

BUCK ROGERS

IN THE

25TH CENTURY

"BOMBER'S MOON"

Story

and

screenplay

by

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BOMBER'S MOON

FADE IN:

1

EXT. SPACE - MANNED PROBE: JUNO I -

Moon in B.G. - Craft PASSES CAMERA - PAN with ship as it approaches Earth.

NARRATOR

The year 1980. A lone astronaut is returning from NASA's first one-man probe around the moon. Juno I is piloted by Colonel Anthony 'Buck' Rogers.

2

INT. JUNO I - BUCK ROGERS

He is reading off a check list for the mission control recorder, happy to be returning.

BUCK

(singing)

'Going home... going home...'

(to mike)

Entered lunar transit at 15:37 hours. All systems go.

(sings)

'... I am going home.'

(reads)

New fuel systems working A-OK. Hey, I could detour to Mars right now.

(snaps off tape)

Well, not right now - first a nice thick juicy steak, a cold beer and...

(sings)

'A pretty girl is just a memory...'

(talks to himself)

Brother Buck, you're really getting cabin fever - talk to yourself... sing to yourself...

3

EXT. SPACE - JUNO I PASSES CAMERA

4

INT. JUNO I - BUCK

flips communications switch on.

BUCK

Houston, this is Juno I. Hello,
down there. Hi, Jerry... hey,
what's going on?

(STATIC)

Hello, Houston... this is Juno I...

Buck twists knobs - but the broken STATIC GETS LOUDER.
There is a large TV monitor screen directly above the
panel - he hits a button and it lights up.

On it appears SPACE - then, as he works a knob - EARTH
swims onto the tube, in full color... but not the
beautiful blue-white streaked orb we are used to seeing.

AS CAMERA MOVES IN CLOSE ON MONITOR, we can see that the
atmosphere of Earth is polluted, dirty-brown - and
through it, in places, are red pinpoints of light.
Even as we watch, there is a majestic explosion.

5

EXT. SPACE - ANGLE ON JUNO I

Much closer to Earth now.

6

INT. JUNO I - BUCK ROGERS

at his controls, still trying to establish radio contact.

7

BUCK'S POV - HIS CONTROL PANEL: SCREENS... STATIC.

8

CLOSE ON SCREEN

Static clears for half an instant: images of destruction -
not just as TV images, but as if we are on the scene
as well.

9

INTERCUT - BUCK ROGERS' STUNNED REACTIONS WITH:

A) Washington D.C.: The monument crumbles.

9

CONTINUED

- B) San Francisco: The Golden Gate Bridge sways and collapses.
- C) Moscow: The Kremlin minarets and towers fall.
- D) Paris: The Eiffel Tower goes down under a wall of water.
- E) Rome: Quaking violently.
- F) The Ocean: Stormswept. Tsunamis sweeping over ships.
- G) Los Angeles: Earthquakes topple freeways.

10

INT. JUNO I - BUCK ROGERS

BUCK

NASA Control, this is Juno I -
can you read me? Come in, Houston.

VOICE OF HOUSTON CONTROL

(crackling)

Juno I... I read you... get away...

VOICE FADES.

BUCK

Can't read you, Houston. Say again.

VOICE OF HOUSTON CONTROL

(suddenly clear)

Juno I... this is Houston Control.
Everything's crazy... all gone...
try to save yourself... we can't
help you. The whole world's coming
apart... it's the end of the world...

11

CLOSE SHOT - BUCK

reacting.

12

EXT. SPACE - EARTH

Its surface pocked with bright flares, mottled places and
swirls of clouds - JUNO I ANGLES TOWARD IT.

- 13 CLOSER ANGLE - JUNO I
buffeted.
- 14 INT. JUNO I - ANGLE ON BUCK
swearing softly under his breath as he fights controls.
- 15 EXT. SPACE - JUNO I
leveling off.
- 16 EXT. - DAY - STORMSWEPT LANDSCAPE
Ice and snow. JUNO I COMES SLIDING DOWN out of the sky -
bounces once, twice across the snow-pack - skims like a
stone - and slides into a snowbank.
- 17 INT. JUNO I - BUCK
being shaken up.
- 18 INT. JUNO I - CABIN
Gasses seeping into cabin.
- 19 ANGLE ON BUCK ROGERS
starting to hit a control - but slowing down... falling
asleep.
- 20 EXT. - ANGLE ON JUNO I
sinking into the ice.
- 21 ANGLE ON SNOW-PACK
An avalanche begins - slides down the slope and buries
Juno I.
- 22 ANGLE ON SNOW-COVERED LANDSCAPE
All is quiet.

FADE OUT:

FADE IN:

23 EXT. - DAY - SUNLIGHT STREAMING OVER A MOUNTAINTOP

24 ANGLE - JUNO I

thrusting out from the mountainside is a red-rusted pitted section of steel hull. Suddenly there is a RUMBLING of earth and rocks beneath it. It lurches down, hitting hard. Jets of strangely colored gases blast from fissures in the hull.

25 INT. JUNO I - BUCK ROGERS

asleep. Sunlight slanting in and hitting him in the face.

He starts to wake up, blinking awake in confusion.

He comes to, momentarily disoriented - then remembers where he is and snaps to his controls.

26 BUCK'S POV - THE CONTROLS ARE DEAD

There are no readouts at all. All power is out.

27 BACK TO BUCK

He makes up his mind and hits the bright red bar of the emergency door release. Nothing happens.

He angles around and kicks against the hatch with both feet. It sticks for a moment, then pops off with a heavy wheeze. Bright light streams into the dark cabin through the opening.

28 EXT. - DAY - CLOSE ON HATCH OF JUNO I

Buck sticks his head out, blinking unaccustomedly in the bright sunlight.

29 BUCK'S POV - WILDERNESS

On one side we can see mountains stretching off into the distance, their upper slopes covered with snow. To the other side is a deep green valley.

30 BACK TO ANGLE ON BUCK

He disappears for a moment inside the ship, then tosses a couple of objects out. He climbs painfully out after them. He is still weary and haggard-looking.

31 ANGLE WIDENS AS BUCK

steps away from his ship, stretching and flexing, trying to work his muscles back into life.

He turns and looks back at the ship

32 ANGLE ON JUNO I

wrecked.

33 BACK TO BUCK

as he plants a kiss in the palm of his hand, then slaps Juno I.

BUCK

Thanks, sweetheart.

Still working his muscles, he goes back to the objects he tossed out of the ship. One is a survival kit.

34 CLOSE ON BUCK AND SURVIVAL KIT

He opens it. It contains a variety of wrapped packages and containers. He picks one of the wrapped packages up, but when he unwraps it - it is a brick of tasteless dust. He opens another - it is the same story. All of the contents of the case have decayed into dust.

BUCK

So much for lunch.

He moves to the second parcel he tossed out of the ship. It is wrapped in plastic - as he unwraps it, we see that it is a beautiful, black, unruined, perfect-condition modern handgun, probably a Colt .45. It is in a holster and he straps it on himself.

29 CONTINUED

BUCK
(as he starts walking)
All right, Buck, let's hit the
road... if we can find one.

35 VERY WIDE ANGLE - BUCK ROGERS

moving across the rough terrain away from Juno I.

DISSOLVE TO:

36 EXT. - DAY - BUCK ROGERS

moving across fairly level ground, but still a wilderness.

37 CLOSER ON BUCK

watching all sides warily.

38 ANGLE ON BUCK

heading up a slope

39 ANGLE ON BUCK

at the top of the slope. He pauses, looks around in
all directions and stops - stunned!

40 BUCK'S POV - THE SHATTERED REMAINS OF MOUNT RUSHMORE

Great gouges are missing from the cliffside. The only
face remaining intact is that of Abraham Lincoln. One
half of the cliff is overgrown with thick jungle-like
vines.

41 BACK TO BUCK

BUCK
What the...

He looks around again, a little disoriented. Something
below him on the slope catches his eye.

42 BUCK'S POV - DOWN THE SLOPE - THE RUINS OF AN AMPHITHEATER

A flat concrete plain, some stone tiers circling it - broken blocks, scorched areas, etc. In the center are two stone pillars. A near-naked GIRL is strapped between them.

43 BACK TO BUCK

He scrambles down the slope toward her.

44 ANOTHER ANGLE

As Buck approaches the amphitheater - watching in all directions.

45 CLOSER ANGLE

As Buck comes up to the girl, WILMA DEERING, who is unconscious.

BUCK

(as he starts to free
her hands)

Well, at least somebody else's alive.

A SOUND makes him turn.

46 ANOTHER ANGLE

A MUTANT is on top of Buck's back. Buck half-turns and twists and the mutant topples over him, carried by the force of his own momentum.

Buck leaps sideways - and ANOTHER MUTANT rushes in at him. This is a larger one than before.

47 WIDER ANGLE - ESTABLISHING

One mutant is a small thing with a bird-like face; the other is a huge abominable creature. One is holding a primitive dagger, the other a club.

48 ANGLE ON LARGE MUTANT

Snarling. His voice is deep and guttural and menacing.

49 ANGLE ON SMALL MUTANT

Growling in a higher-pitched tone.

50 MED. ANGLE

Both mutants rush at Buck. He fires at the big one, wounding it - but the small one rushes in, stabbing with the dagger.

Buck sidesteps the thrust and rabbit-punches the little fellow with the bird-like face - but his gun is knocked away.

The big mutant is coming at Buck again with the club - ditto the little one with his dagger.

Buck grabs the little one from behind and swings him around high, knocking the big one out. Then he throws the little mutant down to the ground - the little one rolls and comes up fighting.

Buck steps in toward him and punches him once, hard, right in the face. The little fellow collapses on the ground and does not move.

51 ANGLE ON BUCK

panting, trying to catch his breath. He steps over to the mutants and examines them lying on the ground. They are out of it.

He turns toward Wilma.

52 ANGLE ON WILMA

having come to and freeing the last of her bonds.

53 MED. ANGLE - BUCK HEADS TOWARD WILMA

BUCK

Are you okay?

(points to mutants)

Hey, where'd these things come from?

I never...

Wilma is just reaching into one boot, coming up with a thin pen-like device - which she points at Buck.

BUCK

(realizing)

Wait a minute! What are...

