

G.I. JOE

"Cobra Stops the World"

Script

By

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(Note: "X" Symbol in Left Margin Indicates Revision)

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THE OIL RIGS

R On the cut the rockets impact---and EXPLODE! Workers
R leap from the drilling platforms to safety in the sea,
R as monstrous oolumns of orange-and-blue flame WHOOSH
straight up from the oil rigs, illuminating the scene.
As the flames shoot skyward, the Rattlers, again seen
from back, ROAR INTO FRAME. The Rattlers fly between
the columns of flame and disappear into the night.

COBRA COMMANDER (VO) (CONT.)
...have reduced your off-shore
drilling stations to rubble.

WIPE TO:

EXT. MIDDLE EASTERN DESERT - DAY

The crest of a dune. We HEAR O.S. TANK TREADS CRUNCHING
SAND. Suddenly, a battalion of COBRA HISS VEHICLES,
rises into view over the top of the dune, CANNONS THUN-
DERING. Over this:

COBRA COMMANDER (VO) (CONT.)
In the middle east, our Hisssss
battalions...

WIDE ANGLE - DESERT OIL FIELD

Workers drop what they're doing and rush OUT OF FRAME
in a panic (SFX: SHOUTS AND SCREAMS OF WORKERS) as the
cannon fire LANCES INTO FRAME, striking the metal skeletons
of the oil wells.

COBRA COMMANDER (VO) (CONT.)
...have halted production at
every major oil field.

The metal girders BLAST into splinters! Flames WHOOSH
skyward from the wells! The towers totter and fall!

QUICK CUT - A WORKER

running by one of the oil rigs, just as the rig is struck
by a CANNON BLAST.

QUICK CUT - LOW ANGLE - THE OIL RIG

is falling straight toward him (and TOWARD CAMERA)!
SFX: CREAK AND GROAN OF BENDING METAL!

QUICK CUT - BACK TO PREVIOUS ANGLE

The Worker rushes OUT OF FRAME, just as the massive beams
of twisted metal CRASH DOWN INTO FRAME where he had stood!

WIDE ANGLE - THE HISS BATTALION - TRACKING

It RUMBLES THRU FRAME, through the blazing devastation it has wrought.

WIPE TO:

EXT. GREY ALASKAN SKY - DAY

Cobra FANG COPTERS emerge from the clouds, firing their rockets DOWN OUT OF FRAME.

COBRA COMMANDER (VO) (CONT.)
We have ssssevered vital links...

THE ALASKAN OIL PIPELINE

on the ground below. On the cut: the rockets DESCEND INTO FRAME, striking the pipeline and EXPLODING!

COBRA COMMANDER (VO) (CONT.)
...in the Alaskan pipeline...

WIPE TO:

EXT. A WEST COAST OIL REFINERY - WIDE SHOT - NIGHT

With its silver rim lights, it looks like some kind of futuristic city. Half-a-dozen COBRA CLAWS swoop INTO FRAME in f.g., flying straight at the refinery.

COBRA COMMANDER (VO) (CONT.)
...and devasssstated oil refineries
and petroleum reserves...

QUICK CUT - THE COBRA CLAWS

launch their "Flashfire"-bombs OUT OF FRAME at the refinery.

COBRA COMMANDER (VO) (CONT.)
...on both American coasts.

QUICK CUT - STORAGE TANK

On the cut: the Flashfire bombs impact, and the tank goes up like an EXPLODING sun!

WIDE ANGLE - THE REFINERY

A SERIES OF EXPLOSIONS spreads the flames, engulfing the entire refinery and lighting the night sky a hellish orange! The Cobra Claws fly THRU FRAME in f.g., leaving behind the scene of destruction. As the Claws exit:

WIPE TO:

EXT. THE CARIBBEAN -- A FLEET OF SUPERTANKERS AERIAL SHOT
- TRACKING

COBRA COMMANDER (VO)
And now, lest you doubt Cobra's
power...

CAMERA PULLS BACK to reveal a squadron of Cobra Claws
flying above the tankers, pacing them.

COBRA COMMANDER (VO) (CONT.)
...observe! This fleet of tankers,
carrying Venezuelan oil to the
U.S. --

LOW ANGLE - COBRA SOLDIERS PILOTING THE CLAWS

The COBRA SOLDIERS launch their Flashfire bombs DOWN
OUT OF FRAME. Over this:

COBRA COMMANDER (VO) (CONT.)
-- will never reach its destination.

QUICK CUT - TWO CREWMEN ON TANKER DECK

leap behind a bulkhead as the Flashfire bombs impact
and EXPLODE on the deck.

THREE CLAWS - TRACKING

Piloted by three Cobra Soldiers whom we'll call FIRST,
SECOND, and THIRD CLAW PILOTS. They descend toward the
ship. CAMERA HOLDS as the Claws alight at the hatch
of the wheelhouse. MOVE IN on First Claw Pilot. He
slips out of the Claw harness and reaches for

A GRENADE

on his belt. He unhooks the grenade.

QUICK CUT - WHEELHOUSE HATCH

On the cut: the grenade flies INTO FRAME and BLASTS the
hatch off its hinges!

INT. WHEELHOUSE

The CAPTAIN, MATE, and NAVIGATOR of the ship all back
away from the ship's controls, startled, as the Cobra
Soldiers come rushing in.

COBRA SOLDIERS

Cobraaaaaa! !

ANGLE - CAPTAIN, MATE & NAVIGATOR

back up into a corner of the wheelhouse, hands held above their heads.

CAPTAIN

This is an outrage! We're unarmed!
We--

CAMERA YANKS BACK to include First and Second Claw Pilots in f.g., covering them with 'futuristic ray-rifles.

FIRST CLAW PILOT

(interrupts)

Shaddup, sailor-boy -- or you'll
be breathin' through a new pair
o' gills!

ANGLE - HELM OF SHIP

Third Claw Pilot takes control of the helm.

THIRD CLAW PILOT

Claw Unit to Cobra Commander!
Helm secured!

CUT TO:

INT. SECRET COBRA BASE - CLOSEUP ON COBRA COMMANDER

He snaps a little salute to his troops far away.

COBRA COMMANDER

Ex-sssssellent! And now...

CAMERA PULLS BACK to reveal he is standing near a STRANGE DEVICE that looks like a hybrid of a radio-telescope and a laser cannon with an immense diamond as its core. His hand moves to a switch on the controls of the device.

COBRA COMMANDER (CONT.)

...witnesssss the final phase
of Cobra's plan to sssstop the
world!

He throws the switch! Instantly, violently CRACKLING energy surges through the circuitry of the device. CAMERA PANS RAPIDLY along the energy's path, through the diamond, which amplifies it...and on skyward as it FLASHES from the system's antenna-like dish.

CUT TO:

THE CARIBBEAN - ON THE TANKERS

As the energy DESCENDS INTO FRAME and spreads like a semi-transparent blanket over the tankers. The ships'

outlines seem to "dissolve" in the brilliant light!
An instant later, that light fades...and the tankers
are gone!

CUT TO:

INT. SECRET COBRA BASE - ON COBRA COMMANDER

He extends a hand, palm up, toward CAMERA.

COBRA COMMANDER
Governmentsss of the world...the
choice is yours.

MOVE IN CLOSER on Cobra Commander.

COBRA COMMANDER (CONT.)
Sssssurrender control of your
nations to Cobra --

His hand closes menacingly in a fist.

X COBRA COMMANDER (CONT.)
-- or face the nightmarish prossspect
of a new Dark Age!

WIPE TO:

THE COBRA INSIGNIA

red-on-black, as before. CAMERA PULLS BACK to reveal:

INT. GI JOE HEADQUARTERS - COMMUNICATIONS CENTER - DAY

X The Cobra insignia is a video image on a communications
X console. As the image begins to FADE, SPARKS---who's
seated at the console---frantically manipulates the con-
X trols. SFX: ASSORTED BEEPS AND CLICKS. COLONEL SHARP
X stands behind Sparks's chair.

X COLONEL SHARP
Could you trace the transmission,
Sparks?

ANGLE - SPARKS

stops his button-pushing, sighs.

X SPARKS
(disconsolate)
X Sorry, Colonel. I tried...but
Cobra bounced it off a sattelite.

X COLONEL SHARP
Then their base could be anywhere
in the world...!

CUT TO:

EXT. A SKYSTRIKER - TRACKING - DAY

Streaking through the sky at top speed. Over this:

X COLONEL SHARP (VO) (CONT.)
(filtered)
Did you receive the transmission,
Duke?

Streaking through the sky at top speed. As CAMERA PUSHES
IN on the plane, we HEAR:

X DUKE (VO)
X Loud, clear, and ugly, Colonel
X Sharp.

INT. SKYSTRIKER COCKPIT - DUKE AND ACE

Ace is in the pilot's chair. Duke is seated behind him.
He speaks into his headset.

DUKE (CONT.)
Sparks! What about the tankers
-- where'd they go?

CUT TO:

INT. JOE HEADQUARTERS - SPARKS

punches a few more buttons (SFX: BEEPS & CLICKS) to no
avail.

SPARKS
Search me, Duke! Either they
just evaporated, or --

CUT TO:

EXT. A RAM CYCLE - TRACKING

As she speaks, PUSH IN on SCARLETT, riding the cycle
down a stretch of interstate, leaving the rest of the
traffic far behind. She speaks into a com-set in her
helmet.

SCARLETT
(finishes the thought:)
-- or Cobra's got a cloaking
device that makes them invisible --

CUT TO:

X INT. JOE HEADQUARTERS - ANGLE PAST SPARKS TO COLONEL SHARP

SCARLETT (VO) (CONT.)
(filtered; thru speakers)
-- even to our most sensitive
instruments!

X PUSH IN on Sharp, visibly shaken at this notion.

COLONEL SHARP
Those tankers were the world's
last hope.

CUT TO:

INT. SKYSTRIKER COCKPIT - ON ACE

Listening in grim understanding.

COLONEL SHARP (VO) (CONT.)
(filtered; thru headset)
Without the oil they're carrying,
civilization will grind to a
halt.

PAN BACK to FRAME Duke.

COLONEL SHARP (O.S.) (CONT.)
Every industrialized nation will
be paralyzed! Millions will
suffer...!

X DUKE
Not if G.I. Joe can help it,
Colonel!
(beat)
X Scarlett -- we located a Cobra
X safe house on the West Coast.

CUT TO:

EXT. AERIAL SHOT - THE RAM CYCLE - TRACKING

CAMERA PUSHES IN on Scarlett's cycle, as it continues
to weave in and out of the freeway traffic at top speed.

