

HUNTERS IN THE SKY
Program 1: "Knights of the Sky"

FINAL SCRIPT

<u>TEASER</u>	
A. A fast-paced impressionistic fighter kill. The prey is sighted, the chase begins. Guns hammer. The attacked fighter breaks apart in the air. (No narration. Music and attention-getting sound effects.)	
1. ILFREY SOT (7A-3 to 4): (V/O) "The hunters are the ones that go out and kill. ... Maybe one out of ten (O/C) of good fighter pilots will--will be one of the hunters. ... (V/O) And the others will be the hunted."	
<u>SERIES TITLE: HUNTERS IN THE SKY</u>	
<u>EPISODE TITLE: "Knights of the Sky"</u>	

<u>ACT I: INTRODUCTION TO THE ACE</u>	
A. NARRATOR: An ace. The highest card in the deck. Of tens of thousands of fighter pilots who fought in World War II, only a select few shot down five or more planes to earn the title of ace.	
1. Footage of pilot after mission.	
a. COMMANDER SOT: "Are you all right? Did you get any of the blighters?"	
b. PILOT SOT: "Yes, I got a Messerschmidt 109 and a Dornier."	
B. NARRATOR: Who were these men? What made them a breed apart? In the high arenas of a world at war, what separated the hunters ... from the hunted?	

<p>1. Stills or footage: A series of character-revealing close-ups of American, British, German, Russian and Japanese aces to reflect youth, exuberance, self-assurance.</p>	
<p>C. COMBAT BITES</p>	
<p>1. GALLAND SOT (237G-14): (O/C) "A fighter pilot fights by himself. He's a lone fighter. (V/O) He has to have a will to attack. He must really hunger after wanting to down planes."</p>	<p>237G-14: (1:34:04) ["When you ask about qualities,] (_____) a fighter pilot fights by himself. He's a lone fighter. He has to have a will to attack. (_____) [He can't solve any problem defensively.] (_____) He must really hunger after wanting to down planes." (_____)]</p> <p>Transition from on-camera to voice-over occurs in mid-word.</p>

<p>2. COLLINGSWORTH SOT (17A-6): (O/C) "So I banked as tight as I could and turned around and faced this Focke- Wulf, (V/O) and I could see the guns sparking-- (O/C) and then it hit me. That man is trying to kill me."</p>	
<p>3. DOLGUSHIN SOT (60R- 3): (O/C) "It's ... like a duel. Well, a duel which ends like any duel, (V/O) with death for some and victories for others."</p>	
<p>4. KOMACHI SOT (183J-7 to 8): (O/C) "When my bullets hit an enemy, and an enemy's plane caught fire, (V/O) I felt excitement and joy."</p>	<p>183J-7 (7:11:15) "When my bullets hit an enemy, and an enemy's plane caught fire, excitement and joy prevailed." (7:11:23)</p> <p>One-sentence soundbite makes the transition to a narrator difficult. Probably should be treated as a teaser bite and spoken entirely by the narrator. If Komachi's voice is used, the out point of the on-camera segment must be checked.</p>

5. PAGE SOT (127B-10): (O/C) "The thrill of the chase and what you're doing. (V/O) There is no substitute."	
D. HISTORICAL CONTEXT	
1. NARRATOR: World War Two. Hitler's armies sweep across Europe..(SOT)...In the Far East, Japanese forces swarm over the Pacific in their quest to dominate Asia. On both fronts, lightning victories are spearheaded by massive air attacks, and it becomes clear to the Allied powers that he who seizes control of the sky will rule the battlefield. The job falls to a few bold men.	
E. PROFILES	
1. ADOLF GALLAND	

a. NARRATOR: Adolf Galland, German Luftwaffe. 104 kills. Grounded by an eye injury during basic training, Galland memorizes the eye chart to qualify for the newly formed Luftwaffe. He will become general of all fighter pilots, the youngest and most highly decorated general in the German Armed Forces.	
1) Galland footage and stills	