But even as he speaks, a thin bright beam of emerald-green light leaps out from the device and touches him in the chest. He collapses instantly with a sigh as every muscle in his body relaxes.

Wilma steps to Buck, rolls him over and looks at his face. She frowns in puzzlement -- this is no mutant. In fact, he's rather attractive. Her frown softens.

She makes a decision. She picks up her anti-gravity harness lying nearby and puts it on her back. She pulls a length of black strap from her belt and tugs it into place under Buck's shoulders, then with an effort she lifts him into a sitting position before her and fastens the belt back to her waist.

She touches a button or two on her belt. There is a high-pitched electronic whine that rises in intensity, and then a deeper throbbing, and Wilma and Buck lift off, straight up into the sky.

54 ANGLE - WILMA, WITH BUCK, FLYING THROUGH THE SKY

disappearing over the distant mountains and into the setting sun.

FADE OUT:

FADE IN:

55 BLACK SCREEN

HUER'S VOICE
How are you feeling, young man?

BOGARTIS' VOICE
Perhaps he doesn't understand
English.

WILMA'S VOICE
He does. He started to talk to me.

56 FADE FROM BLACK SCREEN - IN AND OUT OF FOCUS - BUCK'S POV
HUER and WILMA looking down at him.

57 INT. HUER'S LABORATORY - ESTABLISHING SHOT

Huer's lab is an amazing amalgamation of old and new. There is an ancient looking roll-top desk, covered with papers, right next to a sparkling, efficient-looking computer installation. There is a wall-sized three-dimensional viewscreen, and a battered and scarred work bench covered with a variety of devices.

To one side of the lab is a medical bay, a set of screens and keyboards and monitoring devices, plus a table on which Buck Rogers lies, strapped down. Huer and Wilma are studying him. Behind them, the screens are lit with a variety of readouts and graphs, each indicating the state of one of Buck Rogers' bodily processes. Some of them are pulsating in time with his heart beat, others are displaying a variety of brain waves, sine waves and other functions.

On the other side of the room is a mock-up of a three-dimensional galaxy - and nearby is Mr. Bogartis' desk: clean, neat, orderly and antiseptic.

58 CLOSER ANGLE - HUER, WILMA AND BUCK

Huer bends to Buck with a small device; it buzzes as he touches it to Buck's arm. Buck stiffens - clenches fist.

HUER

Easy, son.

BUCK

What happened?

HUER

My boy, you're metabolism's had
a serious trauma.

BUCK

So's my head.

Huer tilts up table.

HUER

There, is that better?

BUCK

(looking around)

What is this... Frankenstein's
lab?

HUER

I'm Dr. Huer. This is Wilma...

BUCK

Yeah, I remember... she goes around
getting tied up, then shooting
people who...

WILMA

It was only a dazer. I didn't know
if you were a friend or what?

BUCK

Well, I'm not 'or what', Ms. Wilma.

WILMA

Captain Wilma Deering.

HUER

Third in command of RIP.

BUCK

Of what? Never mind. Listen, I've
got to get word to Houston...

OVER ABOVE, KANE ENTERS. Captain Kane, in RIP uniform.
Handsome, a little too confident look always on his face,
a slight swagger to his walk.

58

CONTINUED - 2

KANE

So this is the one you saved.
I heard how you...

WILMA

You heard it wrong. He saved me.

BUCK

Another delegate to the convention?!

KANE

Captain Kane.

HUER

Second in command of RIP.

BUCK

Third and second. Who's on first?

HUER

Beg pardon?

BUCK

Who's the chief honcho... Number One?

HUER

Commander Berrington was killed in
battle by Tigerman. He hasn't been
replaced.

KANE

Not yet.

BUCK

Tigerman... RIP... Hey, will you
please get me out of this straight
jacket?

59

ANOTHER ANGLE

Huer and Wilma loosen the straps freeing Buck.

KANE

And what do they call you?

59

CONTINUED

BUCK

They call me Buck. Colonel Anthony Rogers, U. S. Air Force, assigned to NASA. And I've got to get word to them.

HUER

NASA?

BUCK

Look, maybe you can tell me. How bad was it? Saw most of it on TV monitors... Washington, Los Angeles. I piled into some kind of a glacier I guess and...

60

ANOTHER ANGLE

BOGARTIS approaches.

BAGARTIS

Astounding! This one is from before the holocaust.

Buck sees the robot for the first time.

BUCK

Yeah... and where you from?

HUER

This is Mr. Bogartis, my assistant.

BOGARTIS

Associate.

HUER

He's a robot, of course.

BUCK

Sure, right, of course... a robot... RIP... Tigerman... this has got to be a nightmare. That's it! I'm still asleep. I'll wake up and...

HUER

My boy, there is a great deal of truth in what you say. You have been asleep - for a long, long time.

BUCK

How long?

HUER

The ice combined with gases...
released on impact...

BOGARTIS

... vitium, ersonite formed a
stasis medium, in which...

BUCK

How long?

A pause.

HUER

The Holocaust took place... nearly
five hundred years ago. We think
the Earth was hit by a...

BUCK

Five hundred years! Everything...
everybody I ever knew... all gone...
my family. They're all dust aren't
they?

HUER

I'm afraid so.

Buck rubs his head.

BUCK

That was Mt. Rushmore.

KANE

In the Desolate Zone. Wilma is
fascinated by what's left of
that homely relic. She...

WILMA

He's not homely. That face has
power and humanity.

BUCK

Enough to be President of the
United States. The United States...
there still is a....

HUER

Well, yes... with an even greater sphere of responsibility. We're called Westearth now. And this is the Capital. Meridian City.

BUCK

Everything... and everybody. Gone. It's all past. All dead.

HUER

But you're still alive Colonel Rogers. You can begin again. You have a future. That's what matters.

BUCK

Does it? To me... or to you... or who?

HUER

To all of us. We'll help you start again.

BUCK

How?

HUER

May we begin by... running some tests on you?

Pause -looks around.

BUCK

Why not? Let's find out just how alive I am.

FADE OUT:

61
thru
69

FADE IN:

MONTAGE: BUCK ROGERS' TESTS

INT. HUER'S LABORATORY -

- A) BUCK standing in a glass tube - solarization effects pile up around him. Huer studies a console screen, showing computer-generated cross sections of Buck's internal bodily processes.
- B) Buck squeezing a pressure monitor with both hands - the indicator on the gauge goes up-up-up- and off the screen.
- C) Two tiny objects, remote controlled by Huer, dart around Buck like flies - fast, very fast... hardly visible. In an instant, Buck swipes at them with each hand and catches them both.

CLOSE UP - HUER REACTING

CLOSE UP - WILMA REACTING

Now Buck releases both "electronic flies". They flick about again. This time he swipes at one with his left hand - catches it - and with the same hand, swipes and catches the second one without letting loose of the first one. Then he smiles and releases both of them.

TWO SHOT - HUER AND WILMA - REACT IN
AMAZEMENT AT BUCK'S REFLEXES.

- D) Buck on a treadmill - again with a monitoring gauge. Huer, Wilma and Kane watch as Buck gains momentum - faster, faster - the needle with gauge up to and past maximum.
- E) Huer takes blood sample from Buck's arm.
- F) Huer studies blood specimen on a microscreen.

61
thru
69

CONTINUED

- G) EXT. FIELD - Buck, Huer, Wilma; and Kane a little distance from the others.

Buck holds an iron ball, shot put style. He winds up and heaves it.

There are several lines marking distances. The ball lands far beyond the last marker.

- H) FLIGHT SIMULATOR - Buck at controls - Wilma explaining - Buck nods and maneuvers - Wilma smiles. Buck gives her a thumbs-up indicating he's ready for the real thing.

- I) The real thing. INT. - A SPACE FIGHTER. Buck and Wilma. She motions, "take over". He does. The ship peels off.

EXT. SPACE SHOT - The fighter in several flashy maneuvers.

INT. SPACE FIGHTER - Wilma gulps - then nods "very good".

ALL OF THE ABOVE INTERCUT WITH the Master Computer, "JOHANNA", being fed data. Her lights sparkle - her other parts rotate as the evaluation process continues.

CUT TO:

70

EXT. - DAY - A PARK-LIKE SETTING - BUCK AND WILMA

walking. At first we DON'T HEAR what she's saying, but she is animated. Buck's head is lowered in an unresponsive, contemplative mood. Other people walk and sit on the grass. Kids run and play games.

WILMA

So far the test results are extraordinary.

No answer.

WILMA

Are you feeling all right?

70 CONTINUED

BUCK

Just great. Considering I'm a
man out of time... out of place...
and out of friends.

She looks at him.

BUCK

I shouldn't've said that. You...
I mean all you people have been
very nice. And I don't want to
feel sorry for myself, but...

WILMA

But what?

BUCK

Well, I'm a soldier - an astronaut.
All these tests. What good am I
doing here? Some glorified guinea
pig... some...

71 ANOTHER ANGLE - THE PARK

A ball comes bouncing up to Buck. He catches it as a
runs closely following the ball.

KID

Hey, mister, can I have my ball back?

BUCK

Sure, son. Run out for a pass and
I'll toss you a touchdown.

KID

A what?

BUCK

Touchdown. Don't you kids play
football anymore?

KID

What's football?

BUCK

Well, you take... there's this
spheroid... and two teams... and...
what's your name, son?

71 CONTINUED

KID

Matthew.

BUCK

Uh, huh. What kind of games do you fellas play, Matthew?

MATTHEW

Asteroid, Big Dipper-Little Dipper, Roll-over, well, you know - everybody knows.

BUCK

Sure, here you go.

Buck spins the ball on his finger, then bounces it off to Matthew as ANOTHER KID appears.

MATTHEW

WOW! Hey, that's great! Jason...
Jason... hey, watch this!

Matthew does a clumsy version of Buck's spin for Jason as they run off.

WILMA

See, you just made another friend.

BUCK

Sure. Maybe I ought to run for Mayor of Meridian City.

WILMA

For what?

72 ANOTHER ANGLE - THE PARK - CLOSER ON WILMA AND BUCK

BUCK

Never mind. Hey, all this research I've been doing with Mister Bogartis; you know what I found out? This place - Meridian City - Capital of Westearth, right?

WILMA

Yes.

72 CONTINUED

BUCK
Right on the 100th Meridian.

