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PROD. #49912
April 17, 1978
July 12, 1978

BUCK ROGERS
IN
THAT MAN ON BETA

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BUCK ROGERS II
THAT MAN ON BETA

FADE IN

INT. BUCK'S SPACESHIP

Buck Rogers hurriedly shuts down the instruments and exits the ship.

EXT. SPACESHIP

Buck walks very quickly from the ship. Another pilot (Dylan) calls out to him.

DYLAN

Captain Rogers, what was your closing fuel reading? Buck...?

Not hearing, Rogers disappears into the monorail station. Dylan shakes his head.

TITLES OVER

VARIOUS SHOTS OF MONORAIL CAR

streaking by.

POINT OF VIEW SHOTS FROM MONORAIL OF THE INNER CITY

as Buck streaks by.

TITLES CONTINUE OVER:

BUCK

walks quickly down a corridor.

WHITE ROOM - DR. HUER'S OFFICE

The door from corridor opens and Buck enters. Behind a white desk is a white secretarial robot with slightly feminine characteristics (more Audrey Hepburn than Raquel Welch). It... she... is a Lisa 5 model.

LISA 5

He's out.

Buck sits down on a white bench.

CONTINUED

CONTINUED

I'll wait.

Very well.

She puts a sheet of paper into a 25th Century typewriter, and types a letter at the rate of about a thousand words a minute, most likely with the help of fast motion. (LAST TITLE OVER THIS.) Then at normal speed; she takes it out of the machine and slides it into a slot, which sucks it away.

Who taught you to type, Evelyn Wood?

I'm programmed to type. I'm a Lisa 5 secretarial robot.

Buck goes to Lisa, leans over her desk.

Maybe sometime after work we could go out for a can of 3-In-1 Oil.

Doctor Huer enters.

Lisa, would you...? Buck - what a surprise.

Can I see you for a minute, Dr. Huer?

Of course. My door is always open to you. Lisa, run this over to CBA, will you?

He hands her a computer tape. Follow Lisa as she exits with it, muttering:

(to herself)
Three and one oil? Why not say four oil?

ANGLE ON BUCK AND HUER

Captain Rogers, you have a complaint about our hospitality?

CONTINUED

CONTINUED

Huer sits.

BUCK

It's...it's not a complaint, doc.
It's more like... It's that...
well, there's more to-life than food
and drink....

HUER

(smiling knowingly)
Oh, so that's it. Well, that's
understandable. It's been 500 years.

BUCK

No, no, no. I didn't mean that.
Doctor Huer, what I mean is --
I've got to...I've got to find out
what happened to my family. I've
been staying up nights looking for
some clue in the city's genealogical
records. Not a thing. I've got to
know if I have anyone -- any descen-
dents anywhere in the galaxy. Any
connections to a living, breathing
human being. I feel so...alone.

HUER

I understand. It must be very
difficult coming from a different
time and place. Suddenly finding
yourself in a new world 500 years
later.

BUCK

Funny. If this were a different
planet and I couldn't get home,
somehow that wouldn't even be as
frustrating. But this isn't a
different place, Doctor Huer. My
home was only 30 or 40 miles from
here. I've got to see it...what's
left of it...or what isn't left of it.

HUER

That could be very dangerous. We
can't protect you out there in
Anarchia. I can't let you go.

BUCK

But I have to know. I have to
track down my -- well, I guess I
can't call it my roots. It's my
descendents, my sprouts.

CONTINUED

CONTINUED

HUER

I'll tell you what I can do. I
can ask our master computer bank to
track them down for you.

Huer is fiddling with a computer terminal, punching in information.

HUER

Sit down...oral...readout. Mark.

Buck sits. Computer lights flash. We hear a whir. Then it stops.

COMPUTER VOICE

Family of Rogers, Buck. Father
James. Mother Edna. Brother Frank,
Sister Marilyn. Died April, 1988.
Cause: Holocaust. Brother's wife
Ellen died May, 1988. Cause:
Holocaust. That is all.

Buck is stunned even though it's what he expected.

HUER

I'm sorry.

BUCK

(rising)
Yeah. Well, thanks.

HUER

- I wish there were....

