

## G.I. JOE WRITERS' GUIDE

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### INTRODUCTION

In this particular case, the old adage "better late than never" really does apply. Although we've assigned most of the scripts for this first group of G.I. JOE episodes, we still find ourselves fielding a lot of questions about business and creative matters. So it's not too late for this Writers' Guide to the G.I. JOE series to be of use.

In the following pages, you'll find information about our business procedures, about the use of those character-and-vehicle lists, about the Joe and Cobra characters and their relationships, about the parameters of permissible "violence" in the show, and even some notes on how to submit word-processed scripts via MCI Mail and on disk.

PLEASE READ THIS GUIDE THOROUGHLY. It was prepared as much for your benefit and convenience as for ours.

If you're receiving it electronically, PLEASE PRINT A HARD COPY.

And, whether it came to you on paper or through the ether, PLEASE SAVE YOUR COPY FOR FUTURE REFERENCE.

((Yoo-hoo! This is your new story editor, Buzz Dixon, typing. Anything in double parenthesis is my comment; all others are Steve's -- though I have done a bit of editing here and there...))

## I. BUSINESS PROCEDURES

Because we've had so many inquiries from writers seeking work on this series, we've developed two sets of procedures for the submission of scripts. The first applies to writers

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with whom I've worked before, and writers who have already worked on G.I. JOE. The second applies to writers who are submitting JOE material for the first time, and with whose work (in animation or other fields) I am unfamiliar.

It's vital to the scheduling of the project that these procedures be respected and that no exceptions be made. As you know, we're producing fifty (count 'em: five-oh) ((twenty, count'em, two-oh, if we're referring to the second series. -- Buzz)) of these shows; each time a writer asks for a special favor-- extra time to complete a script, a hurry-up on a paycheck, or whatever-- it requires a little additional effort and a little more time. Over the course of a production season, those little increments of time add up.

Everyone working on G.I. JOE realizes that your efforts and your talent are vital to the success of this series. You won't find a story editor or a production company anywhere in animation with more concern for the needs of writers. Please bear that in mind before you're tempted to nag. Don't confuse us with any other show you may have worked on, for any other story editor or any other producer.

In those inevitable cases where a delay or foul-up does occur, please don't attribute it to negligence or lack of concern. Assume it's an accident, owing entirely to the enormity of the project and the myriad details competing daily for our attention.

We've made every effort to keep our writers happy, to treat you-- and your scripts-- with the respect they deserve. In return, we ask that you observe the procedures we've set up, and that you not expect to be The Exception, so that we can keep the project moving along as smoothly as possible.

---STANDARD OP FOR G.I. JOE VETS---

1. Each writer is required to sign a deal memo with Sunbow Productions before starting work on his or her first script. According to Sunbow, this one deal memo is sufficient to cover your work on any future scripts as well. Once the signed deal memo has been received by Sunbow, and the writer's copy returned, the assignment is official.

2. You will be issued a list of Joe and Cobra characters and vehicles to be included in the script. Each list also specifies an episode number.

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3. You are then required to write three premises (one or two double-spaced pages in length, apiece) that incorporate the characters and vehicles on the list. It's best to consult with me before writing up these premises, to avoid duplication of stories already in the works. (And please consult the most recent list of story synopses even before consulting me. One of the reasons for sending out these lists is to spare you useless effort.)

(It does happen, from time to time, that none of the three premises submitted is acceptable. In this case, you'll be asked to prepare three more.)

(On the other hand, we've occasionally found two acceptable premises in a batch of three. In this case, we'll give you the go-ahead to outline on one story immediately, and the other premise will become your next G.I. JOE assignment.)

4. Upon approval of a premise, you receive an advance of one half of the script fee. (If more than one premise is approved, you'll receive the advance only for the story you're to prepare first.)

5. You write an outline (treatment) of the script. Ideally, the outline should run no more than ten to fifteen double-spaced pages.

6. We review the outline, pass along to you whatever notes and suggestions we may have, and you write the script.

7. Upon receipt of the finished first draft of the script, we notify Sunbow that the second half of your payment is due. Normally, you can expect to receive this second payment within a week to ten days after delivery of the script. (If more time than that goes by, please notify us.)