X DUKE (VO) (CONT.)
(filtered)
X Rose garden, white picket fence
X -- you'd never figure it for
X a Cobra hideout.

ANGLE - SCARLETT - TRACKING

MOVE IN CLOSE on her. She nods in response to Duke's
orders.

DUKE (VO) (CONT.)
(filtered)
X If there's a lead to those tankers
there, I want it!

SCARLETT
(mildly sardonic)
X And I like a man who knows what
X he wants.

GROUND LEVEL SHOT - THE CYCLE

rushes STRAIGHT TOWARD AND PAST CAMERA, and on OUT OF
FRAME.

SCARLETT
Yo, Joe -- !!

CUT TO:

INT. SKYSTRICKER COCKPIT - DUKE AND ACE

Duke again speaks into his helmet's microphone.

DUKE
Sparks --

INT. JOE HEADQUARTERS - ON SPARKS

Still at his communications console.

DUKE (V.O.) (CONT.)
(filtered)
--patch me in to Deep Six and
Torpedo.

CUT TO:

QUICK CUT - INT. JOE HEADQUARTERS - ON SPARKS

He deftly punches a sequence of buttons. SFX: BEEPS
AND CLICKS.

DUKE (VO)
(filtered)
Leader Joe to Sharc-One...!

CUT TO:

EXT. ATLANTIC OCEAN - ON GI JOE SHARC - TRACKING - DAY

It zips along over the waves. CAMERA PUSHES IN on the
Sharc as we HEAR:

DUKE (VO) (CONT.)
(filtered)
You fellas catch Cobra's little
TV.show?

INT. SHARC - ON DEEP SIX AND TORPEDO

seated at the controls. TORPEDO speaks into his headset.

TORPEDO
Yah. Lousy acting -- but the
special effects weren't bad.

DEEP SIX turns his head slowly, stares expressionlessly
at Torpedo. The whole notion of humor seems almost alien
to him.

DUKE (VO)
(filtered)
Can the comedy, Torpedo.

CUT TO:

INT. SKYSTRIKER - ON DUKE

Speaking into his headset:

DUKE (CONT.)
Cobra's got a floating base fifty
miles due south of your present
position. Take it out!

CUT TO:

INT. SHARC - DEEP SIX AND TORPEDO

DUKE (VO) (CONT.)
(filtered)
And find me a clue to those missing
tankers!

Deep Six nods in stolid acknowledgement. Torpedo grins
broadly.

TORPEDO
Hey! Piece o' fishcake, Duke.
Leave it to me --

CAMERA MOVES IN TIGHT on Deep Six. His face is a mask
of stern unamusement.

TORPEDO (O.S.) (CONT.)
-- an' "Mr. Warmth" here!

Deep Six narrows his eyes, stares piercingly at Torpedo.

DEEP SIX
(his voice rumbles like
ocean waves)
You have a peculiar sense of
humor, mister.

EXT. SHARC - TRACKING

As it zooms along the water---and lifts off into the
air. Over this:

TORPEDO & DEEP SIX (VO)
Yo, Joe!!

CUT TO:

INT. HEADQUARTERS - ON SPARKS

He sighs, rests his chin in his hand.

SPARKS
(with a sigh)
And I get to sit here and do
nothing, as usual...

DUKE (VO)
(filtered; thru speakers)
Do nothin', my eye!

Sparks almost tumbles backward out of his chair, taken
off-guard. As he regains his balance:

DUKE (O.S.) (CONT.)
Put your college education to
work an' penetrate that cloaking
device!

SPARKS
Right, right...!

CUT TO:

INT. SKYSTRIKER COCKPIT - DUKE AND ACE

Duke taps Ace on the shoulder.

DUKE
Okay, Ace -- point this baby
at Venezuela, and step on the
gas!

EXT. SKYSTRIKER

As it rockets over the horizon:

DUKE & ACE (VO)
(voices fade as
plane flies off)
Yo, Joe!!!

DISSOLVE TO:

R EXT. ISLAND OFF THE TIP OF PATAGONIA - WIDE SHOT - DAY

CAMERA MOVES through the twisted spires of volcanic rock to find a very well-hidden Cobra base: a single tower, the top of which is shaped like the hooded head of a Cobra. The ground at the base of the tower is covered by a circle of riveted metal with seams that divide it into wedges. (This will be important later.) PUSH IN on the top of the the tower, as:

COBRA COMMANDER (VO)
I commend you, Dessstro...

CUT TO:

INT. TOWER - COBRA COMMANDER AND DESTRO

stand near the strange device. Cobra Commander is jubilant. DESTRO is much more restrained.

COBRA COMMANDER (CONT.)
Your cloaking device has assured
Cobra's complete and final victory.

DESTRO
So it seems. But do not proclaim
our triumph prematurely.

CLOSE - DESTRO

He raises a finger in warning at o.s. Cobra Commander.

R DESTRO (CONT.)
R Even now the forces of G.I. Joe
may be moving against us.

CLOSE - COBRA COMMANDER

R COBRA COMMANDER
(psychotic laughter)
R Ah! But first, Destro, they
must find ussss!

He turns and EXITS FRAME.

ANGLE - COBRA COMMANDER - TRACKING

As he strides confidently across the room, toward a doorway.

X COBRA COMMANDER (CONT.)
And how long can they ssssearch
X the globe...
X Destro GAINS INTO FRAME, a couple of steps behind Cobra
Commander.

X COBRA COMMANDER

stops and whirls around to face Destro.

COBRA COMMANDER (CONT.)
...before their own fuel is gone?
(more psychotic laughter)

DESTRO

Cobra Commander's LAUGHTER CONTINUES O.S. Destro nods
---impressed, but still wary.

DESTRO
You display considerable cleverness.
More than I have come to expect.

ANGLE - THE DOORWAY

Cobra Commander's LAUGHTER ABRUPTLY HALTS, as Destro
brushes past him and moves through the doorway:

DESTRO (CONT.)
But Destro does not celebrate
until his wars are won.

DISSOLVE TO:

EXT. EST. SHOT - COBRA SEA BASE - WIDE SHOT - DAY

It's a floating platform---about the size of a city block
---enclosed in a transparent, bulletproof dome. A giant
Cobra insignia is inscribed on the surface of the dome.
Under the dome are several futuristic metal structures:
laboratories, command center, etc. The base of the plat-
form, at and below the waterline, is equipped with gun
ports.

At the very top of the dome is a smaller transparent
enclosure not unlike a tailgunner's bubble. Four Cobra
Soldiers (whom we'll call NORTH, SOUTH, EAST, and WEST
GUNNERS), each manning a double-barrelled anti-aircraft
gun, sit within this smaller bubble.

We take in the sight for a beat or so...

Then the Sharc, with Deep Six and Torpedo aboard, makes
a SCREAMING dive down from the sky, into the IMMEDIATE
FOREGROUND!

ANGLE - THE SMALLER ENCLOSURE ATOP THE DOME

The gunners react, alarmed!

NORTH GUNNER
(shouting)
Attack! Attack! Open fire!

ANGLE - TWIN BARRELS OF ANTI-AIRCRAFT GUN

spewing bullet-like laser-bursts o.s. at

THE SHARC - TRACKING

It negotiates a zigzag course through the laser barrage toward the dome.

INT. SHARC - ON DEEP SIX AND TORPEDO

Deep Six at the controls, Torpedo getting out of his chair, about to stand up.

DEEP SIX
Stay in your seat...funny man.

QUICK CUT - THE SHARC

suddenly noses straight up and climbs OUT OF FRAME.

INT. SHARC - EXTREME TILT SHOT

as it continues to climb straight up, and Torpedo goes reeling against the back wall of the cabin. SPX: THUD!

DEEP SIX
I tried to warn you...!

ON TORPEDO

Centrifugal force presses him against the back wall of the cabin. He shouts to Deep Six:

TORPEDO
(shouting)
Take us back down -- low over
the water -- and drop me off!

DEEP SIX

glares back over his shoulder at Torpedo.

DEEP SIX
While I flit around up here like
some turbo-charged pelican? No.

SHOT WIDENS to include Torpedo, struggling to make the uphill climb to the front of the cabin.

DEEP SIX (CONT.)

I'm a diver, also. I'm more
at home fifty fathoms down.

TORPEDO

Yah, well, that's where we'll
wind up permanently if we don't
co-operate!

ANOTHER ANGLE ~ DEEP SIX AND TORPEDO

Deep Six shrugs.

DEEP SIX

Fine. We'll try it your way.

EXT. SHARC

It does a giant loop and plunges DOWN OUT OF FRAME!

THE SURFACE OF THE WATER

The Sharc DIVES INTO FRAME, levels off just above the
crest of the waves, and, amid a hail of laser-fire, flies
on toward

THE PLATFORM OF THE COBRA BASE

Its gun ports drop open, and a dozen or so rifle barrels
spit BURSTS OF AUTOMATIC LASER FIRE---just as the Sharc,
seen from back, ENTERS FRAME!

SHARC - TRACKING

With the bursts of laser fire whizzing past. CAMERA
HOLDS as Torpedo dives out the bay doors of the Sharc's
underside. The Sharc EXITS FRAME, as Torpedo vanishes
beneath the waves. (NOTE: Torpedo is holding his harpoon
rocket launcher.)

QUICK CUT - CLOSE - THE GUN PORTS

The N.D. COBRA SOLDIERS manning the guns gape out the
ports in panic.

QUICK CUT - THE SHARC ~ POV THRU GUN PORTS

is headed on a collision course, straight for them.

REVERSE ANGLE

The Cobra Soldiers hastily abandon their posts, as the
Sharc, seen from back, flies INTO FRAME, straight at
them.

COBRA SOLDIERS
(AD LIB. SHOUTS OF ALARM)

At the last possible moment, the Shark turns its wings perpendicular to the water and veers off OUT OF FRAME.

INT. SHARC - DEEP SIX

looks back at the Cobra base. Tiny grin at one corner of his lips.

DEEP SIX

(deadpan)

Sorry. Didn't mean to scare you.

CUT TO:

UNDERWATER - TORPEDO - TRACKING

As he swims toward the base. He stops mid-stroke, and we ZOOM IN on his startled expression.

TORPEDO

(startled)

Oh, no...!

WHAT HE SEES

The base is like an iceberg: there's an even larger structure below the waterline---equipped with launching tubes for real torpedos. On the cut: half-a-dozen of these destructive little babies come WHOOSHING menacingly, one after another, out of the tubes!

