so blue from  
here... so cool.

(looks to her)

Would you like me to take you to  
it? We could be there in ten  
minutes.

330  
thru OMITTED  
335

330  
thru  
335  
(X)  
336

336 CLOSEON GABRIELLE

She is nearly unconscious.

MOFFET'S VOICE

Oh...but that would be cruel, the  
Mediterranean is so salty.

(X)

She tries to speak, but can't. Her eyes plead with him.

337 CLOSE ON MOFFET

337

The sweat is pouring off his face. His eyes glaze slightly  
and he moves towards her and out of frame. We hold on the  
empty desert and the sound of the wind, then we...

FADE TO BLACK

END OF ACT SIX

## ACT SEVEN

FADE IN

337-A EXT. ROCKY COASTLINE - DAY 337-A

Dominic and Hawke appear scrambling over the huge boulders towards camera. Suddenly they duck. A guard walks through frame and we move with him to reveal the white alabaster palace facing the sea.

337-B EXT. SMALL COURTYARD 337-B

The same guard walks past a splashing fountain and into the main complex. A beat later, Hawke and Dominic race across the marble floor to a wall. Dominic makes a cradle with his hands and gives Hawke a boost up.

337-C INT. LIVING ROOM - DAY 337-C

Through an iron-filigreed window we see Hawke's head appear atop a garden wall. He climbs up, then gives Dominic a hand up. As the two of them drop to the ground inside the garden, we hear a splash and the sound of someone swimming.

337- ANGLE ON LIVING ROOM DOOR - HAWKE AND DOMINIC • 337-D

cautiously enter. As they move across the room....

COPILOT'S VOICE

Damn it, Chuck, we can't just eat grapes and swim.

337- INT. SWIMMING POOL - DAY - ON CHUCK 337-E

He is pulling himself out of the pool. The Arab girl wraps a towel around him and begins rubbing him down.

ENGINEER

Why not?

The copilot is pacing back and forth at the edge of the pool.

COPILOT

(incredulous)

Why not?

(frustrated)

You know why they call him the

CONTINUED

337-E CONTINUED

337-E

COPILLOT (Cont'd)

Sandman? Because he murders women  
in the desert.

(X)

(plea)

Chuck, he's got that dancer from the  
Red Castle staked out on a sand  
dune, torturing her to death!

The engineer smiles at his Arab girl.

ENGINEER

So what? She means nothing to me.

HAWKE'S VOICE

(hard and cold)

She does to me.

They spin to see....

337-F HAWKE AND DOMINIC

337-F

Hawke has the Uzi leveled and looks ready to squeeze the  
trigger.

338  
thru OMITTED  
341

338  
thru  
341

342 EXT. DESERT SAND DUNE - CLOSE ON MOFFET

342

He's breathing heavily as he watches Gabrielle, his open  
shirt is soaked through with sweat, even in the shade.  
He takes a deep drink from the canteen. Then....

MOFFET

There's still time to save you.

(look her over)

You might scar a little, but it's  
better than dying.

(X)

(teasing)

Wouldn't you like me to save you,  
Gabrielle?

343 CLOSE ON GABRIELLE

343

Her face is blistered and burned. Her eyes are swollen shut.  
She slowly turns to Moffet and tries to speak. He shades her,  
putting a little water on her lips, so she can speak.

GABRIELLE

(weak whisper)

Moffet....

He leans in so she can whisper in his ear.

344 CLOSE ON MOFFET

344

He sits bolt upright into camera. Whatever Gabrielle said, she hit a button. He is pissed.

CUT TO

344-A EXT. PALACE INNER COURTYARD - DAY

344-A

A black Mercedes, flying Libyan flags from its fenders, speeds through the archway and past the fuel truck to Airwolf. A guard opens the rear door. Major Kamal steps out. As the Mercedes drives away an officer runs up and salutes. Kamal returns it.

KAMAL

(in Libyan)

Is Doctor Moffet back?  
(Hal rajaa addoctor Moffet?)

