

# **STALLONE**

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# **COBRA**

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FINAL DRAFT

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COBRA

FADE IN:

1 INT. ABANDONED WAREHOUSE BASEMENT 1

CAMERA PANS DOWN to reveal a gathering of 15 people...

All are deeply hidden in shadows. Some of the people are wearing identifiable clothing, like a mailman's outfit; next to another is a construction worker's helmet, etc.

On the wall behind the group is the symbol of crossed axes over a skull head.

Only old-fashioned kerosene road lanterns are used to light the area.

In the center is a LARGE MAN in a black boat-necked sweat shirt. The low light does not allow his face to be clearly seen.

He picks up a pair of old axes and starts to tap them together.

2 EXT. SEATTLE STREET - PSYCHO 2 \*

walks through town to market. \*

CUT TO:

4 EXT. SUPERMARKET - DAY 4

The gaunt-looking MAN enters the giant structure. Under his arm is a canvas bag.

CUT TO:

5 CLOSEUP - AXE MAN 5

The old axes are being clapped together and their eerie METALLIC REVERBERATION fills the screen.

CUT TO:

6 YOUNG MAN 6

is moving past the cash registers. He moves closer and observes the people lined up and moves nearby to the counter. A large, young, athletic type and his girl friend give him a dirty look... He smiles and moves away.



14 INT. SUPERMARKET - DAY

14

CLERK

Hey, pal -- can I help you?

Suddenly, the deranged-looking Man pulls a pump SHOTGUN from beneath his long coat and starts FIRING into the crowd. The Clerk is the first to go... Panic ensues as mortally wounded people drop in grotesque heaps... People are being blown over food displays, while some filled carts are blown off the floor from the impact. Without a hint of expression, the killer quickly and smoothly reload and FIRES at random...

... The shrill screams of the panic-stricken crowd bleed over in the ear-piercing WAIL of police SIRENS.

15 EXT. SUPERMARKET - DAY

15

The perimeter is entirely sealed off by police cars and SWAT team vehicles.

16 ANGLE ON ROOF

16

A team of SWAT men are stationed with their rifles trained on the top section of the market.

17 ANGLE ON STREET

17

A pair of SWAT teams are stationed at the front and rear entrances.

18 ANGLE ON HELICOPTER

18

A police helicopter circles like a death-angel overhead.

19 ANGLE ON BUILDING ACROSS STREET

19

Many awe-struck onlookers stare at the large market from restaurant and bar windows.

20 EXT. ENTRANCE OF MARKET

20 \*

A forty-year-old plainclothes detective named MONTE, stands with a bullhorn near the entrance. As he speaks through the instrument, his voice REVERBERATES through the high-ceilinged building.

20A KILLER

20A

is positioned inside.

DET. MONTE (O.S.)

... We are willing to talk.  
There is no more need for  
violence. We are willing to  
talk. All you have to do is  
tell us when!

20B EXT. MARKET - DAY

20B

Monte still speaks into the bullhorn, as a bearish man  
named CAPTAIN SEARS approaches from the rear.

DET. MONTE

... There is no way out -- we  
don't want any more trouble --  
nobody will hurt you.

A SHOT is FIRED.

CAPT. SEARS

All right, enough of this. It's  
time to deal with this maniac.

DET. MONTE

A little more time and I'll have  
it under control.

CAPT. SEARS

No more time!... Call him.

21 INT. POOL HALL

21

MARION COBRETTI (a.k.a. COBRA) is presently shooting pool.  
Wearing dark clothing, he appears to be a solid but  
lonely figure. With him is his dog. Cobra sinks a ball.

COBRA

Not bad, huh?

Just then a BEEPER on his belt GOES OFF.

CUT TO:

21A EXT. MARKETPLACE - DAY

21A

A dark, old MERCURY SCREECHES to a halt and out steps  
Marion Cobretti and his animated partner, Tony Gonzales,  
runs up.

(CONTINUED)

COBRA  
(goes to the trunk)  
How bad is it?

GONZALES  
Bad -- He's wasting everybody!!

Cobra pulls out a machine pistol with a laser sight.

COBRA  
Any I.D. on who it is?

GONZALES  
Just another asshole who woke up  
hatin' the world.

CUT TO:

22 INT. SUPERMARKET - KILLER

22

stands among the bleeding and the dead. His watery eyes focus on the hostages he has splayed on the floor.

DET. MONTE (O.S.)  
We are willing to talk. Please  
communicate with us.

The killer turns to a bespectacled, harmless-looking young boy of twelve.

KILLER (YOUNG MAN)  
You can go.

The boy steps forward.

KILLER  
(continuing;  
hauntingly soft)  
... You're free.

The boy starts to move away, slowly at first. Then, rapidly increasing his pace as he moves up the aisle.

DET. MONTE (O.S.)  
There is no way out of this  
except by talking. We want to  
talk!

SMASH CUT TO:

23 EXT. MARKET - DAY

23

Cobra and Gonzales sprint to the front of the market.

24 NEW ANGLE

24

They rush up to Monte... Near Monte are ten other  
POLICEMEN, half of which are SWAT team members.

GONZALES

What's happen'?

DET. MONTE

Don't worry about it!

CUT TO:

24A KILLER

24A

pumps a slug into the chamber.

NEW ANGLE

The young man is moving quicker up the aisle.

24B NEW ANGLE

24B

Monte is flustered. A uniformed cop hands him a coffee.

DET. MONTE

... I know they called you but  
we don't need a daredevil here  
-- we can handle this!

(into bullhorn)

No one wants to hurt you! Please  
communicate with us!

24C ANGLE ON BOY

24C

The boy is about to go through the swinging doors when  
the Killer impassively FIRES into the young man's back.  
The impact sends him crashing headlong into the doors.

25 ANGLE ON MONTE

25

The boy crashes to the floor, twenty-feet in front of  
the stunned police detective.

25A ANGLE ON KILLER

25A

KILLER

... Bring in the television --  
I want cameras in here!

ANGLE - KILLER

FIRES THREE SHOTS.

KILLER

I'll kill you! I'll kill 'em  
all. That's the way it is!  
It's the way of the 'new world.'  
Where are the TV cameras?

COBRA

makes it to a protective corner.

COBRA

You're a bad shot, dirtbag.

He charges to the next position. The Killer FIRES TWICE  
and ducks back. He pulls out a bomb from his sack. \*

KILLER

Bring in the TV or I'll kill  
everybody! \*

Cobra goes to a different position and freezes.

COBRA'S POV

He sees the Killer's outline bobbing in and out of the  
backlight... All around the area are whimpering and  
terrified hostages.

CAN

A large can of soup rolls down the aisle... then  
another, and another.

KILLER

grows more nervous and looks in a multitude of  
directions.

KILLER

Everybody's gonna die! They all  
deserve it. No talkin' out of  
this one! I want the television  
camera now! \*

(CONTINUED)

The Killer hears a LOUD SOUND coming from the opposite direction... In a violent gesture, the Killer whips around and a red laser dot is reflecting in the Killer's eyes.

Cobra has come up from the opposite side and he and the Killer are face to face.

COBRA

You got the wrong channel, dirt bag.

COBRA

whose demeanor is almost maniacal as he holds a steady aim on the Killer.

CLOSEUP - KILLER'S FINGER

tightens on the bomb. WIDEN ANGLE.

KILLER

I got a bomb here -- I'll kill them all. You hear me? I'll blow this whole fuckin' place up!

COBRA

Go ahead. I don't shop here.

The Killer is being totally unnerved by Cobra who moves closer.

COBRA

(continuing)

Look what you did here, animal -- I think I'll do the same to you.

KILLER

This place is diseased! They're all trash! But it's diseased now! It's a diseased world!

The Killer gestures toward the market in general.

KILLER

(continuing)

Where's the TV? Bring in the television cameras!

Cobra's face tightens as he moves the laser dot between the psycho's eyes... the hostages are frozen in mortal fear.

(CONTINUED)

Cobra moves the laser dot into one of the Killer's eyes.

KILLER

(continuing;  
moves his head)

Bring them in or I'll kill  
everybody!

COBRA

I don't deal with psychos. I  
put 'em away.

KILLER

I'm no psycho! I'm a hero!  
You're talkin' to a hunter!!!  
You're lookin' at a hero from  
the new world!

COBRA

... I'm lookin' at a disease and  
I'm the cure.

The Killer, who has been reddening, explodes.

KILLER

Die!!!

Cobra FIRES his MACHINE GUN and we DROP BACK INTO a LONG  
SHOT as we see the Killer being blown back from the rapid  
impact of Cobra's weapon.

CUT TO:

ANGLE - KILLER'S BODY

crashes over the counter.

CUT TO:

CLOSEUP - COBRA

The depressing reality and insanity of the situation  
sinks in.

NEW ANGLE

On the dead psycho's twisted wrist is seen a homemade  
tattoo, similar, but not as large or elaborate, to the  
Axe Man's seen earlier. Cobra inspects the homemade  
bomb in his hand. It is nothing but a makeshift fake.  
The depressing reality of the situation sinks in and  
Cobra drops the fake bomb to the floor.

CUT TO:

INT. SUPERMARKET - DAY

The terrorized hostages are seen exiting the market area.

There are three mini-cameras present.

Twenty Policemen are in the area, along with twenty REPORTERS who are being pushed back.

The hostages are being led to a first-aid area.

POLICEMEN #1 & #2

Back it up! Move it over.

REPORTER #1

Was there anyone else hurt?

REPORTER #2

What did he say?

DET. MONTE

Leave them alone -- ask questions later! C'mon, move them out of here -- Who let everybody in here!? Get 'em out!

NEW ANGLE

Cobra steps out. In his hand is his laser machine gun.

Gonzales comes up.

GONZALES

You all right?

COBRA

... Yeah.

GONZALES

Good work. You did right, my man.

Cobra nods and hands him the machine gun. The Reporters rush forward.

REPORTER #3

Officer! Officer! Are you the one that killed the maniac?!

Cobra looks at the hot lights of the mini-cameras and says nothing.

REPORTER #4

How did you get to him!?

(CONTINUED)

REPORTER #5

Did he say why he did it?  
Is this related to the Night  
Slasher?

DET. MONTE

Look, the Night Slasher killings  
are a whole different case --  
later, people, later!

GONZALES

Turn out those lights!

REPORTER #3

What are the police doing to  
speed up the Night Slasher  
investigation?

DET. MONTE

You read -- you know what's  
going on! -- That's all!

Cobra and Gonzales start to move away.

REPORTER #6

Was it necessary?!

The sarcastic tone of the man's voice stops Cobra in his  
tracks.

#### NEW ANGLE

The Reporter is a fair-haired man of thirty with a red-  
dish complexion.

REPORTER #6

That's right, I asked a question.  
Was it necessary for it to end  
like this?!

GONZALES

Don't listen to this creep.  
C'mon.

REPORTER #6

Why did he have to die, can you  
answer why you had to get on his  
level, Cobretti?

GONZALES

This asshole just wants to get  
a raise -- C'mon.

(CONTINUED)

REPORTER #6

The question is, Cobretti -- Did you use common sense in this, or did you use unnecessary deadly force?

Cobra turns sharply to him.

COBRA

I used everything I had.

DET. MONTE

Let's wrap it up! That's all.

GONZALES

C'mon, Cobra.

REPORTER #6

(forcefully)

Wait! Our viewers have a right to know what makes a policeman judge and jury -- People, no matter who, have rights!

COBRA

Rights?! You think a maniac who just blew a kid's heart out for nothin' should have rights?!

REPORTER #6

But that's not your concern, is it? Your concern is to arrest them and follow the rules. No matter what you think, everyone is entitled to be protected by the law!

Cobra goes over to the Reporter and grabs him by the tie and jerks him forward, directing his attention to sheet-covered bodies being carried out on stretchers.

COBRA

... Tell that to their families --

Cobra releases him.

REPORTER #6

Now you've got a lawsuit, pal --

Cobra starts to exit.

(CONTINUED)

29

CONTINUED: (3)

29

REPORTER #6

(continuing)

-- I'm not finished, Cobretti --  
You've got the public to answer!

COBRA

... Fuck you.

CUT TO:

29A

EXT. PARKING LOT

29A

Cobra walks up to Captain Sears who is speaking into a  
police radio.

CAPT. SEARS

Yeah, we'll pull out the squad  
on the left flank. Good, then  
move it out. It's all over.

Cobra walks up.

CAPT. SEARS

(continuing)

Good work. I don't know how you  
do it.

COBRA

Captain, I'd like to be assigned  
to the slasher case.

CAPT. SEARS

We've got more than enough men  
on that case.

COBRA

I have some ideas.

CAPT. SEARS

Look, you're great at what you  
do. So there's no reason to take  
you away from what you do best...  
when we break the case and need  
your help, we'll contact you...  
Cobra, great work in there.

CUT TO:

30

EXT. DINER - NIGHT

30

A waitress is seen through the large, not too clean,  
window of a late-night fast-food restaurant... the place  
is empty. The waitress exits.