WILMA
(nods)
And the 37th Parallel.

BUCK
Well, a little before my time,
this spot was known as Dodge City -
the wildest, wooliest town in the
good ol' U.S.A. There I go again.

WILMA
Buck, don't try to get over your
hurt... accept it. Your past is
a part of you. But you can't live
in it. Nothing just happens.
Maybe there was a reason. Maybe
this was meant to be your time
and place.

CUT TO:

73 INT. - HUER'S LABORATORY

Huer stands in front of Johanna, the computer, in
animated argument. Bogartis is nearby.

HUER
There must be some mistake. Mister
Bogartis, we'd better run a check
on her circuits. Yes, there must
be some mistake...

Johanna buzzes in protest - saying emphatically that
there is no mistake.

BOGARTIS
The computer's circuits are in
perfect order. Johanna is merely
calibrating the information you
fed her. Perfect order...

HUER
You machines always stick together.

73 CONTINUED

BOGARTIS

And when you're stuck - you humans
always need us. And, Dr. Huer,
I do believe you're stuck.

HUER

I can't present this to the council.
(pause)
Can I?

BOGARTIS

(whispers confidently)
He'll come around.

HUER

Then again... it does have a certain
elegance.

BOGARTIS

Hum - hum!!!

HUER

(mumbles)
Arrogant tin can.

BOGARTIS

What was that?

74 ANOTHER ANGLE - THE LAB

HUER

I want to study this scan.

BOGARTIS

Fabricator! That's what I get
for working with human beings.
We machines don't lie. I should've
accepted one of those other offers...

HUER

Please, Mr. Bogartis, do you mind?
Uh, let me see those probability
parameters again.

BOGARTIS

I do have rights. I can go to my
Guild...

HUER

Shushh. You know, it may be the answer. It just... may be the answer.

BOGARTIS

You see, Johanna. He'll turn 'round and take credit for the whole idea.

Wilma and Buck ENTER OVER ABOVE.

WILMA

What idea?

BOGARTIS

Johanna's.

BUCK

Well, "mother" knows best.

Johanna BEEPS with pleasure and appreciation.

BUCK

(to Johanna)

You're welcome. Hey, I'm beginning to talk her language.

HUER

Buck, about these tests...

BUCK

Sure, Doctor. What do you and Johanna want me to do today? Climb a mountain? Eat a crocodile?

HUER

No more tests, Buck. We've computed the results and come up with... "an employment opportunity" - a job you might be interested in.

BUCK

What kind of a...

Huer points to Johanna's screen. We don't see what the job is. Buck does and reacts.

74 CONTINUED - 2

BUCK

What?! Dr. Huer, is this some kind of test? A sneaky test to get my reaction?

HUER

No, son, I give you my word, it's not a test.

BUCK

But I can't do that!

Johanna BUZZES positively assuring Buck and everyone present that Buck can.

HUER

Johanna says you can. If you're interested, we'd better go see the Council.

BUCK

Dr. Huer, are you serious?!

FAST CUT TO:

75 COUNCIL CHAMBER (description follows)

HUER

Absolutely!

76 ANOTHER ANGLE

MADAM BALLANTINE, the President, on a dais with FOUR OTHER PERSONS, two on either side. Madam Ballantine is a dignified woman of indeterminate age. Also present: Buck, Wilma, Kane. The chamber is circular, large, draped. The dais is raised somewhat with arrangements for seating on either side of the dais.

BALLANTINE

You are proposing that Colonel Anthony Rogers be confirmed as the new Commander of RIP?!

76 CONTINUED

HUER

Yes. You've seen the test results. Buck... Colonel Rogers is physically and mentally more capable...

(glances at Kane)

... uh, than any other candidate.

COMMISSIONER GORDON

It is not customary to choose the Commander from within the ranks of RIP?

77 ANOTHER ANGLE

Huer steps forward

HUER

Customary - but not necessary. Good people, we have not seen probability parameters and statistical anomalies like these in the history of...

BALLANTINE

An anomaly is an unknown quantity, Dr. Huer. It can be a disadvantage as well as advantage.

HUER

Madam President, the master computer has weighed both sides of the question.

COMMISSIONER QUITA

Still this is highly unusual.

HUER

These are highly unusual times, Commissioner Quita. Tigerman and his Zolar Astro Pirates are no longer merely a troublesome band of marauders striking on small far away planets.

78

ANOTHER ANGLE - HUER

paces back and forth in front of the dais.

HUER

(continuing)

Daily they grow bolder and hit nearer - terrorizing the shipping lanes of space. Even killing Commander Barrington, who so nobly led our forces. The pockets of revolution grow deeper and wider throughout the galaxy and even in remote areas of Westearth.

79

CLOSE UP - COMMISSIONER ROYCE

ROYCE

But we do have an effective Treaty with Eastearth, in which, incidentally, my committee and I were instrumental in negotiating.

80

ANOTHER ANGLE - THE CHAMBER

HUER

Yes, Commissioner Royce, and well done. We are at peace with Eastearth - because we need each other. But there are those on other planets and here on Earth, who for their own reasons are trying to upset that peace.

ROYCE

I remind you, Dr. Huer, these are politically delicate times. Long and hard negotiations between Westearth and the Outer Empire of Forz Mazhur will culminate soon in the signing of a Galactic Treaty. A Treaty of far reaching significance.

HUER

Well done again, Commissioner.

80

CONTINUED

ROYCE

Princess Ardala herself will pay her first visit to Earth to sign my... my committee's Treaty.

HUER

Yes, but the more politically delicate the times - the stronger and more effective leadership we need in our Armed Forces. We have that strength and effectiveness in Colonel Rogers.

81

CLOSE UP - MADAM BALLANTINE

BALLANTINE

How would our Armed Forces feel about serving under an... shall we say... alien? Commander Kane, would you answer the question?

82

CLOSE UP - KANE

KANE

Madam President, I am a soldier. My duty is to RIP and to Westearth. But if I could not serve effectively under my Commanding Officer - I would resign.

83

ANOTHER ANGLE - THE CHAMBER

BALLANTINE

That sounds more like the answer of a politician than a soldier. Would you resign if Commander Rogers were confirmed?

Pause.

KANE

I... would not resign.

83 CONTINUED

BALLANTINE

Captain Deering, would you follow
Commander Rogers into battle?
Trust your life and the lives of
our people in his hands?

Without hesitation.

WILMA

I would.

BALLANTINE

Very good. But, Dr. Huer, about
these probability parameters,
this unpredictability factor -
pardon my saying this... I'm only
human - but couldn't your precious
computer be contradicting itself...
or herself?

HUER

In what way, Madam President?

BALLANTINE

Does this unpredictability not
militate against a Commanding
Officer - making him an illogical
choice?

HUER

Not at all. The computer's reasoning
is quite logical. Colonel Rogers
has all the other capabilities:
mental, emotional and physical - plus,
if he is unpredictable to the computers
and to us... then think of the enemy
trying to outwit him. Quite logical.

A little murmuring from the Council.

BALLANTINE

Colonel Rogers, would you make some
statement. How do you feel? Out of
your own time and place - defending
and risking your life for strangers -
wouldn't this be rather like a
mercenary mission?

84

ANOTHER ANGLE - THE CHAMBER

Buck Rogers steps closer to the Council.

BUCK

Madam President. Gentlepersons.
I took an oath. It was a long time ago. But when you believe in something, calendars don't count. A good friend said to me that nothing just happens. That maybe this was meant to be my time and place. I think... I hope... the blood of my family still exists here on Earth today. I have no other allegiance, no other country. My roots are here. This is still my native land. I would be privileged and honored if you would permit me to serve... if necessary... to die for it.

There is absolute quiet - then,

BALLANTINE

Council Members - record your votes.
Commander Rogers. Black signifies 'no'. Green, 'yes'.

The lights start to go on: one black - one green - another black - another green. Madam Ballantine is the deciding vote - she signals green.

CUT TO:

85

INT. - THE BOWELS OF A BUNKER-LIKE ROOM - BUCK, HUER, MADAM BALLANTINE

BUCK

Where are we? In the center of the Earth?

BALLANTINE

In a way it is... the Earth's center.

She moves to a solid table-like platform built into the room and opens a small black case.

85 CONTINUED

BALLANTINE
The Secret Shields. Key to our
entire defense system.

86 CLOSE UP - THE BLACK CASE
with a small component of buttons and lights.

87 ANOTHER ANGLE - BUCK, HUER AND BALLANTINE

BALLANTINE
You can pick it up, Commander.
It's quite portable.

BUCK
No, thanks. That's the whole
shebang?!

She looks at him.

BUCK
Excuse me. I mean - that's all of
it?

BALLANTINE
Yes. The product of the greatest
minds of our time. And much of
the credit goes to Dr. Huer.

HUER
Mine was a minimal contribution.

BALLANTINE
You're too modest, Hector.

Buck reacts to the name.

HUER
Well, I did work on the correlation-
calibration functions... and a few
other aspects.

BUCK
And that's the only one like it?

BALLANTINE
Yes. There was a prototype model...

87 CONTINUED

HUER

But Commander Barrington had it
destroyed.

BALLENTINE

One other thing you might be
interested in seeing.

She lifts a portion of the tabletop.

BUCK

Another type of shield?

BALLANTINE

You might say that.

88 CLOSE UP - UNDER GLASS, "THE CONSTITUTION OF THE UNITED
STATES"

89 CLOSE UP - BUCK REACTING

BUCK

(almost whispers)

'We the people...'

That's all he can say.

90 ANOTHER ANGLE

BALLANTINE

(breaking the mood)

We were fortunate enough to find
and preserve the original document.

HUER

And hopefully, what it stands for.

BALLANTINE

Colonel Rogers, you are now
officially in command of RIP.

BUCK

Thank you, Madam President.
I, well...

90 CONTINUED

BALLANTINE

Yes?

BUCK

Thanks for your vote.

BALLANTINE

You're welcome.

(she smiles and lowers
her voice)

And Commander Rogers. I'll be
running soon for reelection.
Try not to make a monkey out of me.

BUCK

I'll try.

CUT TO:

91 INT. - CORRIDOR FROM HUER'S LAB TO RIP SQUAD ROOM -
BUCK, WILMA AND HUER WALKING

WILMA

Commander, how do you like it
so far?