A red light starts blinking. A different voice is heard, interrupting Huer.

RADIO VOICE (LATNER)

Alert. Code A. Scramble. All
fighter squadron members.

Buck jumps up.

BUCK

Gotta go.

He runs out.

CUT TO:

INT. PANDRO'S COMMUNICATIONS ROOM

Pandro looks at a readout on a computer TV screen. It says:

CONTINUED

"Rogers, Buck
Family history inquiry
supplied by Inner City
System to Rogers."

PANDRO

Very interesting.

He jots down notes off the screen.

CUT TO:

EXT./INT. WILMA'S SHIP

She hurriedly climbs aboard, secures herself.

EXT./INT. BUCK'S SHIP

as he does the same.

OTHER SHIPS IN THE FLEET

as their pilots (Bob, Al -- who is black and female, Dylan,
George and Charlie) also prepare for take-off.

EXT. - STOCK (IF AVAILABLE)

Wilma's squadron take off.

EXT. STARFIELD - THE SQUADRON FLYBY - STOCK

from behind camera into infinity.

INT. - WILMA

in her ship. She's on the radio.

WILMA

Squadron is approaching C Sector.
What are instructions?

INTERCUT - BUCK

listening in his ship.

CONTINUED

RADIO (LATNER)

Visually encounter unidentified
bleep scanned at 14-40, C Sector.
Report findings.

WILMA

14-40, C Sector. Check.

Wilma messes with a control. She coordinates a bleep on a
telescreen with the setting just given her by Ground Control.

INTERCUT - BUCK

doing the same thing in his ship.

WILMA

Squadron, to intercept 14-40, execute
an 18 degree turn. Ready...mark.

EXT. - THE SQUADRON - STOCK

executes a turn.

INT. PILOT BOB'S SHIP

The pilot adjusts his telescreen.

INSERT - TELESCREEN

A faint dot is visible in dead center of screen.

PILOT BOB

Colonel Deering, I have visual contact
with alien ship at 12 o'clock.

WILMA IN HER SHIP

adjusts her screen.

WILMA

Good. Now so do I. Any idea what
it is?

INTERCUT - IN THEIR SHIPS

PILOT BOB

Negative.

CONTINUED

CONTINUED

PILOT AL

Not from here.

BUCK

I'll go take a closer look.

WILMA

Negative. We execute a cut to half power. Ready...mark.

EXT. SQUADRON

slows down.

TELESCREEN

The object gets big enough to make out a spaceship.

WILMA'S VOICE

Ready to cut all power...mark.

VARIOUS SHOTS

Pilots study object on telescreens.

WILMA

I've never seen a ship like that.

PILOT AL

It's not Draconian. Not Gregorian.

PILOT DYLAN

Doesn't look like a pirate ship.

WILMA AND HER TELESCREEN

Suddenly the ship on the screen takes off like a bat out of hell. It streaks across the screen, turns and shoots away.

WILMA

Look. It's going into....

INTERCUT - BUCK IN HIS SHIP

BUCK

(cutting her off)
...star warp. I'll follow.

CONTINUED

CONTINUED

WILMA
Wait, Captain Rogers.

BUCK
Wait and we'll never know what it
was.

He sets the controls for and takes off into star warp.

WILMA
Captain Rogers. I'll give the....

EXT. BUCK'S SHIP - STOCK

pulls away from the fleet and speeds away.

WILMA'S VOICE
...orders here....

EXT. FLY-BYS

as Buck chases the unknown ship at incredible warp speeds.

BUCK IN HIS SHIP

BUCK
(into radio)
I'm closing in on him. I'm at
42,000 now. At 43 I could catch him.

WILMA'S VOICE
(through static)
43 is unsafe. You know that.

BUCK
Just how unsafe, Colonel?

WILMA'S VOICE
(through static)
Captain Rogers, I order you to
cease star warp and return to the
fleet immediately.

BUCK
Give me one more minute.

INTERCUT - WILMA

WILMA

(furious)

I'll give you a court martial! Cut
the warp and return now!

Buck considers the order. His hand moves toward a switch that clearly switches the warp on and off. (It is in the "on" position.) His hand moves to another switch which clearly turns the radio on and off. He turns it to "off."