(CONTINUED)

CONTINUED:

She is an average-looking, slightly blonde, twenty-year-old... She starts to walk.

A dark, not very well kept van is seen approaching.

The car's three occupants are seen through the reflec-  
tion from the dashboard.

Two men in their thirties and a woman. They comprise a trio of murderers that have been terrorizing the area for several months.

Even though we do not see them clearly, the driver is a sunken-cheeked, dirty-haired sadist named CHO.

Seated next to him is a woman with watery eyes. Her name is STALK. She is thirty years old, and gives off an air of quiet confidence. A take-charge person.

Seated in the back is a heavy-boned killer with a ten-mile stare, named BADDON. He is hollow-cheeked and raw-boned. His tall frame tells of a serpentine strength.

WAITRESS

looks over her shoulder as the psychos' van seems to inch closer... She gets into her car.

CUT TO:

ANGLE - LARGEST KILLER, BADDON

withdraws a medium-sized, severely curved knife from his jacket pocket.

WAITRESS

She locks her doors and is about to start the engine.

CLOSEUP - BADDON'S DEAD EYES

telegraph the girl's impending doom.

NEW ANGLE

From out of the shadows two charging figures rush up to the girl's car...

(CONTINUED)

30

CONTINUED: (2)

30

... One of the attackers smashes the car window with an axe. The other chops away at the door... They break in and pull her out... They put her in the van that is lined with meat hooks...

CLOSEUP - BADDON'S HANDS

As he holds the curved knife. The same tattoo of the Axe Man is seen on his wrist.

CUT TO:

31

EXT. POLICE HEADQUARTERS - UP ANGLE - NIGHT

31

The building is seen lit up at night... a YOUNG CHILD is seen carrying a nicely wrapped package.

CUT TO:

32

INT. POLICE HEADQUARTERS - NIGHT

32

A police OPERATOR plugs a phone jack into a blinking incoming phone call.

OPERATOR

... Metro Police -- Can we help you?

The Young Boy steps up to the front desk. A POLICE SERGEANT looks up from his evening paper.

POLICE SERGEANT

What's that?

YOUNG BOY (YOUNG CHILD)

I was told to bring it in here.

POLICE SERGEANT

(alerted)

By who?

YOUNG BOY

A man outside.

POLICE SERGEANT

... Stay here.

The Sergeant feels the weight of the brightly-wrapped package and decides to open it. Another DESK COP comes over.

(CONTINUED)

DESK COP

(smiles)

Birthday, Mike?

POLICE SERGEANT

This kid just brought it in.

DESK COP

Maybe ya wanna have the dogs smell  
it first?

He opens the box and his face freezes in horror... The  
younger cop looks in the box and pales.

DESK COP

(continuing;  
quietly)

... Oh, God.

CLOSEUP - BOX

In the box is a pair of severed hands.

BACK TO SCENE

The PHONE RINGS several times. The Sergeant answers it.

PSYCHO (V.O.)

... Her hands are with you. Her  
soul's in the new world.

EXT. COBRA'S APARTMENT BUILDING - NIGHT

Cobra stops his car in front of a cheap Chinese restau-  
rant... The parking space is half a car length too short  
because of a parked, beat-up low rider... He HONKS, but  
the three YOUNG OCCUPANTS of the low rider ignore him.  
Cobra angles into the space and slowly shoves the low  
rider forward with his bumper. He reverses and inches  
the car behind him back several feet... Cobra steps out  
holding a pizza, followed by his dog.

LOW RIDER (YOUNG OCCUPANT)

What's your problem?

(gets out)

You touch my car, man!

Cobra and his dog go over to him and look at the joint  
hanging in the corner of the Low Rider's mouth.

(CONTINUED)

33 CONTINUED:

33

COBRA

Bad for your health.

LOW RIDER

What is, man?

COBRA

... I am.

He takes the joint out of the Low Rider's mouth and exits.

34 INT. COBRA'S APARTMENT - NIGHT

34

Cobra enters and his Jack Russel terrier enters.

COBRA

Tough day, huh?

Cobra walks across the dark, Spartan apartment. The most outstanding feature is a desk situated in a work area that is surrounded with pictures of psychos and newspaper clippings dealing with these maniacs... Nearby is a larger chart, mapping out details of assorted modus operandi of several horrific crimes. On the walls are several diplomas, some abstract art. An electric typewriter is chained to his desk. There is a pink, plastic model of a brain on his desk. A small home computer with a screen is situated on a metal table next to the desk. Blue neon lights from across the street color the room. A flag hangs like a curtain over the window. It is pulled to one side.

COBRA

(continuing)

In the mood for something special?

He flips ON the TELEVISION, then goes to the cramped kitchen, and opens the pizza box. Cobra puts a slice of pizza into the dog's dish... The dog eats it with great enthusiasm.

34A INT. TELEVISION STUDIO

34A

REPORTER

... Tonight, the man called the Night Slasher has apparently struck for the sixteenth time in just over a month's time.

Cobra looks over at the television.

34B NEW ANGLE

34E

Behind her is a videotape of a gathering of police and neighborhood onlookers observing as the waitress's covered body is being placed on a stretcher.

## REPORTER

The twenty-two-year-old victim, like the others, was mutilated with a sharp instrument -- and seemed to be just as unlikely a victim as the other fifteen -- Not much more is known, other than the Slasher preys upon anyone. His victims have included businessmen, Asian immigrants, the elderly; and in one case, a sexually assaulted child. This serial killer has thrown the city into a growing panic; and, up till now, no one has a link to his identity.

During this speech the CAMERA has been TIGHTENING ON Cobra's taut expression... The SCENE FADES over the dialogue.

## REPORTER

(continuing)

The killer has been known to crawl through windows in tract homes, cut telephone wires and dill the victims in their sleep... the method of death has been mainly silent instruments such as claw hammers, knives and axes.

CUT TO:

35 INT. POLICE MORGUE - DAWN

35

Captain Sears walks past several autopsy tables occupied by unfortunate victims. Beside him is Gonzales, DR. DEMOPOULOS, and Det. Monte. Cobra is alongside Sears.

## CAPT. SEARS

There's no question that it's the same weapon.

## DR. DEMOPOULOS

Ninety percent sure -- same large cutting edge.

A police aide comes up and hands Det. Monte an envelope.

35A INT. POLICE STATION - HALLWAY - DAWN

35A

CAPT. SEARS

That brings the count to sixteen --  
And still this bastard has no  
distinct pattern.

COBRA

There could be a reason for that.

CAPT. SEARS

What?

COBRA

Maybe there's more than one killer.

DET. MONTE

Look -- This is not your specialty,  
all right. This is pure  
investigative work, not jumping  
through windows. I think what we  
need is to beef up the task force.

CAPT. SEARS

What we need is some inter-agency  
cooperation. Christ, every  
department wants to be the hero in  
this case.

COBRA

Look, all I want to do is get  
involved -- I can help here.

They walk through the swinging doors.

35B INT. POLICE STATION - SQUAD ROOM - DAWN

35B

DET. MONTE

If I can say something; if we let  
Cobretti use his tactics, we're  
asking for trouble.

GONZALES

What are you sayin'?

DET. MONTE

I'm sayin' he works on the zombie  
squad, so he should stay there.  
To crack this case we need  
intelligent investigative police  
work, not head breaking.

(CONTINUED)

35B CONTINUED:

GONZALES

Who's talking about breakin' heads?

COBRA

Forget it.

DET. MONTE

Hey, nothing personal -- We're different kinds of cops.

CAPT. SEARS

This is getting nowhere. Cobra, like Monte says, you're on the zombie squad, you're a specialist who does the job nobody wants, all right. But we can't get leads by shaking down people, no matter how bad they are. -- We'll have internal affairs, and every other civil liberties group down our throats.

COBRA

Then you've lost.

CAPT. SEARS

Lost. What d'you mean?

COBRA

As long as we have to play by rules and the killer doesn't, we'll lose.

Cobra and Gonzales start to exit.

GONZALES

What do you wanna do?

COBRA

Nothin', just wait.

GONZALES

For what?

COBRA

For it to happen again.

CUT TO:

36 INT. SLAUGHTERHOUSE - DAY

Sides of beef are moving past many workers who trim the beef. We FOLLOW one side of beef... It is picked off the hook by the psycho, Badden, and walked in to an icebox.

## 36A EXT. BOAT - WELDING SHOP - DAY

36

Two men are hard at work spray-painting a newly-repaired sedan... The one who is painting the rear section of the car, adjusts his mask that protects him from the noxious fumes and continues to work.

The second painter pauses and moves away from the car and lifts a beer out of a paper bag. He pops the beer open. He removes his mask to drink. It is Cho, the second psycho.

## 36B INT. POLICE STATION - PISTOL RANGE

36B

The CAMERA STAYS WITH a gathering of twenty police officers, two-thirds of which are in uniform and lined up at the firing line.

The line of police personnel begin to OPEN FIRE on the targets...

## NEW ANGLE - TARGETS

being torn apart.

## ANOTHER ANGLE

The DOLLYING CAMERA STOPS AT a uniformed female officer. It is the third psycho, Stalk. She pumps the final TWO ROUNDS into the target and impassively flips open her revolver.

37  
thru  
40

OMITTED

37  
thr  
40

## 41 EXT. PARK - LATE DAY

41

Cobra is running with his dog. He finally gets to the top of a rolling hill and looks back over his shoulder at the sprawling city in the b.g.

## 42 EXT. STREET - NIGHT

42

The three psychos, Baddon, Stalk and Cho, follow behind a rather plain-looking sedan.

(CONTINUED)

42 CONTINUED:

ANGLE ON PLAIN SEDAN

The sedan pulls up to a stop sign. The psychos' van pulls right behind.

ANGLE ON PSYCHOS

They lean forward. The tension mounts. Stalk turns to Baddon.

CHO

For the new world.

STALK

... New world.

ANGLE ON PLAIN SEDAN

The middle-aged WOMAN driving the car lights a cigarette and drives away.

ANGLE ON PSYCHOS' VAN

Cho moves their car closer.

CLOSEUP - BADDON'S EYES

As he slowly fingers a curved knife.

INTENDED VICTIM'S CAR

pulls to a crossway area and slows down... Cho, accidentally on purpose, bumps her car; and it is certainly sufficient to cause the Woman to stop.

Stalk gets out of the car and walks forward.

STALK

Oh, I'm so very sorry -- is there much damage?

WOMAN

How could you possibly hit me?  
Have you been drinking?

Suddenly the passenger door flies open, and Baddon's powerful hand seizes her hair, and:

(CONTINUED)

42 CONTINUED: (2)

42

STALK

Yes!

CLOSEUP - CURVED KNIFE

slashes through the darkness, finds its intended victim's throat.

CUT TO:

PAIR OF HEADLIGHTS

swing INTO VIEW.

ANGLE ON INGRID

The MUSIC is BLARING and she seems to be unwinding from the tension of her job.

ANGLE ON CHO, STALK AND BADDON

The three psychos are just about to get into their car. Their outlines are caught by the glare of Ingrid's headlights... The other two get in their car. Baddon stares into the headlights.

INGRID'S POV

She sees him clearly through the windshield. Her BLARING MUSIC fills the night.

CUT TO:

ANGLE ON PSYCHOS

As they snatch a glance at one another. Badden blocks her path as he steps forward.

ANGLE ON VICTIM'S CAR

The Woman's bloody body is slumped on the front seat, out of view of Ingrid.

CLOSEUP - BADDON'S HAND

In his large, soiled hands is the bloodied, curved knife.

(CONTINUED)

42 CONTINUED: (3)

ANGLE ON STALK

She leans closer to the rear passenger window, coming more out of the shadows.

STALK

You've got to get her.

CLOSEUP - INGRID

Her expression is becoming more unnerved. The man's unblinking regard is so impersonal and predatory in its pitiless intensity that Ingrid is chilled.

Suddenly, her breathing sounds unnaturally loud and she checks it by force of will.

BADDON

raises his hand and steps towards her car.

ON INGRID

Her lips trembling. There is something dreadful in this man and this situation, and she FLOORS the CAR and speeds away.

INGRID'S POV - MAN IN MIRROR

The tall man and his car shrink in the background.

ANGLE ON PSYCHOS

Stalk is seen staring hard at Ingrid's license number.

DISSOLVE TO:

43 ANOTHER ANGLE

43

Also, there are six flashing police cars and a van from the morgue... the body is being placed into the rear of the van. Two television camera crews are present.

Sears walks next to Monte. The lights flash across their faces.

(CONTINUED)

43 CONTINUED:

43

CAPT. SEARS

Y'know, he's daring us to catch  
him -- you know that, right?

DET. MONTE

Maybe we'll find a lead this time?

CAPT. SEARS

Forget it.

DET. MONTE

Then, what's our choice.

CAPT. SEARS

... Call the bastard.

They walk off.

CUT TO:

43A EXT. TRIANGLE BAR - NIGHT

43A

LONG SHOT of Monte and Sears entering the seedy looking  
establishment.

