

LANDCAR DRIVEBYS - NIGHT
EXT. A ROCKY FIELD - NIGHT

Buck's car, silhouetted against the sky, drives up and stops.

SHEPHERDS AND FLOCK

in the distance, watch, as:

BUCK

climbs out. He looks around and walks near the shepherds over some rocks to the base of a cliff. Buck looks up the cliff and sees:

MOUNT RUSHMORE - NIGHT - STOCK

the Presidential faces chiseled out of the side of the cliff.

BUCK'S CAR

Now Wilma creeps out of the luggage compartment and into the night, on Buck's trail.

INTERCUT

her course as she follows Buck.

BUCK

climbs the steep rocky crags until he reaches a

CAVE

He shines a light and enters.

INT. CAVE

Buck walks through the cavern, shining his light into the strange, hostile environment. He thinks he sees a light in the distance, turns off his light and sees a tiny flame.

TRACKING

We follow Buck as he sneaks up to it and the flame becomes a campfire with an ancient man wrapped in white robes sitting behind it.

STILL INTERCUTTING WILMA

as she retraces Buck's steps.

THE OLD MAN AND THE FLAME

The man looks up from his meditations.

ARIS

I sense the presence of a human.
Show yourself.

Buck steps into the light of the fire.

BUCK

My name is Buck Rogers. I'm looking
for a man named Aris.

ARIS

For what purpose do you seek out
Aris?

BUCK

I need help. I'm looking for my
family. My descendents. It's not
an easy thing to explain. But I
don't wish you any harm. Honest.

ARIS

Sit. I am Aris.

INTERCUT - WILMA

watching and listening from behind a rock.

BUCK

I have a present for you from the
Inner City. This...

(holding up
modernistic
BVD's)

...pair of long johns. They have
built in solar heating. Just put
them out in the sun and they save
it up. Neat, huh?

ARIS

Are you here to give me underwear,
Mr. Rogers?

BUCK

Not really. I just wanted
to...make friends.

CONTINUED

CONTINUED

ARIS

I am 137 years old, Mr. Rogers. I don't plan to strike up a lot of new friendships.

BUCK

Gotcha. How old do you think I am?

ARIS

Oh, 35. Give or take.

BUCK

Give 502. I'm exactly 537 years old.

ARIS

(contemplates
a long time,
then:)

You certainly don't look it.

Buck gets caught up in the emotion of his plight as he explains it.

BUCK

But I was frozen. I was sent into space in 1987 and something went wrong and my ship and I were frozen. And while I was frozen, the world I knew ended. It was all over. Poof. Wham. No more world. No more anything I was connected with.

There is a long pause as Buck catches his breath and composure.

ARIS

And yet there were survivors. There was the beginning of a new civilization.

BUCK

Yes. That's the point. Maybe some of those survivors, even just one, was related to me.

(excited)

The Inner City Complex says I had a niece named Jackie. My brother's daughter. She disappeared - in 1987.

EXT. BUCK'S LANDCAR

The shepherds are poking around, exploring it.

INT. CAVE

ARIS

I knew of a man named Rogers. I knew his father. And his father's father. But...since I am not 500 like you, I can't say if they are related to this Jackie.

BUCK

(hurt)

Of course. It was silly of me. I'm chasing windmills.

INSERT - WILMA

Fearing Buck's about to leave, she scurries out of there, out of the cave and toward the car.

BACK ON BUCK AND ARIS

ARIS

I don't see any...what-mills?
Are you all right, my friend?

BUCK

(sardonic)

I'm fine. Just great. Terrific.
I better get the hell out of here.

ARIS

I am sorry.

EXT. BUCK'S CAR

The shepherds lie in wait.

EXT. CAVE - DAWN

Buck comes out feeling resigned.

EXT. BUCK'S CAR

The shepherds hear footsteps approach. A figure arrives. It's Wilma. The shepherds grab her. She screams. They subdue her with a lazer gun produced from one of their belts. These are not your run-of-the-mill shepherds. There is something vaguely Draconian-looking about them. They hide Wilma's limp body and await the return of Buck.

NEW ANGLE

Buck approaches, but stops. Something feels wrong. He sees the sheep grazing but the shepherds are gone. He looks down and sees footprints by his car. He goes up to the car, looks inside. Two shepherds, hiding above, pounce on Buck. He jumps away and they hit the car, instead of him.