BUCK

Swell, but a little dull.

She hands him an electronic clipboard.

WILMA

This should be more of the same.
Strictly escort service through
the Secret Shields. A freighter
from Venus.

BUCK

(thumbs-up)

At least we'll be up there.

HUER

Is Lieutenant Wooley back from
R&R?

WILMA

Yes.

91 CONTINUED

BUCK

Wooley?

WILMA

Our tail-gunner.

BUCK

Uh, huh. A 'him' or 'her'.

Wilma and Huer look at each other.

HUER

'Him'.

BUCK

Good.

(glances at Wilma)

I mean... good officer?

WILMA

(smiles)

Extraordinary. As a matter of fact, surprisingly unique.

BUCK

Captain Deering, nothing surprises me anymore.

They're at the end of the corridor and enter the squad room.

92 INT. SQUAD ROOM

Kane stands to one side sipping from a cup of coffee. A "squad table" in center of room. The table is in squadron formation - Commander's chair at point - the chair can swivel toward a screen on the wall. Two "wing chairs" on the sides and the "tail-gunner chair" at other end. The "tail" chair has its BACK TO CAMERA presently.

BUCK

Captain Kane. Good to see you again.

KANE

Commander.

92 CONTINUED

WILMA

And this is Lieutenant Wooley.

93 ANGLE ON CHAIR

as it spins around revealing LT. WOOLEY. A five-foot hairy creature with big black button-like eyes and a smile seemingly painted on his lips. Lt. Wooley's ancestry is obscure - maybe a liaison between a mini polar bear and a panda. But he walks and talks, and is one hell of a soldier.

BUCK

Tail-gunner?!

WOOLEY

Mon Capitaine.

(appraises Buck)

Huh, you look different than I thought you would.

BUCK

I... uh, hope you're not too disappointed.

WOOLEY

Well, let's put it this way... the jury's still out.

BUCK

Oh.

WOOLEY

But... a Commander's innocent until proved guilty, sir.

BUCK

Thanks. Well, Dr. Huer, anything you want to add?

HUER

It's all in your Mission Books. You'll rendezvous with the Venusian freighter, Sam-Pan, at 0-200, escort her to the loading dock.

BUCK

At Luna Point.

93 CONTINUED

HUER

Affirmative. There you'll have a chance to look over our new Command Ship. I'm quite proud of her.

WILMA

You should be, Dr. Huer.

BUCK

(to Wilma)

Right. That new faster-than-light Star Cruiser you were bragging about.

WILMA

Just wait till you see her.

BUCK

Said it before, nothing surprises me, Wil... Captain Deering. Does the Cruiser have a name yet?

HUER

No, she's still the B.N.C.-2481.

BUCK

Can we call her... 'The Constitution'?

HUER

(smiles)

If you like. You're the 'Chief Honcho'.

BUCK

Let's go.

They all start out. Wooley moves toward Wilma and whispers:

WOOLEY

I like him... but he's not as tall as you said he was.

94 ANOTHER ANGLE

Buck moves toward Kane who has been standing apart.

94 CONTINUED

BUCK

Captain Kane. I know you wanted this job. I'm sorry you were disappointed. But I'll do my best. RIP needs you and so do I. We can make it work.

KANE

If it doesn't... each of us has an alternative.

BUCK

Let's make it work.

CUT TO:

95 EXT. SPACE - FOUR FREEDOM FIGHTERS RACING TOWARD CAMERA

Buck's fighter - "Rebel"; Wilma's - "Iron Butterfly"; Kane's - "Killer" - Wooley's - "Tall In The Saddle".

In B.G. both the EARTH and MOON. We are MOVING AWAY from our planet, outward toward the asteroid belt to meet the incoming freighter.

96 REVERSE ANGLE - THE FOUR FREEDOM FIGHTERS RACING AWAY FROM THE CAMERA INTO DEEP BLACK SPACE

97 INT. WILMA'S FIGHTER

WILMA

Buck, I'm picking up a signal from the Venusian freighter.
(listening to an earphone)
They've got something coming in on them. Five somethings. On a high velocity intersection.
(beat)
They say the radar blips look like fighters.

98 INT. BUCK'S FIGHTER

BUCK

Ours?

99 INT. WILMA'S FIGHTER

Wilma checks her computer.

WILMA
Negative. Pirates!

100 INT. BUCK'S FIGHTER

BUCK
Let's go!

101 EXT. SPACE - THE FOUR FREEDOM FIGHTERS COME STREAKING AT
us at incredible speed, the fastest we've seen yet.

102 INT. WILMA'S FIGHTER

WILMA
I'm picking up blips.

103 INT. BUCK'S FIGHTER

BUCK
I've got them.

104 INT. KANE'S FIGHTER

KANE
It's Tigerman and...

105 INT. WOOLEY'S FIGHTER

WOOLEY
... his ZAP Squad. Chitter...
squeak!

106 INT. BUCK'S FIGHTER

BUCK
What's Wooley saying?

107 INT. WILMA'S FIGHTER

WILMA
Who knows. He talks like that
when he gets excited.

108 INT. BUCK'S FIGHTER

BUCK
Stay close together now.
(beat)
I've got a visual on the freighter.

109 EXT. SPACE - BUCK'S POV - THE CARGO SHIP

We are RACING DOWN on her - we PASS her and - FIVE TINY
OBJECTS appear in the far distance.

110 INT. WILMA'S FIGHTER

WILMA
Here they come!

111 INT. BUCK'S FIGHTER

BUCK
Pick one and stay with him.

112 EXT. SPACE - THE FIVE TINY OBJECTS RACE TOWARD US
They grow rapidly, we see them as SPACESHIPS.

113 INT. BUCK'S FIGHTER

BUCK
Now!

114 EXT. SPACE - FREEDOM FIGHTERS

racing through space. Lasers blasting.

115 EXT. SPACE - TIGERMAN AND HIS PIRATES

Separating suddenly in five different directions. The laser-blasts shoot harmlessly into the place where the Pirates would have been.

116 INT. BUCK'S FIGHTER

BUCK
Okay, RIP... let's hit!!

117 EXT. SPACE - FREEDOM FIGHTERS... SEPARATING... PEELING OUT

118 INT. WOOLEY'S FIGHTER

WOOLEY
(Rebel yell)
Yeeeeeeeeee-hhhhaaaauuuuggggghhhh!

119 EXT. SPACE - WOOLEY'S FIGHTER
streaking after an enemy ship.

120 INT. WILMA'S FIGHTER
Wilma tight-lipped... grim. Turning her ship

121 EXT. SPACE - WILMA'S FIGHTER
turning, curving through space.

122 INT. BUCK'S FIGHTER
Buck checking behind himself, then pushing his fighter down.

123 EXT. SPACE - BUCK'S FIGHTER
pulling away from Kane's fighter, peeling away and diving.

124 INT. KANE'S FIGHTER
Kane looking after Buck, then turning in the opposite direction.

124 CONTINUED

KANE
They're coming around.

125 EXT. SPACE - TIGERMAN AND TWO PIRATES

We see them reverse thrust and come racing back, slowly at first, then building up speed rapidly.

126 INT. WILMA'S FIGHTER

Wilma twisting at her controls.

127 EXT. SPACE - WILMA'S FIGHTER

still coming around.

128 INT. WILMA'S FIGHTER

Wilma still working.

WILMA
I've got one.

129 EXT. SPACE - WILMA'S FIGHTER ON THE TAIL OF ONE OF THE PIRATES - ANGLE ON WILMA.

130 EXT. SPACE - WILMA'S POV

as the laser bolts hit the ZAP ship and it careens crazily.

131 INT. WILMA'S FIGHTER

Wilma with satisfied look.

132 EXT. SPACE - WOOLEY'S FIGHTER

Wooley still chasing the enemy Pirate, but not close enough to fire.

133 INT. WOOLEY'S FIGHTER

WOOLEY
Chitter! Okay, Pirates, here's
where you get yours. Screeech...
chitter!

134 EXT. SPACE - WOOLEY FIGHTER

as it streaks into the distance after the enemy.

135 EXT. SPACE - TWO PIRATES

racing in from another direction.

136 EXT. SPACE - BUCK'S FIGHTER

in a sweeping maneuver - hurling red fire.

137 EXT. SPACE - TWO PIRATE SHIPS

Laser hits one and it explodes. The other keeps coming,
firing a green laser blast.

138 EXT. SPACE - BUCK'S FIGHTER

Green laser blast passes perilously close.

139 EXT. SPACE - PIRATE SHIP

swooping down toward us and OUT THE BOTTOM OF THE FRAME.
WOOLEY'S FIGHTER COMES after it.

AFTER A BEAT - ANOTHER PIRATE comes dropping down on
Wooley's tail and after him, OFF THE SCREEN.

140 INT. WILMA'S FIGHTER

Wilma looking off.

WILMA
Buck, Wooley's in trouble.

141 INT. BUCK'S FIGHTER

BUCK
(to Kane, who is nearest
to Wooley)
Kane! Help Wooley!

142 INT. KANE'S FIGHTER

Kane is tight-lipped. TIGERMAN'S VOICE comes over
Kane's monitor.

TIGERMAN'S VOICE
(filtered)
Captain Kane. Always a pleasure
to see you. ZAP appreciates a good
laugh. Have you learned to fly yet?

KANE
I'll fly right down your windpipe.

143 INT. TIGERMAN'S FIGHTER

TIGERMAN
(grins with feline
ferocity)
Charming, Captain Kane. No wonder
they call you 'Killer'. Or is it
'Candy'?

144 INT. KANE'S FIGHTER

Kane snarls. He turns his ship toward Tigerman.

145 INT. BUCK'S FIGHTER

BUCK
Kane! Help Wooley! That's an
order!

146 INT. KANE'S FIGHTER

Kane is close to disobedience.

147 INT. TIGERMAN'S SHIP

TIGERMAN
Captain Kane, still a wingman?!
I thought you'd be the Commander
by now. Well, RIP's done something
right.