43B INT. TRIANGLE BAR - NIGHT

43B

The bar is relatively empty... Cobra sits at a booth with  
Gonzalas. Sears and Monte come over.

CAPT. SEARS

How you guys feelin'?

GONZALES

No complaints -- How about you?

COBRA

... I'm fine, thanks.

CAPT. SEARS

I won't waste any time -- You know  
almost every sicko in this city.  
Shake them down -- Do what you  
have to do to get a lead to this  
maniac.

COBRA

And if I find him?

CAPT. SEARS

Do what you do beat -- we'll  
cover you as best we can.

(CONTINUED)

43B CONTINUED:

Sears starts to exit.

COBRA

... Why do we always wait so long?

CAPT. SEARS

(sarcastically)

The law protects the killers, remember.

Sears starts to walk out.

DET. MONTE

(dryly)

... Try not to hurt the wrong person... Then again, what would you care, right.

Monte exits.

GONZALES

When this is over, let's have a celebration and kick Monte's teeth in.

COBRA

Y'know the trouble with you?

GONZALES

What?

COBRA

You're too violent.

44 EXT. HIGH RISE - NIGHT

44

Ingrid is seen driving into the underground parking area.

NEW ANGLE

As Ingrid goes inside, a plain-looking van pulls INTO VIEW. It is Baddon, Cho and Stalk. They drive away.

45 INT. STUDIO - NIGHT

45

Ingrid is seen going through the motions of posing for beautiful clothing... MUSIC BLARES. Beside the photographer, a dresser, makeup artist and hairstylist are present... The photographer's name is DAN.

46

## MONTAGE

46

Ingrid is seen going through a number of wardrobe changes with her very tall modeling partner, CHIRO.

- A) Pictures flashing a new wardrobe change... posing.
- B) Ext. Rough Bar - Night  
Cobra is seen talking roughly to a large, seedy, heavy-set man -- The man shakes his head no.
- BB) A small piece of Baddon's face is seen as he eats a candy bar.
- C) New wardrobe and makeup change... posing.
- D) Cobra and Gonzalas talking to hookers leaning against his car.
- DD) CLOSE of Cho's eyes as he glances down on Baddon's knife.
- E) Another wardrobe and makeup change... posing.
- F) Cobra and Gonzalas at a low life leather club. They talk roughly to a creep, held against the wall.
- FF) Several men in VERY TIGHT SHOTS are seen pulling a partially transparent stocking over their faces.
- G) Another wardrobe change... posing.
- H) Cobra and Gonzalas flank a disturbed looking man coming out of a viewing booth. They flash their badges.
- I) More photos in another wardrobe change.
- J) Cobra and Gonzalas show their badges to a large black man. He eyes them dangerously.
- JJ) EXTREME CLOSEUP of Baddon's eyes. Then a CLOSEUP of dirty rubber gloves being pulled on.

47

## NEW ANGLE

47

Ingrid has changed into her street clothes. She is just putting on her jacket...

Chiro passes by, preparing to leave.

CHIRO  
Wanna go to a party?

(CONTINUED)

INGRID  
... Not tonight.

CHIRO  
(mock annoyance)  
Too good for us?

INGRID  
I'm kind of tired.

CHIRO  
If you want the boring life, it's  
all yours -- well, good night, ugly.

Dan comes over.

DAN  
... Great shoot, babe. How do  
you feel?

INGRID  
All right... Dan, can you call  
security to walk me to my car?

DAN  
Hey, I'll do it, no problem.

INGRID  
Thanks. But could you call  
security anyway?

DAN  
Sure thing -- Another creep  
following you? Some girls get  
all the luck.

Dan laughs.

INGRID  
No, I just feel nervous.

48  
thru  
52

OMITTED

48  
thru  
52

53

INT. UNDERGROUND PARKING LOT

The door to the elevator opens. Ingrid, Dan and a  
SECURITY COP step out.

53

DAN  
I can take it from here.

(CONTINUED)

SECURITY  
You sure?

DAN  
No problem -- Her car's right  
over there.

Dan winks at the Security man. The man nods.

SECURITY  
(to Ingrid)  
You're in good hands. 'Night.

The Security man closes the elevator door; and Dan, with Ingrid, starts toward the car.

#### NEW ANGLE

Ingrid's car is seventy yards away. It is in the center of twenty-five other cars.

DAN  
Y'know, I still think if you  
wanted to, you could be doing  
much bigger layouts. It's up to  
you and I could help.

INGRID  
I don't want to have to play all  
the games.

#### NEW ANGLE

In the very dimly-lit garage, three figures are moving among the cars.

DAN  
Which games?

INGRID  
You know what games.

#### NEW ANGLE

At the rear of the garage, seated in the van, is Cho. Beside him is the barely-lit face of Baddon.

#### CLOSEUP - BADDON

pulls out his horrible-looking knife.

(CONTINUED)

## ON DAN AND INGRID

DAN

You've got it all wrong. I want to watch out for you -- help you meet the right clients.

INGRID

I don't want to sleep with you, all right?

DAN

Why not? You deserve the best. Go with the gusto!

## NEW ANGLE

The three attackers move closer to the couple as Ingrid and Dan's voices trail behind.

INGRID

(laughs)

... You ought to get some confidence.

Pause.

DAN

Listen, I'd be sick if I didn't want to sleep with you -- Then don't do it for me, do it for your career.

## ANOTHER ANGLE

The attackers spread out. One makes a scuffling sound.

INGRID

She turns and looks back.

INGRID

... Did you hear something?

DAN

(ignores the statement)

... It's not like I'm askin' you to marry me.

CUT TO:

54 INT. ELEVATOR

54

The Security cop reaches the main floor and is stepping out of the elevator... He looks down and sees Ingrid's large tote bag.

CUT TO:

55 PARKING GARAGE

55

Ingrid and Dan are moving to Ingrid's car.

DAN

So, I can see this is going, to take some time to change your mind. So, where would you like to eat?

INGRID

Please, I'm not hungry.

DAN

(laughs)

Only trying to help you find happiness.

Ingrid notices her bag is missing.

INGRID

Damn... I forgot my bag.

She turns to go back.

NEW ANGLE

Just then, attacker #1, wearing a silk stocking mask, leaps up and buries a hatchet into Dan's shoulders. Another falling axe rips open a steam pipe.

INGRID

She recoils in horror as attacker #2 leaps at her from behind. She screams and manages to avoid him. Attacker #2 takes off in pursuit.

DAN

He is trying to fend off the axe-wielding lunatic, but there is no chance. He is finally driven to the ground by a sledgehammer, delivered by attacker #3.

(CONTINUED)

55

CONTINUED:

INGRID

She manages to put several cars between her and attacker #2.

ANGLE ON BADDON

He watches almost impassively as the attackers pursue Ingrid.

INGRID

She sprints toward the elevator.

NEW ANGLE

An innocent BYSTANDER, forty-five, steps out of a side door as the attackers approach.

BYSTANDER

What the hell is going on?

The attackers turn and all pounce on him with shark-like frenzy.

BYSTANDER

(continuing)

Please! No!

INGRID

She frantically pushes the elevator button.

INGRID

Oh, God! C'mon! C'mon!

CLOSEUP - ELEVATOR NUMBERS

read that the elevator is on the fourth floor.

NEW ANGLE - ATTACKERS

have finished with the Bystander and continue to pursue Ingrid.

(CONTINUED)

CONTINUED: (2)

CLOSEUP - ELEVATOR LIGHTS

read number three.

INGRID

frantically pushes the elevator button.

NEW ANGLE

The attackers are nearly on her.

ANGLE ON INGRID

She continues to slam the elevator button. For a moment she considers running, but there is no possible retreat.

CLOSEUP - ELEVATOR LIGHT

reads number one.

NEW ANGLE

The attackers start to swing into the elevator area.

The elevator doors open, and Ingrid lunges inside.

NEW ANGLE

She collides, head-on, with the Security man holding her bag... She is clinging to him almost insanely:

INGRID

They're going to kill me! They  
killed Dan! They killed Dan!!!

SECURITY

Get back!

He pulls his pistol.

NEW ANGLE

The stocking-covered attackers split up and flee.

(CONTINUED)

## NEW ANGLE

Because of her panicking, the Security man cannot get a clear angle on any of the attackers.

CUT TO:

INT. VAN - CHO AND BADDON

... Baddon's face is unmoved.

BADDON

(low)

... Kill her.

Cho PUSHES the ACCELERATOR to the floor.

## NEW ANGLE

The Security man has stepped out of the elevator and starts to level his pistol. He FIRES TWO SHOTS at an attacker that miss.

CUT TO:

VAN

Bearing down on the shooting Security man.

INGRID

She dashes back to the elevator, but the doors close and the elevator leaves.

CLOSEUP - ELEVATOR NUMBERS

are seen climbing.

NEW ANGLE

Ingrid sees the van angling towards her, and she dashes away from the elevator and runs around the corner.

NEW ANGLE

The Security Man pounds on the elevator door... He turns and wildly FIRES TWICE.

(CONTINUED)

55

CONTINUED: (4)

55

BADDON

He watches with dead eyes and puts his foot up to brace himself.

NEW ANGLE

The Security Man is doomed. The VAN piles into him and CRUSHES the METAL FRAMEWORK of the elevator.

CUT TO:

BADDON

Wearing the stocking mask, Baddon leaps out and runs around the corner.

NEW ANGLE

Baddon sees a door marked "EXIT"... He goes for it and enters.

DOOR

The door opens and we see the sinister figure of Baddon standing in the doorway entrance... He looks up the ascending metal stairs and sees nothing.

He retreats.

NEW ANGLE

As Baddon's feet step FROM VIEW, we see Ingrid huddled and shaking in fear, beneath the staircase.

56

INT. HOSPITAL - EMERGENCY ROOM - NIGHT

56

Ingrid is still dressed in her same outfit. A NURSE is giving her a sedation shot.

GONZALES (O.S.)

How long before that kicks in?

INGRID

... I don't want to sleep.

(CONTINUED)

NURSE

... It won't make you sleep; it'll  
just calm you down. I'll be back  
when you're finished.

CAMERA ADJUSTS to include Gonzales and Cobra seated on a  
corner of the table. Cobra is slightly taken aback by  
her beauty. He seems a little on edge.

GONZALES

Miss Lane, I am Sergeant Gonzales  
and this intense-lookin' person is  
Detective Cobretti -- a pair of  
really nice guys here to ask you a  
lot of bad questions. All right?

Ingrid nods.

INGRID

You don't look like policemen.

GONZALES

(to Cobra)

She must mean you -- No, we're the  
real thing.

INGRID

(she nods)

... I don't understand how this  
happened.

GONZALES

Think back: have you had a fight  
with anyone?

INGRID

... No.

GONZALES

Do you owe money to anybody?

INGRID

... No.

COBRA

Been around drugs, or people  
dealin' in drugs?

INGRID

No.

COBRA

That's nice -- Notice any strangers  
hanging around in the past few weeks?

(CONTINUED)

56

CONTINUED: (2)

56

INGRID

No. Pretty boring life for a  
model, isn't it?

COBRA

(softly)

... A little.

CUT TO:

57

INT. HOSPITAL

57

We see two nurses at the reception desk as an orderly  
passes by. The CAMERA PANS OVER and REVEALS Stalk in  
her police uniform. She looks at Ingrid through the  
emergency room window. Ingrid's in the room, and moves  
away.

CUT TO:

58

INT. HOSPITAL - EMERGENCY ROOM - NIGHT

58

GONZALES

Have you gone out alone lately;  
met any new people?

INGRID

Just people in the business.

GONZALES

How about parties?

INGRID

I was supposed to go to a party  
tonight, but I was tired...

GONZALES

Why were you working so late?

INGRID

Sometimes that's the way they  
book me.

GONZALES

Nothing unusual for the past  
couple weeks -- no threats,  
nothin'?

INGRID

No, but there was a man who  
scared me a little last night.

(CONTINUED)

COBRA

Who?

INGRID

I don't know. Some guy broke down by the park. I just drove away.

COBRA

Wait! What time were you there?

INGRID

... I don't know. Maybe ten.

COBRA

Tell me about this car.

INGRID

Nothing really happened --

COBRA

You said a man scared you -- why? What was he doin'?

INGRID

(nervous)

It was just the way he looked at me.

COBRA

What else did you see -- was there anything else?

INGRID

There was another car in front of them.

COBRA

Them?

Cobra's eyes are hot, blazing with an inner excitement. Ingrid falters.

INGRID

Yes -- I think there were three.

COBRA

Did you see them good?

INGRID

No, only the one standing in front of me.

(CONTINUED)

58

CONTINUED: (2)

58

COBRA  
 (very slowly)  
 Would you recognize him if you saw  
 him again?

INGRID  
 Yes... The tall one? \*

COBRA  
 Yeah. The one that wants to kill  
 you.

CUT TO:

59

INT. ABANDONED WAREHOUSE BASEMENT - DAY

59 \*

Baddon is in the rear of the warehouse, among mounds of  
 well-worn equipment. He is sharpening his wicked-looking  
 knife across a wet stone.