INSERT SWITCH

Buck quickly flicks a switch in his car's console. It is labeled "LINE REEL."

OTHER SIDE OF THE CAR

Buck is crouching behind the car in wait. A shepherd sneaks up, holding a laser, unaware of Buck. He knocks the laser out of one shepherd's hand. He swings over the car and knocks another shepherd out with his feet. But the kick throws him off-balance and he falls to the ground.

BUCK'S POINT OF VIEW - 360 DEGREE PAN

Looking up from the ground, we survey the mean, dirty, breathless faces, as the shepherds gather above.

BACK TO SCENE

Buck rolls under one shepherd, tripping him into a couple of others. Buck scrambles to his feet, jumps up on the landcar, grabs a vine and swings. He knocks down two more shepherds with his feet as he swings to higher ground, jumps off the vine and scrambles away into the forest. The shepherds pursue.

FOREST

Buck scrambles up a tree and waits. Soon a couple of shepherds pass by. Then another on the other side. A wait. Then another. Having lost his trail, they come back and gather near the tree.

1ST SHEPHERD

Anything?

2ND SHEPHERD

No trace.

All the shepherds walk away back toward the land car and out of the forest.

EXT. BUCK'S LANDCAR

Two shepherds climb in and drive it away.

BUCK IN TREE

Buck wipes his brow and sighs. Suddenly a giant net comes down over Buck trapping him. The net pulls him to the ground.

ON GROUND

Buck looks up through the net and sees shepherds standing over him on all sides. They zap him with a ray gun and he passes out.

CUT TO

EXT. ENORMOUS DRACONIAN SPACESHIP - FLYBY

as it goes warping through the void to the other side of the galaxy.

CLOSEUP - BUCK

as, lying on a table of sorts, he begins to awaken. We pull back to see that standing over him in a Draconian spaceship is Princess Ardala. Buck's eyes open and try to focus.

ARDALA

Welcome to my ship.

BUCK

(focusing in
on the image)

Princess Ardala.

She leans in over the table where he lies.

SHOT POINTING UP

The camera sees Buck's head in the f.g. We and Buck both see Ardala looming up in front of us. Her head is off in the distance. Most prominent center frame are her beautiful, full, satin-covered (but just barely) breasts.

ARDALA

Nice to see you again, Buck Rogers.

CONTINUED

CONTINUED

BUCK

Nice to see you again, too. Both
of you.

Buck passes out again. He's not really ready to awaken.
Ardala smiles down at him in a manner less than friendly.

FADE OUT

END OF THREE

ACT FOUR

FADE IN

EXT. INNER CITY SPACEPORT - DAY ESTABLISHING

INT. CENTRAL CONTROL

Dr. Huer enters the room which is full of radar and various other tracking devices being operated by a crack team of male and female technicians. Some of them watch Huer as he walks to the man in charge, Latner. Others are too absorbed in their work to notice. Ellis observes.

LATNER

Dr. Huer, come in.

HUER

What's the status?

LATNER

(to a
technician)

Put the path up on the main screen.

A large screen lights up with a chart of space. As Latner talks, the chart moves, and animated spaceships move on it simulating the ships being tracked.

LATNER

(to Huer)

We picked up a signal from Captain Rogers' line-beam from this area of Earth that was once called Mount Rushmore. There Rogers' landcar was apparently placed into a large spaceship, of the C-III or D-III calibre. It then took off, following this course.

Course is projected on screen.

HUER

That suggests the Draconians.

LATNER

Yes. As far as we know, only we and they have D-III capabilities.

HUER

And you tracked it to their destination?

CONTINUED

CONTINUED

LATNER

Not exactly. We lost it behind a
black sun in the Tri-org Galaxy.

The chart shows the bleep disappear in a black hole.

LATNER

We're continuing the scan. We
might find it again.

Huer sighs.

HUER

Colonel Deering is missing too. She
must be with him.

CUT TO

INT. DRACONIAN SHIP - ROOM WHERE BUCK'S BEING HELD

Ardala smiles at the half-sleeping Rogers stretched out on
a table. His eyes open. He looks up at her sensuous form.

BUCK

Princess Ardala....

She looks down and takes a step away.

BUCK

Don't go 'way.

