

CONTINUED

KANE

But...I give up. But don't think
your father won't hear about this.

Ardala laughs.

ARDALA

My father is off fighting the
Gregorians. He left me in charge.

Kane throws up his arms in disgust. He's more annoyed than
intimidated by Ardala.

ARDALA

Now then, Buck, what are we going
to do with you?

BUCK

I have a great idea. Send me home.
Me and Wilma.

ARDALA

I have a better idea. We'll just
send Wilma home.

BUCK

Nope. Not good enough.

ARDALA

All right. Then we'll kill her.
Guards....

Four guards step forward.

ARDALA

Take this woman away and kill her...
the slowest way you can think of.

They grab Wilma, who takes it all quite bravely.

BUCK

Uh, Princess, I might reconsider
your first offer.

ARDALA

Now you're talking.
(to guards)
Release her.

They do.

CONTINUED

CONTINUED

WILMA

You can do what you want with me.
You'll never get either of us to
collaborate with Draconia against
Earth.

BUCK

No, wait, Wilma. Hear her out.

WILMA

(shocked)

Buck!

BUCK

Hey. The lady flew us light years
just for this chat. The least we
can do is listen.

WILMA

Traitor.

Wilma stomps away, her guards in tow. She pouts in another
section of the garden.

BUCK AND ARDALA

ARDALA

Buck, the Draconian race is dying
out. We're slowly being decimated
by diseases...simple little diseases
that you are immune to. We need an
infusion of your antibodies into
our race in order to survive.

(nose-to-nose
with Buck)

If you'll do us this one favor,
we'll do anything we can in return.

(seductively)

Any -- thing.

BUCK

Will you let me know everything
your genealogical computers know
about my family?

KANE

No.

ARDALA

Absolutely.

KANE

(saying face)

I meant not until after you've helped
us.

CONTINUED

CONTINUED

BUCK

All right. I also want you to sign a non-aggression treaty with the Inner City.

KANE

Never.

ARDALA

Agreed.

Kane glares at Ardala.

KANE

(sighing)

Agreed.

BUCK

And the first thing you do, before I show any good faith or anything else, is send Wilma back in one of your ships to Earth.

A slow smile creeps across Ardala's face. Kane glares, shaking his head in despair.

ARDALA

Happily.

CUT TO

EXT. SPACEPORT - DAY

Guards are carrying, pulling, pushing Wilma into a small Draconian fighter. She's screaming as Buck, Ardala look on.

WILMA

I won't go...You can't make me...
Kill me instead...!

She is gone, inside the ship.

BUCK

I'll talk to her.

CUT TO

INT. DRACONIAN FIGHTER SHIP - A MOMENT LATER

Buck is in the ship with Wilma, arguing fiercely.

CONTINUED

CONTINUED

WILMA

You are nothing but a traitor, Buck Rogers. Giving in to their demands. How can you believe that sappy story about saving their race? And why should you help save them anyway? They are our enemy!

BUCK

Wilma, calm down, will you? What have you to gain by staying here? They'll kill you. They don't want you, just me. So you're their trump card. I get out of line, they put you up against the wall.

CUT TO

EXT. SPACEPORT

KANE

(to Ardala)

You can't LET her go back to Earth. She'll tell them where we are. They'll send a fleet.

ARDALA

Don't worry, my stupid friend. I have arranged just enough fuel to take her to deep space. And I've had the fuel meter fixed to show "full." She will never see Earth or Buck Rogers again.

(big smile)

CUT TO

INT. DRAC FIGHTER

BUCK

(to Wilma)

You go back to Earth and tell them where I am. You can come back and rescue me.

CONTINUED

CONTINUED

Wilma thinks about that a long time.

WILMA

I can rescue you?

BUCK

Yes. That's why I want you to go.

He kisses her.

WILMA

All right.

CUT TO

EXT. SPACESHIP

Buck's ship carrying Wilma takes off into deep space.

REACTION - PRINCESS ARDALA AT SPACEPORT

ARDALA

And good riddance.

WIDEN

to see the Professor is with her.

ARDALA

Exactly whom do you plan to have
Rogers mate with?