148 EXT. SPACE - TIGERMAN'S SHIP RACING DOWN

149 EXT. SPACE - KANE'S FIGHTER RACING FORWARD, FOLLOWING
TIGERMAN,
disobeying Buck's direct order.

150 EXT. SPACE - THE PIRATE SHIP CHASING WOOLEY

151 EXT. SPACE - WOOLEY'S SHIP STREAKING ACROSS SCREEN

152 INT. WOOLEY'S SHIP
Wooley looks behind him.

WOOLEY
Oh, cheerp-chit!
He turns suddenly into evasive maneuvers.

153 EXT. SPACE - WOOLEY'S FIGHTER IN EVASIVE MANEUVERS
Pirate ship comes in close behind, staying on Wooley
tight. He fires green streaks.

154 EXT. SPACE - WOOLEY'S FIGHTER
It is hit! A wing-tip flares and explodes away.

155 INT. WOOLEY'S FIGHTER - CLOSE UP - WOOLEY
A green-solarized flare -- it dies away and Wooley
is reeling... passing out.

156 INT. BUCK'S FIGHTER - CLOSE UP - BUCK

BUCK

Wooley!!

157 EXT. SPACE - WOOLEY'S FIGHTER DRIFTING SIDEWAYS,
out of control.

158 INT. BUCK'S FIGHTER - CLOSE UP - BUCK

BUCK

(we don't hear the word, we
only see him start to say it)

Damn!

He turns his ship.

159 EXT. SPACE - FIGHT --

INTERCUT WITH INT. CLOSE UPS

Buck's fighter maneuvers sharply.

Wooley starts to come to, but his ship is still out of
control.

A Pirate is moving in for the kill.

But Buck's Fighter is now after the Pirate.

Buck's laser hits the Pirate and it FALLS OUT OF FRAME.

Another Pirate is on Wilma's tail - she does an Immberman
and comes up firing at the Pirate.

160 INT. KANE'S FIGHTER

Kane flying, grim-lipped.

KANE

I'm gonna kill you, Tigerman.

TIGERMAN V.O.

That's what Barrington said.

161 EXT. SPACE - ANGLE ON KANE'S FIGHTER GOING AFTER TIGERMAN

162 EXT. SPACE - ANGLE ON BUCK'S FIGHTER, PULLING NEAR
WOOLEY'S

163 INT. BUCK'S FIGHTER

BUCK
Wilma, you okay?

164 INT. WILMA'S FIGHTER

WILMA
I'm okay. The Pirate broke off.
I'm going in.

165 INT. BUCK'S FIGHTER

BUCK
Go ahead. I've got Wooley.

166 EXT. SPACE - TIGERMAN'S SHIP RACING OFF

167 INT. TIGERMAN'S SHIP

TIGERMAN
Tiger Two, join up.
(a beat, while he checks
his fuel capacity)
Fun's over for today.

168 EXT. SPACE - TIGER TWO JOINING UP WITH TIGER ONE

169 INT. WILMA'S FIGHTER

WILMA
Buck, they're breaking off.

170 INT. BUCK'S FIGHTER

BUCK
Wooley? How bad?

171 EXT. SPACE - ANGLE ON BUCK'S FIGHTER PARALLEL TO
WOOLEY'S

172 INT. WOOLEY'S FIGHTER

WOOLEY
I'm all right.
(groggy)
Where are they?

173 INT. BUCK'S FIGHTER

BUCK
It's all over. Forget it.

TIGERMAN'S V.O.
(filtered)
We'll have to finish this another
time, Commander...?

BUCK
Rogers. Buck Rogers.

TIGERMAN'S V.O.
(filtered)
Next time you won't be so lucky.

BUCK
Want to compare losses?

No answer.

BUCK
(continuing)
Run out of smart remarks, Tigerman?
He shakes his head, smiling gently.

174 ANGLE - TIGERMAN'S SHIP AND TIGER TWO,
disappearing into the distance.

175 ANGLE ON WILMA

WILMA
I think you made an impression.

176 ANGLE ON BUCK

BUCK
Go get Kane. We're taking the
freighter home.

CUT TO:

177 INT. SQUAD ROOM - BUCK, WILMA, WOOLEY, HUER AND KANE

KANE

It's all in the written report!
All you have to do is read it!

BUCK

I don't have to read anything!
I was up there! So was Lieutenant
Wooley - and we almost lost him!

KANE

ZAP lost three fighters.

178 ANOTHER ANGLE - BUCK MOVES CLOSER TO KANE

BUCK

We've got to get our priorities
straight around here.

179 CLOSE UP - KANE

KANE

He killed Barrington and I had
a chance to get Tigerman. I took
it. It's that simple.

180 CLOSE UP - BUCK

BUCK

You let him provoke you into a
dumb maneuver and exposed Lieutenant
Wooley. That's how simple it is.
You violated a direct order.

181 ANOTHER ANGLE - THE GROUP

KANE

You're not talking to some robot.

BUCK

I thought I was talking to a
soldier who's supposed to take
orders from...

KANE

His superior?

181 CONTINUED

HUER

Captain Kane. Commander Rogers is
in charge and is your superior as
long as you're a part of RIP.

KANE

Yes. There is that alternative.

BUCK

Look, Kane. I need a wingman who
will obey orders.

KANE

Look, Rogers. You need a new wingman.

WILMA

Captain...

KANE

You stay and fly with this...
barbarian, if you want. I'm
getting out.

(to Buck)

And you'll have that in writing, too.

Kane exits.

182 ANOTHER ANGLE

BUCK

(to Huer)

Well, back to the computer.
See if we can find a new wingman.
(looks at Wooley and Wilma)
Or maybe a whole new squad?

WOOLEY

Chirp-cheep. I'm sticking.

WILMA

Me, too.

BUCK

Thanks. You're good pilots.

WOOLEY

You're not exactly chopped herring...
sir!

CUT TO:

183

INT. HUER'S LAB - BUCK, WILMA, HUER, WOOLEY AND BOGARTIS -
ANGLE FAVORS JOHANNA, THE COMPUTER

in the midst of a dazzling display of circuitry and
flashing lights.

HUER

Mr. Bogartis, please get me those
profiles I asked for.

BOGARTIS

Fruitless! Fruitless! A waste of
time. Mark what I say - fruitless...
waste of time.

HUER

Do you mind, Mr. Bogartis?!

Bogartis hands over the information.

BOGARTIS

I do mind. Deja vu. Deja vu.
We've been through this before.
The answer is always the same.

BUCK

(to Huer)

What he talking about?

Wilma and Lt. Wooley look at each other.

BOGARTIS

You'll find out. I'm on very
intimate terms with Johanna. She
has her mind made up about the
job. You'll see.

HUER

Later, Mr. Bogartis, later.

BOGARTIS

It's always 'later'. In my opinion...

HUER

When I need your opinion, I'll give
you one to give me.

BOGARTIS

Irascible old curmudgeon.

183 CONTINUED

HUER

(to Buck)

It'll take Johanna a few minutes to process all the data. While you're here, why don't you pick yourself a robot. I've had a selection brought over.

BUCK

I don't want a robot.

HUER

Please, Buck, don't buck the system.

BUCK

I don't need a robot.

184 ANOTHER ANGLE - THE LAB

Huer urges Buck to follow him.

HUER

You've got to be assigned a robot. After that - do what you want. Just let it sit there... de-activate it!

BUCK

I don't...

HUER

Try it! They're quite a convenience. Actually I don't see how you people survived without them.

BOGARTIS

They didn't! Ha, ha, that's the answer... they didn't!

BUCK

Okay, okay. Let's kick a few tires, pound a few fenders.

HUER

What?

BUCK

Let's pick one out.

185

ANOTHER ANGLE

Huer leads Buck to the cluttered side of the lab. There are FIVE shiny, spiffy robots - all polished, humming and beeping away.

BUCK

Well, they're your basic robots all right.

BOGARTIS

Yes. Quite good - in their own class.

BUCK

This one looks okay. Would you like to be assigned to me? Uh, sorry, I didn't catch your name.

ROBOT ONE

I am 9003, Series H. I will do whatever is expected in my department.

BUCK

One of those.
(to another robot)
How about you?

ROBOT TWO

I am 9007, Series H. I will do whatever is expected in my department.

As Buck starts to walk away shaking his head.

BUCK

Dr. Huer, you pick one - then deactivate it.

But as he walks, he bumps into something - a short robot, canting to one side with a coffee pot on its head. He is being used as an end table.

ROBOT

Watch it, bub.

BUCK

The name's Buck, not...
(realizes)

What is this... a talking perculator?

186 CLOSE UP - THE ROBOT

ROBOT
I don't have to take that.
Somebody shut me off.

187 ANOTHER ANGLE - THE LAB

Bogartis approaches the robot while explaining to Buck.

BOGARTIS
Disregard him. An early experimental
model - a failure.

ROBOT
I beat you at chess, Bogartis.

BOGARTIS
Mister Bogartis. And you cheated,
you cheated - admit it, admit it!

ROBOT
I did - and I do. But you couldn't
catch me.

HUER
(to Buck)
He was designed with circuitry to
simulate the human brain. Didn't
quite work out.

WILMA
I like him.

ROBOT
Vice versa.

188 ANOTHER ANGLE - THE LAB

Wooley moves closer to Wilma.

WOOLEY
(to Wilma)
He's pretty short, isn't he?

BUCK
What's your name?

188 CONTINUED

ROBOT

Ralph.

BUCK

What? No serial number?

RALPH

They gave me one - but I forgot it...
on purpose. Ralph.

BUCK

You want the job, Ralph?

RALPH

Beats rusting away with coffee
grounds dripping all over you.

BUCK

You're hired.
(to Huer)
Detail him... or whatever you do.

189 CLOSE UP - RALPH

RALPH

This is on a probation basis.

190 ANOTHER ANGLE - THE GROUP

BUCK

It's okay. I've made up my mind
about you.

RALPH

But I haven't... about you.

BUCK

All right, Ralph. Hope I make good.

191 ANOTHER ANGLE - FAVORING JOHANNA

who flashes a finish signal. Huer moves toward the
computer followed by the others.

HUER

Aha... Eureka!

191 CONTINUED

BOGARTIS

Eureka my peek-a. It'll be more
of the same old stuff - wait and
see.

192 ANOTHER ANGLE

Buck removes the coffee pot from Ralph's head.

BUCK

Can you move?

Ralph limps forward.

RALPH

Sure. Thanks, sport.

WOOLEY

(to Wilma)

I'd say he's at least a foot
shorter than I am.