EXT. BUCK'S SHIP AND ALIEN SHIP

The alien ship slows down. Buck follows suit. Suddenly, the alien ship changes course and comes back toward Buck's.

INT. BUCK'S SHIP

He sees this on his video screen. He quickly dives but it's too late to miss a volley of torpedoes which shake Buck's ship as they explode nearby. But they don't hit head-on.

BUCK

Strange. Like he didn't want a
direct hit.

Buck gets an idea. He kills all the power and waits.

VARIOUS SHOTS

of the dead ship, Buck waiting.

EXT. THE TWO SHIPS IN SPACE

A tractor beam from the alien ship begins to pull Buck's ship toward it.

INTERCUT BUCK

He waits until his is very close. Then all of a sudden, he hits full power, shoots off a round of torpedoes and speeds away as:

ALIEN SHIP

explodes, blowing to smithereens. Buck's ship speeds away in the distance.

CUT TO:

INT. GIANT DRACONIAN SHIP - KANE

watches the previous shot on a video screen and shakes his head. He goes to a radio.

KANE

Earth station, come in. This is Excelsior. Our disguised ship is inoperative. The attempt to lure Rogers failed.

INTERCUT PANDRO - IN HIS COMMUNICATIONS ROOM

PANDRO

Never mind, Mr. Kane. I have a better idea.

He holds his notes from the computer screen and smiles.

KANE'S VOICE

I'm listening.

EXT. SPACEPORT - INNER CITY

The pilots are lined up. Wilma standing in front of them is dressing down Buck.

WILMA

That's just what I would expect of you, Rogers. You're impetuous, insubordinate, and uncivilized.

She walks away from him.

BUCK

(under his breath)
But I'm cute.

She turns back towards him.

WILMA

Did you say something?

BUCK

No, sir.

WILMA

And I don't find that amusing, either. Dismissed.

CONTINUED

CONTINUED

She stalks away. The pilots break formation.

PILOT AL
(approaching
Buck)

Doctor Huer wants to see you.

BUCK
Check.

PILOT BYLAN
(to Buck)

I wonder why she was so hard on you?

BUCK
Probably because she was right.

Buck walks away from the group.

INT. DR. HUER'S OFFICE

Buck is with Dr. Huer.

DR. HUER
Buck, I have a bit more information.

BUCK
Terrific.

DR. HUER
Nothing major. But the computer
apparently found one more scrap
after you left. Here, I'll play it.

Huer hits a button. Lights blink, whirs whir. Then stop.

COMPUTER
Retrieved further. Rogers, Jackie --
daughter of Ellen and Frank, dis-
appeared. No further data on Jackie
or descendents of Jackie. No other
known relatives. No further records
on computer system. Suggest consult
pre-computerized records.

BUCK
(lights up)
So there's hope. It's a lead. I've
got to check it out.

CONTINUED

CONTINUED

HUER

Buck, it's a tiny piece of information
500 years old. That's all. Forget it.

Buck thinks, realizes convincing Huer is hopeless.

BUCK

I wish I could.

He exits.

INT. CORRIDOR

Buck is walking along when a door slides open and Wilma enters the hall. They almost bump into each other.

WILMA

Oh. Sorry.

BUCK

No, I'm...sorry.

WILMA

I mean for bumping into....

BUCK

Me, too.

They start walking together. Both are quiet for a moment, then they both talk at once.

BUCK

I know I shouldn't
have done those....

WILMA

I shouldn't have been so
rough on....

They chuckle.

WILMA

You're not mad?

BUCK

Of course not. You're not?

WILMA

No. Buck, I'm making a very special
dinner. Euranian Clipsop and all the
trimmings. Can you come?

BUCK

I'm afraid not tonight. Besides, I
don't have the faintest idea what
Clipsop is.

CONTINUED

CONTINUED

They stop walking.

WILMA
(seductively)
Then I'll teach you.

BUCK
I look forward to it. But not
tonight.

He kisses her lightly and walks away.

BUCK
Soon.

Wilma looks after him, disappointed.

CUT TO

INT. BUCK'S QUARTERS - NIGHT - BUCK

is changing from his pilot uniform to civvies. His pants are hanging across the room. He's in his shorts.