PROFESSOR

I'll show you.

CUT TO

INT. MAIN HALL

Three beautiful women in sexy spacy outfits enter. One is a greenette. One a blue. And the third an orangehead. Their costumes and skin tones go with their hair colors.

PROFESSOR

Here are the three loveliest creatures in the universe...Grenda... Blorim...and Orell. Selected by the computer not only for their physical charms, but for stamina and intellect and esprit de corps.

CONTINUED

CONTINUED

Ardala looks them over critically. Perhaps even going so far as to check the teeth of one of them.

ARDALA

Not good enough.

PROFESSOR

They're the best. Perfect for our needs. Fine pelvises. Great mothering potential.

ARDALA

They are not good enough for Buck Rogers. The man deserves...a princess.

Kane pounds his fist on an available surface.

KANE

That's it. We need those antibodies immediately. I'm calling your father.

Ardala smiles, strokes Kane's face.

ARDALA

You're just jealous, Kane, because I wouldn't marry you. I'm not impressed with your bungling pomposity.

Kane stomps out.

PROFESSOR

Princess, I don't want to offend you, but the war with Gregoria hangs in the balance. If we can't produce a new crop of immune soldiers within the next five years, we will not be able to capture the Gregorian solar system. We can't afford your...what shall I say?...peccadillos.

ARDALA

(angered)

So now you turn on me too? You talk about war. I'm talking about love. I want Buck Rogers.

CONTINUED

CONTINUED - 2

PROFESSOR

Princess, I bounced you on my knee when you were a baby. I've known you all your life. I would do nothing to harm you. But we must go by the will of the computer. If it says you make an acceptable mate for Rogers, you may mate. Among others, of course. Hundreds. Thousands.

ARDALA

Now you listen to me. I am a princess. I am one alone! Let them have their solar system. We own hundreds of solar systems. Thousands. What's one more?

PROFESSOR

We are bound by the computer.

CUT TO

INT. COMPUTER ROOM

It is a wall of machines with the futuristic equivalent of a keyboard in the middle of the room. Ardala enters. The various technicians look at her.

ARDALA

Everybody out. I want to be alone.

The technicians scurry out at various speeds. Ardala approaches a straggler.

ARDALA

You, out!

He drops everything and runs out the door. It closes. Ardala taking her princessly time, surveys the room, sits herself at the keyboard. Enters a few symbols, presses "oral." There is clicking and whirring. Then:

COMPUTER

Villus Compu at your service.

ARDALA

Good. Do you recognize me? Here is my hand print.

CONTINUED

CONTINUED

She holds up her hand to scanner. Click. Whir.

COMPUTER

You are Princess Ardala, 26th
daughter of the King of Draconia.

ARDALA

That is correct. I am also beautiful,
intelligent, and very loving. And
I desire to mate with Buck Rogers.

COMPUTER

Negative. Your personality scan is
not appropriate for this experiment.

ARDALA

What are you talking about? I am
a princess. You don't say "negative"
to a princess. I order you to mate
Buck Rogers with me!

COMPUTER

Negative. Your personality scan
shows not good genetic input for
producing soldiers -- too independent,
too hard to get along with, too apt
to rant and rave.

ARDALA

(totally out
of control)

What do you mean, rant and rave?
I've never ranted or raved in my
life!

Ardala jumps up, searches for something heavy, pulls an
appropriate blunt object up and is about to start busting
up the computer when an image appears on a telescreen. It
is her father, Draco. He looks and sounds omnipotent. The
real Wizard of Oz.

DRACO

Ardala! Put that down at once!

Ardala looks at the screen and the fire goes out of her.
She puts down the object and turns into a frail little girl.

ARDALA

Yes, Father.

CONTINUED

CONTINUED - 2

DRACO

I am very upset with you.

ARDALA

Don't listen to Kane. He's just
jealous of me. He lied to you.
I love you, Daddy.

DRACO

You listen to me. This
Gregorian War is no trifling matter.
We will win it. We must win it.
I will win it. And if you do any-
thing further to slow down my victory,
I will have you executed as a traitor.

ARDALA

But, Daddy....