OFFICER

(in Libyan)

I haven't seen him, Major.  
(Lam arah sidi lliwa')

Kamal nods and touches the mid-air refueling intake.

345 OMITTED

345

346 ANOTHER ANGLE - FEATURE KAMAL

346

Behind him, two crewmen in Airwolf flightsuits and helmets come out of the main house. He turns as they approach.

KAMAL

Moffet?

HAWKE

(motions)

Inside.

Kamal starts for the house. As he passes the crewmen going in the other direction....

KAMAL

You were told to stand down.

HAWKE

Check flight.

347 CLOSE ON KAMAL

347

He slows, then stops and looks back to the crewmen.

KAMAL

(calling)

Just a minute.



348

CLOSE ON CREWMEN

348

Hawke opens Airwolf's hatch.

HAWKE

(aside)

Start the engines.

Hawke steps towards the oncoming Kamal as Dominic enters Air wolf.

KAMAL

(squinting)

Charles?

349

INT. AIRWOLF COCKPIT - ON DOMINIC

349

He crawls inside and gets his first look at Airwolf's interior. He lifts his visor in awe.

DOMINIC

(in Italian)

Mother of God!

(Madre di Dio!)

350

EXT. ON AIRWOLF - FEATURE HAWKE

350

Kamal motions for the officer to join him as he walks up to Hawke.

KAMAL

Why do you have your helmet on in this heat?

(X)

Hawke shrugs.

KAMAL

Lift your visor.

HAWKE

What?

The officer reaches for Hawke's visor. Hawke slips his hand away. The officer steps back and brings his sub-machine gun to the ready. The guards begin moving towards them.

KAMAL

Lift your visor!

Hawke's hand slowly goes to his visor.

351

INT. AIRWOLF COCKPIT - ON DOMINIC

351

sitting in the engineer's seat looking over the complex panel. He looks confused.

CONTINUED

351 CONTINUED 351

DOMINIC

Start it, he says.

He shakes his head and gingerly reaches for....

352 CLOSE ON TURBO ONE START 352

He presses the yellow button and it flicks green.

353 EXT. ON HAWKE 353

As he slowly lifts the visor, the turbine above them winds up.

354 CLOSE ON THE EXHAUST 354

It whumps as the turbine ignites.

355 ON KAMAL AND THE OFFICER 355

They are startled by the strange face behind the visor and firing of the turbine. It's all Hawke needs. He launches two quick martial art blows, knocking both Kamal and the officer to the sand. He grabs the officers AK-47 and spins toward the oncoming guards, firing a burst.

356 ON THE GUARDS 356

They dive for cover in the courtyard. (X)

357 ON THE ROTOR BLADE 357

It slowly begins to turn.

358 INT. REAR COCKPIT - ON DOMINIC 358

grinning from ear-to-ear at being able to start the engines

DOMINIC  
(in Italian)  
Beautiful!  
(Bellissimo!) (X)

He reaches forward and presses....

- 359 TURBO TWO START 359  
The yellow button flicks green and the second turbine spools up towards ignition speed.
- 350 EXTERIOR - ON HAWKE 360  
He's firing short bursts to keep the guards pinned down. Bullets ping off Airwolf and plow into the sand around him.
- 361 ON THE ROTOR 361  
spinning faster and faster.
- 362 ON THE GUARDS 362  
beginning to return fire with more accuracy.
- 363 ON HAWKE 363  
He empties the clip and leaps inside Airwolf. The armor-plated hatch hisses shut, bullets bouncing off of it.
- 364 INT. AIRWOLF COCKPIT- ON BOTH MEN 364  
Hawke straps in, his eyes already scanning the instrument panel.
- HAWKE  
Give me the Chain guns.
- DOMINIC  
(totally lost)  
Huh?
- 365 EXTERIOR - ON KAMAL 365  
He has joined the guards and is rallying them to charge the helicopter. They start forward, firing as they come.
- 366 EXTERIOR - ON AIRWOLF 366  
Bullets bouncing off the armor plate.