BUCK
Twiki, would you get me that pair
of pants?

Twiki activates, heads for the pants, picks them up, moves toward Buck. Then his movements become erratic. He finally stops just before the pants are in Buck's reach.

BUCK
A little closer, please.

Twiki makes every effort to activate and move closer, but he can't. Something is amiss with his circuitry. He makes one last effort and a puff of smoke comes out of him and hits the pants. Buck grimaces, gets up and takes the pants, muttering:

BUCK
Modern technology.

He brushes the smoke out of the pants, puts them on, during:

BUCK
My car used to do this in the old days.
I wonder if you can jumpstart a robot?

Buck puts a ray gun in his belt, heads for the door and opens it, when his compuvisor Theo notices and starts blinking.

CONTINUED

CONTINUED

THEO
And just where do you think you're
going, Captain Rogers?

BUCK
Out.

THEO
You know you are not permitted to
leave the premises without clearing
with me.

BUCK
Well, I'm going to, Theo. What are
you going to do about it?

THEO
I'll report you.

Buck stops, thinks about it, returns and picks up Theo.

BUCK
Then I guess I'll take you with me.
He puts the computer box around his neck.

THEO
Where are we going?

As they exit:

BUCK
Wouldn't you like to know.

DISSOLVE TO:

EXT. ANARCHIA - NIGHT - LANDCAR

(A landcar is a silvery streamlined vehicle that is sort of triangular shaped like a Triumph TR-5. It's skin comes down almost to the ground giving the effect of a hovercraft since we don't see any tires. Actually, the tires are way inside, for the skin is built over a three-wheel motorcycle. The sound it makes on the track, rather than a motorcycle vroom, is a light, polite whir.)

Buck drives through lonely and desolate countryside. Strange shadows are cast in the red moonlight. Very loud sounds mixing wind and ocean dominate the night. Theo's voice is heard.

THEO
(sotto)
Where are we?

CONTINUED

CONTINUED

BUCK

(sotto)

Anarchia.

THEO

(sotto)

You are not allowed in Anarchia.
It's dangerous.

BUCK

Huh. You call this dangerous? You
should have seen Detroit. Now,
that's dangerous.

BUCK'S POINT OF VIEW

In the distance, a fire can be seen. Mutants are standing and sitting by it trying to keep warm. It's reminiscent of a garbage can fire in a city of today, except it's in the middle of ruins.

THE LANDCAR

As Buck continues, a tree falls in his path. He swerves to avoid it and is heading toward the campfire. He turns away from it and sees he's about to hit a large pile of debris. He makes an emergency stop just in time. But his engine stalls.

THE MUTANTS

have soon surrounded Buck and his landcar. Unable to talk a language, they murmur and pace the way dogs growl when scared and wary.

BUCK

tries slowly backing up the car to get away from them, but they gather around the back when he does. He tries being nice to them, puts on a big shit-eating grin:

BUCK

Uh...hi, guys. Nice place ya got here.

(attempting to
back up again)

Well, hate to eat and run...

CONTINUED

CONTINUED

BUCK (Cont'd)

(inching back
more)

Un, listen, if you're ever in the
neighborhood, look me up...

(back again)

Maybe you'd like some silk stockings
and chocolate bars, huh? Would ya?
Guess not.

(backing more)

Well, that's okay 'cause I don't
have any anyway.

He's attracted all of the mutants to the back of his car with
this maneuver. The last thing they expect is for him to go
forward into the pile of debris. But it's the only thing he
can do. So he ducks down and yells:

BUCK

Bon-zai!

And he rams the car forward into the wreckage of centuries.
Debris goes flying up and down again behind him and onto the
pursuing mutants. It rains five centuries of junk until Buck
is finally through it and away from his pursuers.

BUCK AND THEO

Now safely away from the mutants, Buck pulls over and rests a
moment.

THEO

You should go back.

BUCK

I can't. I've got to track down my
family.

THEO

You'll find nothing. And next time
you might not be so lucky.

BUCK

That wasn't luck, Theo. That was
skill, intellect, and pure animal
magnetism.

THEO

And a lot of luck.