ANGLE ON HIS HAND

Baddon's finger runs along the blade peeling back a  
 quarter of an inch of skin. \*

NEW ANGLE

Stalk, the female psycho, enters... She crosses to Baddon  
 from behind. \*

Baddon looks into her eyes without expression. \*

NEW ANGLE

Sweat runs down Baddon's face.

STALK  
 ... She knows your face.  
 (embraces his neck  
 from behind)  
 ... I know where she is.

She kisses his neck, and Baddon raises his eyes.

STALK  
 (continuing)  
 Let me get her for you.

BADDON  
 ... No... she's mine.

CUT TO:

60 OMITTED  
thru  
62

60  
thru  
62

63 INT. INGRID'S ROOM - DAY

63 \*

Cobra watches a small computer picture being done by a specialist. Gonzales stands near the door.

COBRA  
What do you think?

INGRID  
It looks a little like him.

GONZALES  
And you can't describe the other two?

INGRID  
(very nervous)  
It was dark -- This is the best I can do.

ARTIST  
Want me to run some prints at headquarters?

COBRA  
That's all right -- I'll take it.

The sketch Artist exits.

INGRID  
What am I supposed to do next?

COBRA  
Tonight you stay here and tomorrow, we'll move to a place called a safe house.

INGRID  
Why do I have to stay around this? I want to go.

COBRA  
You can't until we get him. You're the only one who can place him at the scene of the crime.

64 INT. BASEMENT - WAREHOUSE - DAY

64 \*

Baddon is cutting (or dyeing) his hair... a small portion of his face is seen in the mirror. When he moves away, we see Stalk.

ANGLE ON BADDON'S EYES

STALK (O.S.)

(raspy voice)

She's going to wreck our new world... and the dream. -- You have to stop her.

CUT TO:

65 OMITTED

65 \*

66 EXT. HOSPITAL - DUSK

66 \*

Cobra and Gonzales are seen exiting the building.

COBRA

I'm going to my place to get my files... Go to headquarters and get together all they have on the slasher case. I'll meet you there in an hour.

GONZALES

Yeah. Great-looking isn't she?

COBRA

Didn't notice.

He smiles.

GONZALES

Time for glasses, Cobra.

\*  
\*

ANGLE ON BADDON AND CHO

Situated in a plain dark car in the parking lot. The two men watch Cobra and Gonzales leave with unwavering intensity.

CUT TO:

67 EXT. COBRA'S STREET - NIGHT

67

Cobra rolls his car to the curb... This time the low rider pulls up to give Cobra suitable parking space.

CUT TO:

68 INT. HOSPITAL REAR ENTRANCE - NIGHT 68

A hospital employee opens the rear door to roll several large baskets of laundry outside onto a sort of truck loading area.

The employee goes back in and rolls out a second basket...

The employee casually turns: Baddon slips in from behind. \*

CUT TO: \*

69 INT. COBRA'S APARTMENT - NIGHT 69

Cobra walks toward his apartment and takes out his key... \*

He looks down at his dog. \*

COBRA \*

... You hungry, Cowboy? \*

CUT TO: \*

70 INT. HOSPITAL BASEMENT - NIGHT 70

A JANITOR is hard at work, mopping the long hallway with a rather large, wet mop. At the end of the hall, the Janitor's PORTABLE RADIO is PLAYING MUSIC.

The MUSIC STOPS. The Janitor looks over and, with a sigh of disgust, comes to the radio.

JANITOR

(mumbling)

... Can't buy a damn thing  
that's worth a damn...

The Janitor grabs the small radio and shakes it... then touches the volume button and becomes aware that it has been turned off...

... The Janitor's face draws into an expression of confusion.

He looks up, then RAISES the VOLUME. He sets the radio back down and turns to go back to his mopping.

A powerful hand seizes his face in a claw-like manner and with a hint of strain, smashes the Janitor's head with skull-shattering force against the concrete wall... The Janitor is dead on impact.

CUT TO:

71 OMITTED

71 \*

72 CLOSEUP - JANITOR'S FACE 72

A large hand removes the dead man's glasses.

73 INT. COBRA'S APARTMENT 73

Cobra opens the apartment door and enters.

... The DOG begins to GROWL.

NEW ANGLE

Cobra whips around, and he is face to face with a tallish, blond-haired killer wearing a stocking mask...

... A hatchet descends on Cobra, and he leaps back and finds himself turning into a second killer... The DOG BARKS wildly.

... Cobra's shoulder is sliced. A third attacker cracks Cobra across the head and floors him.

NEW ANGLE

The attacker with the hatchet is about to split Cobra in half; when Cobra, who is barely hanging on to consciousness, grabs a PISTOL from his belt and FIRES THREE SHOTS into the hatchet attacker, which blows him backwards...

... The other two flee in the darkness.

COBRA

He struggles to his feet and takes up the chase.

74 INT. HOSPITAL - NIGHT 74

A tired NURSE with a clipboard goes to the elevator and presses the up button.

NEW ANGLE

The elevator doors open...

... And the Nurse is staring face to face with Baddon.

Baddon is wearing the Janitor's glasses and holding a mop and bucket.

The Nurse eyes him with disapproval...

(CONTINUED)

74

CONTINUED:

74

Over the Nurse's shoulder and back fifty feet is a uniformed night watchman, reading a newspaper.

NURSE

You men are supposed to take the service elevator.

Baddon's jaw muscles tighten... the night watchman looks up, then back to his paper.

The Nurse sighs, then enters.

NURSE

(continuing)

Next time, take the stairs.

The elevator doors shut.

75

EXT. COBRA'S APARTMENT - NIGHT

75

The two stocking-masked attackers head toward a car...

... And jump in, then SCREECH AWAY.

CUT TO:

COBRA

He heads toward his auto and jumps inside. Cobra's CAR ENGINE ROARS with power as he BURNS AWAY from the building.

CUT TO:

76

INT. ELEVATOR

76

Baddon tries his best to keep his eyes off the aggravated Nurse.

CLOSEUP - BADDON

Behind her back, Baddon secretly exposes his curved knife.

CUT TO:

77

OMITTED

77

78 INT. HOSPITAL ELEVATOR - NIGHT

78

The elevator goes two more floors and stops on the third floor.

The Nurse exits.

NURSE #2

Remember the health code --  
Next time, take the stairs.

NEW ANGLE

With his hand still behind his back, Baddon eases the tension on the knife.

The door closes, and Baddon's face disappears FROM VIEW.

CUT TO:

79 EXT. STREET - NIGHT

79

Cobra is rapidly gaining on the killers. Blood runs down the side of his face and his vision is blurred.

CUT TO:

80 INT. HOSPITAL - FIFTH-FLOOR HALLWAY

80

Empty, except for a uniformed POLICEMAN who is conversing with a night NURSE at the nurse's station.

The elevator door opens at least a hundred feet away from the Policeman and the Nurse.

Baddon exits and sees the Nurse and Policeman. Still holding the bucket and mop, he heads in the opposite direction.

The Nurse picks up her clipboard.

NURSE #3

A little late to be mopping up.

POLICEMAN #3

Want me to say something?

NURSE #3

No, I have to make my rounds --  
I'll tell him.

She comes from behind the station.

(CONTINUED)

80 CONTINUED:

8

POLICEMAN #3

... See you next break.

The Nurse heads down the hallway, as the Policeman inspects her fairly-well developed body and drifts over to the entrance of Ingrid's doorway.

CUT TO:

81 EXT. BRIDGE - NIGHT

8

The killers wildly wheel their car over a long bridge... Cobra's car follows.

EXTREME CLOSEUP - COBRA'S FACE

The blow on the head is taking effect as Cobra struggles to maintain consciousness.

CUT TO:

82 INT. HOSPITAL HALLWAY - NURSE'S WHITE SHOES

8

are seen moving almost silently down the hall.

NEW ANGLE

The Nurse's face is totally relaxed as she moves steadily along.

NEW ANGLE

The Nurse (#3) turns the corner and is about to automatically speak to Baddon, but the hallway is empty.

She notices the door to her left is ajar and, with an expression of concern, is about to turn back around the corner to ask the Policeman for assistance, but decides to investigate herself.

CUT TO:

83 EXT. BRIDGE - NIGHT

The killers' car speeds wildly off the bridge and does a complete spin, leaps onto the sidewalk, then back onto the street... Cobra is having a hard time shortening the distance.

CUT TO:

84 INT. HOSPITAL HALLWAY - NIGHT NURSE - OUTSIDE DOOR 84

She slowly pushes the door open and enters the room and attempts to look around in the darkness.

She removes her pen light and directs its thin, extremely weak beam of light on the bed. She moves forward, keeping the light focused on the bed.

CUT TO:

85 EXT. CARS 85

Doing nearly ninety miles an hour... Cobra's car is several lengths behind the killers' sedan... The vehicles are nearly airborne as they leap over elevated intersections.

CUT TO:

CLOSEUP - COBRA

pushes a button and from a specially-rigged mechanism beneath the dashboard of the Mercury a mini-machinegun with a lazer sight falls INTO VIEW.

86 INT. HOSPITAL ROOM 86

A shape is seen under the covers.

CLOSEUP - NURSE

continues to move forward when suddenly her foot hits something that gives out a METALLIC sound.

She flashes the light down and sees the Janitor's bucket at the foot of the bed.

CUT TO:

87 COBRA'S CAR 87

is suddenly cut off by a late-night delivery truck and causes him to nearly go into a spin... He has lost precious distance.

CUT TO:

88 INT. HOSPITAL ROOM - NURSE

88

In a state of rising panic, she whips the covers off the sleeping patient and is terrified by the sight.

## NEW ANGLE

In the bed is the filthy wet mop lying on the pillow, resembling a sleeping decayed figure. Next to the mop is an elderly patient with her throat cut.

CUT TO:

89 EXT. CHASE

89

Cobra's car is twenty car lengths behind the killer's... He reaches down and flips a switch that reads "nitrous"... The car explodes forward as if fired from a cannon. Within seconds he is alongside the killer's car.

CUT TO:

90 INT. HOSPITAL ROOM - NURSE

90

turns to flee, and her pen light flashes directly onto the maniacal expression of Baddon.

CUT TO:

91 CAR CHASE

91

Cobra is directly beside them... He aims his pistol. The wavering red dot appears on the driver's face.... The driver turns around the corner.

## NEW ANGLE

A super-large boat with exposed rudder.

## COBRA'S CAR

He whips his CAR into a POWER SLIDE and bootlegger's turn, trying to reverse direction.

## KILLERS' CAR

It is out of control and SMASHES headlong into the boat's rudder... The top is totally sheared off.

(CONTINUED)

CONTINUED:

NEW ANGLE

The killers' incredibly mangled car does not stop... The driver leans back up. The killer next to him and the third killer in the back are dead.

CUT TO:

COBRA

He wheels around and takes up the chase, but again he has lost precious time.

NEW ANGLE

Cobra whips past the boat and takes up the chase...

COBRA

(into microphone)

... Headquarters -- This is Code 12 -- get every unit to mid-city hospital now! Code 12!

He is gaining speed; he sees something out of the corner of his eye.

NEW ANGLE

The killers' car is parked half on the curb and empty.

CUT TO:

COBRA

sees that the killer is running towards a cannery at the end of the street... He gets out and takes up the chase.

INT. CANNERY

The massive area is filled with workers who barely take that much notice as the killer sprints inside. He pulls off his mask.

ANGLE ON COBRA

Bleeding badly, he is in hot pursuit.

(CONTINUED)

92

CONTINUED:

92

## NEW ANGLE

The killer whips around the corner... As Cobra follows.  
The killer turns and FIRES.

Cobra FIRES back as people are fleeing in every direction.

Cobra hits him with three perfect chest SHOTS and the  
killer flies off his feet and lands with his back against  
a fish cutting saw.

CUT TO:

## EXT. HOSPITAL - SIDE ENTRANCE - NIGHT

Four squad cars pull up to the hospital entrance and the  
eight officers, including Gonzales, rush in.

93

## INT. HOSPITAL - YOUNG POLICEMAN

93

lounges outside Ingrid's door. He is seated at a small  
table, reading a magazine.

93A

## INT. HOSPITAL

93A

The cops pour into the lobby.

GONZALES

You guys come with me!

Gonzales heads up the stairs followed by three cops as  
the other cops run to the elevator.

93B

## NEW ANGLE

93B

In the b.g., a gurney with a sheet pulled over the outline  
of a body is seen rolling slowly towards the Policeman.

The cop looks up and watches it roll forward.

The gurney is now only several feet away... It finally  
stops in front of the cop.

The cop puts the magazine down. His expression is frozen  
... He slowly pulls the sheet back and reveals the mop  
with its long, filthy, grey strands surrounded by clumps  
of blonde hair.

(CONTINUED)

93B CONTINUED:

93B

BADDON (O.S.)

... Pretty hair.

Before the cop can react to the grisly horror, the sickle-like knife slashes through the air with blinding speed.