- 367 INT. AIRWOLF COCKPIT - ON BOTH MEN 367  
Hawke reflexively ducks as bullets hit the windscreen.
- HAWKE  
Offensive weapon panel. Upper right.  
Chain guns one and two!
- Dominic looks up.
- 368 CLOSE ON PANEL 368  
The yellow lights indicate Sidewinders, Bullpups, Agiles, Paveway bombs, etc. Dominic reaches up and punches two buttons marked "Chain gun one" and "Chain gun two". They flash green.
- 369 EXT. CLOSE ON AIRWOLF SPONSONS 369  
They extend and the .30mm Chain guns instantly deploy.
- 370 ON THE CHARGING GUARDS - FEATURE KAMAL 370  
At the sight of the deployed Chain guns, the guards suddenly stop. They look to Kamal.
- 371 INT. AIRWOLF COCKPIT -CLOSE ON HAWKE 371  
He lifts Airwolf into a low hover and squeezes the trigger.
- 372 EXT. CLOSE ON CHAIN GUNS 372  
firing at 330 rounds a minute.
- 373 EXT. ON AIRWOLF 373  
Hawke does a slow pedal turn, firing both guns at once.
- 373- EXT. ON THE COURTYARD 373-A  
Statues shatter. Palm trees explode. The ammo truck goes up. The walls shred. Everything is exploding under Airwolf's devastating attack.
- 373- EXT. ON KAMAL 373-B  
face buried in the sand island in the middle of the court as the palms crash down about him.

373-C INT. AIRWOLF COCKPIT -CLOSE ON HAWKE 373-C

cold. Methodical. Wiping out everything in the courtyard.

373-D ON THE ARMORED CAR 373-D

It comes through the archway, guns firing and is blown away.

373-E ON AIRWOLF'S CHAIN GUNS 373-E

blazing away.

373-F EXT. ON THE FUEL TRUCK 373-F

It goes up in a huge fireball.

374 thru 378 OMITTED 374 thru 378

379 EXT. ON AIRWOLF 379

It completes a 180 degree turn and stops firing.

380 INT. REAR COCKPIT - ON DOMINIC 380

He's watched it all on his monitor.

DOMINIC

(in awe)

God in heaven!

381 INT. FRONT COCKPIT - CLOSE ON HAWKE 381

showing no emotion.

HAWKE

Yah.

381-A ON AIRWOLF 381-A

It slowly rises, rotor blades swirling the smoke.

381-B CLOSE ON SAND ISLAND 381-B

The palm fronds shift and Kamal, half buried in sand, lifts his head and looks up.

381-C KAMAL'S POINT OF VIEW - AIRWOLF 381-C

Through the thick black smoke, he sees it lift above the walls, turn and slip away.

CUT TO

382 OMITTED 382  
thru thru  
384 384  
(X)  
385 EXT. DESERT DUNES - DAY 385

Airwolf roars from behind a sand dune and streaks overhead.

386 INT. AIRWOLF COCKPIT - ON HAWKE 386

Scanning the desert ahead as he flies.

HAWKE  
Anything?

387 INT. REAR COCKPIT - ON DOMINIC 387

He is fiddling with the controls on the scanner.

DOMINIC  
Nothing. But I ain't sure I'm working it right.

HAWKE  
Tracks.

388 EXT. DESERT SAND - DAY - ON TIRE TRACKS 388

Airwolf comes in from the distance and turns, following the tracks across the dunes.

389 INT. REAR COCKPIT - ON THE SCANNER 389

The image is full of electronic noise for a beat, then clears.

DOMINIC'S VOICE  
Hey! I got it working!

He amplifies the image until it's a moving closeup of the tracks.

390 ON DOMINIC 390

He is like a kid.

DOMINIC  
Hey, String, this is great. I can see...

He stops, his face frozen at what he sees.

DOMINIC  
(softly)  
Oh, my God!