Buck gives Theo a dirty look and takes off again.

FADE OUT

END ACT ONE

ACT TWO

FADE IN

DRIVEBYS

Buck's landcar passes through the rubble of what was once a city. He occasionally finds an old street sign and checks the name.

EXT. CITY HALL

He pulls up to the remains of what is recognizably some sort of major public building, parks, and walks up the cluttered steps.

INT. CITY HALL CORRIDORS

Buck pries open a time-worn door, pushes aside some fallen beams, and makes his way down the hall. He walks up some steps, stops, and listens. He hears breathing. He stops his own and listens. It continues, short, shallow breaths.

ANGLE ON CORNER

Buck pulls away some debris and looks down to see two children in tatters huddling inside an improvised tent made from debris. They look up at him, their wide eyes scared to death.

BUCK

I won't hurt you. Can you talk?

GIRL

(after a long
pause)

Yes. I talk. He doesn't.

She looks at the boy. His face is expressionless.

BUCK

He your brother?

GIRL

Maybe.

BUCK

I'm from the Inner City.

Intense fear crosses the girl's face. She suddenly bolts away and up the stairs.

THE STAIRS

Buck follows, catches her heel, and holds on.

BUCK

I won't hurt you. Honest. Why are you afraid of the Inner City?

GIRL

I'm not afraid of anything.

The boy comes to her and looks at Buck warily.

BUCK

Do you live here?

The girl nods.

BUCK

Do you know where the Hall of Records is?

She looks at him blankly.

BUCK

Is there a room full of files? Birth certificates, and stuff like that? You know, papers.

The girl nods and beckons. Buck follows the children up the stairs.

HALLWAY

They lead him down a dark, dusty hall, climb over debris. At one point a giant rat runs across their path. The children pay it no mind. It's an everyday occurrence to them. Buck watches it run off.

HALL OF RECORDS

The girl opens the door and Buck and the kids enter. It is a five-hundred-year-old shambles. Thousands of files and their contents are scattered on the floor. File cabinets lay at all angles, open, closed, full, empty and various states in between. Buck examines files at random as they talk.

BUCK

My God. It looks like...a holocaust.

(beat)

What happened?

CONTINUED

CONTINUED

The girl shrugs. Buck checks out various files.

BUCK

There's nothing here newer than 1988.
Nothing that can help.

THEO

I told you so.

The Girl jumps at the sound.

BUCK

(to Theo)

You shut up, Theo. It's your last
chance.

GIRL

(indicating Theo)

What is that?

BUCK

A pain in the diode. Let's get out
of here.

EXT. CITY HALL - DAWN

Buck and the children exit the building and walk toward the
landcar.

BUCK

Look, I'd like to pay you for helping
me.

He takes out some Inner City money and hands it to the Girl.

GIRL

What is this?

BUCK

Money.

GIRL

What do you do with it?

Buck sighs, takes back the money.

BUCK

I've got a better idea.

He takes off his coat.

CONTINUED

CONTINUED

BUCK

Here. Take this.

He puts it around the Girl. She takes it off and puts it around the boy.

GIRL

He needs it more. There. It fits.

It's mammoth on him.

BUCK

Yeah. Perfect.

GIRL

Maybe Pandro can help you. He was here yesterday. He took lots of papers.

BUCK

Who is Pandro?

GIRL

The leader of the Sibbiars.

BUCK

Sibbiars? Why are they called Sibbers?

GIRL

They talk Sibby.

EXT. SIBBIER ENCAMPMENT - EARLY MORNING

Buck's landcar approaches in the distance. What it approaches is the 2500 equivalent of a circle of gypsy wagons. It's a circle of old, decrepit recreational vehicles, motor homes and campers. A bonfire burns in the center. A few people sleep outdoors. A couple tend to chores. Buck pulls up and the Sibbiars watch him warily. He approaches them.

BUCK

Hi, there.

SIBBY WOMAN

Howdy. Howdy. What's your handle?

Suddenly Buck understands.

BUCK

Sibby! C-B's, right? You've got CB radios?

CONTINUED

CONTINUED

SIBBY WOMAN

(puzzled)

Hey, you a bear, or what?