8. Typically, the time span from start to completion of a script will break down as follows:

- a. From your receipt of the character/vehicle list to the time you turn in your premises: one week.
- b. From our receipt of your premises to story approval: one week.
- c. From story approval to completion of outline: one week.
- d. From delivery of outline to approval: one week.

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- e. From approval of outline to delivery of script: two weeks.

IF YOU KNOW YOU'LL NEED MORE THAN TWO WEEKS TO COMPLETE YOUR SCRIPT, YOU MUST INFORM US AT THE TIME YOUR OUTLINE IS APPROVED.

We'll ask you for a definite date on which we can expect delivery of the script, and it's vital that you do deliver on or before that date. Please don't ask for more than four weeks to write a single half-hour episode. It can't be done.

---PROCEDURES FOR NEW RECRUITS---

1. Submit samples of your work from related fields (animation, action-adventure film, other children's television, comic books, etc.).
2. Work up some short story concepts-- each just a few sentences long. (It's best to come up with at least four or five ideas, and to consult me before submitting them on paper, to avoid duplication of stories already in the works.) ((Or, if you're doing one of the second twenty, consult me. -- Buzz))
3. From those concepts, we'll ask you to submit, on "spec," three premises. These should run a page or two each. (You can, of course, submit additional premises if you like.)
4. If one of your premises is approved, you'll be assigned to write an outline. You will be paid for the outline, and this fee will apply against your script advance if the

outline is accepted.

Be aware that we may ask for one or more rewrites of your outline. We're not playing games; we're trying to help you shape it into acceptable form.

Keep in mind, also, that we must reserve the right to "cut off" a writer at the outline stage if we feel that story isn't coming together the way we'd like. If you accept payment for the outline, it becomes our property, and we may assign it to another writer. Or, you can decline payment and withdraw the outline from consideration for G.I. JOE.

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5. If your outline is approved, you'll receive the balance of the customary 50% advance against the script fee, and from this point, we treat you just like a G.I. JOE vet. (See preceding section.)

---FURTHER NOTES ON BUSINESS PROCEDURES---

---We require that all scripts be submitted either on disk, or via MCI Mail. We're using Compaq (IBM-compatible) computers to edit the scripts and transmit them to New York. Don't let that worry you. Whatever machine you're using, if it takes a standard 5-1/4 inch disk, we can probably read it, thanks to a nifty little program called Xeno-copy. (There are a couple of peculiar exceptions-- but we have ways around those, too.)

If you do submit your script on disk, we'd appreciate the favor of a hard copy, as well.

If you're working on a typewriter, you must have your script scanned or typed onto disk for submission. We ask that you assume the cost for this service. (Generally, the price is about the same as a conventional typist would charge per page.)

We can put you in touch with a word processing or scanning service if you've never dealt with this Buck Rogers stuff before.

Please see the section on Word Processing for further information.

---If you've written one G.I. JOE script, and plan to do another, you should have in your possession: a copy of the

briefing book and a videocassette of the first or second (or both) G.I. JOE mini-series.

---Copies of premises, outlines, and scripts are readily available for reference to all G.I. JOE writers. If you need something, just ask.

PLEASE TREAT THIS MATERIAL AS STRICTLY CONFIDENTIAL. Don't share it with friends and colleagues from other studios. This also applies to the G.I. JOE Briefing Book, the lists of story synopses, this Writers' Guide, and any other materials you may receive from this office or from Sunbow.

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---Questions relating to payments, contracts, etc., should be directed to CAROLE WEITZMAN or TERRI GRUSKIN, at Sunbow Productions in New York. Phone: [REDACTED].