TORPEDO

dives, CAMERA TRACKING, as he avoids a trio of the real torpedoes. They EXPLODE O.S.! The shockwaves send him tumbling fins over tea kettle toward the bottom.

TORPEDO

(MUFFLED GROAN)

CAMERA HOLDS as he stops tumbling and tries to gain control over his movements again.

CLOSE ~ TORPEDO

looks o.s. in the direction of the base to see

THREE MORE REAL TORPEDOES

coming straight at him!

BACK TO PREVIOUS ANGLE

He ducks, avoiding the torpedoes by a hair! They also EXPLODES o.s., hurtling Torpedo toward the Cobra base.

CLOSE - TORPEDO - TRACKING

The sea is rolling! He's being tossed around like a wet rag! He takes aim with the harpoon-rocket launcher ---and fires a missile OUT OF FRAME!

ANGLE - ONE OF THE TORPEDO TUBES

The harpoon-rocket meets a torpedo on its way out! Both EXPLODE! Churning water and fragments of something FILL THE FRAME.

CUT TO:

THE SURFACE - WIDE ANGLE ON FLOATING BASE

The Sharc is flying THRU FRAME above the dome, still under fire from the anti-aircraft gunners, when the dome CRACKS, and the entire platform heaves and rocks with the explosion!

INT. UNDER THE DOME

Water is pouring in through the crack in the dome. Cobra Soldiers abandon the buildings, rushing in all directions.

COBRA SOLDIERS
(AD LIB. SHOUTS OF PANIC)

INT. ANTI-AIRCRAFT BUBBLE

The gunners are thrown from their chairs as the base rocks to and fro!

NORTH GUNNER
(shouting)
Evacuation procedures! We're
goin' down!

They scramble on their hands and knees to open a hatch in the floor.

INT. SHARC - DEEP SIX

glances down out at the base, nods approvingly.

DEEP SIX
Good. The comedian did his job.

He shoves the stick forward, and CAMERA TILTS as the Sharc noses precipitously downward.

WIDE ANGLE - THE FLOATING BASE

Various Cobra air and sea craft are fleeing the rapidly sinking base. The Sharc DESCENDS THRU FRAME in f.g., diving beneath the surface with a CRASH of water!

CUT TO:

UNDERWATER - THE COBRA BASE

As the Sharc, seen from rear, ENTERS FRAME moving toward it. A gaping hole has been blown in the side of the underwater portion of the base.

SHARC - TRACKING

CAMERA HOLDS as the Sharc halts its forward motion and its gull-wing canopy opens. Deep Six, now in full diver's gear, leaves the canopy, swimming OUT OF FRAME toward

THE HOLE IN THE WALL OF THE BASE

Torpedo is already inside, waving to Deep Six to join him.

CLOSER - TORPEDO

As Deep Six swims up to him.

TORPEDO

(filtered)

You're late, pal. Party's breakin' up. Everybody's leavin'.

X Suddenly, a couple of HARPOON ARROWS slice through the X water (SFX), narrowly missing Torpedo and Deep Six. Deep Six points o.s.

X

DEEP SIX

(filtered)

X

Not everybody.

X CAMERA PANS in the direction he's pointing to HOLD ON THREE COBRA FROGMEN swimming toward them.

X CLOSE - COBRA FROGMEN - TRACKING

X As they take aim with their rifle-weapons and fire---not X harpoons this time, but SONIC BLASTS, represented visually X as concentric circles moving outward through the water X from the rifles' ribbed lower barrels, and audially as X a SUSTAINED HIGH-PITCHED WHINE.

X ON TORPEDO AND DEEP SIX

X On the cut: the concentric circle effect ENTERS FRAME and envelops the Joes. Both instinctively put their

hands to their ears as they go limp, start to topple backward.

TORPEDO

R (filtered; agonized)
R Sonic rifles -- my brain's --
doin' a hula -- !

CLOSE - DEEP SIX

Winching in pain, yes---but more than that, he looks like this particular form of attack offends him!

DEEP SIX

R (filtered; pained growl)
R I -- hate -- loud noises -- !

CAMERA MOVES with him as he swims directly into the concentric circle effect, toward its source!

DEEP SIX (CONT.)

R I -- like it --

R ON THE FROGMEN

R On the cut: Deep Six swims INTO FRAME, grabs the sonic rifle out of one Frogman's hands and swings it back over R his shoulder like a baseball bat. He's totally enraged!

DEEP SIX (CONT.)

R -- quiet down here -- !

R CLOSER ANGLE - THE FROGMEN

R As the sonic rifle in Deep Six's hands arcs ACROSS FRAME, R BASHING the Frogmen's breathing masks to pieces! A profusion of air bubbles pours from the Frogmen's masks!

DEEP SIX (CONT.)

R I said -- quiet!!!

R The Frogmen drop their weapons in alarm. The WHINE CEASES, R as they swim UP OUT OF FRAME.

FROGMEN

(STARTLED GULPS)

R ANGLE - DEEP SIX

R watches the Frogmen swim away for a beat. Then he breaks the sonic rifle in his hands over his knee. SFX: KRRRACK!

DEEP SIX

R (filtered)
R That's better.
R

SHOT WIDENS as Torpedo swims INTO FRAME next to him.

R TORPEDO
R (filtered; relieved)
Thanks, pal. I owe you one.

R DEEP SIX
R (filtered)
R No big deal. Forget it.

R They start to swim side-by-side into the Cobra base,
CAMERA TRACKING.

R DEEP SIX (CONT.)
R Come on. Maybe they left behind
R a clue to those missing tankers.

As they GAIN OUT OF FRAME...

R DISSOLVE TO:

EXT. AERIAL TRACKING SHOT - DUKE AND ACE'S SKYSTRIKER
- DAY

CAMERA PUSHES IN on the plane, soaring over the densely-
forested interior of Venezuela, near where the tankers
disappeared.

R ACE (VO)
R Talk about your long shots...
R why're we scouting for tankers
R over the Venezuelan jungle?

INT. SKYSTRIKER - ACE AND DUKE

R DUKE
R They were hit by Cobra Claws
R -- strictly short-range transport.
R Cobra had to have a base nearby.

ANGLE - PAST DUKE THRU CANOPY WINDOW

We see the jungle landscape whizzing past outside.

R DUKE (CONT.)
R Besides, Venezuela produces oil
R and diamonds...and you saw the
R sparkler on that cloaking devi--
R (breaks off as:)

R TORPEDO (VO)
R (filtered)
R Sharc-One to Leader Joe!

CLOSE - DUKE

adjusts his headset.

DUKE

Go ahead, Torpedo. I read you.

TORPEDO (VO) (CONT.)

Remember that floating Cobra base? It makes a real nifty aquarium.

Duke grins.

DUKE

Find anything on the tankers?

ACE

As Torpedo replies, Ace fidgets with his instruments. His radar-scanner shows two blips---at ten and two o'clock.

TORPEDO (VO)

(filtered)

Zilch. Even the goldfish swear they know nothin' about it.

Ace glances at the blips...then looks straight out his windshield and reacts with alarm!

ACE

(shouting)

Holy cow...!

ACE'S POV - THRU WINDSHIELD OF SKYSTRIKER

TWO COBRA FIGHTERS are coming out of the sky, converging on the Skystriker from opposite directions as indicated on the radar screen. Over this:

ACE (O.S.) (CONT.)

R Cobra fighters! Closing fast!

QUICK CUT - FIRST COBRA FIGHTER

launches a rocket from under its wing.

QUICK CUT - SECOND COBRA FIGHTER

does likewise!

ANGLE - THE SKYSTRIKER

coming straight TOWARD CAMERA. The rockets, seen from rear, ENTER FRAME, converging on Duke and Ace's plane.

It---and they---are about to be blown to atoms! On that
image of impending doom...

FADE OUT

END, ACT ONE

ACT TWO

FADE IN

ANGLE - PAST INCOMING ROCKETS TO DUKE AND ACE'S SKYSTRIKER
- AS BEFORE

The rockets, seen from rear, are rushing toward the Sky-
striker, and the Skystriker is rushing TOWARD CAMERA!

QUICK CUT - INT. SKYSTRIKER - ANGLE PAST ACE TO DUKE

Ace's finger flies to the launch button on the controls.

QUICK CUT - ROCKET MOUNTED UNDER COCKPIT OF SKYSTRIKER
shoots from under the plane with a WHOOSH!

COBRA ROCKETS - TRACKING

Less than a second after the cut: CAMERA HOLDS as Ace's
missile ENTERS FRAME, hits one of the Cobra rockets,
and both EXPLODE, taking the second Cobra rocket with
them in the blast!

THE SKYSTRIKER

dives DOWN OUT OF FRAME.

THE COBRA FIGHTERS

dive after it!

INT. SKYSTRIKER - ANGLE PAST ACE TO DUKE

Ace concentrating intently, gripping the stick tightly.

ACE

R Hang on, Duke! I'm gonna try'n
R beat the odds -- an' lose 'em!

DUKE

You're the ace, Ace. Do it!

HIGH ANGLE - A TWISTING, HIGH-WALLED CANYON

that runs through the Venezuelan forest. The Skystriker
dives into the canyon and out of view. Half-a-beat...then
the Cobra fighters follow suit.

ANGLE - A BEND IN THE CANYON

A jagged, curving rock wall twenty stories high. The
Skystriker comes roaring around the bend, PAST CAMERA,
and OUT OF FRAME. Half-a-beat, then the Cobra fighters,

one after the other, also round the bend. As the lead Cobra fighter approaches CAMERA, it fires another rocket from under its wing!

THE SKYSTRIKER - TRAVELLING SHOT

seen from rear, as it approaches a natural bridge over the canyon. The Cobra rocket ENTERS FRAME, gaining on the Skystriker.

QUICK CUT - INT. SKYSTRIKER - ACE

noses the plane up, just a little. CAMERA TILTS TO FOLLOW.

BACK TO PREVIOUS ANGLE

The Skystriker---and the rocket---are now aiming straight at the natural bridge. At the last possible moment, Ace ducks under the bridge. The rocket hits the bridge and EXPLODES, rock fragments flying all directions.

QUICK CUT - LEAD COBRA FIGHTER

flies smack into the barrage of hurtling rock fragments!
SFX: ROCKS PELTING METAL!

QUICK CUT - CLOSE ON LEAD COBRA FIGHTER'S JET AIR INTAKE

A large hunk of rock is sucked into the air intake!