He reaches for her, tries to put his hand on her arm. But
his hand goes right through her body. He grabs again, this
time with both hands, a bear hug. And his hands go through
her body. She laughs.

BUCK

This must be a dream. I'm not really
here, right?

ARDALA

No. You're here. I'm not.

And her figure fades. Not completely, but enough so Buck and
we can see the room behind right through her body. Buck puts
his hand through her body and stares.

BUCK

I bet you're not much fun on a date.

ARDALA

You see, I'm a hologram.

CONTINUED

CONTINUED

BUCK
I'm a Methodist. But I've never seen anything like that.

ARDALA
When you land, you'll see me for real ...in the flesh.

And she fades away completely.

BUCK
(impressed)
Out-a-sight!

He lies back down. Then a refined looking man in his 60's approaches. He is Professor Von Norbert.

PROFESSOR
Good day, Captain Rogers.

BUCK
Why should I talk to you? You're not here.

PROFESSOR
I assure you, I am here.

Buck puts his hands up and feels the Professor's body, his arms, his chest.

BUCK
You are here. She isn't. I have all the luck.

PROFESSOR
Welcome to our ship. I'm Professor Von Norbert. And we are on our way to Villus Beta. That is where I do my experiments.

Buck gets up.

BUCK
What kind of experiments?

PROFESSOR
I'll tell you. Come.

They walk.

CORRIDOR - TRUCKING

PROFESSOR

I'm combining modern knowledge of genetics and genealogy for the benefit of mankind. Looking for the most positive characteristics of humans -- Draconian and Earthling -- no discrimination. I'm combining these positive characteristics and producing what you might call super-positive people. A dream man has had for thousands of years. To eliminate disease and low mentalities in future generations. An increase in stamina, resistance, strength and, more so, intelligence, sensitivity, creativity....

Three absolutely gorgeous girls walk by in skimpy and see-through Draconian attire. They and the Professor adlib hellos. Buck takes in their beauty appreciatively.

PROFESSOR

Hildy...

(to Buck)

...to say nothing of beauty. What do you think?

BUCK

(recovering)

You're creating a master race.

PROFESSOR

Not my choice of words, but appropriate.

They continue walking through the corridors as they talk.

BUCK

There were some people trying something like that back a little before my time in the 20th Century. They didn't succeed...thank God. I find the whole idea repugnant.

PROFESSOR

You're a born reactionary, my boy. Of course. I should expect that kind of response. Your thought processes come from 500 years ago.

CONTINUED

CONTINUED

BUCK

Yeah, I guess they do. But so does the rest of me.

PROFESSOR

You find creating repugnant. How so compared to blowing up and poisoning the Earth...as they did in the late 20th Century? Now that's what I call repugnant.

BUCK

Hey, I'm not for poisoning. I'm not in favor of blowing up either. But why am I here, Professor?

PROFESSOR

You, my boy, are a fine specimen of homio sapien.

BUCK

(now it all makes sense)

Oh....

PROFESSOR

A very special specimen. That's why you're here. Now then, there is someone who would like to meet you ...again. This way.

They have arrived at a set of double doors. The Professor throws them open, possibly electronically, and they enter:

INT. THE SHIP'S BRIDGE OR COMMUNICATIONS ROOM

There, seated before them on a futuristic-medieval throne, is Kane.

KANE

Good day, Rogers. Hope you're enjoying your trip.

BUCK

Kane. I should have known. Trying to even an old score?

KANE

Not at all. I like you.

CONTINUED

CONTINUED

BUCK

You certainly went to great pains to get me here. I take it you have a tap on the Inner City computer system.

KANE

Yes. More than that. We fed in the information about your neice Jackie knowing it would lure you to investigate further.

BUCK

You mean you made it up. There was no Jackie?

KANE

There was a Jackie. She is listed in our master files on Villus Beta.

CONTINUED

BUCK

That C.B. fellow, Pandro, and the old man Aris. Your spies, I take it.

KANE

Pandro is a free agent. He sometimes works for us. Aris, no. We just used him. But I didn't choose you, the computer did. Isn't that right, Professor?

PROFESSOR

Absolutely. Lights and bells went off when we ran your tissue sample.

KANE

Checking out tissue samples is part of our standard procedure with prisoners from other planets -- for scientific purposes. Yours were taken when you were being held on Ardala's ship the last time we met. They were run through the computer only after you escaped.