---Business hours at Gerberland are 10:00 a.m. to 7:00 p.m. PST. Usually, either Hildy or I will be here to answer your call during these hours. Occasionally, however, you will get the answering machine. This means we've actually taken a lunch break. Leave a message, and your call will be returned promptly when one of us gets back. ((Ditto for my business/home numbers. My business # is [REDACTED]; as of yet there is no answering machine hooked up to this phone. If you call me on the business line and don't get an answer, try my home number, [REDACTED], which does have an answering machine. -- Buzz))

Except in the case of a genuine emergency, calls relating to G.I. JOE are not appreciated after business hours. The reason: I spend much of my day on the phone consulting with writers. The actual editing of scripts tends to happen in the evenings-- and the wee hours of the morning-- when Normal Humans are already tucked in bed. If this portion of the day is also subject to telephonic interruption, your scripts won't get edited, our schedules will be measurable in geologic time, and I will get very, very cranky.

Trust me: I'm no fun at all when I'm cranky. ((I can attest to that. -- Buzz))

## II. WRITING FOR G.I. JOE

---Use of Character Lists---

All characters and vehicles appearing on your list should appear in your story. However, you're by no means limited to the characters on the list. Feel free to use any other character in the Briefing Book-- excluding, of course, the discontinued products. (As a rule of thumb, characters not on your list should not play a major role in your story. Use them as supporting players.)

Sometimes, a character or vehicle on your list simply doesn't fit naturally into your storyline. If you find this happening, call me. As a general rule, we prefer to drop a character or vehicle than, for instance, to explain what a Cobra Frogman is doing on the Gobi Desert.

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#### ---Series Format---

Think of G.I. JOE as a James Bond movie for kids. The tone is light-- sometimes even tongue-in-cheek-- but it should never descend into "camp." The series is emphatically not a paean to militarism, jingoism, xenophobia, and the Cold War. Our heroes are Americans, but the enemy is Cobra, not Russia.

The characters and the action are played larger than life, but not so broadly as to defy credibility totally. We want to maintain a sense of life-and-death urgency about the proceedings, a sense that something is at stake in these battles between Joe and Cobra. We want the viewers to suspend their disbelief-- forget they're watching a cartoon-- and achieve some kind of empathy with the characters.

To write the series effectively, you should do the same. Think of the characters as real, not as toys, not as television constructs. Think realistically about their individual strengths and weaknesses and how these determine their motivations. Unlike most cartoon characters, the Joes and the Cobras are anything but one-dimensional. And the interplay among them can be both amusing and fascinating.

\* \* \*

Many of you are accustomed to writing for Saturday morning, where each story for a series fits neatly into a single category (comedy-adventure, comedy-mystery, tragedy-mystery, etc.). Please kiss those days of secure but stultifying sameness goodbye. You'll have to adapt to a much freer

creative environment to write G.I. JOE.

So far this season, we've done stories that could be labelled straight adventure, stories that have verged on science fiction, a couple of supernatural thrillers, and at least one outright comedy.

THERE IS NO FORMULA FOR THIS SERIES.

What most-- though not quite all-- of the episodes do have in common is some element of the fantastic. A bizarre Cobra weapon or an elaborate Cobra trap, for example. Or a trio of ghosts (real ones, not scooby-duds). Or a youth with psionic powers. Or a herd of rampaging mutant vegetables.

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Stories that lack this element of the fantastic are less likely to suit the series. Keep this in mind when constructing your premises. (On the other hand, we've done a couple of episodes which feature no super-weapon, nothing supernatural, and nothing both ambulatory and photosynthetic. If a story is strong enough on its own terms, it will be considered.)

Repeat: THERE IS NO FORMULA FOR THIS SERIES.

The closest we come to a "format" is that each episode, in some way or another, concerns the ongoing battle between the Joe Team and Cobra. We have, however, done stories in which Cobra is not the major menace, but instead plays a secondary role.

A premise that doesn't feature Cobra at all is very likely to be rejected. I'd also advise rather strongly against submitting a story in which the Joes don't appear. (On the other hand...)

((Embarass us with riches, gang. -- Buzz))

---Style and Pacing---

Ideally, the story matter, dialogue, and pacing of a G.I. JOE episode should resemble that of a feature film, not a Saturday morning cartoon or even prime-time television.