DRACO

Did you hear me?

ARDALA

(deflated)

Yes, Daddy.

The image disappears from the screen. With none of her former
spirit, head down, Ardala walks to the door.

INT. MAIN HALL - THE PROFESSOR

is busy with the three girls selected for Rogers. Ardala
enters, comes up to him, says, still deflated:

ARDALA

Go ahead. He's all yours.

And she walks meekly away. Hold, then:

SMASH CUT TO

EXT. DRACONIAN FIGHTER SHIP

streaking through space on her way toward Earth.

EXT. FIGHTER FLEET FROM INNER CITY

streaking through space in opposite direction.

INT. DRAC FIGHTER - WILMA

piloting, space going by on the telescreen. Then the ship starts losing power. Wilma adjusts controls. She checks the fuel meter. It shows "full."

WILMA

Funny, it should have moved down by now.

She examines the gauge. Finds something wedged in behind it. She removes it and the gauge goes to empty. The ship slows further.

EXT. DRAC FIGHTER

as it hangs powerless in space.

EXT. INNER CITY SQUADRON - TRACKING

PILOT AL'S VOICE

I'm getting a bleep at four o'clock.

PILOT DYLAN'S VOICE

Me too. Looks like a Drac fighter.

INT. PILOT AL'S SHIP

PILOT AL

Let's blast it.

PILOT DYLAN'S VOICE

We have no cause.

PILOT AL

No cause? They kidnapped Wilma and Buck.

WILMA'S TELESCREEN -- SHOWING APPROACHING INNER CITY FLEET
PULL BACK TO SEE

Wilma has pulled the radio apart, is frantically trying to rewire it. She puts two wires together. There is a spark. She holds them together and talks into the radio.

WILMA

Colonel Deering calling Inner City fleet. Do you copy?

CONTINUED

CONTINUED

RADIO (PILOT DYLAN)
(faintly)
Ship in 12th quadrant, identify
yourself.

WILMA
(into radio)
This is Colonel Deering, Inner
City, Earth Space Fleet.

Wilma turns in her screen and sees her fleet on the screen.

RADIO
Colonel Deering! This is your
fleet. Lieutenant Dylan.

WILMA
It's good to hear you.

RADIO
What are you doing in a Draconian
fighter? Are you all right?

WILMA
Running out of fuel. But I'm fine.

RADIO
And Captain Rogers?

WILMA
He's...he's still on Villus Beta.
He helped me escape so I could get
help.

RADIO
Well...you've got it. We'll put
you on magnetic beam.

EXT. WILMA'S SHIP

as it is drawn to the fleet.

EXT. GARDEN - DAY - ARDALA

walks in the garden and thinks. Her dejected, defeated
stance and expression slowly begin to change. The more she
thinks about it, the more erect her posture becomes, the
stronger her facial features. Her pace quickens, until
finally she is restored to her former self-confidence. She
nods silently to herself and smiles.

INT. GREAT HALL - DAY - BUCK AND THE PROFESSOR
enter from the hall. Three women await.

PROFESSOR
Buck, I have some people I'd like
you to meet. To...get to know,
shall we say.

BUCK
Hi, there.

PROFESSOR
(indicating)
This is Grenda...Blorim...and
this is Orell.

The girls ad-lib hellos with Buck. Shake hands, nod, smile,
etc. The Professor steps away.

BUCK
Well, this is a pleasure.

SLOW 360 DEGREE ARC AROUND THE ACTION

One of the girls snuggles up to his left side, another his
right, the third stands in front of him, smiles and strokes
his face.

BUCK
This is more than a pleasure.
(to Grenda)
Grenda. What kind of name is that?

GREENDA
Draconian, silly.

BUCK
Blorim. That Draconian too?

BLORIM
Of course.

ORELL
What kind of name is 'Buck?'

BUCK
American, silly.

ORELL
What's that? American.

CONTINUED

CONTINUED

BUCK

Oh, it's a Country...or it used to be.

BLORIM

Bet you can't guess how old we are, Buck.

PROFESSOR

(sternly)

Blorim!

BLORIM

Whoops. Sorry.

BUCK

No, tell me. How old?