- 391 INT. AIRWOLF COCKPIT - CLOSE ON HAWKE 391  
sta-ring ahead, his face contorted with pain.
- 392 EXT. DESERT DUNE - DAY - ON GABRIELLE 392  
Her head lying loosely to one side. In the b.g. Airwolf hovers in and lands, the downwash from the rotor blowing sand across her.
- 393 CLOSE ON AIRWOLF 393  
The hatch opens and Hawke scrambles out, ripping off his helmet. He hesitates a beat, looking toward Gabrielle, then tossing the helmet inside...
- HAWKE  
There's a canteen in the port storage bin.
- He breaks into a run.
- 394 ACROSS GABRIELLE TO HAWKE 394  
He runs up to her and drops to his knees, shading her from the sun. His face is contorted with pain as he gently touches her.
- HAWKE  
(softly)  
Gabrielle.
- Her eyelids flutter. Dominic runs up with a canteen, grimacing at the sight. Hawke takes the canteen and pours a little water on Gabrielle's blistered lips, then across her forehead and swollen eyes.
- 395 CLOSE ON GABRIELLE 395  
She can barely lick the water on her lips. After a beat, she manage to open her eyes a little and focus.
- GABRIELLE  
(very weak)  
String....
- 396 CLOSE ON ALL 396  
Hawke puts more water on her lips, hushing her as he does.

CONTINUED

396

CONTINUED

396

HAWKE

Shh. It's over. It's over.

She starts gasping for air. Dominic takes her pulse as Hawke cradles her head in his arms. When she does get her breathe, it's very shallow.

GABRIELLE

(very weak)

I was...going to go. But Moffet.,..

(X)

HAWKE

It's okay. I understand.

GABRIELLE

I...I want to see...the eagle, again.

HAWKE

You will.

GABRIELLE

I ... I kept. . .remembering you. . .and the eagle...while,..while he...

She starts gasping for air, again. This time harder and harder. Her eyes grow wide and with one long exhale, she dies.

HAWKE

(denying it)

No! Gabrielle no!

After a long moment...

DOMINIC

(softly)

She's gone, String.

HAWKE

(angrily)

No! She promised, damn it! She promised!

Hawke can't fight the tears any longer. He cradles her in his arms and we pull back, wider and wider, as we...

DISSOLVE TO

397

EXT. USS ENTERPRISE - DAY - STOCK

397

running with her battle group a hundred miles off the Libyan coast.

COMMANDER'S VOICE

Something's up at Kafir,



398

INT. ENTERPRISE RADAR ROOM - DAY

398

Archangel, Faye and the Commander are gathered around the plot board.

COMMANDER

(continuing)

There's heavy radio traffic from that area.

(pointing)

And the Libyans are scrambling aircraft out of Wheelus towards it.

ARCHANGEL

(grins)

He'd done it!

COMMANDER

Why hasn't he contacted us?

(X)

ARCHANGEL

I don't know. But he's got Airwolf, I can feel it in my bones! He got it!

COMMANDER

(to radar)

Scramble an escort. He'll need friendlies to get out of there.

RADAR

Aye, aye, sir.

399

EXT. USS ENTERPRISE FLIGHT DECK - DAY - STOCK

399

Two F-16's launch into the air with a roar and we....

CUT TO

400

EXT. DESERT DUNES - DAY

400

A set of tire tracks come over the dune and past camera.

For a second all is quiet, then Airwolf roars over the dune, following the tracks in hot pursuit.

401

INT. AIRWOLF COCKPIT - MOVING IN ON HAWKE

401

His eyes are ice, as he follows the tracks.

Intercut with:

402 REAR COCKPIT 402

Dominic is trying to figure out what he sees on the scope.

DOMINIC  
I dunno if I'm doing this right.  
(looks up)  
I got something behind us. But  
for all I know it could be a camel.

403 EXT. LIBYAN KILLER CHOPPER - DAY 403

roaring across the desert. It fires a heat-seeking missile.

404 INT. AIRWOLF COCKPIT - CLOSE ON SCANNER 404

The missile shows as a smaller blip moving rapidly away from the larger one.

DOMINIC'S VOICE  
That camel just spit something at us!

405 INT. ANGLE ON BOTH 405

Hawke throws Airwolf into a screaming turn.

HAWKE  
Pop a sunburst and give me a sidewinder .