Unlike Saturday morning, we're looking for genuinely inventive, imaginative storylines with an underpinning of logic. Not everything that happens in a story has to be possible in the real world, but within its own context, it



should seem plausible.

Also unlike Saturday morning, we're not interested in replays or ripoffs of whatever movie happens currently to be popular. Don't bother pitching a "Ghostbusters"-type story, or a "Splash"-type story, or even an "Intolerance"-type story. It's YOUR ideas we want to hear, not Steven Spielberg's. We want you to tell us what a story IS, not what it's LIKE.

Stay away from the threadbare subject matter of Saturday morning. Every year, on every Saturday series, the same tired stories crop up time and again. Be forewarned: we

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won't even consider the following staples of Saturday morning--

the time travel story  
the alien from outer space story  
the theme park story  
the football game story  
the neighborhood bully story  
the Frankenstein/Dracula/Mummy story

--unless, of course, you come up with a twist on these overdone motifs that we've never seen before.

(We've made two exceptions thus far: the Hollywood story and the dinosaur story. In both cases, the premise incorporated an element that made the story unique.)

Also unlike Saturday morning, the pacing of a G.I. JOE script should never lag. We don't pause in the middle of an action scene, for example, to "add warmth" where none belongs. ((Unless you intend to add it with a flamethrower. -- Buzz))

The dialogue should facilitate the pacing. Keep it crisp, concise, breezy, conversational, and above all, interesting.

Avoid long passages of bald expository dialogue.

Avoid soliloquy. (Except, possibly, in the case of Cobra Commander.)

Avoid lines like: "Look out!", "Over there!", "It's Cobra/Destro/Zartan/Whoever!" (Even utilitarian lines like these can be written with personality. Duke and Wild Bill, for example, would say "Look out!" in two entirely different ways.)

Avoid the rambling, prime time "style" of dialogue in which the writer's voice, not the character's, drones on for paragraphs.

Avoid visual cliches, too. There's no need, for example, to establish a location with the shopworn device of panning over a motionless background, holding on some or another structure, pushing in on the structure, and then "dissolving through" to the interior. Use the principles of montage. Devise original transitions using sound and visual cues. These can be faster, more dramatic-- and just as clear-- as the pedestrian devices that have been done to death on Saturday morning.

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#### ADDITIONAL NOTES ON ANIMATION SCRIPTWRITING

##### 1) KEEP DIALOGUE TO A MINIMUM.

There's nothing more boring than shot after shot of "talking heads" in animation. (Essentially, what you get is a flat blob of paint that bobs occasionally.) Characters should only say 1 or 2 lines per speech (except where necessary). And go for color-- always look for a more interesting, less expository way to put an idea across. Ideally, even these short speeches should reveal character as well as convey information.

When a longer dialog exchange is absolutely necessary, keep the characters in motion while they're talking. (E.g., rather than have Lady J and Flint converse at Joe Headquarters about a mission they're going to undertake, get the mission underway and have them exchange whatever dialog is necessary between the cockpits of their SkyStrikers.)

Another alternative for longer blocks of dialog is to use a narrative "voice over" a montage of images.

When the Character speaking is not seen in the shot, type either (V.O.) or (O.S.) next to his name. (V.O.) means Voice Over. This is used for characters who are nowhere near the shot (i.e. narrators, characters talking on radios etc.) (O.S.) means Off Screen. It is used for a characters who are present, but aren't in the current shot.

##### 2) BREAK UP SHOTS:

The primary unit of breaking up shots is the "slugline", sometimes called the "shot title" or "subject line". It looks like this:

INT. JOE HEADQUARTERS - MEETING ROOM - WIDE ANGLE - DAY

or:

ON FLINT AND LADY J - TRACKING

or sometimes just:

LADY J

Sluglines indicate the subject and location of the shot and, frequently, the position of the camera at the start of the shot. Sluglines are always typed in CAPS.

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Camera direction and action appear below the slugline and are typed as standard prose, with a couple of special exceptions. Camera direction and action simply say what happens in the shot.