Blorim looks at the Professor. He shakes his head.

GRENDA

I hear you're 500 years old.

BUCK

537 to be exact.

HOLD ON SHOT

showing Ardala in b.g. watching from the doorway to the garden.

ORELL AND GRENDA

You sure don't look it.

EXT. GARDEN

We see Ardala standing at the door looking inside. Kane approaches her from the garden. She doesn't notice him, is startled when he talks.

KANE

Good afternoon, Princess.

ARDALA

Kane. You snuck up on me.

KANE

Not at all. You were just too busy mooning over that Earthling to notice me coming.

CONTINUED

CONTINUED

ARDALA

Be careful how you talk to your Princess, Kane, or I'll have your head.

KANE

Of course, Your Highness.

He bows sarcastically.

KANE

I trust your father had a little talk with you. And you understand now that I am running things here.

ARDALA

I understand, Kane. I understand more than you can imagine.

KANE

I still want to be friends. I still want to be your husband.

ARDALA

The day the boiling sea of the Gregorian desert freezes over.

KANE

(saluting)

Till that day.

He walks away. Her eyes follow him. She'd kill him with her stare if she could.

EXT. WILMA'S SHIP AND FLEET

as they travel toward Villus Beta.

DR. HUER'S VOICE

Inner City calling Colonel Deering.

WILMA'S VOICE

This is Colonel Deering....

INT. WILMA'S SHIP - DR. HUER'S IMAGE

is on her telescreen. She's on the radio.

WILMA

Go ahead, Doctor Huer.

INTERCUT - HUER AND COMPU COUNCIL

with Wilma's image on screen.

HUER

We've run your information to the Council and they've confirmed your hunch. There is no truth to the claim that the Draconian race is dying. However, there is an area of the universe that the Draconians have been unable to conquer because they have no immunity to the viruses of the sector. It is called Gregoria. The Council concludes that they are holding Buck in order to use his antibodies against the Gregorians.

WILMA

Sounds like something Kane would do.

HUER

Further, the Council says if they capture Gregoria, it would give them a launching place for an all-out attack against Earth.

WILMA

My orders then?

HUER

Her orders?

WIDEN TO SHOW COMPUTERS WHIZING

APOL

Colonel Deering, your fleet must stop Kane from using Rogers' antibodies ...at any cost.

GWEVER

Even the loss of Buck Rogers.

Wilma looks at the radio. Her lips tighten.

WILMA

Acknowledged.

FADE OUT

END ACT FIVE

ACT SIX

FADE IN

EXT. VILLUS BETA - DUSK - ESTABLISHING

INT. GREAT HALL - DUSK

The group is having dinner, a Bachanalian Revel. Buck is surrounded by his three ladies. Kane, now clearly in charge, eats like Henry VIII. The Professor is a bit more couth. Princess Ardala picks at her food glumly.

(raising his glass)
To the Professor. He has found
the solution to our problem.

PROFESSOR
You are too kind. It is Buck we
should toast. The solution lies
in the blood that runs in his
veins. To you, Buck.

They drink, Kane overdoing it again.

PROFESSOR
Buck, which of the young ladies
would you like sent to your
quarters first?

BUCK
What a choice.
(looking at
the girls)
I never could choose between choco-
late ice cream and vanilla, either.

The girls giggle. Ardala grimaces.

BLORIM
Why choose? We'll all go.

The girls giggle. Ardala jumps up from the table and storms out of the room to the garden without a word. Buck's eyes follow her. He grins.

BUCK
I'd rather be a little more...
personal. So -- let's do it in
alphabetical order.
(beat)
Tonight. Blorim, then Grenda, then
Orell.

CONTINUED

CONTINUED

BLORIM

Great.

Orell pouts.

ORELL

(pouting)

I never got to sit in the front of
the class in school, either.

GRENDA

(philosophical)

I was almost named Alice.

PROFESSOR

Girls, it is time for you to get
ready. Go to your quarters and
prepare.

The girls scurry off, jabbering with excitement. They look
longingly at Buck. He waves to them magnanimously.

BUCK

I think I'd like to take a little
walk in the garden...to prepare.