QUICK CUT - BACK TO PREVIOUS ANGLE

The engine EXPLODES!

ANGLE - WALL OF CANYON

As the Cobra fighter ENTERS FRAME, out of control, flying straight at the stone wall, the Cobra pilot ejects! We SEE his chute open as the plane SLAMS against the wall of the canyon, EXPLODING in flames. The Second Cobra fighter flies THRU FRAME, through the flying debris of the lead fighter. (NOTE TO DIRECTOR, STORYBOARD:
All this should happen in a matter of five or six seconds on screen.)

ANGLE - NARROW SPACE BETWEEN CANYON WALLS

The Skystriker, seen from rear, roars toward the narrow pass.

INT. SKYSTRIKER - ANGLE PAST ACE TO DUKE

Duke points at the narrow pass ahead.

DUKE

(alarmed)

Climb, Ace! It's too narrow!
We can't get through!

As Duke is speaking: Ace is turning the wheel. CAMERA
TILTS TO FOLLOW until Ace and Duke are parallel to BOTTOM
OF FRAME!

ANGLE - THE NARROW PASSAGE

The Skystriker, its wings perfectly perpendicular to
the ground, flies right through and o.s. Over this:

ACE (VO)

Sure we can!

Just as the Skystriker disappears from view, the second
Cobra fighter ENTERS FRAME, trying the same trick---and
blowing it. The plane loses half of each wing to the
canyon walls. SFX: KRRRRUNCH!

ANGLE - FAR SIDE OF THE PASSAGE

The tail of the Skystriker is flying OVER CAMERA and
OUT OF FRAME as the second Cobra fighter comes through
the passage. CAMERA FOLLOWS the second Cobra fighter
down, down, down to an ignominious SPLASH in the river
at the bottom of the canyon.

INT. SKYSTRIKER - ACE AND DUKE

Ace looks back over his shoulder at Duke, grins.

ACE

Relax. It wasn't as close as
it looked.

DUKE

You'll never convince me.

Ace looks forward---and reacts with alarm!

WHAT HE SEES

A third Cobra fighter, coming straight at them! On the
cut: It launches a rocket from under its wing!

QUICK CUT - WING OF SKYSTRIKER

The Cobra rocket ENTERS FRAME, and hits the wing of the
Skystriker, BLASTING the wing to bits!

QUICK CUT - EXT. COCKPIT OF SKYSTRIKER

The canopy flies off with a BANG! Ace and Duke eject from the plane, flying UP OUT OF FRAME!

ACE AND DUKE - TRACKING

They rise through the air, then CAMERA HOLDS as they seem to hang suspended for a moment as their chutes open with a LOUD POP! They float down OUT OF FRAME.

EXTREME WIDE ANGLE - ANGEL FALLS

Now we see where they are: floating lazily down past the world's tallest waterfall, which is where the canyon ends. But the battle isn't quite over yet. Duke and Ace are about halfway down the height of the falls when the Cobra fighter flies INTO FRAME, heading straight toward them.

DUKE

(top of his lungs)

Look out! He's makin' another pass!

THE COBRA FIGHTER - TRACKING

It opens fire with twin laser rifles mounted on its wings!

DUKE AND ACE - TRACKING

As the laser bursts PEPPER THE FRAME, shredding their parachutes! CAMERA HOLDS as they plunge OUT OF FRAME toward

THE RIVER AT THE BOTTOM OF THE FALLS

Duke and Ace drop INTO FRAME like a couple of lead balloons and disappear beneath the water! A tense moment passes. There's no sign of them. Then, they bob up from under the water, alive and spluttering.

DUKE

(gasping for air)

Ace -- you -- okay?

CLOSER - DUKE AND ACE - TRACKING

As they start to swim toward the river bank.

ACE

(also gasping)

Except -- for the -- lethal wound to my -- pride -- !

ANGLE - THE RIVER BANK

Duke and Ace wade up out of the water and onto the bank ---where they promptly drop to their knees, utterly exhausted. Over this:

ACE .

X That bozo -- almost cashed in
X -- our chips -- !

DUKE

lets himself drop into a sitting position with his back against a tree.

DUKE

Forget it. You did good up there.

ACE

tries to force a smile onto his face. It's a weak one, though. He's disappointed in himself.

DUKE (O.S.) (CONT.)

We're alive, aren't we?

Before Ace can reply:

MAJOR BLUDD (O.S.)

Aye -- for the moment, boyo.

Startled, Ace whips his head around to see

MAJOR BLUDD AND SIX YANOMAMO TRIBESMEN

step out of the brush. The Yanomamo are primitive forest people of Venezuela. They dress in loincloths. Most hold their traditional weapons---palm wood bows with arrows seven feet long. Some, though, brandish futuristic firearms supplied by Cobra. All of the weapons have one thing in common: they're aimed at Ace and Duke.

MAJOR BLUDD (CONT.)

But we'll fix that straightaway.

DUKE (O.S.)

Major Bludd!

ANGLE - DUKE

As three of the Yanomamo, two with Cobra firearms, one with bow and arrow, ENTER FRAME, weapons trained on him.

MAJOR BLUDD (O.S.)

And friends. Meet me mates --
the Yanomamo.

R ANGLE - ACE

At the mercy of the other three tribesmen. Distribution of weapons is reversed: two bows, one Cobra firearm.

MAJOR BLUDD (O.S.) (CONT.)

R Indigenous, they are. Tribe
R 'asn't been outta this forest
R for thousands o' years.

WIDER - DUKE AND ACE

As the tribesmen prod them toward o.s. Major Bludd.

DUKE

R Which explains how you could
R sucker 'em onto your side.

ANGLE - BLUDD

A smug, self-satisfied grin plastered on his face. Prodded by the tribesmen, Duke and Ace step INTO FRAME, facing him.

DUKE (CONT.)

R 'Til you, they never met a snake
R with legs.

MAJOR BLUDD

R Watch yer tongue, Duke. These're
Cobra's allies.

WIDER ANGLE - INCLUDING ALL

Bludd gestures into the jungle. The tribesmen herd Duke and Ace into the brush and o.s. Over this:

MAJOR BLUDD

(cryptically)
We've worked out what y'might
call...a mutually beneficial
exchange of resources.

Bludd follows Duke, Ace, and the tribesmen into the forest, and we

DISSOLVE TO:

EXT. SECRET COBRA BASE

PUSHING IN on the Cobra tower, as we HEAR;

FEMALE VOICE (VO)

(filtered; French accent)
Ze government of France recommends
zat we make every effort --

CUT TO:

INT. TOWER - ANGLE ON WALL-MOUNTED VIDEO MONITOR

X The scene on the monitor is of the United Nations Colonel Assembly. As the FRENCH DELEGATE---a handsome, older woman---continues, CAMERA PULLS BACK to reveal Cobra Commander and Destro in f.g., watching the spectacle with growing impatience.

FEMALE VOICE (CONT.)

(filtered)

-- to negotiate with Cobra before considering surrender!

LOW ANGLE - PAST DESTRO TO SCREEN

He SLAMS a fist down on the monitor's "off" switch. The screen instantly goes dark.

DESTRO

(furious)

"Negotiate?" Cobra does not negotiate! Are they mad?

ANGLE - PAST COBRA COMMANDER TO DESTRO

Destro shakes a fist in anger and frustration. Cobra Commander seems unnaturally calm.

DESTRO (CONT.)

Don't they realize time is running out for their entire civilization?

REVERSE ANGLE

As he speaks, PUSH IN on Cobra Commander.

COBRA COMMANDER

Perhapssss they need further persuasion. Some small gesture to banish their last vesssstige of hope.

CLOSE - DESTRO

thinks for a moment, then nods slowly.

DESTRO

Yes.

(pause)

Some fireworks ought to do the trick.

PUSH IN on Destro's fiendish mask, and

DISSOLVE TO:

EXT. A WEST COAST METROPOLIS - EXTREME WIDE ANGLE - DAY

It's a city much like Los Angeles and a shot much like the old openers on "Dragnet". CAMERA PANS across the skyline, over the hills and canyons, over the vast network of traffic arteries. There's something strange about the place, though: the absence of the typical sounds of a city. No traffic noise. No construction noise. No garbage collection noise. Just a LOW, MOANING WIND blowing across the landscape of steel and glass. (NOTE: Background music---if any---in this scene should be one instrument, preferably a woodwind, very soft and very ominous.) With CAMERA STILL PANNING...

CUT TO:

EXT. TEN-LANE FREEWAY - SAME

CAMERA PANS UP the freeway. It's utterly empty, except for a few abandoned cars, stopped at odd angles across the lanes. Again, with CAMERA STILL PANNING...

CUT TO:

EXT. INTERNATIONAL AIRPORT - SAME

CAMERA PANS LEFT to reveal the planes, helicopters, and assorted service vehicles, sitting motionless. With CAMERA STILL PANNING...

CUT TO:

EXT. A FACTORY - WIDE SHOT - SAME

CAMERA PUSHES IN on the building across an empty parking lot. The WIND wafts a crumpled piece of paper THRU FRAME. With CAMERA STILL MOVING...

CUT TO:

INT. FACTORY - SAME

CAMERA PANS RIGHT over the deserted, motionless machinery. With CAMERA STILL PANNING...

CUT TO:

EXT. A CITY STREET

in an older part of town. CAMERA PANS DOWN the street to pick up an OLD WOMAN---dressed in tatters, with a shawl over her head, and carrying a very large purse (the kind tourists tote around Hawaii) on one arm---trudging on unsteady legs toward a little mom-and-pop

food store and the haggard figure sitting in the doorway. The Old Woman is Scarlett in disguise, but we don't realize this just yet.

ANGLE - THE STOREFRONT

Its door and windows have been broken and boarded up. The GROCER sits in the doorway, head hung low, hands clasped. He looks like "Mr. Whipple" by way of "The Day After"---a round-faced, sixtyish little man, shattered and frightened by his new circumstances. The disguised Scarlett shuffles INTO SCENE.

SCARLETT

(faking old woman's
cracking voice)

'Scuse me? Young man?

CLOSER - THE GROCER AND SCARLETT

He looks up, and we see how haggard he is. She plucks a slip of paper from her purse, hands it to him.

SCARLETT (CONT.)

Would y'know where that address
might be?

The Grocer looks at the slip of paper and points up the street.

GROCER

(weary)

That way. Half a block.

ANGLE - ACROSS GROCER TO SCARLETT

SCARLETT

Thank y'kindly.