PROFESSOR

And as far as the preliminary tests can tell, you possess an antibody in your system that has been missing from the human body for hundreds of years.

KANE

Your antibody can prevent the weak, poisoned, mutated Draconian race from dying out.

BUCK

Tell you what. I appreciate your thinking of me, but...I'll pass.

KANE

Rogers, you don't have any choice in the matter. You're never leaving our... 'care'.

BUCK

(big smile)

What odds will you lay on that?

CONTINUED

CONTINUED

PROFESSOR

Gentlemen, gentlemen, can't we
all be friends? Let's sit down,
relax, have a piece of fruit....

Buck sits. He looks at the oversized fruit in a bowl being
offered by a beautiful young woman. The Professor sits,
smiles.

GIRL

(seductively)
Try a piece; you'll like it.

BUCK

Thanks, don't mind if I do.
(takes piece
of fruit)
You did mean this, didn't you?

GIRL

For now.

She ambles away sexily. Buck bites into the fruit.

PROFESSOR

There. Isn't that better? Kane,
let me handle this, will you? This
is my end of the operation, after
all.

KANE

(getting up)
All right. But you'd better have
Rogers cooperating by morning or
I'll start using some methods more
persuasive than fruit. And I'll use
them on his friend.

He looks at Buck. Buck smiles up at him and spits out a pit.
Kane exits. The Professor sits down next to Buck.

BUCK

What friend?

PROFESSOR

Colonel Deering. She's here too.

BUCK

I want to see her.

PROFESSOR

In time. In time.

CONTINUED

CONTINUED

Buck gets up and paces.

BUCK

I hate to say this, Professor, but I hope you're not counting on all my blood 'cause I had plans for it.

PROFESSOR

Your blood alone would not be sufficient for our great needs, Buck. We need to produce a generation of humans possessing your antibodies. And only you can deliver them to us.

The Professor smiles at the young woman. She looks longingly at Buck. He takes a bite of fruit.

BUCK

Me? How?

PROFESSOR

You're going to father them for us. Thousands of offspring, all with your immunities.

Buck's mouth drops open. The Professor stands.

PROFESSOR

We'll make your work as attractive as possible.

Two more girls walk by. Buck watches and returns their smiles.

EXT. DRACONIAN SHIP FLY-BY

as it continues toward Villa Beta.

INT. BUCK'S ROOM

Behind them two guards, #1 and #2, close the door.

PROFESSOR

Come in, Buck. I have a gift of sorts. A surprise for you.

He opens a closet and from it produces Theos and hands it to Buck.

PROFESSOR

Your compuvisor. I return it as a token of our friendship.

CONTINUED

CONTINUED

BUCK

You don't know how good this makes
me feel.

PROFESSOR

Yes, I think I do. Good night.

The Professor exits. Buck looks at Theo.

BUCK

All right. I'm sorry...

(beat)

It was a rotten thing for me to
do...

(no response)

I apologize.

Theo remains quiet.

BUCK

(to Theo)

Not talking, huh?

Nothing. Buck puts Theo down and lies on the bed and yawns.

EXT. DRACONIAN SHIP FLY-BY

as it continues on its way toward Villus Beta.

INT. CORRIDOR

The Professor is unlocking and opening the door to a cabin
-- Wilma's. Two guards loom nearby. When Wilma sees the
opening, she tries to force her way out. The guards block
her path and throw her back into her room and close the door
behind her and the professor.

INT. WILMA'S CABIN

WILMA

You'll never keep me here. I'll
get away. You'll see, you
Draconian dev....

Before she can finish her sentence, the Professor has injected
her with a compressed air syringe and she collapses. He catches
her and puts her on the bed. She's not asleep, but very
relaxed, drugged. She smiles and acts noticeably like the girl
with the fruit.

CONTINUED

CONTINUED

PROFESSOR

Good. Relax. The Draconians are your friends. Remember. Buck Rogers is your enemy.

WILMA

You're my friend. Rogers is... enemy.

She runs her hand down his cheek.

PROFESSOR

Yes. Enemy.

He exits.

INT. BUCK'S CABIN

Buck is fast asleep, breathing heavily. Theo lights up tentatively and blinks off again a couple of times. Buck opens one eye and catches Theo blinking.

BUCK

I caught you lighting. Now let's see if you can talk.

Theo remains off.