PROFESSOR

Certainly. Whatever you like.

Buck exits to the garden.

GARDEN - NIGHT

Buck strolls along when a voice calls out to him.

ARDALA'S VOICE

Buck.

She catches up with him.

BUCK

Princess...hello.

ARDALA

Buck; how can you go through with
this?

BUCK

Through with what?

CONTINUED

CONTINUED

ARDALA

This inhuman...torture.

BUCK

Gee. I never thought of it as torture. Just as something expected of me. A chore.

ARDALA

Well, you're torturing me. Don't you know that?

BUCK

How am I doing that, Princess?

ARDALA

Buck Rogers, I love you.

BUCK

(beat)

Oh.

ARDALA

And I hoped you had some feeling for me.

BUCK

Princess, I have the highest respect for you. And you are...well, probably the most beautiful woman I've ever met.

ARDALA

Then, take me.

BUCK

Princess, I hardly know you.

ARDALA

But those women in there. Those silly, giggling girls. Those five year olds. You are willing to...I don't understand you Earthlings.

BUCK

Hey, I'm a prisoner here, you forget that? I'm just doing what I'm told. It wasn't my idea.

ARDALA

But you act as though you liked the idea.

CONTINUED

CONTINUED

BUCK

Well, it's better than being locked up, starved and tortured. But I'd rather be home fixing my drone.

ARDALA

If you truly mean that, then come away with me.

Buck contemplates her statement. He's maneuvered her exactly where he hoped to get her. It's all been his plan. He's got her jealous to the point that she's willing to sacrifice all. And he better play it just right.

BUCK

Where could we go?

ARDALA

My castle. We can be safe from Kane there.

BUCK

But from your father?

ARDALA

(realizing)

Oh. No. It's hopeless. My father is the bane of my existence. If only the Gregorians would kill him.

She whirls around to Buck.

ARDALA

Buck, we could kill him. You and I. Together we could do it!

BUCK

Princess, I'm a lover, not a killer.

(beat)

At least, the Professor thinks so.

She thinks a moment.

ARDALA

Then take me to Earth. My father can't reach us there. We'll be safe in the Inner....

She stops, listens.

PROFESSOR'S VOICE

Buck...are you out here?

CONTINUED

CONTINUED

Ardala sees the Professor approaching and hides in the bushes.

BUCK

Over here.

The Professor joins him.

PROFESSOR

Good. It's time.

BUCK

Let's go.

As they walk toward the building:

PROFESSOR

You haven't seen Princess Ardala,
have you?

BUCK

Can't say as I have.

EXT. VILLUS BETA WITH DOUBLE MOON - NIGHT

INT. VILLUS BETA HALLWAY - NIGHT

Blorim, now twice as decked out in gaudy, sexy attire, is
being accompanied by a Guard to Buck Rogers' quarters.

GUARD

What a lucky guy.

BLORIM

This is a scientific experiment.

GUARD

Well, I wouldn't mind being a
guinea pig.

BLORIM

Do you have the qualifications?

GUARD

I'll compare my qualifications to
his, anytime. Here's the place.

They stop at the door to Buck's.

BLORIM

I was thinking of mental qualifi-
cations. Bye.

CONTINUED

CONTINUED

She exits into:

INT. BUCK'S QUARTERS

Blorim enters, stops and smiles at Buck, who is chilling the equivalent of champagne. He's wearing buckskin pants and no shirt.

BLORIM

Hi.

BUCK

Hi.

BLORIM

I'm so glad they didn't name me Zenor. I don't think I could wait.

She dashes to him, jumps into his arms. He holds her as she plants little kisses all over his face.

BUCK

Have some champagne.

BLORIM

What's that?

BUCK

Well, I don't know what they call it nowadays. But it reminds me of champagne. Look.

He places her gently on the bed and goes back to the bottle.

INTERCUTTING BUCK AND BLORIM'S REACTIONS - A LA "TOM JONES"
EATING SCENE

He works the cork free. She waits with great anticipation. It pops. Blorim jumps and lets out a small shriek. Buck laughs. She catches her breath. He pours the wine into two glasses, hands her one. He holds his up. She copies him.