She starts to walk away, then hesitates.

SCARLETT

This your store? Looks like
a cyclone hit it...!

THE GROCER

looks up at Scarlett, despair written all over his face.

GROCER

Haven't you heard? Food shipments
into the city have stopped.
No fuel for the truckers.

CLOSE - SCARLETT

Her expression is compassionate.

GROCER (O.S.) (CONT.)
Folks in the neighborhood panicked,
tore the place apart.

SCARLETT
(reassuring)
Well, don't you worry, young
feller.

ANGLE - SCARLETT AND GROCER

She gives him a compassionate pat on the shoulder.

SCARLETT (CONT.)
Those slimy ol' Cobras aren't
gonna get away with this.

She shuffles O.S. CAMERA MOVES IN on the Grocer. He
smiles, but wanly, not really believing her.

GROCER
(wistfully)
I wish I could believe that,
ma'am...

CUT TO:

EXT. TWO-STORY FRAME HOUSE - WIDE SHOT - SAME

This is the Cobra "safe house"---about as un-menacing
from the outside as you can get. It looks like it was
built in the 'thirties. White picket fence. Flower
garden. Porch with swing. You could believe Andy Hardy
lived here. Scarlett shuffles through the gate into
the front yard.

ANGLE - THE PORCH

Scarlett comes up the last step or two to the porch.
She presses the doorbell button. SPX: CHIMES.

ANGLE - SCARLETT AT THE DOOR

Half-a-beat. Then, the door opens. A LARGE, BURLY MAN,
---much taller than Scarlett, and dressed in a sleeveless
undershirt and baggy pants---answers.

MAN
(gravelly)
Yeah?

SCARLETT

Sorry to bother you, sir, but
I'm lost and haven't any money.
Might I use your telephone?

THE MAN

starts to close the door in her face.

MAN

Beat it, lady! I got no time
for--

SCARLETT'S FOOT

On the cut: she literally shoves it in the door, preventing
it from closing. She's wearing her standard yellow boots.

SCARLETT (O.S.)

(interrupts him)

Please...it won't take long...

BACK TO PREVIOUS ANGLE

The Man is starting to get angry now.

MAN

I said "beat it," granny -- !

SHOT WIDENS to include Scarlett in f.g. She starts to
turn away from the door.

SCARLETT

(sighs)

Okay, sonny...

ANOTHER ANGLE - SCARLETT AND THE MAN

Abruptly, she whirls back around and grabs the Man's
arm with both hands.

SCARLETT (CONT.)

...if you wanna make this difficult...!

She judo-tosses the man over her shoulder and OUT OF
FRAME! Over this:

SCARLETT

(her real voice; karate
yell)

Hai-EEEEEE!!

QUICK CUT - THE FLOWER GARDEN

On the cut: the Man belly-flops amid the blossoms! SFX:
THWOMMP!

QUICK CUT - SCARLETT'S PURSE

She holds it open by one strap. On the cut: she pulls
her crossbow out of the purse. Over this:

SCARLETT

Yo-o-o --

CUT TO:

INT. HOUSE

On the cut: her foot kicks the door wide open! CAMERA
YANKS BACK to reveal one of those sights you just don't
see every day: a living room straight out of Ozzie-and-
Harriet-land, occupied by FIVE COBRA SOLDIERS and a COBRA
OFFICER!

FIRST and SECOND COBRA SOLDIERS are playing checkers
at a folding bridge table. THIRD and FOURTH COBRA SOLDIERS
are sitting on the sofa, watching the televised U.N.
debate. (The muffled SOUND OF THE TV BROADCAST CONTINUES
under this entire scene.) FIFTH COBRA SOLDIER is just
walking into the living room, carrying a tray full of
chips and dips. COBRA OFFICER is standing at a bookcase,
looking for something to read. All react in disbelief
as Scarlett (still disguised, remember) barges in!

SCARLETT (CONT.)

-- Joe!

QUICK CUT - FIFTH COBRA SOLDIER

panics, flings the tray of food at

SCARLETT

As the tray flies INTO FRAME, she does a high kick and
sends it flying on THRU FRAME over her head. In the
process, her skirt flies away, revealing the leggings
of her regular Joe outfit.

SCARLETT

No, thanks...

She whips off her shawl and flings it aside. Her old
lady facemask and wig come off with it!

SCARLETT (CONT.)

...I'm only hungry for information!

FIFTH COBRA SOLDIER

hurls himself OUT OF FRAME at Scarlett.

SCARLETT

On the cut: Fifth Cobra Soldier lunges INTO FRAME, and simultaneously, Scarlett drops to a crouch. He goes flying over her back---

SCARLETT

Happy landings, sport!

---and OUT OF FRAME toward

THE DOOR

Fifth Cobra Soldier tumbles out the door---

FIFTH COBRA SOLDIER

(YELL OF ALARM!)

---to an O.S. CRUNCH!

QUICK CUT - FIRST AND SECOND COBRA SOLDIERS

heave the bridge table OUT OF FRAME at

SCARLETT

who fires one of her thermal arrows! SFX: ARROW LEAVING BOW.

QUICK CUT - THE TABLE

As the arrow spears it---and it SIZZLES to a cinder in mid-flight!

ON SCARLETT

On the cut: First and Second Cobra Soldiers charge simultaneously INTO FRAME to grab her. She smashes one in the chest with a karate blow from her elbow, the other in the face with side kick.

FIRST & SECOND COBRA SOLDIERS

(LOUD, PAINED GRUNTS!)

As they both fall backward OUT OF FRAME, laser fire from Third and Fourth Cobra Soldiers' hand weapons lances INTO FRAME all around Scarlett, BLASTING out chunks of the wall behind her. She fires another thermal arrow OUT OF FRAME at

THIRD AND FOURTH COBRA SOLDIERS

They've tipped over the sofa and are crouched behind it, firing. On the cut: the arrow zips INTO FRAME at hits the barrel of Third Cobra Soldier's weapon. The weapon EXPLODES, flinging Third Cobra Soldier OUT OF FRAME.

THIRD COBRA SOLDIER

Yaa-a-arrgh!!

ANOTHER ANGLE - FOURTH COBRA SOLDIER

On the cut: Scarlett somersaults INTO FRAME, lands on her hands on the crown of his helmet (SFX: CLANK!), putting out his lights---

FOURTH COBRA SOLDIER

Uhhhn-nnn-ggghh!

---and, in a continuous motion, pushes off into another somersault OUT OF FRAME!

ANGLE - COBRA OFFICER

still stands at the bookcase, a hand on the binding of a book. On the cut: Scarlett somersaults INTO FRAME and lands on her feet on a throw rug, facing him.

SCARLETT

Don't tell me you're actually going to be sensible -- and surrender?

CLOSE - COBRA OFFICER

shakes his head "no."

COBRA OFFICER

No. Not quite.

ZIP PAN over to his hand on the book, as he tips it forward out of the shelf.

CLOSE - SCARLETT'S FEET

On the cut: a trapdoor opens beneath the throw rug! The rug, Scarlett's feet, and the rest of her body drop straight through the trapdoor, out of scene!

SCARLETT

(STARTLED GASP!)

ANOTHER ANGLE - THE TRAPDOOR

Cobra Officer, seen in profile, crouches at the edge of the trapdoor, looks down into the blackness.

COBRA OFFICER
(smug little cackle)
Anyone awake down there...?

Suddenly, an arrow trailing a length of cord shoots straight up out of the trapdoor, past Cobra Officer to

THE CEILING

The arrow imbeds itself in the ceiling, and immediately begins reeling in the cord!

BACK TO PREVIOUS ANGLE

On the cut: Scarlett, holding the end of the cord, rises out of the trapdoor, knees pulled up to her chest. As she passes Cobra Officer, she sends both legs lashing out, SMASHING him in the chest, sending him rolling backward OUT OF FRAME.

ANGLE - A LITTLE TABLE WITH A VASE OF FLOWERS

On the cut: Cobra Officer rolls INTO FRAME, CRASHES against the legs of the table, and the vase falls on his head, SHATTERING on his helmet. Droopy flowers and water SPLASH all over him. SHOT WIDENS as Scarlett KNEELS INTO FRAME beside him and grabs the material of his shirt, pulling him toward her.

SCARLETT
Playtime's over, friend. Let's talk tankers. Where's Cobra hiding them?

CLOSE - COBRA OFFICER

looks up at Scarlett, shakes his head groggily.

COBRA OFFICER
(groggy)
I...I don't know...only Cobra Commander...and Destro know that...!

TWO-SHOT - SCARLETT AND COBRA OFFICER

She shakes him just a little.

SCARLETT
(sweetly menacing)
You're sure? You wouldn't lie to me, would you?

COBRA OFFICER
No!...not with...my life...in your hands!...

With an expression of disgust, Scarlett releases her grip on his shirt and lets him flop OUT OF FRAME. SFX: CLUNK!

SCARLETT
That I can believe.

WIDE ANGLE - THE LIVING ROOM

with the TV set prominent in b.g., still televising the U.N. debate. Scarlett STANDS INTO FRAME in f.g. She looks around at the unconscious Cobra Soldiers.

SCARLETT
No sense wasting any more time --
(breaks off as:)

In b.g., we SEE the Cobra insignia appear on the TV screen and HEAR:

COBRA COMMANDER (VO)
(filtered)
Attention, nationsssss of the
world!

ANGLE - THE TELEVISION SET

Scarlett moves INTO FRAME as the insignia is replaced on the screen by the image of Cobra Commander at the secret Cobra base.

COBRA COMMANDER (CONT.)
Cobra will tolerate no further
delays.

CLOSER - COBRA COMMANDER

Our screen now shows us exactly what Scarlett is seeing on the TV in the safe house. Cobra Commander holds up a remote control detonation device.

COBRA COMMANDER (CONT.)
Your indecision carries a terrible
price --

CLOSEUP - THE DETONATOR

Cobra Commander's thumb presses a red button on the device. Over this:

COBRA COMMANDER (O.S.) (CONT.)
-- as I shall now demonstrate!

CUT TO:

THE FLEET OF TANKERS

on some ocean, somewhere. Without warning, the tanker in immediate f.g. EXPLODES! Shards of flaming metal fly in all directions!

CUT TO:

COBRA COMMANDER

COBRA COMMANDER
(filtered)
Another tanker will be detonated
each hour --

As Cobra Commander continues, PULL BACK to include Scarlett, watching the broadcast in horror on the TV in the safe house.