Do not call shots like. "Skystrickers attack the base, and meanwhile the AWE STRIKERS do battle with GROUND VIPERS." Break this into its component actions via sluglines... There are a million CORRECT ways to do this. This is just one of them...

ANGLE ON A SKYSTRIKER

A missile streaks out of its undercarriage...

ANGLE ON THE BASE

The missile ENTERS SHOT and flies toward the base.

BLAM!!!

Smoke and fire fills the screen...

CUT TO:

EXT. THE BATTLEFIELD - ANOTHER AREA - WIDE ANGLE

Ground Vipers and Awe Strikers exchange shots...

As I said, that is just one way of doing it. Another is to integrate the slugline with the camera direction and action, so that they read as continuous sentences. (The slugline is still typed on a separate line, and still in caps, however.) Example:

A SKYSTRIKER

launches a missile from its undercarriage. The missile streaks o.s., headed for...

#### THE BASE

On the cut: the missile ENTERS SHOT and impacts the base. BLAM!!! Smoke and fire fills the screen...

CUT TO:

EXT. THE BATTLEFIELD - ANOTHER AREA - WIDE ANGLE

Ground Vipers and Awe Strikers exchange shots...

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### 3) USE OF TRANSITIONS (CUTS, WIPES, & DISSOLVES)

CUT TO's are used to show events taking place in nearby locations and, usually (unless you're Nicholas Roeg), in lineal chronological sequence. In other words you can cut from the exterior to the interior of a building or from one room to another, or from one major area of a battle to another (i.e. the sky to the battlefield).

This is not nearly as complicated as it seems. It will soon be second nature to you.

DISSOLVES and WIPES are used for slightly different purposes. A DISSOLVE is kind of like a chapter ending, and shows the passing of a significant amount of time.

A WIPE usually indicates a major move in location, but an event that follows almost immediately in time.

Two anomalies:

"QUICK CUT" - used in sluglines, not as transition. Basically meaningless term (what's a "slow cut"?) coined to denote a shot of very brief duration. Example:

QUICK CUT - QUICK KICK

kicks quickly, knocking the blade from Storm Shadow's hand, narrowly avoiding a cut to the quick.

"ON THE CUT" - used in description to indicate that something happens immediately after the camera angle changes; coined to prevent directors from lingering on a

motionless frame for forty seconds before a bullet fired from two feet away enters the shot.

#### 4) CAMERA MOVEMENT: TRACKING, TRUCKING AND PANNING

These words do not refer to things that racers, teamsters and gold miner do. They are technical jargon. As technical jargon tends to clutter things up, avoid it when easy, but when it is most efficient to use jargon, do the following.

TRACKING is used when you are following a character. Another way of saying tracking is FOLLOWING, or MOVING WITH,

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or sometimes just WITH. Imagine setting up tracks next to a character and racing along with him as he runs.

TRUCKING is a forward-and-backward movement of the camera, moving in and out on a shot. Another way of saying this is PUSH IN or PULL BACK. This jargon came from what the cameramen used to do with a dolly by rolling the camera.

PANNING is a horizontal move. Pan when you mean to move from left to right or vice versa. You can also PAN UP or DOWN, but you must be specific when doing so. The term comes from PANORAMA. The camera is staying in one location but turning-- side to side, up or down.

Sometimes, for the sake of simplicity, you can call multiple shots as in a battle scene. As you are usually describing incidental action, this is okay, but you have to make sure that the intent of the scenes is clear. I.E. If you are going to call shots of a battle, give some impression of what the viewer is supposed to think is going on -- the Joes are winning or Cobra is winning.

AS A GENERAL RULE, imagine that you are looking through the lens of the camera. Each shot you call is one take.

#### ADDITIONAL JOE NOTES

COBRA:

((It is important to remember the average Cobra trooper and all the main villains are tough, brave, intelligent, and determined. They do not give up without one helluva fight. Some of them are crazy, a few might be sub-normal in intelligence, but they are all mean muddas. They do not squabble with one another ala eight-year old school kids or typical Saturday morning villains. If two Cobra villains

have a difference of opinion, they will either (1) launch an intrigue to discredit or kill the other or (2) challenge their foe to a duel in the Arena of Death.