BUCK

I hope you can talk because I have a plan and it won't work unless you can.

Nothing.

BUCK

All right. Don't talk until it's time. But I'm counting on you to be able to do a good imitation of me. See? Now listen carefully.

Buck whispers into Theo. Theo doesn't react. Buck climbs silently out of the bed, creeps across the room and raises himself noiselessly into an indented area in the wall above and next to the door to the hall.

BUCK

(sotto)

Okay, now.

CONTINUED

CONTINUED

Theo is quiet and dark for a beat. Then he lights up and talks loudly in a voice that resembles Buck's voice with some filtering.

THEO

(imitating Buck)

Guard. Guard. Come here, will ya? How do you work this thing?

A beat.

GUARD #1'S VOICE

Move back from the door.

Buck gives an imploring look to Theo.

THEO

(imitating Buck)

I'm back.

GUARD #1'S VOICE

All right.

The door opens and a burly Guard steps into the room. He looks around, sees no Buck.

GUARD #1

Hey, what's going....

He steps forward and Buck jumps onto him, knocking the laser gun from his hand. It slides across the floor. The Guard lunges for the gun. Buck stays on the man's back and wrestles him to the floor. Theo lights up on and off excitedly as he watches, unable to help.

Buck and the Guard creep toward the gun as they fight until it is lost under their straining bodies. The gun emerges between them with both of them holding it. They struggle for control of the weapon. They are on their feet now and the gun points slowly from one to the other of them as if they were Indian wrestling. And then it goes off! A flash of light. A beat. And the guard tumbles to the floor. The gun is left in Buck's hand. He grabs Theo, puts him around his neck and makes his way into the hall.

INT. HALLWAY - NIGHT

Buck makes his way stealthily down the hall. At a crossing hallway he pauses, looks carefully around the corner, sees it's clear, dashes across and scurries away.

CONTINUED

CONTINUED

BUCK

(to Theo)

Can you sense Wilma's presence?

THEO

Yes. To the left.

INT. HALLWAY ENTRANCE TO WILMA'S CABIN

Guard #2 dozes standing up in front of the door. Buck sneaks up behind guard. The Guard snaps awake, whirls around, laser ablaze. Buck fires his laser, hits the guard, who falls to the ground. He presses the button and Wilma's door opens.

INT. WILMA'S ROOM

Safely inside the room, Buck holsters the gun. He goes to her bed and gently shakes the sleeping woman. Wilma slowly awakens. She's groggy. It takes her a long time to focus.

BUCK

Wilma...Wilma...you've got to wake up....

WILMA

Who...wait, I can't...who is it?

BUCK

It's me. Buck.

Suddenly Wilma is wide awake. Also scared and aggressive. She knows she is with her enemy. She jumps up, stands on the bed.

WILMA

Get away from me!

BUCK

Wilma. It's me. Buck.

WILMA

I'll kill you, you come any closer.

BUCK

I'm your friend. Buck.

WILMA

You're...my enemy.

CONTINUED

CONTINUED

BUCK

Knock it off. We gotta get out of here.

He grabs her by the thighs to carry her away. She comes down on him fighting with all her energy. She is convinced he is a deadly enemy. She manages to trip him and they both topple to the floor. She wrestles him, gets him in a hammer lock. He is amused by all of this.

BUCK

Wilma, we don't have time to play. The Professor will find us.

WILMA

I'll kill you. The Professor is my friend.

He flips out of her hold and she is on top of him again, biting her teeth deeply into his exposed shoulder. He yells.

BUCK

Ow! Wilma! That hurts!

She tries to bite him again, but he pins her to the floor, holding down her arms and legs and head with his limbs and body.

BUCK

Theo, what's wrong with her. Can you scan her system?

Theo, who's pinned between them, blinks. Buck moves so that Theo can scan her body.

THEO

She seems to be infected with a mind-distorting drug making her think you're her enemy.

BUCK

Terrific. I really need an unwilling rescue-ee.

THEO

You'd better give her a stun charge with the laser gun.

Meanwhile, Wilma is struggling to get free and Buck is having to repin her each time an arm breaks loose.

CONTINUED

CONTINUED

BUCK

Great. Then I drag her to the flight deck past who-knows-what defenses.

THEO

The laser gun is your only chance.

BUCK

There must be something else.

THEO

Give her a blast.

BUCK

No. I've got it. I'll give her the laser.