COBRA COMMANDER (CONT.)
-- destroying your precious oil --

Scarlett rushes OUT OF FRAME as Cobra Commander concludes:

COBRA COMMANDER (CONT.)
-- until Cobra's demands are
met!

HOLD ON the TV screen, as the Cobra insignia replaces Cobra Commander's image there.

DISSOLVE TO:

INT. JOE HEADQUARTERS - COMMUNICATIONS CENTER

The Cobra insignia is on Sparks' screen, too. Sparks and Colonel Sharp are staring up at the screen, both looking very anxious. As the screen goes dark, Sparks punches buttons and throws switches like crazy. SFX: BEEPS AND CLICKS.

COLONEL SHARP
Well...?

Sparks stops his work, swivels his chair around to face Colonel Sharp.

SPARKS
(sullen)
Another satellite transmission,
Colonel. No way to trace it...!

COLONEL SHARP
Any luck penetrating the cloaking
device?

ON SPARKS

R He turns in his chair, looks back at o.s. Colonel Sharp, frowns.

SPARKS

Negative. I've scanned the whole blinking planet. Those tankers might as well be on the moon.

SHARP

nods in grim understanding. Then:

COLONEL SHARP

What about Duke and Ace -- have they checked in?

CLOSE - SPARKS

This really worries him.

SPARKS

(worried)

No, sir. And there's no response when I hail the Skystriker, either.

R ANGLE - COLONEL SHARP AND SPARKS

R Sharp slams his fist into his palm,

COLONEL SHARP

(frustrated)

Blast it all! What's happened to them? We don't even know if they're still alive...!

SPARKS

says nothing, but his grit-toothed tells us he won't believe Duke and Ace are dead. He swivels purposefully back around to his console, as we

DISSOLVE TO:

EXT. VENEZUELAN FOREST - WIDE SHOT - DAY

CAMERA PANS through the dense vegetation to pick up Duke and Ace, being prodded on through the forest by the six tribesmen and Major Bludd. As Duke speaks, CAMERA PUSHES IN on Bludd and the Joes.

DUKE

How'd you win these men over, Bludd -- promise them the southern hemisphere when Cobra conquers the world?

MAJOR BLUDD

'Ardly anythin' so grandiose.
They're at war, y'see, with a
neighborin' village.

ANGLE - A TRIBESMAN WITH A COBRA FIREARM - TRACKING

MAJOR BLUDD (O.S.) (CONT.)

Cobra gave 'em superior firepower
-- so they could win that war.

ON DUKE - TRACKING

He glances back at Bludd.

DUKE

Real generous of you. And what
does Cobra get in return?

BLUDD - TRACKING

He smiles cryptically.

MAJOR BLUDD

Nothin' these lads'll miss.
Just the means to stop the world.

CLOSE ON DUKE AND ACE - TRACKING

They exchange a quick, conspiratorial glance. Suddenly,
CAMERA PULLS BACK and HOLDS, as Ace doubles over, appar-
ently in pain.

ACE

(moaning)

Uhhhhh -- Duke -- !

WIDER ANGLE

X The Tribesmen stop in their tracks, as Ace drops to his
knees, clutching his stomach, and Duke drops to a crouch
X beside him.

DUKE

(alarmed)

Ace!

ANGLE - OVER BLUDD'S SHOULDER TO DUKE AND ACE

Duke looks plaintively at Bludd.

DUKE

He must've been injured when
we hit the water. I think he's
bleeding internally.

BLUDD

narrows his eyes, rubs his chin, thinking on this. It sounds plausible.

MAJOR BLUDD

(mock compassion)

Well now, we can't have that,
can we?

ANGLE - ACROSS BLUDD TO DUKE, ACE & TWO TRIBESMEN

Bludd gestures to the tribesmen (one of whom holds a Cobra weapon, the other a bow) to help Ace up. Each grabs one of Ace's arms, starts to haul him up. Ace hangs limp between them.

MAJOR BLUDD

(to tribesmen)

'Oist 'im up, you two, 'n come
along...!

Bludd moves OUT OF FRAME, motioning for the tribesmen to follow. They do, with Ace in tow and Duke right behind them.

ANGLE - A DIRT HOLE

Some sort of pit dug in the floor of the jungle. Bludd, followed by the tribesmen and Ace and Duke, ENTERS FRAME.

MAJOR BLUDD

'Ere we are... 'old it right 'ere.

LOW ANGLE - FROM POV AT BOTTOM OF DIRT PIT

We HEAR a strange O.S. HISS as Bludd ENTERS FRAME and stops, looking down into the pit.

MAJOR BLUDD (CONT.)

Cobra's capable of mercy, too,
y'know. You got me word, Ace --

REVERSE ANGLE - PAST BLUDD INTO PIT

It's infested with snakes---huge, poisonous ones with monstrous fangs and gaping jaws. SHOT WIDENS as the tribesmen drag Ace toward the edge of the pit. Bludd points down to the snakes.

MAJOR BLUDD (CONT.)

R -- yer sufferin's almost over.

LOW ANGLE - PAST SNAKES TO RIM OF PIT

As Bludd takes a step back, and the tribesmen lean Ace

over the rim, about to toss him to the reptiles.

MAJOR BLUDD

(chillingly matter-of-fact)

Put 'im out of 'is misery.

FADE OUT

END, ACT TWO

ACT THREE

FADE IN

EXT. SNAKE PIT IN VENEZUELAN FOREST - LOW ANGLE - AS BEFORE

With Bludd watching the tribesmen about to toss Ace's limp body to the reptiles.

MAJOR BLUDD

C'mon, lads -- 'eave-ho! The boy's suffered long enough!

ANGLE - TOP OF PIT - ON ACE AND TRIBESMEN

As they swing him back slightly to heave him into the pit, Ace suddenly straightens up, and throws both arms out wide, sending the two tribesmen reeling back OUT OF FRAME. Over this:

ACE

Wait! The pain's gone! It's a miracle!

THE TRIBESMAN WITH THE COBRA FIREARM

goes reeling back toward Duke, who grabs the Cobra weapon with one hand and kayos the tribesman with a PUNCH (SFX) from the other! MOVE IN on Duke as he FIRES (SFX) the weapon o.s. at

QUICK CUT - THE TWO TRIBESMEN WITH BOWS

They've already taken aim at Duke, but the laser-fire shears through their bows near the top---not coming near the tribesmens' bodies---rendering them useless!

QUICK CUT - BLUDD

FIRES his own pistol (SFX) o.s.

QUICK CUT - DUKE

ducks under the fire---it BLASTS into the bark of a tree in b.g.---and simultaneously FIRES o.s. (SFX).

BLUDD

Duke's laser-blast SIZZLES through a tree limb over Bludd's head. It CRASHES down on Bludd, knocking him half-senseless!

MAJOR BLUDD
(LOW MOANING SOUND)

X He pitches forward. His gun flies out of his hand and
OUT OF FRAME.

QUICK CUT - ACE

catches Bludd's gun as it flies INTO FRAME.

X QUICK CUT - BLUDD - TRACKING

X As he stumbles groggily toward the snake pit---and falls
in!

X MAJOR BLUDD (O.S.)
X (TERRIFIED SCREAM)

X LOW ANGLE - PAST SNAKES TO RIM OF PIT

X Bludd is clinging in desperation to an small outcropping
X on wall of the pit. The snakes are lunging at the heels
of his boots. SFX: ANGRY HISSING OF SNAKES!

ON DUKE

Ace ENTERS FRAME beside him! SHOT WIDENS as four of
the tribesmen charge INTO FRAME straight at them.

DUKE
Go easy! They're Cobra's victims --

DUKE AND TWO TRIBESMEN

Duke delivers a roundhouse right to the jaw of one tribes-
man, a karate kick to the midsection of the other (SFX).
Over the action:

DUKE (CONT.)
--whether they know it or not!

TRIBESMEN
(PAINED GRUNTS)

ACE AND TWO TRIBESMEN

Ace grabs one tribesman's arm, swings him around and
X SLAMS him into the other. Both go falling OUT OF FRAME.

X TRIBESMEN
(GRUNTS, GROANS)

Duke ENTERS FRAME beside Ace, points into the forest.

R
R
R
DUKE
Let's get outta here...!

They dart o.s. into the forest.

R ANGLE - THE EDGE OF THE SNAKE PIT

R As Bludd drags himself up and out. He's livid, and shaking like a leaf. SHOT WIDENS to include the tribesmen, looking on.

R
R
R
R
R
MAJOR BLUDD
What're you waitin' for -- bloomin' Mother's Day? After those two!
The tribesmen rush o.s. Bludd stumbles after them.

R
R
DUKE AND ACE - TRACKING

As they move quickly through the forest, pressing aside the dense vegetation with their arms and shoulders. We follow them for a couple beats, then:

CUT TO:

ANGLE - EDGE OF A CLEARING

Just a patch of grass and bushes. We don't see the clearing itself yet. With a LOUD RUSTLING of leaves and branches, Duke and Ace break into the clearing---and stop, wide-eyed, in their tracks!

ACE
Well, kick my tail section...!

Duke shoves Ace OUT OF FRAME, back into the bushes---

DUKE
(loud whisper)
Quiet!

---then dives after him.

DUKE AND ACE

crouch in the bushes. Ace pushes a large leaf out of his way to get a better view of whatever's off-screen. Duke points o.s.

R
R
R
ACE
(whisper)
Cobra turned their village --

WHAT THEY SEE

CAMERA PANS over the clearing. Off to one side are the tribesmen's primitive huts. But the rest of the area has been turned into a Cobra airbase, replete with landing strip, fighters, Fangs, and Claws. NOTE: The planes' cockpits are open, ready to scramble.

R ACE (O.S.) (CONT.)
(whisper)
R -- into an airbase!

DUKE (O.S.)
(whisper)
That's not the half of it...look!

CAMERA HOLDS on an opening in the cliff at the far side of the clearing. It's the entrance to a diamond mine! A COBRA ELITE GUARD stands at the entrance. Several R tribesmen emerge from the mine, towing another giant diamond, like the one we saw on the cloaking device!

CLOSER - ELITE GUARD AND TRIBESMAN

R The tribesmen stop in front of the Cobra Elite Guard. He examines the huge stone. Over this:

ACE (O.S.)
(amazed)
A diamond mine -- ?!

ANGLE - DUKE AND ACE

Duke motions for Ace to follow him. They move stealthily out from cover, toward the o.s. aircraft.

ACE
That's where Cobra gets the jewels
to power the cloaking device!