<p>b. GALLAND SOT (238G-1 to 2): (O/C) "No fighter pilot in the world had as many opponents as the German fighter pilot. ... (V/O) The German fighter pilot would have to continue his mission for as long as he was physically capable. Until he was wounded. "</p>	<p>(2:01:48) [But in general one can say that there was a difference between German fighter pilots and American, English and Russian fighter pilots. That there was a big difference in the number of casualties suffered. I was often asked, how is this to be explained? You can explain it by--due to the fact that] () no fighter pilot in the world had as many opponents as the German fighter pilot. () [And if you take this into account, that] () the German fighter pilot would have to continue his mission for as long as he was physically capable of continuing, until he was wounded." ()</p>

c. NARRATOR: A thousand sorties was not uncommon for the German fighter pilot lucky enough to survive them. But young German pilots on the eve of war accept their duty eagerly, convinced that in the Luftwaffe, the most powerful air force on earth, lay victory.	
1) Stills and footage of young German pilots.	
2. SIR HARRY BROADHURST	
a. NARRATOR: Harry "Broady" Broadhurst, Royal Air Force, 12 kills. He will become Britain's youngest Air Vice Marshal, and later a Knight of the British Empire.	
1) Broadhurst footage and stills	

b. BROADHURST SOT (140B-1): (O/C) "Risking their necks is part of the game, I suppose. I mean, I had fast motor cars and fast motorbikes and when I wasn't crashing airplanes I was crashing motorbikes. It's all part of the game."	
c. NARRATOR: Young Englishmen, eager for adventure, volunteer in droves for the Royal Air Force. Their country will soon call upon them to provide the last line of defense in an all-out struggle for survival.	
1) Stills and footage of young British pilots.	
3. IVAN LAKYEV	

a. NARRATOR: Ivan Lakyev, Red Air Force. 12 kills. Told he is too short and awkward to qualify for flight school, sixteen-year-old Lakyev nearly abandons his dreams of becoming a fighter pilot. But by war's end this flight school reject will become a leading fighter ace, and a decorated Hero of the Soviet Union.	
1) Lakyev stills	
b. LAKYEV SOT (52R-1): (O/C) "In our country, every Russian, every Soviet ... knows the slogan, (V/O) 'He who comes here with a sword will die by the sword.' Where did we find the strength? In love for our motherland."	

c. NARRATOR: For the pilots of the Red Air Force, World War II opens with terrifying suddenness. With a deep love of the motherland, and a centuries-old hatred of their German neighbors, Russians will stop at nothing to destroy the invaders.	
1) Stills and footage of young Russian pilots.	
4. SABURO SAKAI	
a. NARRATOR: Saburo Sakai, Imperial Japanese Naval Air Force, 64 kills. Sakai nearly dies of severe head wounds early in the war when American bullets rip into his cockpit. But he recovers to become one of Japan's top fighter aces.	
1) Sakai stills	

<p>b. SAKAI SOT (185J-4; 5): (O/C) "No matter how many of the enemy's planes I shot down, my personal power was very limited. To my unit men, my colleagues, teaching how to shoot (V/O) down a plane--how many aces I could create--was the thing I devoted my time to more than how many planes I personally shot down.</p>	<p>185J-4: 9:04:46 [Also, I believe that] (_____) no matter what--how many of the enemy's planes I shot down, personal power was not very important. To my unit men, my colleagues, teaching how to shoot down a plane--how many aces I could create--was the thing I devoted my time to more than how many planes I personally shot down." 9:05:18</p>
<p>c. NARRATOR: Driven by a fanatical devotion to duty, ordained by the ancient code of Bushido, Japanese pilots take the spirit of the samurai into the skies.</p>	
<p>1) Stills and footage of young Japanese pilots.</p>	
<p>5. FRANCIS "GABBY" GABRESKI</p>	

a. NARRATOR: Francis "Gabby" Gabreski, United States Army Air Corps, 28-plus kills. Gabreski will become one of America's top aces, but was almost washed out of flight school because he had so much trouble learning how to handle an airplane.	
1) Gabreski footage and stills	
b. GABRESKI SOT (203A-73): (O/C) "You've got to have the right attitude. You've got to have the right (V/O) training.... You've got to be aggressive.... You've got to be professional in every sense of the word.	
c. NARRATOR: Stunned by the Japanese attack on Pearl Harbor, outraged Americans rush into uniform seeking vengeance.	