DOMINIC  
(looks up)  
You wanna speak English?

HAWKE  
Offensive weapons panel. Sidewinder.  
Quick!

Dominic looks up for the appropriate button.

405 EXT. MOVING WITH THE MISSILE 406

as it streaks across the desert closing on Airwolf.

407 EXT. ON AIRWOLF - DAY 407

Streaking just above the sand. As the missile closes, Hawke pulls it into a vertical climb. The missile goes smoking past and explodes harmlessly in a sand dune.

408 INT. AIRWOLF COCKPIT - ON BOTH 408

Hawke pulls it up into a hammerhead stall and wings over.

409 EXT.ON AIRWOLF - DAY 409

It comes roaring out of the hammerhead and back down in the other direction.

410 EXT. HAWKE'S POINT OF VIEW - ONCOMING KILLER CHOPPER 410

We see it targeted in the HUD.

411 EXT. AIRWOLF ROCKET POD 411

Hawke fires a sidewinder.

412 EXT. ON THE KILLER CHOPPER 412

as it explodes in a ball of fire.

413 EXT. ON AIRWOLF 413

As it streaks out of sight over' the dunes. (NOTE: From this point, only music plays over the chase montage. No dialogue or sound effects).

CUT TO

414 EXT. DESERT SAND DUNES -DAY 414

Instead of Airwolf, Moffet's Jeep explodes over a dune and plows down the other side, past camera.

415 MOVING WITH MOFFET 415

He is a man terrified; driving the Jeep on the ragged edge.

416 THE DESERT SAND DUNES 416

Moffet comes tearing across the dunes, towards Kafir. (X)

CUT TO

417 INT. LIBYAN CONTROL CENTER - DAY 417  
The place is chaotic as Major Kamal works his way through the controllers to the main console. His face is black, his uniform torn from the battle. He looks up to....

418 LIBYAN DISPLAY SCREEN 418  
The same type as the one in Red Star Control it indicates Airwolf has penetrated the defense zone.

419 EXT. BINOCULAR MATTE - DAY - ON AIRWOLF 419  
following the tracks across the dunes.

420 EXT. LIBYAN TANK - DAY - CLOSE ON THE COMMANDER 420  
He lowers his binoculars and gives the order to fire.

421 EXT. LIBYAN TANKS - DAY - STOCK 421  
firing across the desert at Airwolf.

422 EXT.ON AIRWOLF - DAY 422  
screaming over the dunes, explosions erupting all around it.

423 INT. COCKPIT - CLOSE ON HAWKE 423  
eyes cold. Ignoring the danger.

424 INT. LIBYAN CONTROL CENTER - MOVING IN ON KAMAL 424  
watching the screen.

425 KAMAL'S POINT OF VIEW - MOVING IN ON DISPLAY SCREEN 425  
The flashing dot indicating Airwolf is past the line of tanks.

426 EXT.ON MOFFET'S JEEP 426  
It races over a hill and past camera.

427 EXT.ON AIRWOLF - DAY 427  
It screams over a dune and past camera... still following the tracks.

428 EXT. LIBYAN MISSILE SITE - DAY - STOCK 428  
 Two SAM missiles streak into the desert air.

429 INT. AIRWOLF COCKPIT - ON DOMINIC 429  
 He looks up from the screen, obviously wondering what the hell to do.

430 CLOSE ON HAWKE 430  
 He stays on the trail and tells Dominic to fire a sunburst.

431 ON DOMINIC 431  
 He looks around. Finds the right button and hits it.

432 EXT. AIRWOLF DEFENSE POD - DAY 432  
 A sunburst rocket fires rearward.

433 EXT. MISSILE POINT OF VIEW - AIRWOLF 433  
 The electronic image shows the sunburst as an intense hotspot streaking away from Airwolf. The missile follows it.

434 INT. AIRWOLF COCKPIT - ON DOMINIC 434  
 If he wasn't strapped in, he'd be jumping up and down with joy. Then he stops...eyes locked on the scanner.