BUCK

To us.

BLORIM

Yes.

They drink. Blorim drains hers. Buck is quick to refill her glass.

CONTINUED

CONTINUED

BUCK
Your turn.

BLORIM
My turn?

BUCK
To make a toast.

BLORIM
Are you hungry?

BUCK
No, to. Like this.

He raises his glass. She raises hers. They drink.

INT. TELESCREEN ROOM

Kane and Professor are watching Buck and Blorim on the screen.

KANE
I wish he'd get on with it.

PROFESSOR
These things take time.

KANE
Not for me.

PROFESSOR
That's what Ardala tells me.

Kane gives him a look, not knowing quite what he meant.

PROFESSOR
I certainly hope he doesn't find out there is a telecamera in his room.

ON THE SCREEN

BUCK
Now you say 'To...' something.

BLORIM
Oh. To...something.

BUCK
That's good enough for me.

INT. BUCK'S ROOM - THE SCENE CONTINUES

He starts to drink his. She drinks hers down. While she does, he pours his out into the sink or a nearby receptacle. Then he refills their glasses.

BLORIM
(starting to
sound potted)
This is good.

DISSOLVE TO

BLORIM

Blorim is snockers, out cold on the bed and snoring slightly. Buck gingerly unwraps her outer garment, sort of a chiffon cape-ish thing, and hides it under the bed. Then he calls out to her.

BUCK
Blorim. Blorim, can you hear me?

BLORIM
(mostly asleep)
Huh?

BUCK
(shouting in
her ear)
Blorim, I want you to remember this.
'He was wonderful!' Remember. 'He
was wonderful!'

BLORIM
He was wonderful.

He lifts her up, half carries, half drags her to the door.

BUCK
Right. He was wonderful.

BLORIM
Wonderful.

Buck opens the door. The Guard that delivered Blorim awaits in:

INT. HALLWAY

Buck hands Blorim to the Guard.

CONTINUED

CONTINUED

BUCK

Could you deliver Blorim home?

She, uh, passed out, I guess.

(shrugs)

Too much excitement.

The Guard takes the girl. She mutters in his ear.

BLORIM

He was wonderful.

The Guard carries her off, muttering:

GUARD

Big deal.

CUT TO

BUCK'S ROOM - A FEW MINUTES LATER

Buck is modeling the wrap he stole from Blorim. It's wrapped around him. He tries covering his head with it. Not right yet. He hears people coming and hides the wrap under the bed. His door opens and Grenda enters. She, too, is decked out in exotic, sexy attire. And she wears a Dolly Parton wig, only in green.

BUCK

Grenda!

GRENDA

Hi, Buck. You know, I've never been with an Earthman. Is it true what they say about you?

BUCK

I don't know. What do they say about me?

She tries to say it and can't. She goes up to him and whispers in his ear. He listens, then his lower lip drops.

BUCK

No, that's not why they call me Buck.

(beat)

Well, maybe it is. I never thought about it. But what are you doing here? I thought we were on for tomorrow night.

GRENDA

Tomorrow? No. Just second. Blorim came back, so I figured it's my turn.

CONTINUED

CONTINUED

Buck realizes what's expected of him. He hadn't planned on this.

BUCK
Oh. I...well, what the hell.

GRENDA
(beams)
I'm ready.

She starts taking off her clothes as fast as she can. Buck sort of backs away, hunts around.

BUCK
Un...wait...I mean...would you like some champagne, uh, vinol? I'm sure I have another bottle somewhere. Or...I can send out for one...to Earth, maybe.

GRENDA
No thanks.

She turns off the lights. The room goes to almost total blackness. We hear her dive into Buck's arms. She arrives with a thud.

BUCK'S VOICE
Oooh.

GRENDA'S VOICE
Sorry.

We hear fumbling sounds.

BUCK'S VOICE
That's okay.

They fall onto the bed. Thump.

BUCK'S VOICE
Ow.

GRENDA'S VOICE
Sorry.

BUCK'S VOICE
S'okay.

Rustling sounds. Kissing sounds. A long, "hickey making" sound.