DUKE
You got it, whiz-kid --

ANGLE - PAST DUKE AND ACE TO COBRA PLANES

They're moving, hunkered down, across a patch of open ground, toward the planes.

DUKE
-- only, make it past-tense!
We're gonna --
(breaks off as:)

MAJOR BLUDD
(top of his lungs)
In-tru-der s!

Duke and Ace stop, startled, and look o.s. toward
THE EDGE OF THE FOREST

On the cut: Bludd and his tribesmen come CRASHING out
of the brush. Bludd points a finger, waves it wildly,
at o.s. Duke and Ace.

MAJOR BLUDD (CONT.)

Intruuuuuders!!

ANGLE - COBRA ELITE GUARD

at the diamond mine entrance. He looks up, startled---

MAJOR BLUDD (O.S.) (CONT.)

G.I. Joe!!

---takes his pistol from his holster---

COBRA ELITE GUARD

(bellowing)

Stop them!!!

---and FIRES (SPX) at o.s. Duke and Ace.

COBRA SOLDIERS

near the village huts come running, guns blazing (SPX)!

COBRA ELITE GUARD (O.S.) (CONT.)

Don't let them escape alive!!

DUKE AND ACE - TRACKING

They make a run for the planes through a hail of LASER
FIRE (SPX)!

DUKE

(yelling)

Get airborne! Radio the Joes,
an' tell 'em what we found!

ACE - TRACKING

He looks at Duke, concerned.

ACE

(yelling)

What about you?

DUKE - TRACKING

With a nasty little gleam in his eye.

DUKE

I'm gonna shut down this little operation!

ANGLE - A COBRA PLANE

As Ace runs toward it, a couple of Cobra Soldiers ENTER FRAME, running after him, FIRING their guns (SFX).

COBRA SOLDIER

Halt! Stand where you are!

ANGLE - COCKPIT OF PLANE

Ace jumps INTO FRAME, onto the wing and starts to get into the cockpit. The two Cobra Soldiers ENTER FRAME. One Cobra Soldier grabs the material of his flight suit, trying to pull him away from the cockpit.

CLOSER - ACE AND COBRA SOLDIERS

Ace kicks back---hard---and sends the Cobra Soldier tumbling back into his cohort. They both tumble OUT OF FRAME as Ace leaps into the cockpit and starts the engine (SFX).

ANGLE - PAST DUKE AND COBRA SOLDIERS TO ACE'S PLANE

Ace's plane ROARS into the sky and OUT OF FRAME in b.g. Duke, in f.g., stands on the wing of another Cobra plane, punching an onrushing Cobra Soldier hard in the gut. (SFX: WHOKK!) As that one falls OUT OF FRAME, another ENTERS FRAME at a run.

COBRA SOLDIER

Cobraaaaaaa!!

Duke bashes this one in the mouth. (SFX: CHUKK!)

DUKE

Eat hot knuckles, snake-face!

ANGLE - COCKPIT OF PLANE

Duke hops in, starts the engine (SFX), and takes a deep breath.

DUKE

(steeling himself)

Sure hope my timing's as good as I think it is...!

WIDER - DUKE'S PLANE - TRACKING

With the canopy still open, it taxis toward the entrance of the diamond mine, rapidly gaining speed and GAINING OUT OF FRAME!

QUICK CUT - ENTRANCE TO MINE

The Cobra Elite Guard, several of the Cobra Soldiers, and a couple of tribesman gape o.s. in horror at

DUKE'S PLANE

coming straight toward them---at alarming speed! CAMERA ZOOMS over the nose of the plane and in tight on Duke's face!

DUKE

Yo-o-o-o, Joel!

QUICK CUT - BACK TO PREVIOUS ANGLE

The Cobra troops and the tribesmen scatter, racing OUT OF FRAME!

QUICK CUT - MAJOR BLUDD

As several of the Cobra troops RUN THRU FRAME, bowling him over!

QUICK CUT - COCKPIT OF PLANE - TRACKING

Duke leaps from the cockpit and DOWN OUT OF FRAME!

QUICK CUT - THE GROUND

As Duke DROPS INTO FRAME, rolls over, and covers his head!

ANGLE - MINE ENTRANCE

The plane ROARS INTO FRAME. Its nose ploughs into the mine entrance. Its wings SMASH on the side of the cliff. Its fuselage twists with the impact (SFX: CRUNCH AND GROAN OF CRUSHING METAL), and the whole plane goes up in a spectacular EXPLOSION, hurling pieces of flaming metal in all directions.

ANGLE - A COBRA FANG COPTER ON THE GROUND

As some of those flaming shards DROP INTO FLAME, hitting the copter's fuel tanks and igniting them! The copter EXPLODES, and sends a plume of flame shooting outward to

A COBRA TANKSMASHER

on the ground nearby. The flame ignites the Tanksmasher's fuel, and it, too, explodes.

WIDE ANGLE - THE OTHER COBRA AIRCRAFT ON THE GROUND

In an explosive chain reaction, the flames leap from one craft to the next, each one BLASTING apart in turn!

DUKE

gets up from his position on the ground, brushes himself off, pleased with himself. He looks o.s. at

THE COBRA BASE - DUKE'S POV

It's basically one big bonfire---from the tribal huts to the airfield. CAMERA PANS over the devastation. Then, we HEAR JET ENGINES GROWING LOUDER FROM O.S.

QUICK CUT - DUKE

glances up to see

ACE'S PLANE

swooping back down. CAMERA FOLLOWS the plane until it comes in for a landing.

ANGLE - PAST DUKE TO THE PLANE

It pulls up right in front of him, the cockpit opening as it comes to a halt. Ace leans out.

ACE

Taxi, mister...?

DISSOLVE TO:

INT. JOE HEADQUARTERS - ON SPARKS - DAY

At his communications console. He looks up, adjusts his headset, beaming!

SPARKS

♣ Colonel Sharp! Scarlett!

CAMERA PANS away from Sparks to FRAME the Colonel and Scarlett, who's returned here from her assignment out west. They both look up, surprised as:

SPARKS (O.S.) (CONT.)

It's Duke and Ace!

COLONEL SHARP

Put them on speakers!

ANOTHER ANGLE - THE COMMUNICATIONS CONSOLE

♣ With Sharp and Scarlett gathered around Sparks.

COLONEL SHARP
Duke! Ace! Where are you?
Are you all right?

CUT TO:

EXT. SKY OVER VENEZUELA - COBRA PLANE - TRACKING

CAMERA PUSHES IN on the plane, and we SEE Ace at the controls and Duke seated behind him.

ACE (VO)
Alive -- well --

INT. COCKPIT - ON ACE

ACE (CONT.)
-- and 38,000 feet over Venezuela
in an enemy fighter!

CAMERA PANS back to FRAME Duke, speaking into his headset.

DUKE
We took out a Cobra installation
on the ground, but --
(breaks off as:)

We HEAR a LOUD CRACKLE OF STATIC.

CUT TO:

INT. JOE HEADQUARTERS

Scarlett, Sharp, and Sparks look up at the communications screen, as the Cobra insignia fades in.

SPARKS
Another Cobra transmission, Duke.
Patching you in...!

ANGLE - THE COMMUNICATIONS SCREEN

As the Cobra insignia is replaced by the image of Cobra Commander and Destro, in their secret base.

COBRA COMMANDER
Attention, nationsss of the world!
One full hour has passed --

ANGLE - PAST SPARKS TO SCREEN

As Cobra Commander lifts the detonator device into view.

COBRA COMMANDER (CONT.)
-- with no decision from your
ssso-called leaders.

CLOSEUP - SPARKS

A sudden gleam in his eye! An idea!

COBRA COMMANDER (CONT.)
Watch --

QUICK CUT - SPARKS' HANDS

jab at a couple of buttons on his control console. SFX:
CLICK-BEEP!

COBRA COMMANDER (CONT.)
-- and see --

ANGLE - PAST SCARLETT, SHARP, AND SPARKS TO SCREEN

COBRA COMMANDER (CONT.)
-- what their delay has cosssst
you.

Cobra Commander presses the red button on the detonator.

CLOSER - THE SCREEN

Cobra Commander's image is replaced by that of the tankers,
somewhere on the ocean. One of them EXPLODES!

SPARKS

jumps up from his chair---with glee!

SPARKS
Yaaah-HOO!! Let's hear it for
Patagonia!

R

R SCARLETT AND COLONEL SHARP

look uneasily at each other, then at Sparks, o.s. They
think Sparks has blown a mental fuse.

R

COLONEL SHARP
Patagonia...?

SPARKS

R swivels his chair around to beam at Sharp and Scarlett.

R
R

SPARKS
Cobra's secret base -- it's off
the coast of Patagonia! The
tankers are two hundred miles
due east of the Falklands!

ANGLE - PAST SPARKS TO SHARP AND SCARLETT

R Scarlett and Sharp gape at Sparks, thunderstruck.

COLONEL SHARP

Wha-a-at...?

ON SPARKS

nodding vigorously.

SPARKS

They forgot to mask the the det-
onator signal!

CUT TO:

INT. THE COBRA PLANE WITH DUKE AND ACE

Duke overhears the conversation through his headset.

R

SPARKS (VO) (CONT.)

(filtered)

I could trace where it came from
-- and where it went!

R Duke barks into the headset.

R

DUKE

R

Well, quit patagonyin' yourself
on the back --

CUT TO:

INT. JOE HEADQUARTERS - ON SHARP, SCARLETT AND SPARKS

DUKE (VO) (CONT.)

(filtered)

-- an' mobilize an assault force!
On the double! Move it!

SCARLETT

It's moving!

Sparks immediately starts pushing buttons (SFX: PROFUSE
BEEPS AND CLICKS), and Scarlett dashes OUT OF FRAME.
Their speed leaves the Colonel's head spinning.

DISSOLVE TO:

MONTAGE SEQUENCE - THE JOE FORCES

swing into action. This sequence should look like one
of those recruiting spots that play up the glamorous,
dramatic, ultra-high-tech aspects of the armed forces.

---A squadron of Skystrikers takes off from a runway at Joe Headquarters. One plane after another rolls TOWARD CAMERA, then lifts off OVER CAMERA and OUT OF FRAME.

RAPID DISSOLVE TO:

---Scarlett piloting the lead Skystriker.

RAPID DISSOLVE TO:

X
X
---CUTTER and the G.I. JOE WHALE, manned with a full complement of troopers, sailing for the Patagonian base.

RAPID DISSOLVE TO:

X
X
---The Cobra plane with Duke and Ace, as it banks and sets course for Patagonia.