CUT TO:

93C COPS AND GONZALES

93C

dashing up the stairs.

The MUSIC is SWELLING with skin-crawling intensity as the door to Ingrid's room opens.

94 INT. HOSPITAL ROOM

94

A shaft of light backlights the hulking figure of Baddon as he enters dragging the dead cop's body with him... He silently lowers the man, and moves forward.

The outline of Ingrid is seen in the f.g... The maniac is nearly on her.

CUT TO:

94A GONZALES AND POLICE

94A

Still charging up the steps towards Ingrid's room.

CUT TO:

94B INGRID

94B

is suddenly awakened by the CRASHING sound of the EXIT DOOR being thrown open and MEN RUNNING nosily down the hall.

Startled, Baddon raises his blade --

Ingrid screams in holy terror and leaps out of bed...

Baddon looks at her and towards the sound of the charging police.

BADDON

(dry)

... I want you in the new world.

(CONTINUED)

94B CONTINUED:

94B

He rushes her and Ingrid jumps into the bathroom and slams the door... Baddon's blade penetrates the wood and erupts close to her face.

CUT TO:

94C INT. HALLWAY

94C

Gonzales and his men, plus the cops that pour from the elevator, charge into Ingrid's room.

Ingrid's door is blocked by the dead policeman's body. They push it aside and see the window open...

94D WINDOW

94D

They look outside and see Baddon clearing the last level of the fire escape.

GONZALES

Get someone down there!

94E BATHROOM

94E

Ingrid is still huddled in the dark.

95 EXT. HOSPITAL - MORNING

95

A very large crowd of onlookers and press are gathered as the bodies of the four slain hospital workers and Policeman are removed, and placed into a police van headed to the morgue.

96 INT. HOSPITAL - INGRID'S DIFFERENT ROOM

96

Ingrid sits on the side of the bed, nearly hysterical but quiet. Cobra's forehead, under his disheveled hair, is badly swollen. His arm, under his torn jacket, is taped up.

COBRA

Now what exactly did he say again?

INGRID

I want you in the new world.

COBRA

That's all?

(CONTINUED)

INGRID

That's all -- He's going to get me, isn't he?!

COBRA

No, he won't.

INGRID

How can you say that? You said I'd be safe here. Who is he?!

COBRA

We don't know yet.

INGRID

Oh, God -- look at you. What happened?

COBRA

Shaving accident.

Ingrid looks up as Gonzales enters the room. He is fronting an entourage of two Catholic nuns, wearing dark robes; followed by a doctor and a nurse.

GONZALES

It's moving time.

Ingrid is flabbergasted.

INGRID

Moving?

GONZALES

We're moving you to a safe house.

INGRID

Please, I don't want to go anywhere!

(looking at  
the nuns)

I think there's a mistake here ... I don't need a nun. I need police.

COBRA

(dry)

These aren't nuns...

GONZALES

This are Officers Davis and Stalk -- they've been assigned to this case.

(CONTINUED)

96 CONTINUED: (2)

96

The one "nun" disrobes.

STALK

Nice to meet you.

INGRID

I don't understand. What's going on here?

The nurse has moved to the window and is drawing the blinds... Just then, Det. Monte walks in and motions to Cobra, who steps out into the hallway.

96A INT. HOSPITAL HALLWAY - NIGHT

96A \*

DET. MONTE

You have a drawing of this guy?  
And you haven't turned it over  
for circulation, why?!

COBRA

When I'm through with it.

DET. MONTE

It's police property -- we want  
him as bad as you do.

COBRA

Do you? There were three men  
assigned to this room last night  
-- why did headquarters pull the  
other two off?

MONTE

Headquarters didn't do anything.

COBRA

Then who did?

DET. MONTE

Hey, you find out, it's your show.

Det. Monte frowns to Cobra and exits...

97 OMITTED

97

98 EXT. LONG WALKWAY - HIGH ANGLE

98

of the front of the hospital, the long walkway to the street. CAMERA PANS DOWN to pick up the two "nuns" moving along the walkway.

(CONTINUED)

98

CONTINUED:

98

Cobra's eyes nervously scan the buildings, the passing cars. The two nuns get into a dark sedan, drive away.

Parked in the distance is Cho and another short-haired psycho. They drive away.

NEW ANGLE

Cobra faces Gonzales.

COBRA

Radio back not to take her to the safe house. We're going to set up at that ferryboat docked at Canal Street.

GONZALES

When did you arrange this?

COBRA

Couple hours ago.

GONZALES

Where're you going?

COBRA

... Downtown.

CUT TO:

99

EXT. WATERFRONT - LONG SHOT - DAY

99

A car pulls up and we see Stalk and Ingrid, dressed as nuns, get out of the car and move onto a waiting ferryboat...

... Nearby are ten fairly obvious plainclothes men outside the boat and three on board. A medium-sized catering truck is seen moving on board.

NEW ANGLE

Stalk is somewhat confused by the new location as she quickly looks around.

CUT TO:

100 INT. HEADQUARTERS - DAY

100

Cobra is situated in front of a computer, while flipping through mug shots of known psychos...

... Holding his drawing beside each mug shot, he continues to flip from one horrible face to the next.

CUT TO:

EXT. FERRYBOAT - DAY

The boat's seen moving along the Seattle shoreline.

101 INT. FERRYBOAT - DAY

101

Gonzales and Ingrid are in her makeshift quarters located on the uppermost part of the boat.

Ingrid has changed clothing and stares out of the window. Stalk leans against a doorway. She can not seem to control the anger slowly welling in her. He secretly reaches into her purse. Just at this moment Gonzales enters.

GONZALES

(to Stalk)

How's she?

STALK

Seems okay... Can I take five? I hear nature calling.

GONZALES

It is calling loud.

STALK

(smiles)

... Very.

GONZALES

See ya in five...

(to Ingrid)

... So how do you like the trip so far?

INGRID

Fine... Why did he choose this boat?

GONZALES

Cobra thinks this place would be the easiest to secure and he's the expert on this.

(CONTINUED)

101 CONTINUED:

101

INGRID

He doesn't look like an expert.

GONZALES

(laughs)

No, he doesn't, does he. Yeah,  
 he may look like the Prince of  
 Darkness, but he knows how to deal  
 with psychos -- He gets right on  
 their level. He's the pride of  
 the zombie squad.

INGRID

What's the zombie squad?

GONZALES

... The bottom line.

CUT TO:

102 INT. POLICE STATION - DAY

102 \*

Cobra is still flipping through the pages... He flips  
 back and stares at a much younger-looking picture of  
 Baddon...

... Cobra's expression intensifies.

NEW ANGLE

Det. Monte and Capt. Sears step INTO VIEW.

CAPT. SEARS

Cobra...

Cobra looks up.

CAPT. SEARS

(continuing)

... Is it true you moved the safe  
 house to a ferryboat?

COBRA

... Yeah.

CAPT. SEARS

How'd you get the city to let you  
 use it?

COBRA

It closed for repairs.

(CONTINUED)

CAPT. SEARS

Look, I understand what we're dealing with; just don't make things harder than they are, like Monte says, you're withholding a sketch of the suspected killer -- What is this, a goddamn game?! What I want here is cooperation!

DET. MONTE

I asked her for it at the hospital. But he kept the damn thing just to get a jump on everybody.

COBRA

(stands)

I would've given it to him.

DET. MONTE

Then, why the hell didn't you!?

COBRA

(dry and hard)

... You didn't say please.

CUT TO:

103 EXT. FERRYBOAT - ON DECK - DAY

103 \*

A new shift is on; two fresh detectives walk along the railing, drinking coffee, as it pulls closer to shore.

104 INGRID

104

She paces nervously along the railing ... Stalk is nearby. She glances back and forth between Ingrid and another detective twenty yards away.

104A OMITTED

E

104B

104A

E

104B

105 EXT. PIER - DAY

105 \*

Two OFFICERS are on watch.

\*

\*

\*

(CONTINUED)

105 CONTINUED:

105

## SHOCKING CLOSEUP - HAND

Grabbing one of the officer's shoulders. WIDEN ANGLE  
as the young policeman nearly jumps out of his skin.

COBRA

You should've heard me.

OFFICER #1

... Sorry.

Cobra moves away, the cop turns to his partner.

OFFICER #1

(continuing)

... Fun guy.

106 EXT. FERRYBOAT - DAY

106 \*

Cobra boards the boat. He turns to Gonzales standing  
beside him.

GONZALES

So, what'd ya find?

COBRA

I think I got a positive I.D. on  
the leader. His name is Roller  
Clark... small time... Several  
assaults, nothing big-time, one  
shot at extortion.

GONZALES

Your basic dirt bag.

COBRA

Except now he's made himself the  
leader of some underground radical  
movement.

GONZALES

What movement?

COBRA

Something called 'The Real World'  
-- I'll tell you more later --

GONZALES

Hey, it's been great seein' ya  
again --

(to another detective  
on shore)

-- Okay. Let's move the love boat.

Cobra walks away.

107 EXT. FERRY - DUSK

107 \*

Cobra walks along the planks and arrives at Ingrid's section...

He pauses for a moment and stares at her through the glass... Finally, he steps forward... There is a detective in view... Stalk looks nervous.

NEW ANGLE

Cobra enters and Stalk rises.

COBRA

How's things?

STALK

She's feeling better -- I'll be outside.

She angles past Cobra.

COBRA

(softly)

Don't jump.

INGRID

(turns)

... Don't worry... Are we going somewhere again?

COBRA

Just away from the wharf. Startin' to feel like you're in the Navy?

INGRID

A little... Did you find out anything?

COBRA

... No. Not much.

INGRID

I did, Marion.

COBRA

Gonzales talks too much.

INGRID

'Marion Cobretti.'

COBRA

Marion's tough growin' up with.

(CONTINUED)

107 CONTINUED:

107

INGRID

It's not so bad.

COBRA

Yeah -- I always wanted to change  
it to something stronger.

INGRID

... Like what?

COBRA

Maybe Alice.

Ingrid looks around. Cobra's dry expression has become  
a grin. For Ingrid -- a pleasant surprise.

108 INT. FERRY - NIGHT

108

From deep within the bowels of the boat, we see two  
figures step from hiding spots and move forward.

CUT TO:

109 EXT. FERRYBOAT - EVENING

109

It is very dark; the fog moves in quickly.

110 EXT. RAILING NEAR BOW

110

Gonzales is staring out at the darkness. The sound of  
a FOGHORN is RHYTHMIC, urgent. Gonzales slowly looks  
around.

CUT TO:

111 YOUNG BOAT COP

111 \*

Patrolling the deck is suddenly pulled into the darkness  
by an unseen assailant.

112 INT. GALLEY AREA - NIGHT

112

Stalk stands outside the galley area and she glances at  
Cobra and Ingrid. Standing in the distance... He opens  
the refrigerator and takes out a cold drink for Ingrid.

INGRID

Why can't all the police just go  
after them?

(CONTINUED)

112 CONTINUED:

112

COBRA

(hands her the drink)

Maybe, if there was just one; but this is some sort of sick group of killers.

INGRID

But why -- ? What could they be after? What could they want by doing all this?

COBRA

... They want to be part of history.

Suddenly, a DETECTIVE appears at the doorway... Nancy Stalk, who is several yards away, tenses at the sight.

DETECTIVE

Gonzales thinks he's heard something!

Cobra bolts forward down the corridor; Stalk is close behind. As they reach the rear of the deck:

112A COP #2

112A

Another police officer, walking his beat in another part of the boat, is suddenly felled by the blade of a descending axe blade... The assailant goes unseen.

CUT TO:

112B COBRA, DETECTIVE, STALK AND INGRID

112B

arrive at a staircase.

COBRA

Stay back there with her.

Cobra draws his pistol and goes around the corner.

113 NEW ANGLE

113

The fog is hitting in drifts now, forcing Cobra to flick on a tiny flashlight for several precious seconds.

Cobra stands still, listening, looking -- his eyes working like a scanner. In the DISTANCE, the FOGHORN CONTINUES to MOAN...

(CONTINUED)

113 CONTINUED:

113

... He waves his flashlight to the shore...

... A flashlight waves back...

Cobra moves toward the shape in the fog. It is a JUNIOR OFFICER.

COBRA

You see anything?

JUNIOR OFFICER

Only Gonzales going around the front of the boat.

CUT TO:

114 POLICEMAN ON DECK

114

Another cop is pulled into the darkness and slain.

CUT TO:

114A STALK, INGRID AND DETECTIVE

114A

Stalk would love to do away with Ingrid, but the Detective's presence prevents her from taking action.

115 COBRA

115

starts running back to the front of the boat. Hazy -- through the drifts --

-- Cobra suddenly reacts in astonishment.

His fingers tightening on the automatic when the shape of a man moves toward him, through the mist.

COBRA

(hissing)

Freeze!

GONZALES

Frozen, brother!

It is Gonzales, both hands gripping his weapon.

GONZALES

(continuing)

Ease up -- it's me.