WILMA

At least.

Huer and Bogartis are close to Johanna.

HUER

Aha, let's examine the readout.

BOGARTIS

I can hardly wait... to be right
again.

193 ANOTHER ANGLE - HUER AND BOGARTIS

as the computer bay as others approach.

BOGARTIS

There! There, you see!

BUCK

See what?

BOGARTIS

What a wise old party I am!
Johanna picked the same one again.

193 CONTINUED

Huer points to screen and sighs.

HUER

Barney Louis. Formerly, Lieutenant
Barney Louis. He quit RIP about
five years ago.

194 MED. CLOSE UP - JOHANNA'S SCREEN

A PICTURE OF BARNEY, an imposing black man.

195 ANGLE BACK TO GROUP

BUCK

Why'd he quit?

HUER

Private reasons. Wouldn't talk
about it.

BOGARTIS

I know! I know... I think.

BUCK

Lt. Wooley, what do you think?

WOOLEY

I think he's the best pilot I
ever flew with... until today.

BUCK

Well, where is this Lt. Barney
Louis?

HUER

At a 'spa' called Anarchy. We'd
better go to the second choice.

BUCK

Wait a minute. Johanna picked me
first, too. Shouldn't I at least
meet this fellow?

WOOLEY

Yeah! That would be... interesting.
I'd like to go along.

195 CONTINUED

RALPH

Me, too, sport.

BUCK

Where is it? And just what is
'Anarchy'?

CUT TO:

196 EXT. - NIGHT - ANARCHY

We are looking at a SIGN which says:

"THE ONLY RULE IS

THERE ARE NO RULES"

CAMERA PANS DOWNWARD

The sign is over a SWINGING "SPA" DOOR. The BOUNCER is just throwing TWO BRAUNY GOONS out the door. They land at the feet of Buck, Wooley and Ralph. As Buck and Wooley exchange a glance, the two goons pick themselves up and exit.

BUCK

Quiet night?

WOOLEY

Just a couple more satisfied customers.

They enter.

197 INT. - ANARCHY SPA

A large cubistic room, glass-like angled walls rippling with brilliant variegated liquid light displays - games of chance and a bandstand with orchestra playing futuristic instruments. People of assorted sizes, colors, wardrobes - aliens, mutants - smoking, drinking, gambling and gamboling. The bar-girls are dressed in abbreviated costumes.

Buck, Wooley at the lead and Ralph enter.

197 CONTINUED

BUCK

Kind of a mixed bag they draw here.

They move to an empty table and sit down. Ralph stands patiently next to Buck. Buck looks around, sizing up the place.

BUCK

There was a wild place I went to once in Toledo -- but nothing crazy as this.

WOOLEY

The people here aren't crazy, just misfits. Here nothing or nobody has to fit. It's live and let live... if you can survive.

The waitress comes up to take their order.

WOOLEY

(to waitress)

Moonjuice.

BUCK

Uh, what is moonjuice?

WAITRESS

Moonjuice? It's moonjuice.

WOOLEY

It's made of lunaberries and fermented with...

BUCK

I'll have a glass of milk. Do you serve milk?

The waitress looks him up and down.

WAITRESS

Sure, buster. What kind do you favor?

BUCK

Cow.

WAITRESS

We'll squeeze some fresh.

197 CONTINUED - 2

BUCK
How about you, Ralph?

RALPH
No, thanks. I'll just check out
the gambling. Can't help it...
it's in my blood.

WOOLEY
Blood?!

198 ANOTHER ANGLE - A GAMBLING AREA

Two men are competing at some kind of sport. Directly
above is a man in a booth, like a disc jockey above
a disco dance floor. The booth has a tote-board on
it, flashing the odds.

199 BACK TO ANGLE

WOOLEY
(points)
There he is.

200 ANGLE - BARNEY - STANDING AT THE BAR

nursing a drink with a big cigar sticking out of his
mouth. Over the bar is another SIGN:

"ANARCHY - LOVE IT OR LEAVE IT"

201 BACK TO ANGLE

BUCK
Yeah. He'd have to be the one.

WOOLEY
Come on, I'll introduce you.

They rise and walk toward the bar.

202 ANOTHER ANGLE

Buck, Wooley and Ralph come up to Barney. Buck and
Ralph on one side, Wooley on the other. Barney looks
first to Buck, then to Wooley.

202 CONTINUED

WOOLEY
Hey, Barney. Long time.

BARNEY
Yeah, Wooley. Looks like you
grew about an inch.

WOOLEY
Thanks. This is....

Buck extends his hand.

BUCK
Buck Rogers.

Barney doesn't shake.

BARNEY
Somebody puts out his hand... he
usually wants to take something.

BUCK
(smiles)
Usually.

BARNEY
What do you want to take?

203 CLOSE UP - BUCK

BUCK
You.

204 CLOSE UP - BARNEY

BARNEY
It's been tried before.

205 ANOTHER ANGLE - THE BAR

BUCK
Anybody succeed?

BARNEY
I'm still here.

205 CONTINUED

BUCK

Barney, I'm the new Commander of
RIP.

BARNEY

Yeah. News travels. Kane quit.
I never liked him.

BUCK

I need a wingman. You're the best.

BARNEY

Right. But I don't like you either.

BUCK

Maybe I could persuade you to change
your mind.

BARNEY

I'm having too much fun here.
You're wasting your time, Bucko.

BUCK

Think I'll give it a shot anyhow.

Buck slugs Barney right in the cigar - sending Barney
flying backwards into the betting area, scattering
the spectators and the two competing men.

206 CLOSER ON BARNEY

getting up from the floor.

BARNEY

(flexing his muscles)

That does it, Bucko. That cigar
was imported.

Buck comes flying INTO THE SHOT, head into Barney's
stomach, shoving him back against the wall. Barney
swings him around so Buck hits the wall instead.

207 INSERT - MAN IN BETTING BOOTH

watches - then punches his controls. The tote-board
reads: Barney...80 - Challenger...10.

208 BACK TO ANGLE - BUCK AND BARNEY

continue to fight. After a moment, they separate -
both panting only lightly.

BARNEY

Hold it, hold it! Any rules?

They pause.

BUCK

Make'um up as we go along.

BARNEY

Right.

The fight resumes.

209 ANOTHER ANGLE - THE ORCHESTRA

segues into accompaniment especially suited for this
kind of fight.

210 ANGLE - THE FIGHT

The spectators clear a wide space. We see several of
them beginning to bet.

211 ANGLE - THE TOTE-BOARD

The odds are now 75:30.

212 ANOTHER ANGLE - WOOLEY AND RALPH

WOOLEY

Well, I said when they met it'd
be... interesting.

213 ANGLE - THE FIGHT

The two opponents are evenly matched. They go back and
forth, round and round.

214

ANGLE - WOOLEY AND RALPH

RALPH

Lend me fifty solars.

WOOLEY

Who you betting on?

The fight comes careening their way - Buck is momentarily on the floor near Ralph.

RALPH

Haven't made up my mind.

Buck hears this and gets up.

215

ANOTHER ANGLE - THE FIGHT CONTINUES

One of the heavy bettors, a big man - SANSON - is hollering.

SANSON

Two hundred solars on the
Challenger against Barney!

VOICE

You got it.

But Barney slugs Buck who reels. Suddenly Sanson crashes a heavy chair across Barney, who goes down as Sanson laughs - but Buck grabs Sanson, spins him and slugs Sanson into the crowd.

BUCK

This is a private fight.

A free-for-all breaks out.

BARNEY

Thanks, Bucko.

BUCK

Welcome.

Others start attacking both Buck and Barney, who end up back to back - Shane-style - scattering opponents as they make their way toward the door, followed by Wooley and Ralph.

215 CONTINUED

RALPH

For once I'm glad I didn't bet.

WOOLEY

You didn't have any money to bet with.

Our fellows are closer to the door.

BARNEY

You know what?

BUCK

What?

BARNEY

I think it'd be more fun to go with you. Bucko, you got yourself a wingman.

FADE OUT:

FADE IN:

216 EXT. SPACE - THE PLANET CAPRICUS

it's TWO MOONS evident - one of the two moons is very small.

217 EXT. - THE PLANET CAPRICUS - ARDALA'S BASE

The black sky studded with stars down to the bleak horizon. We see ARDALA'S HEADQUARTERS - a cluster of buildings glowing with light.

218 INT. - ARDALA'S CHAMBERS

ARDALA exotically beautiful - gowned in silken white - is being coiffured by a pair of leggy attendants.

In the center of the room stands an imposing WHITE CUBE. In a moment a SOUND emanates from it - the cube begins to gleam and a wavering image appears. Ardala dismisses her attendants with an imperial wave. The attendants drop to one knee, then rise and back out. Ardala walks toward the cube.

219

ANOTHER ANGLE

A laser-hologram IMAGE forms within the cube - it never becomes completely clear. As the image undulates, Ardala approaches, touches one knee to the thick white floor covering - then rises.

ARDALA

The Princess Ardala embraces her father, Forz Mazhur, Emperor of the Outer Planets, Eternal Ruler of the Greater Galaxy.

The VOICE of the Emperor is wavery, but deep, sonorous and commanding.

FORZ MAZHUR

Daughter of Divine Darkness, Maiden of the Hundred Moons - does the dawn of another conquest draw near?

ARDALA

It is as certain as the circle of their sun. The Eartheans have taken the bait - and will swallow their own doom. Soon the planet Earth will be but another harbor in our sea of conquest.

FORZ MAZHUR

Child of the Fated Stars, your father commends you and bestows his benediction on your journey to the planet Earth... our planet Earth.

The image of Forz Mazhur wavers, blurs, then fades.

220

CLOSE UP - ARDALA

A contravenous combination of sensuous beauty and seething danger.

ARDALA

Such a beautiful planet... our planet Earth. It's a pity we have to destroy so much of it in order to save it.

CUT TO:

221

INT. HUER'S LAB - BOGARTIS AND RALPH

Bogartis has Ralph's trap-door open and is fiddling around inside the smaller robot with a screwdriver type of tool.

BOGARTIS

... How does that feel?

Ralph giggles.

RALPH

Hey, not there, Bogartis - that tickles.

BOGARTIS

It's Mister Bogartis - and robots aren't ticklish.