435 DOMINIC'S POINT OF VIEW - SCANNER 435  
 It indicates a second missile closing fast.

436 EXT. ON HIGH DESERT DUNE 436  
 Airwolf disappears behind the dune. (X)

436-A MISSILE POINT OF VIEW 436-A  
 as it races over the dune and closes on Airwolf. (X)  
 (X)

436-B BACK ON HIGH DESERT DUNE 436-B  
 There is an explosion where Airwolf should be. (X)  
 (X)  
 (MONTAGE MUSIC STOPS.)

- 437 EXT. MOVING WITH MOFFET 437  
He looks back over his shoulder as black smoke curls up in the desert sky. He turns back and smiles, slowing a little.
- 438 LONG LENS - ON THE DESERT ROAD 438  
The Jeep comes over a hill and skids to a smoking stop.
- 439 CLOSE ON MOFFET'S FACE 439  
His expression can only be described as stark terror.
- 440 MOFFET'S POINT OF VIEW - LONG LENS ON AIRWOLF 440  
Hovering a hundred meters away over the road.
- 441 CLOSER ON MOFFET 441  
Sweat beads on his forehead as he pulls his gun. (X)
- 442 INT. AIRWOLF COCKPIT - CLOSE ON HAWKE 442  
staring back at Moffet.
- HAWKE  
(softly)  
Dorn. Give me ... everything.
- 443 INT. REAR COCKPIT - ON DOMINIC 443  
He blinks and looks up.
- 444 CLOSE ON OFFENSIVE WEAPON PANEL 444  
Dominic hits all the buttons.
- 445 EXT. AIRWOLF BELLY 445  
The rocket pod deploys.
- 446 EXT. RIGHT SPONSON 446  
The chain cannons and machine guns deploy.

447 EXT. LEFT SPONSON

447

The guns on that side deploy.

447- EXT. CLOSE ON MOFFET

447-A

He is sweating, only this time, it's fear.

- 447-B EXT. MOFFET'S POINT OF VIEW - AIRWOLF REFUELING INTAKE 447-B  
The small tube drifts back and forth slightly as Airwolf hovers.
- 447-C EXT. BACK ON MOFFET 447-C  
He pulls his pistol, aims and fires.
- 447-D EXT. AIRWOLF REFUELING INTAKE 447-D  
The bullet hits just two inches to the side of the hole. Another shot...this one hits just an inch off the target.
- 447-E EXT. CLOSE ON MOFFET 447-E  
He takes a deep breath, aims and starts to squeeze the trigger.
- 448 OMITTED 448
- 449 INT. AIRWOLF COCKPIT - CLOSE ON HAWKE 449  
His face is expressionless as he hits his trigger.
- 450 EXT. ON AIRWOLF - SERIES OF SHOTS 450  
Hawke unleashes everything in its offensive arsenal; cannons, machine guns, air-to-surface missiles, air-to-air missiles, etc.  
Intercut with:
- 451 EXT. THE HILLSIDE - SERIES OF SHOTS 451  
It erupts in explosions of awesome proportion.
- 452 INT. AIRWOLF COCKPIT - CLOSE ON HAWKE 452  
He shows no emotion. He fires until he has exhausted all ammo and then keeps clicking the trigger.
- 453 ANGLE ON BOTH 453  
Dominic looks up from the scanner.

CONTINUED



453 CONTINUED 453

DOMINIC

(softly)

There's nothing left to shoot.

Hawke keeps squeezing the trigger, tears in his eyes.

DOMINIC

(harder)

String! It's done.

Hawke finally stops hitting the trigger.

454 EXT. ON AIRWOLF 454

Hovering above the road, smoke from the explosions swirling about it to be blown away by the rotor wash.

455 EXT. ON THE HILLSIDE 455

The smoke slowly clears. The Jeep is gone. The road is gone. Most of the hillside is gone. All that is left is a smoking gap in the sand.

456 EXT. ON AIRWOLF 456

It slowly turns and climbs away.

ARCHANGEL'S VOICE

I'm afraid we lost him.