RAPID DISSOLVE TO:

---Deep Six and Torpedo in the Shark, rising out of the water and flying off for for the Cobra base.

DISSOLVE TO:

EXT. COBRA SECRET BASE - LITTLE LATER

CAMERA PUSHES IN on the tower, as we HEAR:

X
DESTRO (VO)
Still no word from the world's governments!

CUT TO:

INT. TOWER - ON DESTRO

who balls his hands into fists, tenses his muscles in anger.

DESTRO (CONT.)
My patience has its limits...!

PAN OVER to FRAME Cobra Commander, arms folded over his chest, nodding in assent.

COBRA COMMANDER
Indeed. And it appears they have been reached.

CLOSE - THE DETONATOR DEVICE

resting on metal stand near the cloaking device. Cobra Commander's hand reaches INTO FRAME and picks it up.

COBRA COMMANDER (CONT.)

Our victory would have been ~~ss~~simpler had they surrendered.

ANGLE - ACROSS COBRA COMMANDER TO DESTRO

As Cobra Commander lifts the detonator INTO FRAME. Destro nods his approval.

COBRA COMMANDER (CONT.)

But let us be content to detonate all the other tankers.

DESTRO

Yes. And to watch -- as civilization crashes into ruin!

Cobra Commander's thumb is about to push the button...when, without warning, the tower SHAKES with the sound of EXPLOSIONS from above. MOVE IN TIGHT on Cobra Commander. He looks toward the ceiling.

COBRA COMMANDER

(aghast)

No! It's impossible! They can't have found us...!

CUT TO:

EXT. TOWER - HIGH WIDE ANGLE - SAME

The Skystrikers are swooping in on bombing raids!

CLOSE - THE WING OF A SKYSTRIKER

As it launches several of its rockets (SFX) o.s. at THE SIDE OF THE TOWER

The rockets BURST against the tower---blowing chunks out of its surface.

INT. TOWER - ON DESTRO AND COBRA COMMANDER

They're furious. CAMERA TRACKS with Destro as he rushes to the video monitor, sends his fist CRASHING down on a switch.

DESTRO

(furious)

Activate defense systems!

CUT TO:

EXT TOWER - HIGH ANGLE - SAME

With the Skystrikers still swooping THRU FRAME, raining rockets on the Cobra tower. PUSH IN on the metal ring at the base of the tower. The "wedge slices" of the metal ring start to slide open! SFX: HYDRAULIC MACHINERY.

ANGLE - INTO ONE OF THE WEDGES

A squadron of Cobra Fang copters piloted by Cobra Soldiers rises out of the wedge and flies skyward PAST CAMERA!

COBRA SOLDIERS

Cobraaaaaaa!!

ANGLE - ANOTHER OF THE WEDGES

A squadron of Cobra Claws rises into the air from out of this wedge!

ANGLE - ONE LAST WEDGE

Cobra Hiss vehicles come rolling up out of this wedge, CANNONS BLAZING skyward (SFX)!

ON SCARLETT'S SKYSTRIKER - TRACKING

A barrage from the Hiss cannons (SFX) narrowly misses her plane.

INT. SKYSTRIKER - TIGHT ON SCARLETT

She calls into her headset.

SCARLETT

Uh-oh. Sky's getting messy.
Cutter -- can you help us out?

CUT TO:

WIDE ANGLE - THE BEACH

The Whale is just off the beach. It drops its ramps, and G.I. Joe troopers rush down them, onto the shore.

CUTTER

(into microphone)
On the way! Amphibious troops
ashore! Yo, Joe!

CUT TO:

QUICK CUT - A COBRA FANG

fires its rockets (SFX) at

SCARLETT'S SKYSTRIKER

Scarlett ejects from the plane as the rockets impact, blowing the Skystriker to bits.

THE COBRA FANG

banks and turns. ZOOM IN TIGHT on the pilot. He immediately bails out of the Fang as

THE SHARC

rushes straight toward the copter, its wing cannons BLASTING.

THE COBRA FANG

EXPLODES in mid-air!

SCARLETT

holding her crossbow, parachutes downward through a barrage of laser fire from

THE HISS TANKS

below.

CLOSE - SCARLETT

hears a LOUD WHINE OF ENGINES from O.S. She turns her head and gapes in alarm at

A COBRA FIGHTER

flying straight at her.

SCARLETT

lifts her crossbow, about to fire, then stops as she sees

DUKE AND ACE

in the cockpit.

DUKE

R They think we're one o' theirs!

ACE

R Then how 'bout we shuffle --
R

✕ FIGHTER'S CONTROL PANEL

Ace's hand stabs at the "LAUNCH" buttons on the panel.

ACE (O.S.) (CONT.)

✕ -- 'a wild card into the deck?

EXT. WING OF FIGHTER - QUICK CUT

All its rockets shoot DOWN OUT OF FRAME from under the wing (SFX)!

HIGH ANGLE - COBRA HISS VEHICLES

Cobra Soldiers abandon the Hisses and scatter in all directions, as the rockets DROP INTO FRAME and impact, BLASTING the Hisses into shrapnel!

ANGLE - COBRA HISS DRIVERS - TRACKING

They race for cover in the stone formations around the tower. Abruptly, however, they stop in their tracks. CAMERA PANS ahead of them--and HOLDS ON Cutter and his amphibious forces. Their guns are aimed straight at the o.s. Cobra Soldiers. (NOTE: They are not firing.)

CUTTER

Sorry -- your escape's been cancelled.

THE COBRA SOLDIERS

put up their hands in surrender.

ON SCARLETT

As she lands amid the wreckage at the bottom of the tower. SHOT WIDENS as the Cobra fighter DESCENDS INTO FRAME and lands a short distance from her.

EXT. COCKPIT OF FIGHTER

Ace and Duke climb out and jump to the ground. Scarlett rushes INTO FRAME to greet them.

CLOSER - DUKE AND ACE

As Scarlett throws her arms around Duke's neck in greeting. He smiles but doesn't return the embrace.

SCARLETT

✕ I almost put a thermal arrow
✕ through one of your engines.
✕ You should've signalled me...!

DUKE

(shrugs)

Yeah, well...I've never been
much at small talk.

He unclasps her arms from around him and motions with
his head for her and Ace to follow into

ONE OF THE OPEN RING WEDGES

This is the opening from which the Hiss vehicles emerged.
Duke, Scarlett, and Ace rush into the opening and o.s.,
down the ramp.

DUKE / SCARLETT / ACE

Yooooooooo, Joe!

INT. TOWER - ANGLE PAST COBRA COMMANDER TO DOORWAY

He's on the verge of hysteria, holding the detonator
overhead, shaking it wildly, screaming at o.s. Destro.

COBRA COMMANDER

(farily screeching)

Destro -- the weapons master--
the diabolical genius --

ON DESTRO

a portrait of rage. Cobra Commander, seen from back,
storms INTO FRAME, waving the detonator device. Destro
has both fists clenched, ready let loose at Cobra Commander.

COBRA COMMANDER (O.S.) (CONT.)

-- the absent-minded fool! Your
"ingeniousssss" detonator led
G.I. Joe straight to our door!

DESTRO

I warn you, Commander -- do not
threaten me --

DUKE (O.S.)

(sarcastic)

Right on, Destro!

Cobra Commander whirls on his heels. Both he and Destro
look o.s., furious, at

THE DOORWAY

which frames Duke, Ace, and Scarlett.

DUKE (CONT.)

We'll handle the threats around
here! Yo, Joe!

SCARLETT

lunges forward, drops to a kneeling position and fires a thermal arrow at

THE CLOAKING DEVICE

On the cut: the arrow FLIES INTO FRAME, hits the device, and it EXPLODES!

COBRA COMMANDER AND DESTRO

draw back, raising their arms to shield themselves from the shower of flying metal. Destro rushes OUT OF FRAME. MOVE IN TIGHT on Cobra Commander as Duke's hand reaches INTO FRAME and grabs the remote detonator out of his hand.

ANGLE - DUKE

throws the detonator to the floor. ZOOM IN on the detonator as Duke's boot CRASHES down, smashing it!

ON COBRA COMMANDER

with Duke's image reflected in his mask. Duke has crooked his finger in a "come-here" gesture.

DUKE

R Let's go, chrome-cheeks. There's a nice, dank cell waiting for --
(breaks off as:)

A jet of WEIRD GREEN GAS spews from behind Cobra Commander's mask!

ANGLE - PAST COBRA COMMANDER TO DUKE

The gas forms a cloud around Duke's head. Duke waves his arms, but the gas won't disperse. In some bizarre way, it seems to cling to him!

DUKE

(COUGHING, CHOKING)

COBRA COMMANDER

Fool -- did you truly think me defenseless?

Duke drops to his knees, still coughing and choking.

ACE AND SCARLETT

rush toward Duke.

SCARLETT

Duke!

COBRA COMMANDER AND DESTRO

race for the doorway to the tower room, CAMERA TRACKING.

COBRA COMMANDER

You will pay for your stupidity,
Destro! I shall ssssee to that!

ON DUKE

As Scarlett and Ace rush INTO FRAME and drop to their knees beside him. The gas is dissipating, but Duke looks like he's inhaled half of New Jersey.

ACE

Duke -- you okay?

DUKE

(still hacking)
Destro -- Cobra Commander --
where...?

SCARLETT

looks toward

THE DOORWAY

There's no sign of the villains.

ANGLE - SCARLETT, DUKE & ACE

Scarlett clasps Duke's shoulder.

SCARLETT

You're okay -- and the tankers
are safe. That's more important.

ACE

Yeah. We'll nail 'em next time,
Duke.

MOVE IN on Duke, nodding. He's not happy about this,
but he can live with it.

DISSOLVE TO:

EXT. WEST COAST METROPOLIS - EXTREME WIDE ANGLE - DAY

The city where Scarlett's battle in the safe house took
place. CAMERA PANS the skyline, the hills and canyons,

SCARLETT

Duke!

COBRA COMMANDER AND DESTRO

race for the doorway to the tower room, CAMERA TRACKING.

COBRA COMMANDER

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Destro! I shall ssssee to that!

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The city where Scarlett's battle in the safe house took
place. CAMERA PANS the skyline, the hills and canyons,

CAMERA TILTS as Duke noses the Skystriker down toward the city.

WIDE ANGLE - THE CITY

With the Skystriker flying in low toward it.

DUKE (VO)

I just hope we can find a parking place...!

FADE OUT

THE END