(CONTINUED)

115 CONTINUED:

115

COBRA  
What's happening?

GONZALES  
I heard a noise, and I made a  
couple of circuits of the boat.

COBRA  
C'mon!

CUT TO:

116 ANOTHER ANGLE

116

Three killers approaching... a shotgun is seen in one of  
their hands.

CUT TO:

117 COBRA AND GONZALES

117

reach the next level and, as they turn the corner, the  
Detective and Nancy Stalk hold guns on them.

DETECTIVE  
What's going on?

GONZALES  
Thought we heard something.

STALK  
(smiles)  
Probably did -- This boat makes  
sounds I've never heard before.

GONZALES  
I'll check below.

He leaves. Cobra takes Stalk's walkie-talkie.

COBRA  
Come in, Matt -- Over.

CUT TO:

118 EXT. DOCK AREA - YOUNG OFFICER

118

MATT (OFFICER #1)  
I hear you -- Over.

CUT BACK TO:

119 COBRA

119

COBRA

Was anybody let on this boat  
besides us?

MATT (V.O.)

No one except the truck delivering  
food.

COBRA

What food?

MATT (V.O.)

They had the proper I.D. and  
clearance from headquarters.

COBRA

(exploding; into  
walkie-talkie)

-- You let somebody out here!

-- Suddenly, there is an EXPLOSION of a SHOTGUN BLAST  
that rips a section of the wall out behind Cobra's head.  
The SECOND BLAST kills the Detective. Cobra and Stalk  
duck down... TWO MORE BLASTS.

COBRA

(continuing)

Where's the girl!?

STALK

Where you left her.

CUT TO:

120 YOUNG OFFICER ON SHORE

120

MATT

(into phone)

Code twelve... Police emergency.

CUT TO:

121 COBRA

121

Gripping his pistol, burns a path down the corridor...

COBRA

Cover me!

122 INGRID'S SECTION

122

Stalk FIRES aimlessly into the air.

... And into Ingrid's makeshift quarters. Cobra's face goes white.

Ingrid is not in the area.

123 INT. CORRIDOR

123

Cobra lunges back into the corridor. Moves to the room across the hall. In the DISTANCE -- already the WAIL of a POLICE BOAT SIREN.

Cobra looks frantically around and then spots a half-opened restroom door. Ingrid is huddled back in fear.

Cobra  
Come on!

Ingrid  
No!

Cobra  
C'mon.

Ingrid and Cobra run down the hallway... Stalk is hiding in the shadows, gripping her pistol.

124 EXT. FERRYBOAT

124

The shapes of the killers are seen moving through the darkness.

125 ON SHORE

125

Several police vehicles -- their SIRENS SCREAMING -- come racing into the area. In the DISTANCE, the WAIL of the POLICE BOAT, its powerful floodlight raking the ferryboat.

125A GONZALES

125A

stands at the bottom of the boat as the fog obscures their vision. Gonzales spots a dead cop laying near the railing.

126 INT. DARKENED SECTION

126

Ingrid and Cobra duck under a staircase... She nearly stumbles... Looking down, she sees the slain body of a police officer.

COBRA  
(staring down)  
C'mon.

They start to move through the fog.

COBRA'S POV

He can see the men in police uniforms -- a hazy mirage in the minimal light -- moving down the corridor. One has a hatchet and a pistol, the other a shotgun.

WIDER ANGLE

Cobra's teeth clench, his fingers tighten on his laser-equipped pistol as he steps around a defensible corner.

-- The two "cops" dive in different directions, as Cobra's GUN ROARS with SEVERAL ROUNDS --

-- Ingrid is wide-eyed as Cobra is diving away from one position, and flattening himself against the wall --

-- SEVERAL answer BLASTS are now CRACKING through the fog.

Cobra looks around for an advantage.

The only light now is a faint back glow emanating from the police boat floodlight. SHOUTING VOICES from the police boat speaker seem almost surreal.

CUT TO:

127 MORE OFFICIALS

127

from the police department arrive.

CUT TO:

128 HUGE BOAT

128

nears the shore... men are seen in the pilot house.

CUT TO:

129 GONZALES

69.

moves through the fog toward the GUNSHOTS.

129

CUT TO:

130 COBRA

inches his body down the wall, and manages to slip off a boot. He then readies himself, and flings it into the darkness.

130

The SHOTGUN FIRES --

Cobra is on his stomach, barely allowing himself to breathe. In an agonizing bit of business, he manages to slip off the other boot.

-- A SHOTGUN BLAST. Cobra freezes -- "which direction?"

Cobra inches his body along the floor -- his other hand gripping the boot. Then, he flings the boot down the hall.

ANOTHER ANGLE

The police boat spotlight backlights the shape of a killer. ANOTHER SHOTGUN BLAST. Cobra's laser finds the human shape and BLOWS one of the cops backwards.

-- BAM! BAM! MORE ROUNDS come -- They hit high, low, SPLINTERING everywhere.

Ingrid presses her head against the floor.

VOICE

-- We want her!

-- MORE ROUNDS, just above Cobra's head.

Cobra FIRES.

-- And, suddenly there is an ANIMAL GRUNT from within, a STUMBLING in the darkness, and then a LOUD CRASHING to the ground.

CUT TO:

131 POLICE BOAT

pulls up to the ferry... Securing lines are thrown... Official personnel rush on board.

131

132

INGRID

132

lies there, still afraid to move.

Cobra rushes to her.

COBRA

Let's move.

NEW ANGLE

Stalk, from her slightly elevated and hidden position, takes aim at Cobra's back.

ANGLE

Stalk is about to shoot when, from behind, the third lunatic, with an axe, is about to split Ingrid in half...

A SHOT RINGS out. The lunatic is sprawled forward, dead in his tracks.

NEW ANGLE

We see Gonzales.

GONZALES

It pays to have friends, doesn't it?

\*  
\*  
\*  
\*

Cobra rushes over and pulls off the third killer's stocking mask. It is Cho. The forms of the river police are seen rushing toward them.

\*  
\*

133

INT. COMMISSIONER'S OFFICE - THREE A.M.

133

COMMISSIONER REDDESDALE, small and wonderfully charismatic, studies Cobra from behind the huge oak desk. Gonzales and CHIEF HALLIWELL are also present. It is an emergency session. Three MEN from internal affairs are present... Seen THROUGH the glass in an adjoining office is Ingrid... she is nervously drinking coffee.

\*  
\*

HALLIWELL

This thing is so far out of control I don't know where to start.

INTERNAL AFFAIRS MAN

Let's start with the legal problems --

(CONTINUED)

CONTINUED:

HALLIWELL

Of course we're going to have legal problems -- This city's become a goddamn battlefield!

Capt. Sears enters, followed by Det. Monte.

HALLIWELL

(continuing)

What's the report?

CAPT. SEARS

Not much -- none of them had previous arrest records -- no close ties --

REDDESDALE

How'd they get the police uniforms?!

CAPT. SEARS

No one knows.

HALLIWELL

I don't want to hear that shit anymore -- We're about three days away from the public screaming for federal assistance. I don't want F.B.I. in here!

\*  
\*  
\*

REDDESDALE

-- We have the manpower to handle it. So, why can't we get this under control!

\*  
\*  
\*

COBRA

-- We're not going up against a simple offender, we're going up against a small army that wants to terrorize this city.

\*  
\*

DET. MONTE

How do you know that?... This sounds weak.

\*

GONZALES

(dryly)

Does it?

Det. Monte looks hard at Gonzales.

(CONTINUED)

DET. MONTE

Yeah, real weak. What do you have besides some scared woman to back up anything you say? And your idea of takin' her out of the city for protection is ridiculous... This is where the security is.

HALLIWELL

Monte has a point. Maybe she's better off right here where we can keep an eye on her, instead of upstate.

COBRA

It won't work.

HALLIWELL

Why not?

COBRA

Because you're dealing with insane fanatics who'll do anything to get her.

REDDESDALE

And what you propose is to keep this girl on the move until a task force can flush this group out?

INTERNAL AFFAIRS MAN

Traveling to other jurisdiction could be asking for more legal problems. What makes you think she won't receive adequate protection here?

COBRA

Because there's a leak. It's just a matter of time before she gets it from the inside.

HALLIWELL

You're going to have to get the girl's permission, in writing. She's not obliged to walk across the street.

DET. MONTE

Gentlemen, I got to say what I think. And I think the whole thing is like some... damn sick game, if you ask me.

(CONTINUED)

133

CONTINUED: (3)

133

GONZALES

Nobody's askin' you.

DET. MONTE

Let's face it -- he doesn't give a shit about the girl. She's just live bait so King Cobretti here can get a new notch! You've already caused enough fuckin' people to die. How 'bout letting this one live?!

Cobra lunges out and grabs Monte by the throat.

CAPT. SEARS

Let him go, Cobretti -- !

GONZALES

Enough, Cobra -- Ease up!

Cobra comes to his senses and releases his grip...

HALLIWELL

I think you're taking this case too personal.

COBRA

That's right! And everybody here better try it!

CAPT. SEARS

What the hell are you talking about?

COBRA

I'm talkin' about the whole stinkin' system that keeps letting these killers back on the streets so they can do it again, until nobody's afraid to murder, because everybody gets off -- And these judges and their courts of law think the death penalty is inhuman, because it never happens to their family. It always happens to someone else -- But if it ever came into their house, and their child was tortured and hacked to death for nothing -- these judges and lawyers will be the first ones to pull the trigger...

(to Halliwell)

... Do I take my job personally, you bet your ass I do.

(CONTINUED)

133 CONTINUED: (4)

133

He exits. Halliwell slides over to Reddesdale:

HALLIWELL

(quietly)

What do you want to do?

REDDESDALE

If he thinks those psychos will follow her -- let him go. At least they're out of the city.

CUT TO:

134 EXT. BRIDGE - HIGH ANGLE - FLOW OF VEHICLES - MORNING 134

Speeding over the majestic bridge. CAMERA PANS DOWN to find Cobra's car moving with the flow.

135 EXT./INT. AUTO 135

Cobra is wearing dark sunglasses and driving gloves. His face is set in automatic pilot. He allows a periodic glance in his side mirror.

CLOSE ON SIDE MIRROR - SEVERAL CARS BACK

A glimpse of a white convertible. It appears to pull out for a moment, and then disappears FROM VIEW.

BACK TO SCENE

As Ingrid catches Cobra studying the mirror, then looks away -- the view of the bridge is hypnotic.

CAMERA PANS BACK TO the white convertible. It is a late-model Chevrolet. Gonzales and another undercover cop, Nancy Stalk, are the occupants. With their shades, their T-shirts, and Diet Cokes, they seem the perfect tourists.

EXT. DRAWBRIDGE/INT. MERCURY

Cobra shows no reaction, keeping his attention focused on the descending bridge. Ingrid is watching him.

INGRID

Are your men out there?

COBRA

They're out there.

(CONTINUED)

INGRID

(looks out the window)  
Are we just supposed to drive  
until he tries to kill us again?

COBRA

They won't get you.

INGRID

Can I ask you something? Why do  
you have a car like this? \*

COBRA

Why? You don't like the way it  
looks? \*

INGRID

No, I like it. I didn't think  
a policeman would drive this car.

COBRA

It's old, but strong -- It's like  
having a pet tank.

INGRID

But what if you have to go fast? \*

COBRA

I go fast.

INGRID

I mean very fast.

COBRA

... I ask it to. \*

INGRID

... Excuse me? \*

COBRA

Maybe you should ask.

INGRID

I don't talk to cars. \*

COBRA

Go on, ask.

The drawbridge is down and several CARS are beginning to  
HONK. \*

(CONTINUED)

135 CONTINUED: (2)

135

INGRID  
I hope nobody is watchin' -- Go  
fast, car, okay...  
(to Cobra)  
... This is stupid.

COBRA  
You forgot the magic word.

INGRID  
What word?

COBRA  
Please.

INGRID  
Please?

Cobra reaches down and flips the nitrous oxide switch  
and the CAR ROCKETS ahead with shocking speed... Gonzales  
and Stalk are left in the dust.

GONZALES  
(drily)  
... Must've just got a tune-up.

FLASH CUT TO:

136 INT. WAREHOUSE BASEMENT - DUSK

136 \*

Most of the lights are out.

Baddon is presiding over a group of nine men in their  
late twenties, early thirties... they all have a vacant  
stare of madmen.

The TAPPING of a KNIFE and AXE BLADES are heard.

137 INT. ROADSIDE RESTAURANT - DUSK

137 \*

Ingrid and Cobra have just been seated. Gonzales and  
Stalk sit nearby, still looking like tourists.

STALK  
Best assignment I ever had.

GONZALES  
Well, I think it's gonna be over  
soon.

(CONTINUED)

CONTINUED:

STALK

How's that?

GONZALES

This creep has probably crawled into a hole and is gonna stay there.

STALK

I think you're probably right -- So, what're you having...? Oh, hold the fort. I should call home and see how things are going...

She rises.