BUCK

Never mind. Can you tell me where
I can find Pandro?

SIBBY WOMAN

Over your shoulder. Come on.

Buck looks at the woman. She doesn't move. He looks over
his shoulder. Sees a wrecked R.V.

BUCK

Pandro. Understand me? Pan-dro.

SIBBY WOMAN

You don't have no ears, do ya?

Buck feels his ears. Puzzled, he smiles at her. Goes to the
R.V. Knocks.

BUCK

Pandro? You in there?

PANDRO'S VOICE

Bright-eyed and bushy-tailed.

The door opens. Pandro stands behind it. He's in his 50's,
grizzled, stubbly, maybe wearing an eye patch.

BUCK

Uh, hi, I'm Buck Rogers.

PANDRO

It's your nickel.

BUCK

Uh, ya. Can I come in?

PANDRO

You got the break. I'll pour some
mud on ya.

He motions and Buck reluctantly enters his vehicle.

CUT TO

INT. PANDRO'S VEHICLE - A FEW MINUTES LATER

Pandro hands Buck a cup of steaming green liquid.

CONTINUED

CONTINUED

BUCK

Thanks. But if you don't have C.B. radios, why do you all talk like that?

PANDRO

Talk like what?

BUCK

I'm sorry. Go ahead.

Buck sips the liquid.

PANDRO

That stuff I took from that building, it was just kindling. But -- I know a good buddy that might help you find your kin. Handle's Aris. He lives in skipland.

BUCK

Great. How do I find him?

PANDRO

I need some Greenstamps.

BUCK

What's Greenstamps?

PANDRO

Could be most anything. To trade off.

(pointing to
Buck's laser gun)

Like that Smokey Stunner.

BUCK

You mean my laser gun?

PANDRO

Pository.

THEO

Giving him a weapon is forbidden.

Pandro jumps at the strange voice. He stares, looks around, not knowing where it came from.

BUCK

It's all right, Pandro. There's no one else here. It was this box I'm wearing that talked.

CONTINUED

CONTINUED

PANDRO

A talking box?
(to Theo)
Come again.

BUCK

Theo, say something. He wants to hear you.

There is silence.

BUCK

Theo, I'm warning you. Talk!

Nothing.

BUCK

He's being quiet just to make me mad -- because he didn't want me coming here. Talk, Theo.

PANDRO

You're pulling my antenna. That thing don't talk. But I'll tell ya what, you give it to me and I'll Q.S.O. Aris's 10-20.

BUCK

If that means you'll tell me how to find him, it's a deal.

He takes off Theo and hands him to Pandro.

THEO

No. You can't do that!

PANDRO

Hey, it really did talk.

BUCK

And now it's your turn, good buddie.

PANDRO

Way off in skipland where the big cliffs have faces...just under the faces is a cave. That's Aris's home 20.

(pointing)

That way. About half day's ride if you drop the hammer in that roller skate of yours.

Buck thinks.

CONTINUED

CONTINUED

BUCK
Mount Rushmore?

PANDRO
A Big Ten Four.

BUCK
Thanks.

They shake hands.

PANDRO
Threes on ya.

Buck exits. Then Pandro picks up Theo.

PANDRO
Talking box, huh? Otherwise known
as compuvisor model Theo 1480,
member of the Inner City Council.
But a dumb old buddie like me
wouldn't know that.

Pandro slides open a section of the wall, revealing a door.
He opens it, revealing an ultra-modern communications room.
He steps inside and we follow into:

INTO COMMUNICATIONS ROOM

Pandro presses some buttons, and speaks into a radio.

PANDRO
This is Pandro, looking for a break.
Excelsior. Come on.

EXT. DRACONIAN SHIP

It is the ship that chased Buck earlier.

KANE'S VOICE
This is Excelsior. Go ahead,
Pandro....

INT. DRACONIAN SHIP - INTERCUT PANDRO

KANE
...Has Rogers grabbed the bait?

INTERCUT - PANDRO

PANDRO

~~Hook, line and Mount Rushmore.~~

KANE

You sent him to Aris?

PANDRO

Roger-dodger. And I copped his
computer.

KANE

Good. Good. The Gregorians had
better beware.

