

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. SKYSTRICKER - 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 SKYSTRICKER

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.

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

WIDER - DUKE AND ACE

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

DUKE
Which explains how you could
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.)
'Til you, they never met a snake
with legs.

MAJOR BLUDD
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. SFX: 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
R 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
R Colonel Sharp.

SPARKS

(sullen)

Another satellite transmission,
R Colonel. No way to trace it...!

COLONEL SHARP

Any luck penetrating the cloaking
device?

ON SPARKS

X 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.

X ANGLE - COLONEL SHARP AND SPARKS

X 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)
Uhhhhn -- 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.)
X -- 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

CREDITS

From the collection of David Thornton

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