GONZALES

Listen; when we stop at the motel tonight; think maybe I'll get lucky?

STALK

(smiling)

... Maybe.

GONZALES

I'm very healthy, really -- I've had all my shots and everything.

\*  
\*  
\*

She gets up and goes to a pay phone.

NEW ANGLE

Ingrid studies Cobra, staring out of the window.

INGRID

What is this place?

COBRA

Just a small foundry town... So, how d'ya feel?

\*  
\*

INGRID

Good... But tell me the truth -- Do you ever relax?

\*

COBRA

... Sure.

\*

INGRID

Really. What do you do to relax?

\*

(CONTINUED)

COBRA

(grins)

Look for trouble.

INGRID

Did you always want to be this tough-guy cop?

Cobra thinks about it for a moment.

COBRA

No -- I'm just doing what I think has to be done.

INGRID

Then why don't you get along with the other police?

COBRA

What makes you think I don't get along?

INGRID

I saw you almost beat one up in the office.

COBRA

A difference of opinion... See some cops think they have to go by the book all the time -- they use the law like some kind of rule book.

INGRID

And what do you think?

COBRA

I think there's gotta be a time when the law stops, and people gotta start...

Ingrid nods.

COBRA

(continuing)

Let's finish up and get some sleep.

Cobra sips his coffee and does not notice Stalk flashing a sharp glance at him from the pay phone, which is out of his peripheral vision.

CUT TO:

138 EXT. MOTEL - WIDE, HIGH ANGLE - NIGHT 138

Then, TIGHT SHOT of the old neon SIGN that reads "Sunset Motel." It HUMS TOO LOUDLY in the night... The full moon gives the small town a Gothic luster.

139 INT. MOTEL ROOM 139

Ingrid, still dressed, is reading in bed. Feeling restless, she snaps off the light and is about to drift off, but instead, gets up and goes over to the window. \*

140 INGRID'S POV - STALK 140

Standing at the lighted phone shell, located on the corner.

141 INT. MOTEL ROOM 141

Ingrid slips silently into bed.

142 INT. GONZALES'S ROOM 142

Gonzales has his .45 caliber weapon on the table next to him. He stares at the ceiling for a moment, then clicks off the light.

143 EXT. MOTEL - NIGHT 143

Standing in the shadows, Cobra sees Stalk on the phone.

NEW ANGLE

Stalk finishes the conversation and wearily eyes the darkness around her as she steps out. She is shocked into breathlessness as Cobra suddenly appears.

STALK

Oh!!! God, you scared me!

COBRA

Where's Tony?

STALK

He's sleeping -- just wanted to check on things at home.

COBRA

What's wrong with the phone in your room?

(CONTINUED)

143

CONTINUED:

143

STALK

... It's out of order -- Cold  
out here, isn't it?

COBRA

Yeah... Better get inside.

STALK

I know it maybe doesn't mean much,  
but I think you're doing a great  
job.

Cobra watches her go and stares off down the street.

144

EXT. MOTEL - NIGHT

144

Cobra returns back to the small cabins that comprise the  
travel lodge... He looks around and enters, after he  
watches Stalk enter her cabin.

NEW ANGLE

Cobra enters Ingrid's cabin.

145

INT. INGRID'S CABIN

145

Ingrid is awake and her outline is backlit by a very low-  
wattage bulb.

INGRID

How is everything?

COBRA

... Quiet... Can't you sleep?

INGRID

Not really.

COBRA

Better turn the light out, anyway.

She turns the light out and attempts to close her eyes in  
a fruitless effort to sleep.

NEW ANGLE

Cobra leans against the door, then slides down into a  
chair.

(CONTINUED)

CONTINUED:

I can hear -- COBRA

What? INGRID

That your eyes are open. COBRA

(small laugh)  
Who can sleep... Can you stay over here? INGRID

Cobra pauses, and Ingrid sits up in the bed.

(continuing)  
... Please. I don't want to be alone. INGRID

Cobra moves to the bed and sits down.

(continuing)  
Where will you go when this is over? INGRID

... To another case. COBRA

... I hope we can see each other some more when it's over. INGRID

A long pause.

Do you think that's good? COBRA

I think it might be. INGRID

I don't know. COBRA

Let me put it this way, I'll take my chances, okay? INGRID

Okay. COBRA

(CONTINUED)

145

CONTINUED: (2)

145

She touches his cheek and he bends forward and kisses her with mounting intensity.

Cobra breaks the kiss, and Ingrid puts her head on his shoulder.

Cobra looks a little distracted, but is softened by the woman's sense of helplessness... She takes a side glance at the Uzi machine gun.

NEW ANGLE

Cobra slowly puts his arm around her, even though his mind seems preoccupied.

INGRID

(low)

... That's better.

CUT TO:

146

EXT. MOTEL - NIGHT

146

All seems peaceful in the damp night air. All the cabin lights are out except the small main office.

CLOSEUP - THROUGH OFFICE WINDOW

A heavysset, older man sits behind a small desk, watching television...

... He absently strokes the old mongrel that lies curled beside him.

CUT TO:

147

INT. INGRID'S CABIN

147

Cobra is staring into the darkness as Ingrid sleeps soundly on his shoulder... She shifts slightly, but remains fast asleep.

NEW ANGLE

Cobra releases the grip on his pistol and gently raises his arm to inspect his watch.

The time is twelve-thirty.

CUT TO:

148 INT. GONZALES'S CABIN 148

Gonzales looks fast asleep in his cabin.

CUT TO:

ANOTHER ANGLE

His eyes wide open. His hand is wrapped firmly around an assault rifle that is half-hidden beneath the covers.

CUT TO:

149 INT. STALK'S CABIN 149

Stalk is fast asleep in her cabin, but as the CAMERA PANS ALONG her blanket-covered body, it is seen that her fully-clothed leg is exposed and she is still wearing her shoes.

CUT TO:

150 INT. INGRID'S CABIN 150

Cobra is still lying with Ingrid. He checks the time. It is nearly three A.M.

Cobra's eyes look very tired... they start to close.

CUT TO:

151 FLICKERING NEON MOTEL ROADSIDE SIGN 151

The BUZZING NEON is heard.

CUT TO:

152 INT. MANAGER'S CABIN 152

The manager is fast asleep in front of the portable television... MOVEMENT is heard coming from OUTSIDE.

The old DOG becomes alerted and makes a DULL GROWLING sound.

153 EXT. MANAGER'S CABIN 153

The old dog moves forward, looks out of the window. He hears or sees something. The ancient animal sits, lies back down.

CUT TO:

COBRA - Rev. 10/17/85

84.

154 FIVE HUMAN FORMS

154

are seen moving across the gravel parking lot.

CUT TO:

155 THREE MORE MEN IN HOODS

155

emerge from the deep shadows of the surrounding low-structure buildings at the rear of the hotel.

CUT TO:

156 TWO MORE HOODED FIGURES

156

cut the main telephone lines with the single hack of a large knife.

CUT TO:

157 WIDE SHOT - THREE CABINS

157

Having their small front porch light unscrewed by three separate cult members.

EXTREME CLOSEUP - LIGHT BULB

Being unscrewed by a gloved hand... The corroded BULB SOCKET emits a HIGH-PITCHED SQUEAK.

CUT TO:

158 INT. INGRID'S CABIN - CLOSEUP - COBRA

158

His eyes snap open. He shifts his position and removes his arm from around Ingrid.

She awakens.

INGRID

-- What?

Cobra covers her mouth... He hears MOVEMENT OUTSIDE.

CUT TO:

159 INT. MANAGER'S CABIN

159

The old DOG BARKS and the manager awakens and steps outside.

(CONTINUED)

159 CONTINUED: 159  
NEW ANGLE

The old man steps through the door... Suddenly, an axe descends through the darkness.

160 NEW ANGLE - GROUP MEMBERS' FEET 160  
are seen moving closer to Cobra's cabin.

CUT TO:

161 INT. CABIN 161

Ingrid stares wide-eyed at Cobra, then strains to look out the window.

INGRID

... Are they here?!

(stands)

You knew they'd come, didn't you?!

COBRA

Stay down!

NEW ANGLE

Just then, the REAR WINDOW SHATTERS, and a fire bomb lands in the room. \*

Ingrid screams in terror. Cobra pulls Ingrid aside. \*

CUT TO:

162 INT. GONZALES'S ROOM 162

Gonzales springs out of his bed, fully-clothed. A semi-automatic weapon is at his side...

He FIRES out of the window.

CUT TO:

163 INT. INGRID'S ROOM 163

Cobra and Ingrid move to the entrance... Cobra has a small machine gun with a laser sight.

(CONTINUED)

163

CONTINUED:

163

Cobra's attention is drawn to the window by movement outside.

Suddenly, from behind, the DOOR is BLOWN open by a SHOTGUN BLAST, and Cobra dives to the side and FIRES his laser-mounted UZI.

Outside the door, a hooded figure is blown away.

CUT TO:

164

INT. GONZALES'S ROOM

164

Gonzales goes for his door.

NEW ANGLE

The door is wired shut. As Gonzales strains to open it, two fire bombs are tossed into his room.

165

NEW ANGLE

165

Flames erupt from his window.

CUT TO:

166

EXT. INGRID'S CABIN

166

Cobra and Ingrid rush outside and slink along the side of the cabin.

SHOCK CUT TO:

COBRA AND INGRID

As they turn the corner, two more hooded killers are waiting there.

Cobra's laser beam finds the centers on their bodies and the MACHINE GUN SPITS death.

CUT TO:

167

INT. GONZALES'S CABIN - ANGLE - GONZALES

167 \*

backs away from the mounting flames and snatches a blanket off the bed and puts it over his head.

167A EXT. GONZALES'S CABIN

167A \*

Gonzales jumps out of the window. He still has his gun. He is SHOT at and RETURNS the FIRE, and wounds one of the killers.

A SHOTGUN BLAST hits him in the legs... he staggers into a dark alleyway.

CUT TO:

168 ANGLE - COBRA AND INGRID

168

Cobra pulls Ingrid behind a filling station and is FIRED upon.

A BULLET RIPS in his left shoulder.

The laser beam finds the outline of a charging maniac.

INGRID

There!

Cobra wheels and FIRES -- the man is blown away.

The flames of the burning cabin arch high and provide an awesome background... a sort of gigantic funeral pyre.

ANGLE ON STREETS

As Cobra pushes Ingrid to another location -- the fire shielding them for a split second --

TWO OF THEM

As they plunge into the thick darkness.

COBRA

(under his breath)

Keep going!

Cobra pushes them forward again. Then, he slams into another tree, letting loose some unintelligible oaths --

Suddenly, Baddon's voice slices through the blackness.

BADDON (O.S.)

(booming)

Hey, p-p-pig cop...! I know you're in there! We want the bitch!

168A ANGLE ON CABINS

168A

Baddon is standing at the edge of the flames... He pulls off his stocking mask.

BADDON

... Come out and meet the new world, pig! The world of hunters.

(he motions to his men)

Get her!!

CUT TO:

168B CITIZEN'S FACE

168B

is seen in a open window. The citizen closes the window and light.

168C ANGLE ON COBRA

168C

As he shoves Ingrid behind a truck -- the sound of RUSHING BODIES is heard nearby.

STREET

Cobra is bleeding from the shoulder wound as he and Ingrid move from town's limits into a wooded area.

168D ANGLE ON PYSCHO #1 AND #2

168D

A pair of long-haired men are running after Cobra and Ingrid.

ANGLE ON PSYCHO #3 AND #4

These lunatics sprint after the couple from another direction.

168E BRANCHES

168E

Thin tree limbs whip Ingrid and Cobra across the face as they continue to run deeper into the forest.

168F ANGLE ON BADDON

168F

The big man pauses and pulls off his hood. He seems in control.

168G COBRA AND INGRID 168G

She pauses and spots an old, but working foundry. A red glow is seen emanating from one of its several chimneys.

INGRID

There! Let's go there!

168H ANGLE ON GONZALES 168H

Though badly bleeding, Gonzales manages to stagger into the wooded area.

GONZALES

... Cobra!

168-I ANGLE ON COBRA 168-I

Cobra stops abruptly and listens. Ingrid's heavy breathing nearly overwhelms the sound of Gonzales' voice.

GONZALES (O.S.)

... Cobra! I'm bleedin' to death.

COBRA

(quietly)

Get down low!

INGRID

Where are you going?!

168J ANGLE ON PSYCHO #1 AND #2 168J

The men's outlines can be seen approaching.

ANGLE ON PSYCHO'S #3 AND #4

These men move closer to Ingrid and Cobra from a different direction.

168K GONZALES 168K

Out of his mind with pain, he crawls like a wounded bull through heavy growth.

168L BADDON 168L

He stops and moves toward the sound of GONZALES'S VOICE.

168M ANGLE ON PSYCHOS

168M

Shadowy silhouettes of the madmen are seen moving through the woods.

168N INGRID

168N

lies in a curled position underneath a dense overhang.

168-0 GONZALES

168-0

falls to the ground and drags himself forward...