THEO

That doesn't compute.

BUCK

Oh, no?

During this, Wilma has gotten free the hand closest to Buck's laser gun. She grabs the gun, wriggles free, and points it at her rescuer.

WILMA

Hold it. Hands high.

Buck complies. Wilma stands. Buck raises his hands.

WILMA

I'm in charge.

BUCK

(standing)

It doesn't matter. Earth has captured the ship. It's in our hands. You might as well give up.

WILMA

I'll never give up. I'll fight to the death.

BUCK

Let me go and I'll help you escape in a fighter ship. Then you can fly to Draconia.

CONTINUED

CONTINUED

WILMA

You must think I'm stupid, Rogers.
I'm taking you to Draconia to stand
trial.

BUCK

You'll never make it.

WILMA

Just watch me. Now get going. You
first. And you make one false move
...and I'll set this thing on kill.

They exit, Buck with hands in air leading the way.

INT. HALLWAY

Buck and Wilma, prisoner and prisonee, walk by, turn down
another hallway.

INT. ANOTHER HALL

At the crossway, Wilma makes Buck stop. She checks around
the corner, sees a Guard in Draconian uniform.

WILMA

He's wearing the Draconian uniform.
You Earthlings think I'll fall for
that?

She zaps the Guard with the laser gun.

BUCK

I guess not.

They proceed down that hallway, stepping over the Guard.

VARIOUS SHOTS

as they proceed through the maze of rooms and corridors making
their way to the flight deck.

HEAVY METAL DOORS

They arrive and Wilma blasts through with the laser.

CONTINUED

NEAR FLIGHT DECK

Suddenly two Guards pop up behind them holding guns.

GUARD #3

You two. Stop.

They freeze. Buck slowly turns around, hands up.

BUCK

You win. Don't shoot. She knows.

GUARD #3

She knows what?

BUCK

No use. You can't fool her. She knows we're Earthlings.

The Guards look to one another, puzzled, then focus on Wilma.

GUARD #4

Ma'am, give us the gun.

They move carefully toward her. As they pass Buck, he brings his weight down on both of the men's arms, deflecting their guns to the floor. Wilma takes the opportunity to zap them with her lazer, and they both crumple. Wilma looks at Buck, puzzled.

WILMA

Wha'd you do that for?

BUCK

(hoping to
think of
something)

I...uh...got confused?

WILMA

Get going.

She points with her gun and he leads the way through a light beam lock system which she puts out of commission with her laser and out onto:

FLIGHT DECK

Buck and Wilma arrive and look around the enormous room.

CONTINUED

THEIR POINT OF VIEW

A fleet of Draconian fighters sits at the ready. Not a soul is in sight, as far as can be seen in the shadow.

BUCK AND WILMA

make their way toward the last Draconian fighter, (the one in position to launch first), her directing him silently and prodding him with her laser gun. They sneak from cover to cover toward the ship. They arrive at the last covered spot before a long open area that leads to the ship.

WILMA

We'll have to make a run for it.

BUCK

All right.

All of a sudden she feels woozy. Her head falls, then she catches it and holds it erect.

BUCK

What's the matter?

WILMA

I don't know. I feel drugged.

She looks at Buck in a new way.

WILMA

Buck. You're Buck.

BUCK

You're coming out of it.

She looks down at the gun she's pointing at Buck and is embarrassed. She points it away.

WILMA

I'm sorry. I don't know what I was thinking.

BUCK

Don't worry about it. Let's go.

WILMA

Okay.

CONTINUED

VARIOUS ANGLES EXTENDING TIME

(including tracking with them from behind and front and their point of view.) They make a mad dash for the ship. They exert themselves totally, looking around for trouble as they run. And they're making it. 100 feet. 50 feet. They're closing in on the ship.

When they are almost there, suddenly the entire flight deck lights up, turning to a fluorescent day, and hundreds of soldiers move toward Buck and Wilma from every direction. On foot, in landcars. Sirens wail. Searchlights shine, criss-crossing across the room. Buck and Wilma freeze in the middle of this chaos. They are surrounded and outnumbered by hundreds. They look toward the ship just a few feet in front of them.

THE FIGHTER SHIP

From it emerges Kane, a malevolent smile on his face.

KANE

Good evening, Rogers, Deering. I've been waiting for you.