CONTINUED

CONTINUED

BUCK'S VOICE

Oooo.

GREENDA'S VOICE

Sorry.

Buck turns on a small light. Now we can make out their figures on the bed.

GREENDA

Why'd you do that?

BUCK

I want to see you. You're beautiful.

GREENDA'

So are you.

She hugs his chest. While she does, he slides his hand under her wig. It detaches from her head. She starts to notice.

BUCK

Don't stop.

GREENDA

Okay.

She goes back to hugging his chest and playing with his chest hair. He carefully detaches the pins holding her wig in place. He takes the wig and quietly slides it under the bed. Then he opens her purse, slips her lipstick and make-up out of it and under the bed. Closes her purse. Just as he finishes, she finishes kissing his chest and neck and ears and starts kissing his lips. He talks into her lips.

BUCK

(muffled)

Sure you wouldn't like some wine?

She shakes her head without taking it away from his and pulls him back down onto the bed.

DISSOLVE TO:

BUCK AND GREENDA - LATER

They are still in bed. Buck is sitting on the edge. Both look glum.

BUCK

I'm sorry.

GREENDA

That's all right.

CONTINUED

CONTINUED

BUCK

That's...uh...never happened to me before.

GRENDA

I understand.

BUCK

I'll make it up to you.

She gets up, slips on her clothes, stands. She can't find her wig. Looks around, is puzzled.

GRENDA

Have you seen my wig? I guess I lost track of it -- though I can't imagine why.

BUCK

Wig? No.

She looks some more.

GRENDA

You sure?

BUCK

I'm sure. If I find it, I'll return it to you. Promise.

GRENDA

Well, all right. Good-bye.

She walks to the door. It opens. She turns back to Buck.

GRENDA

Why do they call you Buck?

ON THE TELESCREEN

He looks at her, not quite sure how to take it. She waves and exits. The door closes behind her. He shrugs. Looks at his chronometer.

WIDEN IN TELESCREEN ROOM

to Kane and Professor, both asleep in front of the camera. On the screen we see Buck searching the walls. He comes directly toward the telecamera that's watching him, pries loose the grate in front of it, reaches past the camera, then the picture on the telescreen goes blank.

FADE OUT

END ACT SIX

ACT SEVEN

FADE IN

INT. BUCK'S ROOM

Buck stomps on the camera he's just disconnected. Then he grabs the women's clothes from under the bed. He puts on the cape and the wig, checks himself in the mirror. He applies Grenda's makeup to his face -- awkwardly! He'll pass. He looks around the room, practices walking like a woman. He's ready. He heads to the door. It opens. And a woman's face in front of him is Orell. She screams. He pulls her into the room and the door closes behind her.

ORELL

It's my turn. Who are you?

Bucks thinks a beat.

BUCK

You don't know me?

ORELL

No. You're not from Villus Beta.
Are you one of Princess Ardala's
maids?

Buck realizes he's going to pass. He tries to talk like a woman, but not so different that she'd notice he'd changed voices.

BUCK

Yes. The Princess. She says
she's cutting in. You have to wait.

ORELL

But where's Buck?

BUCK

He went...to the Princess.

CONTINUED

CONTINUED

ORELL
(disappointed)

Oh.

She starts to leave, then turns back.

ORELL
I'll wait for him to return.

He starts to object, then realizes that's fine.

ORELL
So is yourself. Bye.

He exits into the:

INT. HALLWAY

Buck waves to a sleepy Guard.

GUARD
Hi...I...thought you already came
out.

BUCK
Went back for more. Ciao.

Buck exits down the hall. The Guard looks after him (her).

VARIOUS HALLWAYS

Buck, in his outlandish getup, makes his way through the inner bowels of Villus Beta, as he did previously with Wilma in their abortive (you should pardon the expression) escape attempt.

ONE GUARDED INTERSECTION

As two bored Guards chat, Buck sneaks behind them and down another hall.

AT ANOTHER GUARD POST

There is no way for Buck to get behind the single sentry. So he boldly walks in front of the man and waves to him as he passes. The Guard lights up.

GUARD
Hi, honey.

Buck is gone down the passageway.