CUT TO

457 INT. ENTERPRISE RADAR ROOM - DAY - CLOSE ON ARCHANGEL 457

Despite all the electronic equipment in the center, he is on his briefcase telephone.

ARCHANGEL

(continuing)

He definitely cleared Libyan airspace. Two F-16's from the Enterprise were escorting him back when he disappeared.

The Commander looks sheepish. Faye smiles.

ARCHANGEL

(continuing)

I don't give a damn what the committee thinks, this time we're going to do it my way or you can kiss Airwolf good-bye permanently.

CONTINUED

457 CONTINUED

457

ARCHANGEL (Cont'd)

(beat)

Yah.

(beat)

Okay.

He hangs up. Faye locks the briefcase.

ARCHANGEL

(to Commander)

Could we borrow one of your F-16s?

On the Commander's reaction....

CUT TO

458 EXT. MOUNTAIN LAKE - DAY

458

We slowly pan off the mountains and across the still water to the dock and cabin. It is peaceful and calm.

459 CLOSE ON TET

459

Snoozing in the sun at the end of the dock. He opens an eye. Then lifts his head and looks towards the pass.

460 EXT. SANTINI'S CHOPPER

460

It's a mere dot, growing larger and larger as it sweeps down from the pass and across the lake.

461 CLOSER ANGLE

461

The chopper hovers in over the dock and has to wait until Tet moves out of the way. When it finally sets down and the door opens...

DOMINIC

(yelling)

Next time I'm gonna land on him!

Hawke climbs slowly out and turns to close the door.

DOMINIC

(softer)

String....

(X)

HAWKE

Yah.

(X)

Then he closes the door and steps back.

4 62 WIDER ANGLE 4 62

Dominic brings the turbine up to full power and lifts off, climbing away towards the pass. Hawke watches him for a beat, then looks down to Tet.

463 HAWKE'S POINT OF VIEW OF TET 463

His sad eyes looking up.

464 CLOSE ON HAWKE 464

He nods to the dog.

HAWKE

Me, too.

465 INT. HAWKE'S CABIN - DAY 465

Hawke opens the door and enters and stops, looking surprised

466 HAWKE'S POINT OF VIEW - THE MAIN ROOM 466

As he looks around, all the art has been returned. He looks to the bar. Archangel is behind it, pouring a glass of wine.

ARCHANGEL

The committee finally saw it my way.

467 ANGLE ON BOTH - FEATURE HAWKE 467

He crosses to the bar where Archangel hands him a glass of wine. Hawke drinks without toasting. Finally....

ARCHANGEL

Where'd you hide it, Hawke?

(beat)

In the mountains? (X)

(beat)

The desert?

(beat)

At that junkyard Santini calls an airfield?

Hawke looks up, but says nothing.

ARCHANGEL

I know he was with you in Libya.

(beat)

It'll be our little secret.

Hawke takes another sip of the wine.

CONTINUED

467 CONTINUED

467

ARCHANGEL

But, you've got to return it or they'll throw you in a hole so deep it'll take sunlight a month to reach you!

HAWKE

(softly)

It's wired. If I don't make a phone call every 24 hours ... poof.

ARCHANGEL

(smiles)

I told the committee you'd do something like that.

HAWKE

Saint John.

Archangel takes a deep breath and opens the briefcase. He hands him a sheaf of papers.

468 ANOTHER ANGLE

468

Hawke takes the report and moves to a chair, flopping into it. He is very tired. Tet plops into his usual spot in front of the fireplace. As Hawke reads....

ARCHANGEL

The President is very... upset. To say nothing of the Joint Chief of Staff, the Secretary of Defense, the FBI, the National Security Council... hell, probably the Boy Scouts.

(beat)

About the only one not upset, is me.

Hawke looks up from what he's reading.

ARCHANGEL

We built it. Lost it. Recovered it... well, sort of, you were working for us. And, now we've lost it, again.

(smiles)

Hell, even if you gave it back, there's no way the President will ever let the company use it.

HAWKE

I'm not giving it back.

(tosses papers  
to floor)

Not for this.