((Above all, they have a philosophy; they believe the only way to guarantee world peace and human progress is to conquer the world and completely dominate it. Pattern Cobra on the Early Roman Empire, the Claudian emperors, "Pax Romana," etc. They're not starry-eyed idealists, but they do have a reason for wanting to rule the world. -- Buzz))

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Xamot & Tomax - Crimson guard/Evil twins run a conglomerate: Extensive Enterprises - legal front for Cobra activity. Have identities as legitimate businessman.

Crimson soldiers are in deep cover, have civilian identities - accountants, businessmen. Go along with winning side, but are in it for the money. Tend to lean toward Destro.

((Cobra is a totalitarian, fascist organization, but they take care of their own! For instance, we have established they have the equivalent of a Boy Scout auxiliary, a monthly organizational magazine, a credit union, and a health plan. -- Buzz))

Zartan - is a mercenary, not actually part of Cobra. The Dreadnoks work for Zartan, are complete morons. All they can do is crash, kill, maim, destroy, cause general mayhem. Buzzer has chain saw, Torch has acetylene torch, Ripper has scythe-like weapon. ((The Dreadnoks will probably be among the first people lined up against the wall and shot if Cobra ever does take over! -- Buzz))

Can use weapons on objects only, not people, not even implied.

Destro/Baroness - completely sane, know what they're doing.

Cobra Commander - complete madman.

Cobra Commander/Zartan - Zartan in it for money.

Maj Bludd - goes with winning side.

Zartan and Destro - always against each other.

G.I. JOE - NOTES ON CHARACTERS

Duke is first in command, Flint 2nd, Scarlett and Lady J about equal at 3rd. ((Hawk is the general in charge of the overall Joe operation, but he isn't as involved in the tactical end as much as Joe and the others are. Which doesn't mean he NEVER goes on missions... -- Buzz))

Duke/Scarlett, Flint/Lady J - romantically linked, also Cover Girl/Thunder. ((MAIN-FRAME and ZARANA, Zartan's sister, will have a brief, bitter-sweet romantic relationship. Whenever they meet on the field of battle after this, they will deliberately avoid harming one another; indeed, they'll even provide the other an opportunity to escape. Such compassion and generosity on

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their part does bit extend to other Joes, Dreadnoks, or Cobra troopers.))

BAZOOKA is dumb. He should only say 3 or 4 words in each speech. Maybe 5 if absolutely necessary.

FLINT and LADY J. are the most highly educated members of the team. They are also romantically involved. Flint is second in command.

COBRA COMMANDER is CHAOTIC EVIL doing the job of a Lawful Evil character. He's scary because he's completely mad.

DESTRO is Lawful Evil and very bright. Think of Darth Vader. He is infinitely more logical than C.C. Destro is scary because he knows exactly what he's doing and why.

BREAKER is a good ol' boy.

ACE is a gambler. He likes his job a lot.

Shipwreck and Polly - "lecher", after all females, "drunken sailor" stereotype, old Popeye cartoon, given the chance will immediately duck out on a mission and go find the nearest poolhall. Voice sounds like Jack Nicholson in "The Last Detail". Polly is a wisecracking parrot that rides on his shoulder.

Alpine/Bazooka - Alpine is the "Black Don Rickles", constant stream of insults, really obnoxious. Bazooka is sweet, slow-witted, takes insults up until Alpine hurts his feelings, when Alpine will feel bad.

Rock & Roll - probably has collection of Little Richard records, get up and dance type.

New characters to be featured prominently:

#### Alpine & Bazooka

Dusty - desert trooper, Western kid, grew up on ranch, like a young Roy Rogers, sweet nice guy, younger than rest of Joes. Not so much a cowboy, as a desert rancher - has almost mystical relationship with desert.

Footloose - foot soldier, walks everywhere, dancer.  
Barbecue - firefighter, comes from long line of firemen, lives in refurbished firehouse.

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Airtight - hostile environment specialist, can suit up to walk into any kind of extreme, such as heat or cold, chemical warfare, poison atmosphere.