PANDRO

A Big Ten-Four, good Draconian
buddy.

FADE OUT

END ACT TWO

ACT THREE

FADE IN

EXT. SPACEPORT - DAY - DR. HUER

approaches Wilma.

WILMA

Doctor Huer, to what do we owe this honor?

HUER

Just an informal call.

They walk.

HUER

I'm a little worried about Rogers. Perhaps you've been working him too hard. His metab ratings have dropped 12 leers. But no physiological causes showed up on the sensors.

WILMA

Could it be psychological?

HUER

A 12 leer drop over three days?

WILMA

What if he were staying up all night, night after night? Wouldn't that explain a drop like that?

HUER

Yes, I suppose it would. But why?

WILMA

Look.

INT. SPACESHIP

Huer and Wilma enter, see Buck. He's sound asleep stretched across the pilot and co-pilot seat.

HUER

You're sure you haven't been working him too hard?

WILMA

I think he's been playing too hard.

CUT TO

INT. PALACE OF MIRRORS LOUNGE - NIGHT

This part of the palace is a chic nightclub where people are table hopping, chatting, supping, and watching or not watching a colorful light and dancing water show coordinated to electron music provided by a robot group onstage. (Maybe the Laserium show at Griffith Park is adaptable to television.) This is meant to be the antithesis of the Star Wars saloon scene. It is above all else stylish, white collar and classy. Wilma leads Buck through the crowd to a tiny empty table.

 WILMA
Here. Told you I'd find one. Sit
down.

They sit. Buck surveys the very crowded scene.

 BUCK
Nice place they've got here. Too
bad they can't get any customers.

 WILMA
Buck, I'm glad we could get away
...and just relax.

He smiles at her.

 BUCK
Me too.

 WILMA
Shall I order?

 BUCK
Sure.

She presses buttons on the table to order.

 WILMA
We'll have protein 4-S and vino1.

 BUCK
Sorry I dropped off at work today.
I haven't been getting much sleep.
I've been up doing research.

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CONTINUED

WILMA

(slyly)

Research? Is that what you call it?
I want you to know it's perfectly
all right with me, Buck. I know
I have no hold on you. No strings.
We can still be friends.

BUCK

Hey, I'm really glad. I want to be
friends.

WILMA

(smiles)

Me too.

(beat)

Do I know her?

Buck is surprised by the question. The food comes on a conveyor
belt. It is a small bunch of Grape Nut-type things.

BUCK

Look at this funny food.

WILMA

It's very filling. It swells in your
stomach.

Buck examines the tiny piece of food.

BUCK

Too bad it couldn't swell in the
kitchen.

He eats it. Or rather, he puts it in his mouth and it gets
lost.

BUCK

Mmm. I can almost taste it.

WILMA

Buck, why won't you tell me about
her?

BUCK

All right. I give up. She's a
terrific girl. You'd really like
her. Her name's...

(an idea)

...Lisa. She has a very light
complexion. And she's sort of,
well, thin....

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WILMA

I see.

Wilma turns away as Buck watches the show.

BUCK

(under his
breath)

But boy can she type.

Wilma is hiding the fact that she's upset, from Buck. Buck is biting his lip, wishing he didn't have to hurt Wilma. Suddenly, Wilma's expression changes from hurt to suspicious.

WILMA

Buck, in our society robots type.

BUCK

No wonder her feet are so cold.

CUT TO

EXT. BUCK'S AND WILMA'S QUARTERS - NIGHT

Buck's landcar pulls up and parks. Buck and Wilma get out. (Entrances to their separate quarters are next door to one another.)

BUCK

Hey, that was fun.

WILMA

Wanna come up?

BUCK

I'm sort of bushed.

WILMA

Gonna do "research"?

BUCK

Naw, gonna hit the hay.
(off her confused
look)

I mean go to sleep.

They kiss in a friendly fashion. And ad lib good nights. Then each goes into his or her building. After a beat, the light goes on in Buck's room. Then Wilma comes out again, looks around, opens the luggage compartment of Buck's landcar and climbs into it. The light goes out in Buck's room. And in a moment he appears, gets into the car and drives off.

DISSOLVE TO