1) Stills and footage of young American pilots.	
d. GABRESKI SOT (203A-78): (O/C) "We're there to win. We're there to (V/O) destroy."	
1) Footage of plane getting destroyed. (FO)	
- END OF ACT I -	

<u>ACT II: QUALITIES AND SKILLS</u>	
A. NARRATOR: Survival was an art. Making kills was a craft. Instincts took over when it was time to decide between the quick and the dead. What made some men masters of aerial combat, while others fought only to survive? What did it take to become an ace?	
1. Dogfight sequence: Prey sighted, chase, loser goes down in flames.	
B. AGGRESSIVENESS	

<p>1. SPATE SOT (232G-8 to 9): (O/C) "To complete your mission as a fighter pilot, you have to disregard your own safety. It is amazing, but one can grow used to accepting that risk. (V/O) I've noticed myself a phenomenon, that danger acts like a drug. You need it, you actually seek it out, and a day without danger seemed unsatisfying."</p>	<p>232G-8: (9:21:03): "To complete your mission as a fighter pilot, you have to disregard your own safety. (9:21:18) It is amazing, but one can grow used to accepting that risk. (9:21:25) I've noticed myself a phenomenon, that danger acts like a drug. You need it, you actually seek it out. (9:21:39) And a day without danger seemed unsatisfying." (9:21:49)</p> <p>Transition from on-camera to voice-over is in mid-word.</p>
C. COURAGE	
<p>1. NARRATOR: Arsenii Vorozheikin, Red Air Force. 46-plus kills. While leading a handful of fighters deep inside enemy territory, he spots an armada of German bombers and fighters. Retreat is not in Vorozheikin's dictionary.</p>	

2. VOROZHEIKIN SOT (53R-9 to 10): (O/C) "We went around from the back. The sun was shining from the side of the enemy. (V/O) We made the turn. ... They didn't see us. (O/C) Now the sun was shining behind us also. ... (V/O) I gave the order to attack the enemy fighters all at once. Two of them went down in flames right away. (O/C) Three of them somersaulted around in the air after they were hit. The other fighters, who didn't expect this, all of them dove down ... and they left the bombers without protection, without cover."	
D. CONFIDENCE	
1. NARRATOR: Cocky, self-assured, the fighter ace thinks only of victory. Defeat is for the enemy.	

<p>2. KOMACHI SOT (184J-8): (O/C) "Each pilot had an absolute confidence in himself. ... (V/O) All pilots had the pride that they would never lose a fight--one samurai against another samurai. (O/C) This kind of spirit was found in all of the pilots."</p>	<p>184J-8 (_____)</p> <p>"Each pilot had such an absolute confidence in himself. (00:11:33) (00:11:41) All pilots had the pride that they would never lose at a fight--one samurai against another samurai. This kind of spirit was found in all the pilots." (_____)</p> <p>Check in point and transition to voice-over. Also check point where Komachi comes back on camera. Final out is clipped.</p>
<p>3. MACKENZIE SOT (220M-16): (O/C) "Most of the young people like myself had utter confidence. I never ever dreamed that I would get a hole in my airplane because I was so good at what I did."</p>	
<p>E. QUICK THINKING/INTELLIGENCE</p>	

1. NARRATOR: Air combat is quick: a minute, maybe less, decides who goes down in the record books, and who in flames.	
2. CHANDLER SOT (12A-28): (V/O) "A fighter pilot--the very best of them--are unusually quick. (O/C) I mean, quick in reflexes, quick in their analysis."	
3. BENHAM SOT (143B-5 to 6): (O/C) "And once he makes up his mind, that's it. He doesn't change it."	
4. DOLGUSHIN SOT (60R-2 to 3): (V/O) "Flying demands a certain kind of intelligence. (O/C) Some self-control. Being able to react quickly, having your wits about you. (V/O) If you couldn't outfight him, at least outwit him."	
F. TACTICS	

<p>1. NARRATOR: Exploiting the enemy's weakness, taking advantage of altitude, the sun and the clouds to achieve surprise, are indispensable tactics of the fighter ace.</p>	
<p>2. HRABAK SOT (227G-7 to 8): (O/C) "Should I come out of the sun, (V/O) should I dive, attack from below? I have to make all these considerations before I attack, instead of simply jumping on him, in the hopes of somehow bringing him down."</p>	<p>227G-7 to 8 (4:17:44) [Jawohl, I mean by that when you sight an opponent, you have to search the entire airspace around you before you attack, then you have to consider where the best attack is,] (_____) should I come out of the sun, should I dive, attack from below, underneath his aircraft? I have to make these considerations before I attack, instead of simply jumping on him, my opponent, in the hopes of somehow bringing him down." (4:18:53)</p> <p>Check in point. Also, transition to voice-over is clipped.</p>

<p>3. CHANDLER SOT (12A-32, 35): (V/O) "I thought as I went into that cloud, (O/C) I thought now, that guy cannot chase me into this cloud. He can't come in the cloud after me 'cause he can't see me. So he's got to turn around. (V/O) And I'll turn around and get a quick one at him as he goes away ... And I did turn around in the cloud and came out of the cloud and sure enough, there he was in front of me, and I let him have a whole bunch of it.... (O/C) Clouds are--they can be beneficial to you, but they are also dangerous."</p>	

4. HARTMANN (244G-10): (O/C) "I would attack only if I had 2,000 meters of clearance above them. (V/O) Then I would come down with great speed and shoot them down. I would always tell my colleagues that when your windshield was filled with the enemy aircraft, that was the time to pull the trigger and to shoot."	