Regarding character list: Focus on major characters listed, let others play background roles. Any other character in briefing book can be used, as long as ones on list are more prominent.

#### G.I. JOE NO-NO'S

The following are forbidden, verboten, and definitely not kosher:

Anything nuclear. Instead of saying nuclear power plants, or nuclear submarines, or nuclear bomb, you might use instead "photon disintegrator weapon" or something of that ilk.

No specific Cobra base in any specific city, you can say a "city much like New York" etc. Nowhere particular, not even Tierra Del Fuego. ((Mythical cities and countries are okay but don't use anything already done before; i.e., Arkham, Miskatonic, Centerville, Raintree County, Latavia, etc. -- Buzz))

Be careful with weapons like knives, clubs, garrottes, etc. ((In other words, any weapon a youngster could conceivably get his grubby little hands on. Remember, most of the Joes use LASERS, not regular firearms. Yes, we know it's a silly, moot point in reality, but it makes Hasbro happy and it doesn't detract from the story. In the Joe universe, a laser can do anything a rifle or pistol can do, except kick back with recoil, and I doubt that would become an important story point. -- Buzz))

Sorry - no sex. ((Interest in the opposite sex is okay, our



characters aren't monks and nuns after all, but it should never become obtrusive onto our story. Especially no "huggie-kissie" or "mushy" stuff... UNLESS you have a really interesting way of working it into the script and EVEN THEN we'll have to okay it first. So take a cold shower whenever possible, okay? -- Buzz))

Name changes:

#### VEHICLES

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OLD

NEW

Cobra Hydrofoil	Moray	
Stinger		Firebat
Mirage		Silver Mirage
Joe Mini-tank		Armidillo
Check Pt. Alpha		Check Pt.
Air Sea Base	Transportable Tactical Battle Platform	
Python	Ferret	
Rampage	A.W.E. Striker	
*Cobra Flight Pod	Trubble Bubble	

#### CHARACTERS

OLD

NEW

Stinger Pilots	A.V.A.C. (Air Viper Attack Corp.)	
Shipwreck's Parrot	Polly	
Tovam (had scar)	Xamot (has scar)	
Movat	Tomax	
Cobra Communications	Televipers	
Cobra Frogmen	EELS	
Cobra Polar Assault Troopers	Snow Serpents	
A.W.E. Striker (Rampage) Driver	Crankcase	
Mauler Driver		Heavy Metal
Snowcat Driver		Frostbite
No more Sparks		Use Breaker
instead - new character		

\*Cobra still calls it Flight Pod, while Joes call it Trubble Bubble.

Cobra Elite Guards are also called the Crimson Guard. The Cobra Elite Guard Commanders (Tomax and Xamot) are sometimes also referred to as THE CRIMSON GUARD COMMANDERS (with

emphasis) or at the Crimson Twins.

#### WORD PROCESSING

Submissions on disk

This office uses MS/DOS, Microsoft Word word processing program. ((This office, too. -- Buzz))

If writer is also using this program, or any MS/DOS IBM or IBM compatible (including Wordstar, etc.), that can generate a clean ASCII file, then just submitting disk is acceptable.

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Submissions by electronic mail (MCI)

1. This office uses a modem and has an account with MCI mail. Submissions through MCI should be addressed to "Steve Gerber, New York." DO NOT send to "Stephen Gerber, Burbank" as this is a personal account and no G.I. Joe material will be accepted on it. ((Continue to send things electronically to Steve even though they're meant for me. I can tap into Steve's MCI account and pull off anything meant for me. -- Buzz))

Re: word processing. Don't center the names of characters over their dialog. Use a consistent tab setting throughout the script.

WRITER

Even if the dialog winds up somewhere  
in Left Jesus, away from the  
character's name?

STEVE

Yes.

This goes for the dialog itself, and for transitions and parentheticals. Also, please be sure that sluglines and scene description begin in column one (or column zero, on some word processors) of your screen.

## **CREDITS**

From the collection of David Thornton ([JoeGuide.com](http://JoeGuide.com))

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