(X)

CONTINUED

468 CONTINUED

468

ARCHANGEL

I know. But as long as you've got  
Airwolf, Uncle Sam's minions have to  
try to find your brother.

(X)

HAWKE

(suspicious)

And....

ARCHANGEL

They also have to try to get Airwolf  
from you. That's just the way the  
game's played.

(X)

HAWKE

So.

ARCHANGEL

The company can help you. Let you  
know what the other agencies are doing  
to entrap you. Supply you with funds.

(sips wine)

Lots of things.

HAWKE

In exchange for using Airwolf on com-  
pany business.

ARCHANGEL

It's the only way we'll ever get to  
use it and probably the only way  
you won't get caught.

For a moment, the two men stare at each other, then Hawke  
hears something.

HAWKE

Your ride's coming.

Archangel listens. He doesn't hear anything for a while,  
then the faint sound of rotor blades slapping the air  
reaches him. He smiles.

ARCHANGEL

Always said you had better ears  
than a snooper mike.

He downs the wine, picks up his briefcase and hobbles  
across the room to Hawke's side.

469 ANOTHER ANGLE - CLOSE ON BOTH

469

Archangel looks down at Hawke.

CONTINUED

469 CONTINUED

469

ARCHANGEL

Think about it.  
(sets down  
the briefcase)  
Then give me a call.

With that he turns and walks for the door. Out side the helicopter hovers in over the dock and lands.

470 CLOSE ON ARCHANGEL

470

He opens the door and stops. Then, without looking back...

ARCHANGEL

Did she suffer?

Intercut with:

471 CLOSE ON HAWKE

471

Sitting in the chair, staring at the fireplace,

HAWKE

Does it matter?

ARCHANGEL

(angrily)

Damn it! I sent her out there; I want to know!

HAWKE

(after a beat)

No. She didn't suffer.

ARCHANGEL

(sighs)

Thank God for that.

He walks out, closing the door behind him.

472 MOVING IN ON HAWKE'S FACE

472

He stares into nothing as Archangel's helicopter comes up to full power and lifts off.

DISSOLVE TO

473 SERIES OF FLASHBACKS

473

Hawke meeting Gabrielle. Hawke and Gabrielle in the loft. Gabrielle and Tet by the fireplace. Hawke and Gabrielle fishing. Embracing in Libya. Etc.

DISSOLVE TO

- 474      **BACK CLOSE ON HAWKE**      474
- Staring into the empty fireplace. The helicopter is long gone and the sun is going down. He looks up.
- 475      **HAWKE'S POINT OF VIEW -HIS CELLO**      475
- Nestled in the niche.
- CUT TO
- 476      **EXT. HAWKE'S CABIN -SUNSET**      476
- He walks out carrying the cello. Tet trots behind him.
- 477      **MOVING WITH HAWKE**      477
- Along the dock to the very end. He sits and looks up towards the mountains.
- 478      **ON THE MOUNTAINS**      478
- The peaks are gold in the sunset. Hawke begins to play, a sad and lonesome piece.
- 479      **ON HAWKE**      479
- His eyes are as sad as his music.
- 480      **ON THE MOUNTAIN LAKE**      480
- Peaceful and calm in the sunset, hardly a ripple on the deep water.
- 481      **ON HAWKE**      481
- Searching with his eyes for the eagle as his music drifts across the water.
- 482      **ON THE TALL PINES**      482
- Not a sign of life anywhere among the dark trees on the distant shore.
- 483      **ON TET**      483
- Even he is affected by the melancholy music. He looks up at Hawke.

484 MOVING IN ON HAWKE

484

There are tears in his eyes as he plays.

485 ON THE MOUNTAINS

485

Turning from gold to red in the setting sun. And finally.....

486 ON THE EAGLE - STOCK

486

As it swoops out of nowhere, sailing down across the pine trees towards the water.

INTERCUT WITH

487 MOVING IN ON HAWKE

487

The pain in his eyes softens. There is hope in his music as he watches the magnificent bird come closer and closer until we.....

FREEZE FRAME

THE END