WILMA

Uh...hi.

BUCK

We, uh, were out for a walk.

KANE

Enjoy the freedom. It's the last you'll have for many years to come. I think now Professor Von Norbert will have to agree to do things my way.

BUCK

You mean -- no more 'Mr. Nice Guy.'

KANE

Precisely.

Buck and Wilma react.

FADE OUT

END ACT FOUR

ACT FIVE

FADE IN

EXT. SPACE - DRACONIAN SHIP

in foreground moves through space approaching the planet Villus Beta in background. Its two moons are visible in the night sky in the distance.

PROFESSOR'S VOICE

We'll be landing within the hour.

KANE'S VOICE

Good. The Princess has just landed.
She'll be waiting.

CUT TO

INT. INNER CITY COMPUTER COUNCIL - DAY

Dr. Huer is showing the Compu Council (Apol, Gwever, Lancot, et al) the Draconian ship's course by drawing it on a large screen with an electronic pencil.

DR. HUER

This is where our line-beam scanners lost track of the ship. It seemed never to come out of this black hole.

APOL

But it could have come out in an entirely different portion of the galaxy.

LANCOT

Precisely. So let us compute the various points in a Mobius Strip that a ship of that size and weight could come out of such a hole....

The screen shows ten alternate dotted line patterns where ships could appear.

GWEVER

Let us trace the route thus created. And eliminate those with which we have no corroboration of a Draconian presence.

We see the dotted lines disappear one by one on the screen.

HUER

Excellent. I never would have thought of that.

CONTINUED

CONTINUED

APOL
Of course not.

HUER
And what do you end up with?

All the lines except one are gone from the screen.

LANCOT
There is only one pattern consistent with previous intelligence on Draconian activities. It leads to the Beta asteroid in the Villus double solar system.

APOL
We have tracked them there before.

GWEVER
Yes. They've taken Rogers and Deering to Villus Beta.

HUER
Should we send a fighter squadron?

GWEVER
Yes.

LANCOT
We must.

HUER
All right.

Huer starts to leave, then turns back to Latner.

HUER
You're sure.

APOL
It is our only lead.

HUER
That's good enough.

He turns to exit.

CUT TO

EXT. VILLUS BETA SPACEPORT - DAY

Troops are assembled on the field.

THE DRACONIAN SHIP

lands, the hatch opens and the landing party steps out -- Kane, the Professor, Buck, Wilma and guards. The awaiting cloud parts and the princess appears.

PRINCESS

Welcome, Buck, to this Draconian outpost. Professor, Villus Beta awaits your return.

KANE

Princess, solicitations.

She turns her back on Kane and smiles at the professor.

PROFESSOR

Princess Ardala, it's been a long time.

ARDALA

Professor Von Norbert, I have heard much about your noble experiment. I'm anxious to learn more.

LONG SHOT - SPACEPORT

Ardala walks away talking with the Professor, ignoring Kane who tags along. Guards lead Buck and Wilma behind them. The soldiers present arms as Ardala passes.

CLOSER ON ARDALA, PROFESSOR AND KANE

KANE

Your Highness, this Rogers cannot be trusted.

PROFESSOR

But if we don't convince him to help us, we are without his antibodies. You can't order a man to... to...procreate.

ARDALA

(smiles)

It depends who his partner is. For instance, if it were I....

CONTINUED

CONTINUED

PROFESSOR

But you weren't chosen by the computer to be matched with him... even if you were willing, which, of course, you're not.

Princess flashes him a "Who says so?" look.

ARDALA

Oh, well. I understand. All in the name of science. I want to see Rogers.

KANE

And Wilma Deering?

ARDALA

Not particularly. But...if I must.

EXT. VILLUS BETA GARDENS - DAY

The princess reclines regally while Kane and the Professor wait and the summoned Buck and Wilma arrive with guards. Buck bows to the princess, more sarcastic than genuflecting. Wilma won't even look at her. Ardala also ignores Wilma.

ARDALA

Buck, how nice of you to drop in.

BUCK

Thank you. It wasn't exactly my idea. Your friend Kane here had something to do with it.

ARDALA

He's no friend of mine. The man is after my power.

KANE

That's not true. I....

ARDALA

Are you calling Your Royal Highness a liar?

KANE

Well, no, of course I wouldn't....

ARDALA

Then you are after my power.

CONTINUED