... A foot comes INTO VIEW.

CLOSEUP - GONZALES

looks up at the owner of the feet.

LOW ANGLE

Stalk looks down at Gonzales...

GONZALES

Help me -- I'm dying here.

Gonzales reaches out as Stalk extends a helping hand.

STALK

You killed one of us.

Stalk's face has a viper-like expression.

ANGLE ON PSYCHO #5

His tensed outline moves behind a kneeling Gonzales.

GONZALES

(weakly)

Help me.

STALK

... Help you die.

Psycho #5 is about to hack Gonzales in the side of the neck with a machete... A red laser dot appears on the psycho, and he is nearly cut in half by MACHINE GUN FIRE...

... Stalk sprints away as a BULLET EXPLODES just behind her.

168P INGRID 168P

She cringes at the SOUND and is about to move when a thick leg comes INTO VIEW... It is Baddon.

BADDON

His eyes scan the area and he spies the steel mill situated on the edge of a clearing.

168Q LONG SHOT 168Q

Gonzales lies in agony.

GONZALES

Get them! Get them!

168R PSYCHO #1 168R

The killer turns to pursue the next victim.

EXTREME CLOSEUP - PISTOL

As psycho #1 is staring down the barrel of Cobra's pistol.

KNIFE

The psycho goes to raise his bloody knife to strike, and Cobra BLOWS a hole through his head.

168S INGRID 168S

She watches Baddon's leg move out of sight as MORE SHOTS are heard.

BADDON

His insane expression becomes even more furious as he moves through the woods.

168T ANGLE ON PSYCHO #2 AND #3 (SUBJECTIVE CAMERA) 168T

They are seen circling behind Cobra.

168U INGRID 168U

She can no longer contain herself and starts to sprint toward the foundry a hundred yards away... The sound of her running draws Stalk's attention.

ANGLE ON STALK

She gets a glimpse of Ingrid running and takes off after her in pursuit.

168V COBRA 168V

He is fired up and his eyes reflect an almost insane rage.

Cobra rises and runs toward Ingrid's hiding position.

SUBJECTIVE CAMERA

FOLLOWS Cobra for a moment, and the policeman disappears FROM VIEW.

168W FOUNDRY 168W

Ingrid is seen running toward the rotting structure.

168X SUBJECTIVE CAMERA - COBRA 168X

is seen moving IN and OUT of VIEW.

168Y PSYCHO #2 AND #3 168Y

We see glimpses of them as they are in hot pursuit.

169 FOUNDRY 169

Ingrid runs up to the structure and searches frantically for an opening... she finds one and enters.

169A INT. FOUNDRY - NIGHT 169A

The inside is aglow from the constantly burning furnaces ... a NIGHT GUARD sees her.

NIGHT GUARD

Hold it -- What're you doin' in here!?

(CONTINUED)

169A CONTINUED:

169A

INGRID  
 (running)  
 Lock the door! Lock it!

NIGHT GUARD  
 Get over here!

CUT TO:

170 EXT. TOWN

170

A multitude of police and state troopers arrive at the burning motel.

171 ANGLE ON COBRA

171

He arrives at Ingrid's hiding spot... and panics when he sees she is gone!

BULLETS TEAR into a TREE directly behind Cobra. The cop dives to the ground and FIRES back.

CUT TO:

172 EXT. TOWN

172

The state police stop at the sound of GUNSHOTS and several take off into the woods.

173 BRUSH

173

Psycho #2 is hit and yells like a demon from hell as he staggers forward, FIRING his PISTOL blindly in the air.

COBRA

takes his red laser dot off of psycho #2 and whips it around to psycho #3, who charges from a flank position.

Cobra aims and finishes the second man off with a VOLLEY that nearly pins the psycho to a tree...

Cobra whips around to leave... and looks up at a hooded figure with an upheld machete.

Cobra jumps to the side and tries to fire... out of ammo.

(CONTINUED)

173

CONTINUED:

173

... The hooded figure slashes through the air with a vicious blow. Cobra throws his empty machine gun into the psycho's face... It knocks the psycho back...

... Cobra is on him and, with a lethal move, the psycho's neck is broken.

CUT TO:

174

INT. FOUNDRY

174

From inside the dismal structure, Ingrid is seen moving past a glowing furnace... the Night Guard is in pursuit.

175

NEW ANGLE

175

Inside the foundry, Stalk moves through the entrance and slips behind a piece of machinery.

176

COBRA

176

He is running and pulls out another ammo clip from his belt and slams it into the Uzi machine gun -- He moves past several burning melting pots. He pauses at a gas handle and pulls it. A stronger FLAME ROARS out of the pot.

177

INGRID

177

She sees the flames, then hears FOOTSTEPS and her heart quickens as she moves further into the bowels of the foundry.

CLOSEUP - STALK'S FEET

can be seen moving cat-like in Ingrid's direction. She pauses as the FLAME and its HISSING sound distracts her.

COBRA

pulls the switch of another melting pot and the FLAMES ROAR up.

INGRID

She freezes and looks in that direction.

(CONTINUED)

177

CONTINUED:

177

STALK

She is looking in the direction of the fire and growing more and more unnerved.

COBRA

He has moved to a different position and stands in front of several switches.

COBRA

Ingrid! Keep moving!

Cobra hits a switch and a huge crane supporting several mammoth hooks moves across the ceiling of the foundry. The hooks are suspended six feet above the foundry floor. ... The automatic crane keeps moving down the length of the foundry and finally into a huge blast furnace.

INGRID

In a near state of panic, Ingrid starts to climb a ladder leading to another grid area.

NEW ANGLE

At the last second, a hand seizes Ingrid's ankle.

It is Stalk pulling at her leg... Stalk raises her pistol.

Ingrid panics and kicks Stalk in the face. She climbs, in mortal fear, and reaches the top of the platform.

SMASH CUT TO:

POWERFUL HAND

grabs her throat and nearly pulls her head off.

NEW ANGLE

Cobra sprints into position and levels his laser-sighted pistol.

COBRA

No!

(CONTINUED)

177

CONTINUED: (2)

177

STALK

turns and FIRES from her position midway up the ladder.

NEW ANGLE

The blood-red laser dot from Cobra's PISTOL is centered on her body and he FIRES.

LOW ANGLE

Stalk is blown into midair and falls dead on a mass of twisted equipment.

BADDON

He is taken aback for just a brief moment; then, in a renewed fury, raises the curved knife.

INGRID

At the last possible second, she drives her fingers deep into Baddon's eyes.

BADDON

He recoils in pain as he grabs his eyes, one of which is bleeding badly.

COBRA

moves beneath the ladder.

COBRA

Get down!

LOFT

Ingrid rushes backwards and descends the ladder. \*

BADDON

He is regaining his vision as he backs away into a more protected position.

(CONTINUED)

177

CONTINUED: (3)

177

INGRID

She reaches the bottom of the ladder. \*

COBRA

Get out of here!

BADDON (O.S.)

Come up, pig! Come up and bleed!

INGRID

Don't -- !

COBRA

Get out!

Ingrid rushes away as Cobra moves among the equipment. \*

LOFT

Baddon is looking more demonic than ever as he moves among the glowing shadows. \*

177A

FOUNDRY FLOOR

177A

Cobra has moved near a huge pit used for molten steel and a massive melting pot. \*

BADDON (O.S.)

Let's bleed, pig! You're afraid to die! I'm not!

NEW ANGLE

Cobra picks up a piece of metal debris and tosses it as far away as he can, to distract the maniac.

BADDON

The METALLIC sound draws his attention away from Cobra.

BADDON

... I want your eyes, pig! I want them!!!

177B

FOUNDRY DOOR

177B \*

Ingrid stands at the entrance and looks into the darkness of the foundry's interior.

177C

COBRA

177C \*

He moves around the pit. \*

NEW ANGLE

While moving, Baddon's attention is drawn to the direction of the sound. Cobra's movement. \*

BADDON

Want to travel -- Want to go to hell with me?! It doesn't matter, does it -- It's the only way. \*

177D

COBRA

177D \*

The policeman moves again, causing more sounds that distract Baddon. \*

BADDON

He FIRES into the darkness and rushes forward.

CLOSEUP - BADDON

is moving behind a beam.

BADDON

I'm gonna have your eyes, pig!

His words are cut off in mid-sentence as a red laser dot flashes onto his chest.

BADDON

His eyes widen as he glances down at the red spot over his heart, then raises his eyes and looks out into the darkness.

NEW ANGLE

Baddon sees this red line twenty feet away with Cobra's silhouette seen behind his aimed pistol. They are separated by the pit and a small grated bridge over the huge hole. \*

(CONTINUED)

177D CONTINUED:

177D

## CLOSEUP - BADDON

The psycho begins to tighten with mounting rage as the lethal red dot slowly begins to ascend from his heart and goes to his neck, mouth, nose, eyes, finally resting dead between his eyes.

COBRA (O.S.)

... How does it feel knowing you can die? How's it feel to know I'm gonna paint this place with your brains...

BADDON

You won't do it, pig... Go on -- take me in, they'll say I'm insane, but I'll get out because I'm not any worse than you -- We kill the weak so the strong survive -- the law of nature.

Baddon starts walking very slowly across the metal bridge. He holds a shotgun at his side and his knife.

BADDON

(continuing; slowly)

The new world is here. Society can't stop it, because society created it... We are the hunters and this city is our jungle... We are the children coming home, and finding a black hole called civilization -- we would rather die for a good reason than have no reason to live. This filthy society will never get rid of people like us... It's breeding them -- we are the future.

## ANGLE ON COBRA

His eyes stare with rock-hard intensity at Baddon.

COBRA

You're a disease, and I'm the cure --

Cobra raises the Uzi. Suddenly, Stalk, bloody and nearly dead, lunges from the dark.

(CONTINUED)

177D CONTINUED: (2)

177D

## NEW ANGLE

Cobra's gun is knocked loose and he tosses the nearly-dead woman aside... He tries to retrieve his gun but jumps back as Baddon FIRES his sawed-off SHOTGUN and blows Stalk away. She falls into the pit.

## ANGLE ON BADDON

He lunges on Cobra. His exposed knife glistens with a deadly sheen.

CUT TO:

177E INGRID

177E

steps out and watches Cobra and Baddon tangle among the machinery.

CUT TO:

177F BADDON

177F

backs Cobra up with the knife. Cobra's back slams against a button that starts the giant melting pot tipping forward... molten steel begins to flow into the pit.

## BADDON

(circles)

First your eyes -- then your heart.

CUT TO:

## COBRA

moves backwards as Baddon lunges with his extended blade.

## CRANE

is moving with its deadly hooks through the men... Cobra is hit by a chain and it knocks him back toward the rapidly filling pit. Cobra is being bent over the railing.

(CONTINUED)

177E

CONTINUED:

177E

## NEW ANGLE

Cobra moves away and leaps back from the sweeping blade and grabs Baddon by the throat... He grabs Baddon's knife hand. \*

... In the same motion, Cobra drives his knee into Baddon's groin several times.

... Baddon's body shudders and his knife is slowly being forced down against Cobra's strength.

... Cobra and the killer's expression are locked together ... The knife begins to curb away from Cobra and angles behind Baddon's back in a hammerlock position.

## NEW ANGLE

Cobra angles himself to lift Baddon slightly off the ground, which he does and carries him backwards several feet.

The hook that is used to haul tons of molten metal is directly behind the men.

Cobra lifts Baddon and impales him on the hook. Baddon screams in agony, but still holds his knife as the crane system carries him away. \*

## BADDON

... Help me.

Cobra's jaws tighten as the hook guides him directly into the furnace. \*

## INGRID

In a speechless state of shock, she inches forward, then freezes in fear.

## COBRA

His eyes wild from the heat of battle stares into the furnace. The hook swings out of the fire, now empty. \*

## INGRID

Are you all right? \*

Cobra nods and picks up the knife. \*

178

POLICE

178

A group of five POLICEMEN arrive at the scene.

COP (POLICEMAN)

Hold it right there! Don't move!

\*

COBRA

Reach inside -- I'm a cop.

\*

\*

NEW ANGLE

The Cop reaches in and pulls out Cobra's badge.

\*

COP

What happened here?!

COBRA

(softly)

... Justice.

Cobra goes over and picks up his machine gun.

\*

COBRA

(continuing)

Did you find my partner?

\*

COP

He's on his way to the hospital...  
Look, we need a full report of  
what happened here.

(to other cops)

I want some answers.

\*

COBRA

He has descended the ladder and goes to Ingrid.

COBRA

You all right?

INGRID

Yes... Is it over?

Cobra nods, and Ingrid embraces him, and they start to move away.

COP

Look, there's bodies all over  
the place! I need some answers.

(CONTINUED)

178

CONTINUED:

178

COBRA

... When you get them, let me  
know.

Cobra and Ingrid move away from the scene and the CAMERA  
SLOWLY DOLLIES TOWARDS the furnace and DISSOLVES away ON  
Baddon's knife turning molten red and melting in the  
flames.

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FADE OUT.

THE END