5. MITCHELL SOT (2A-33 to 38): (V/O) " Your adrenalin is flowing, and your mind is racing thousands of miles a second. Your guns are fixed. They're not capable of swinging around. You have to swing your whole aircraft around in order to get your sights on him. And now he sees you and so he breaks. What we call he breaks into you. Because then that's going to put him in a position of trying to get on your tail. It's a heck of a situation to be in. ... But there's nothing greater than--there's nothing greater than a combat (O/C) with another aircraft. ... There's nothing. That's the epitome. There's nothing else. There's nothing can touch it."

a) Shot of planes flying in arc.

- END OF ACT II -

<u>ACT III: PRICE OF GLORY</u>	
A. GLORY	
1. NARRATOR: Fame and adulation grow with each mounting score. Aces become household names. Men to admire, to cheer, to emulate.	
a. Footage: Chalking kills on fighter fuselages and tails, decoration ceremonies, victorious pilots carried on shoulders of comrades, girls giving flowers to pilots, etc. End with archival footage of GENTILE interview as he describes his latest kills:	
1) INTERVIEWER SOT: "Don, I want to interview you on behalf of all the girls in America. Are you married?"	

2) GENTILE SOT: "No, I'm not. Still single."	
3) INTERVIEWER SOT: "Good."	
B. RUGGED CONDITIONS	
1. NARRATOR: Fighter pilots often lived little better than the foot- slogging infantry. They lived in seas of mud, they baked under the heat of African skies, and courted frostbite in the most bitter of winter conditions. While flying over limitless stretches of empty ocean, a faulty compass or engine could mean an unmarked grave a thousand feet under water.	
a. Footage: Muddy jungle (Guadalcanal), a North African desert, the snows of Russia, the unending Pacific.	
C. FEAR	

<p>1. GALLAND SOT (238G-4): (V/O) "Does the fighter pilot know no fear? (O/C) I would say, yes, that he does know fear. (V/O) It's a tremendous fear. And every attack on a four-engine group requires an overcoming of fear. Because without knowing fear I cannot be brave."</p>	<p>238G-4 (2:07:13) [Now, what are the components for success? First of all it's courage. If I don't have any courage, I can have the greatest ability and I still won't make it. After courage I would say the next important aspect is optimism. Without optimism you cannot do anything. If you ask,] (_____) does the fighter pilot know no fear? I would say yes, that he does know fear. He--it's a tremendous fear. And every attack on a four-engine group requires an overcoming of fear. Because without knowing fear I cannot be brave." (2:08:18)</p> <p>Check in point. Also, transition to voice-over is clipped.</p>

<p>2. VOROZHEIKIN SOT (53R-2 to 3): (O/C) "I started the war ... without fear. I was like a child, like a child who doesn't know what fear is and rushes into battle. ... (V/O) Returning from one outing, I landed and saw that the plane was all shot up ... and I thought, well, it's dangerous to be so fearless."</p>	
<p>3. JERRY BROWN SOT (21A-10): (V/O) "You hear guys say, 'Oh God, I was scared," you know? (O/C) And, uh, 'I froze,' or something like that. That didn't happen to me. I just said, no way that this mother is gonna shoot me down."</p>	
<p>D. DEATH AND CAMARADERIE</p>	

<p>1. NARRATOR: Despite their unshakable confidence and bravado, death was a companion that flew every mission. Pilots died inside cramped cockpits that reeked of fuel and cordite from the guns. They died in action, and they died in accidents. And they died alone.</p>	
<p>2. PAGE SOT (127B-5 to 6): (O/C) "To lose a good friend killed flying with you is always a shock. But the human mind has this wonderful capacity for blanking out the things that it doesn't want to remember."</p>	