RALPH

Well, I am. So cut it out.

BOGARTIS

I'd like to 'cut it out' all right - and I do mean your master circuitry. Since Buck Rogers chose you, you're even more contumacious and insufferable.

RALPH

Right you are, Bogartis. You know, maybe I should've gone along with Buck and the Squad.

BOGARTIS

To escort the Princess through the Secret Shields? You? You? A third rate reject - a fugitive from a coffee pot? Hogwash?

RALPH

I'm told this Princess Ardala is one good looking human being.

BOGARTIS

They all look alike to me. Flesh, bones, hanks of hair. You've seen one, you've seen them all. Give me a robot everytime. Some part goes wrong, all you have to do is replace it.

221 CONTINUED

Bogartis makes another adjustment inside Ralph -- sparks sputter out.

RALPH
Hey! Watch it! That doesn't
tickle!

CUT TO:

222 EXT. SPACE - THE FOUR FREEDOM FIGHTERS

escorting Ardala's spaceship THE IMPERIAL STAR through space toward Earth. Buck is at point, Wilma and Barney flanking, and Wooley at drag.

223 INT. BUCK'S FIGHTER - ANGLE ON BUCK

BUCK
Imperial Star... this is
Freedom One again... Commander
Rogers.

224 INT. - THE BRIDGE OF THE IMPERIAL STAR

Present are: THE PILOT AND SEVERAL CREWMAN AND PRINCESS ARDALA

PILOT
Go ahead, Freedom One.

225
and
226

INTERCUT AS NECESSARY

BUCK
We are entering the Secret Shields.
Imperative you maintain present
course. An air hole has been
opened for us. Any deviation would
result in instantaneous destruction.
Stay with us.

PILOT
Understood, Freedom One.

225
and
226

CONTINUED

ARDALA

Commander Rogers, Freedom Fighters.
This is Princess Ardala. I want
to personally convey my greetings
and thank you for your escort
service.

BUCK

You are welcome, Your Highness -
and welcome to Earth.

227 EXT. SPACE - THE FREEDOM FIGHTERS AND IMPERIAL STAR
getting closer to Earth.

228 INT. FREEDOM FIGHTERS - INTERCUT

BUCK

Well, Barney, how does it feel
to be back in the saddle?

BARNEY

Kind of sleepy. I was sort of
hoping Tigerman would show up.

WILMA

Even Tigerman wouldn't risk an
attack on Princess Ardala's ship.

WOOLEY

Besides, that cat's probably still
licking his wounds.

BUCK

All right. Let's go through the
landing check list - we're
getting close to home.

229 INT. IMPERIAL STAR

Now inside her QUARTERS, Ardala monitoring the above
on her screen.

ARDALA

Earthians. So valiant... and
vulnerable.

CUT TO:

230

INT. - THE COUNCIL CHAMBER

Present are: Madam Ballantine and the Commissioners. Other high dignitaries representing Earth. Dr. Huer and Buck and the RIP Squad.

Also: Princess Ardala in her most exquisite gown. She is flanked by her Imperial Honor Guard, all adorned in black. THREE MEN AND THREE WOMEN in flowing black capes. Each of the guards' face is covered by an ominous leather mask that is molded to each visage.

BALLANTINE

A fair and honorable Treaty now links two great interstellar powers. May this alliance preserve the peace between our people for a thousand years. Princess Ardala.

ARDALA

Madam President. A treaty is only as strong and effective as the faith and trust of both signatories. On behalf of my people I pledge that faith and trust. Henceforth the only rivalry between us will be on the friendly, bloodless fields of gymnastic contention.

She points to the head man of her honor guard.

ARDALA

Our champion is ready. Let the game begin.

CUT TO:

231

SOMEWHERE IN THE "WINGS" - BUCK, WOOLEY AND RALPH

Buck is out of his RIP uniform and wearing something more fitting for the friendly fields of contention - putting on his field shoes.

BUCK

How did I get into this?

231 CONTINUED

WOOLEY
You're the 'Chief Honcho'.
Besides, he doesn't look so big.

RALPH
He does to me.

BUCK
Me, too.

WOOLEY
Nothing to it, Buck. All you
got to do is toss him out of
the circle of fire...

BUCK
Fire?

WOOLEY
Then it's all over. We'll be
right there. I'm ready. Let's go.

RALPH
They were right. That Ardala is
one good looking human being.

CUT TO:

232 INT. - THE COUNCIL CHAMBER

Ardala and her group. The Champion's cape is being
removed by two beautiful attendants.

233 ANOTHER ANGLE - BUCK

looks toward the two beautiful attendants, then at
his attendants - Wooley and Ralph. Almost imperceptibly
he shrugs.

234 ANOTHER ANGLE - WILMA, BARNEY AND HUER
watching.

235 ANOTHER ANGLE - ARDALA

she watches as Wilma smiles and nods toward Buck, who
smiles back.

236

BACK TO THE ARENA

Wooley pats Buck on the backside.

WOOLEY

See you later, Buck.

Wooley and Ralph move off.

237

ANOTHER ANGLE

Madam Ballantine nods toward Ardala.

Ardala steps over to a stand holding a flaming torch, takes the torch, walks to the outer perimeter of the arena, touches the torch to the floor. Immediately a circle of fire - about 16 feet in diameter - ignites around the two contestants.

The Champion bows toward Buck. Buck awkwardly bows back.

238
thru
248

VARIOUS ANGLES - THE CONTEST - INTERCUT WITH REACTIONS

At first both combatants are wary - circling - feigning - testing reflexes. The Champion is very quick and agile for his size. Buck does all right, too.

They grapple. Champion throws Buck, but when the Champion moves to follow up his advantage, Buck leaps out of his grasp.

The Champion throws Buck near the flaming circle. Buck is up.

More grappling. Buck grabs Champion, hits the floor with his back and tosses Champion - then lands on top of him.

But Champion maneuvers Buck very near to the flames. Buck is sweating from the strain and flames - finally springs free.

They circle as Buck tries to grab Champion. Champion elbows Buck in the gut - and hammers a chop to Buck's neck. Buck grunts - falls to one knee. Champion readies a hammer fist, but Buck stings a left-right combination to Champion's mid-section.

248 CONTINUED

A few more fists and chops are exchanged before Buck lands a telling rapid-fire combination culminating in a right cross that knocks Champion through the fire ropes and at Ardala's feet.

249 ANOTHER ANGLE

The flaming circle comes down and goes out. Buck is breathing heavily.

250 CLOSE UP - ARDALA

glances down at her Champion. There is a blazing look in her eyes, but then she smiles and glides toward Buck.

251 ANOTHER ANGLE

Ardala approaches Buck. She removes a gold chain with a medallion from her neck, and looks deeply into Buck's eyes.

ARDALA

Our congratulations to the victor. You have enlivened our visit.

BUCK

(half embarrassed)

Thank you, Princess.

She takes the chain and medallion and puts it around Buck's neck - steps even closer and kisses him.

252 MED. CLOSE UP - WILMA

reacts. Looks at Barney next to her - then back to the arena.

253 ANOTHER ANGLE - ARDALA AND BUCK

ARDALA

You're most welcome, Commander.
I look forward to... hosting you
sometime.

(she touches the medallion)

This is your passport. Please come
and visit me.

253 CONTINUED

BUCK
(very embarrassed)
Yes, ma'am... uh, Princess.

ARDALA
(directly at Buck)
And make it soon.

CUT TO:

254 CLOSE UP - A SMALL BLACK CASE - LID OPEN

and CONTAINING THE SECRET SHIELDS. AFTER A BEAT a pair of hands ENTERS FRAME and closes the case - puts the case into a somewhat larger container - closes that and EXITS FRAME.

CUT TO:

255 INT. - ARDALA'S SUITE ABOARD THE IMPERIAL STAR

Ardala and the Champion still masked.

ARDALA
You were going to embarrass them...
and beat him.

CHAMPION
I will next time and not on any
friendly field.

He removes the mask. It's Tigerman.

TIGERMAN
I'll kill him like I did
Barrington.

ARDALA
Barrington. That's ancient history.
No, I have a feeling about this
Buck Rogers.

TIGERMAN
Yeah, I saw that.

ARDALA
Really? I thought you were still
unconscious at the time.

255

CONTINUED

TIGERMAN

That medallion you gave him...
I promise you it'll end up right
here.

Tigerman points to his chest.

Ardala smiles and moves to an oval ecru mirror-like
surface on a stand.

ARDALA

I'll tell you a little secret
about that medallion. No...
I'll show you.

She touches a tab.

ARDALA

As long as he wears it, I'll know
exactly where he is and what he's
looking at.

256

ANOTHER ANGLE - INSERT - IMAGE ON MIRROR-LIKE SURFACE
MOVING SHOT - A GIRL

walking away - P.O.V. of medallion follows - the girl
turns. It's Wilma frowning. She is talking, but we
can't hear - now she listens - her expression changes.

257

TWO SHOT - ARDALA AND TIGERMAN

watching. Ardala's expression also changes - Tigerman
is amused.

258

ANOTHER ANGLE - INSERT OF MIRROR-IMAGE

Wilma smiles - nods - now the POV moves closer... closer.

259

ANOTHER ANGLE - ARDALA'S CHAMBER - ARDALA AND TIGERMAN

Ardala deactivates the mirror-image.

TIGERMAN

He might not pay you that visit
for a long, long time.

259

CONTINUED

ARDALA

We'll see...

A chime SOUNDS and one of the components on the panel undulates with a variety of colors. Ardala touches a bar beneath the component.

ARDALA

Yes. What is it?

VOICE OF PILOT

He has arrived.

ARDALA

Good.

She presses another button. A door slides open. In a couple of seconds Kane enters carrying a leather container (FROM C.U. SCENE) under one arm. The door slides shut.

260

ANOTHER ANGLE - ARDALA, TIGERMAN, KANE

Kane bows from the waist to Ardala, then looks at Tigerman.

KANE

Nice fight.

Tigerman stiffens.

TIGERMAN

Maybe you'd like to take up where...

ARDALA

That's enough! From both of you.
If our new working arrangement
is going to succeed we'll have to
dismiss past differences.

TIGERMAN

He's easy to dismiss.

ARDALA

(to Kane)

Well, can you deliver what you
promised?