<p>3. KOZHEVNIKOV SOT (76R-3): (O/C) "You can't measure in terms of money the value of human lives. That's impossible. And there were enormous losses, both in people and in resources. I can tell you that when we fought, we didn't think about the fact that in an hour or in a few minutes we might be killed. We just fought."</p>	
<p>4. BROTHERS SOT (134B-18 to '19): (O/C) "Chaps who were killed, you couldn't brood on it. (V/O) ... Of course you all carried on, otherwise it would have ... the whole thing would have collapsed. Morale would have gone to the dogs."</p>	

5. JABS SOT (224G-9):
(O/C) "The worst
experience I had was ...
when my friend Lendt, a
well-known nightfighter
pilot ... out of foolishness
crashed while landing,
and he and the rest of
the crew, who had been
critically injured, died
on the operating table.
That was very hard for
me, that my best friend
died due to a rather
trivial mistake,
basically."

224G-9: (1:21:11) ["The second
was when]
(_____) my
friend Lendt, a well-known
night-fighter pilot (1:21:19)
[--he had visited me in
Padeborn--during the day
he, uhh, well,]
(_____) out of
foolishness, crashed while
landing (1:21:33), and he
and the rest of the crew,
who had been critically
injured, died on the
operating table. That was
very hard for me, that my
best friend died due to a
rather trivial mistake,
basically. (1:21:57)

What he says on camera in
German is not what the
English voiceover says--the
English cuts to a later part
of his statement, but the
German was never
adjusted or covered with
video. He should probably
be relaid, picking him up
later when he says "When
my friend Lendt..." He
could also be covered with
video after he says his first
phrase, but the transition
to a narrator would be
awkward and would
detract from what is
supposed to be an
emotional reflection.

6. ILFREY SOT (7A-7): (V/O) "You know, friendships forged in combat are--are (O/C) never forgotten. I'll tell you that. Better than brotherly love."	
7. NARRATOR: George Chandler learns a bitter lesson at the hands of an aggressive Japanese pilot.	

8. GEORGE CHANDLER:

(O/C) "And so, now
we're coming down to ...
(under V/O)" "I ah,
unbuttoned my oxygen
mask, and light up that
first cigarette. And I
had been all those hours
without it. And I was
feelin' pretty - pretty
"pleased." And by now,
we're within the radar
control - the fighter
control of our base. And
the - mission is over for
the day. And we're
relaxing. And old
George let himself relax.
And the flight leader -
squadron leader, should
never do that.

And smart alec-like -- I took the oxygen mask, and - pulled it back up over my face, and the microphone - the nose-mike is in there. And I said, now where is that God damned all-silver Zero? Run him down here, and I'll show him how the world's truly made, - or some smart alec remark like that. (O/C) And now we - we're out - the gunsights; the gun switches are off. Way back there, we've dropped tanks. And - we've got enough fuel to get home - and everything is goin' just right. But everything's shut down. And one of my guys says - there's a Bogey at 12:00 o'clock high. And here he comes!

Jesus! I - I am now -
I'm trying to get this
thing out of - automatic
lean mixture; and get
the props back up; get
the throttles back up;
get the gun switches on,
get the gunsight on - get
this big machine, that is
just - just a cruising
airplane - to being a
fighting airplane, all
over again! And I'm too
slow. And I didn't get to
that Zero in time. And
ah - and he went right
through that bomber
formation - and the
lead bomber was lost.
And the whole crew was
lost. And I'm the guy [
weeps] - and it still
bothers me ...

If I had stayed - right
up on the combat edge -
clear up to the landing
pattern; or - when we
dis - when we let go of
those bombers. And
now - we weren't ... 25
miles from lettin' go of
them for the day. And -
I didn't do it. We lost a
bomber.

9. NARRATOR: Battle remembrances. Personal triumphs and tragedies. For George Chandler and others, thoughts that will haunt them forever.	
a. Plane smoldering, men rummaging through wreckage, etc.	
E. WORLD WAR I -- ELLIOTT WHITE SPRINGS	
1. NARRATOR: Elliott White Springs, an American ace of World War I, wrote a description of aerial combat that has become a classic.	
a. Archival shot of Elliott White Springs	

2. SECOND NARRATOR: (Dramatic reading with music.) The heavens were the grandstands and only the gods were spectators. The stake was the world, the forfeit was the player's place at the table and the game had no recess. It was the most dangerous of all sports and the most fascinating. It got in the blood like wine. It aged men forty years in forty days. It ruined nervous systems in an hour. It was a fast game. The average life of a pilot at the front was forty-eight hours, and to many it seemed an age.	
a. Slow-mo montage of WWII planes and air combat.	
- END -	