Kane sets the container on a table and starts to open it.

260

CONTINUED

KANE

I already have.

Ardala stares - even Tigerman reacts as Kane takes the black case from the container - then opens the black case revealing a small component of buttons and lights.

KANE

The Secret Shields are at your service... and so am I - for a price.

ARDALA

I am impressed. Our intelligence told me the Shields were in an impregnable vault.

KANE

They still are. That's the beauty of it. This is the prototype. Barrington was ordered to destroy it. He thought he did. But I had the 'foresight' to... make an exchange.

261

ANOTHER ANGLE - THE CHAMBER

TIGERMAN

The great patriot and faithful officer.

KANE

Even a patriot should have the perspicacity to take out a little insurance. This was my insurance.

ARDALA

And our fleet can get through the Shields with this little box?

KANE

With this little box... and me.

ARDALA

Kane, I really am impressed.

261

CONTINUED

KANE

The terms we spoke of... are we in agreement?

ARDALA

We are in agreement. You'd better stay on board. I'll make arrangements for us to leave early.

Kane packs up the black box.

KANE

Princess, your every whim is my command.

262

ANOTHER ANGLE

Ardala touches a button - the door slides open and Kane exits with a very satisfied expression on his face.

TIGERMAN

Well, I've got to give the devil his due.

ARDALA

The devil always gets his due.

TIGERMAN

And so will Rogers and RIP. We should get out of here as soon as we can.

ARDALA

Yes. But there is a little assignment first.

TIGERMAN

What are you talking about?

ARDALA

(smiles)

I want you to take another passenger aboard.

FADE OUT:

FADE IN:

263 EXT. SPACE - ARDALA'S IMPERIAL STAR
streaking away from Earth.

264 INT. - ARDALA'S CHAMBER

Ardala is in a different gown. Kane is with her. She presses the door tab. It slides open and Tigerman enters - one hand on Wilma's arm. Wilma's hands are bound behind her. A silken kerchief across her mouth. She is wearing a shortie nightgown.

ARDALA
Welcome aboard the Imperial Star.
She does seem uncomfortable.

Ardala points to the gag.

ARDALA
Take that off.

Tigerman does.

WILMA
Thanks. Is kidnapping a part of
your Treaty?

ARDALA
Oh. I'm exercising a diplomatic
prerogative. Changed my mind
and I'm calling the Treaty off.

WILMA
Does our side know about it?

ARDALA
Not yet. But they will... with
a bang.

WILMA
Captain Kane...

KANE
Formerly Captain Kane.

WILMA
(nods)
Uh, huh. I get the feeling you
weren't kidnapped.

264

CONTINUED

Kane shrugs.

WILMA

Since you've got him, it isn't
information you want from me.
What is it?

ARDALA

Ah, impatience -- another failing
of you Earthians. I do count on
that.

WILMA

You can count on more than that.

ARDALA

You're becoming boring.
(to Tigerman)
Take her to her 'quarters' and
find something more suitable for
her to wear. We wouldn't want
her to catch cold.

Tigerman takes Wilma's arm and escorts her out.

265

ANOTHER ANGLE - ARDALA AND KANE

KANE

Princess, I'm wondering if we
can't sweeten the 'arrangement'
a little.

ARDALA

(smiles)
Yes. You've earned a bonus.
She's of limited value to me.
Afterward... why not?

KANE

You really think he'll come after
her?

ARDALA

I'd say they're arguing the point
right now.

CUT TO:

266

INT. - SQUAD ROOM

ANGLE STARTS AT WILMA'S EMPTY CHAIR at the Squad table and MOVES BACK revealing Buck, Barney, Wooley, Huer and Ralph.

BUCK

... That's got to be where she is! Ardala's ship lifted off six hours ahead of schedule. Why?

HUER

Her pilot said something about recalculating the best time for reentry into their planet's orbit. Requested an early escort.

BUCK

Sure, because they didn't want our squad to escort them.

WOOLEY

I think the Chief's right. That's where she is.

HUER

But why?

BARNEY

Could be a way of getting the hen into the fox hole. Bucko being the hen.

RALPH

And that Ardala's pretty foxy all right.

OVER THIS - Bogartis enters.

BOGARTIS

I'm afraid we've exhausted all possibilities - even ran it through the computer.

HUER

Buck, assuming Ardala has taken Wilma - what do you propose?

266

CONTINUED

BUCK

Simple. Pay Ardala a visit. Find out what's going on.

HUER

But it's not simple. This is a delicate diplomatic situation.

267

ANOTHER ANGLE - FAVORING BUCK

BUCK

I'll be delicate and diplomatic. I'm not going in shooting from the hip.

HUER

The treaty...

BUCK

... is only as good as Ardala's intentions. I'll find out what they are. Good or bad - we've got to know. Even you'll admit that.

BARNEY

Doctor, I think you're running out of arguments.

Buck picks up Ardala's medallion from the table.

BUCK

Besides... she invited me. I've got a passport.

BARNEY

We've got a passport.

BUCK

'We'?

WOOLEY

'We'.

RALPH

'We-we!'

CUT TO:

268 EXT. SPACE - "THE ACHIEVER", RIP'S INTERPLANETARY
PROBE SHIP - ROARING TOWARD US, EARTH IN THE B.G.

269 INT. - THE ACHIEVER - BUCK ROGERS
at the controls, Barney sitting next to him in the
co-pilot seat. Both are grim looking.

270 INT. - THE ACHIEVER - RALPH, WOOLEY AND BOGARTIS
Wooley is grinning fiercely.

271 EXT. SPACE - THE ACHIEVER
roaring away from us, toward the distant stars.

272 INT. - ACHIEVER - BUCK AND BARNEY
Barney checks the flight computer.

BARNEY
Turnover in two minutes.

BUCK
ROGER.

BOGARTIS
Why do they always say 'Roger'.
Why not 'Homer' or 'Henry' --
why 'Roger'?

WOOLEY
Beats me.

BUCK
And it beats me how you conned
Dr. Huer into letting you come
along.

BOGARTIS
By 'conned' I presume you mean
persuaded. I'm the first to admit
that for a human, Dr. Huer has an
extraordinary mind. But I know
how to get around it.

273 ANOTHER ANGLE - THE GROUP

BARNEY

While we're at it, we better figure out how we're going to get around Princess Ardala.

RALPH

Somebody who looks that good, can't be all bad.

WOOLEY

She's bad enough. You think she'll let us land?

BUCK

Sure. Getting in is no hard knot - we'll just tell them we're coming. Getting out is something else.

Buck points.

BUCK

There it is... Capricus.

274 P.O.V. - THE PLANET CAPRICUS

with its TWO MOONS -- coming closer.

275 ANOTHER ANGLE - INT. ACHIEVER - THE GROUP

BARNEY

If you've got any ideas, you'd better let us in on them.

BOGARTIS

I'm afraid there is no way to run a situation like this through a computer.

BUCK

Part of it we play by ear.

WOOLEY

What about the other part -- the really big part?

275 CONTINUED

BUCK

Well, they've got us outnumbered
- so we've got to outsmart 'em.
First off, Ralph and I'll go in
and see Princess Ardala.

RALPH

Good.

BUCK

Then, Barney, you...

OVER THE ABOVE the medallion Ardala gave Buck is on
a panel just above the controls.

CUT TO:

276 INT. - ARDALA'S CHAMBERS - ARDALA AND KANE

She is monitoring The Achiever via her medallion
receiver.

277 CLOSE UP - THE MONITORING COMPONENT

Buck is visible and so are most of the others - all
in animated discussion.

278 ANOTHER ANGLE - ARDALA'S CHAMBERS - ARDALA AND KANE

KANE

Too bad we can't hear what
they're saying.

ARDALA

What they're saying doesn't
matter. What matters is...
they're coming.

KANE

(smiles)

He's coming.

Ardala deactivates the monitor.

CUT TO:

- 279 EXT. - CAPRICUS WITH ITS TWO MOONS EVIDENT - THE ACHIEVER
MOVING OVER THE LANDSCAPE PREPARATORY TO LANDING - NIGHT

Space is a blue-black velvet shroud pierced by pinpoints
of lights - planets and stars.

The final approach.
- 280 INT. ACHIEVER - PILOT AREA - BUCK AND BARNEY

at the controls.
- 281 ANOTHER ANGLE - RLAPH, WOOLEY AND BOGARTIS

fastening their seat belts.
- 282 EXT. - CAPRICUS - THE ACHIEVER

hovering over a landing pad.
- 283 INT. ACHIEVER - PILOT AREA - BUCK AND BARNEY

working their controls preparing to land. Barney nods
to Buck.
- 284 EXT. - LANDING PAD - THE ACHIEVER

lowers gently to the ground. A section of the force
field dome above the landing pad glows green and pulses
brighter. The Achiever's landing tubes whine and burn
red.
- 285 INT. ACHIEVER PILOT AREA - BUCK AND BARNEY

BARNEY
(switch, click)
Antigravs off.

BUCK
(also switching, clicking)
End of the line.

BARNEY
Let's hope not.

285

CONTINUED

BUCK

Don't worry. I logged this as
a round trip flight.

WOOLEY

With one more passenger aboard.

BUCK

Right. Ralph, you ready?

RALPH

Lead the way.

BUCK

Oops, almost forgot our passport.

Buck takes the medallion and puts it around his neck
as Barney releases the hatch seals.

286

EXT. ACHIEVER - LANDING PAD - NIGHT

Gusts of vapors still steam from beneath the spacecraft.
The Achiever's hatch is opened. Buck and Ralph exit
first - the rest of the crew follows and the Earthians
are greeted by an armed guard of half-dozen of Ardala's
soldiers.

Also present: the landing pad's ground crew of four.

At a post nearby, a cannon laser with a crew of three
soldiers.

GUARD LEADER

Congratulations on a perfect
landing, Commander.

BUCK

Just followed radio instructions.

GUARD LEADER

My orders are to escort you to
the Princess.

BUCK

Well, let's follow orders. Come
on, Ralph.

286

CONTINUED

GUARD LEADER

Ralph? My orders said nothing
about a Ralph.

BUCK

It's all right. I don't go
anywhere without Ralph... hardly
anywhere.

(smiles)

I'll take the responsibility.

Buck and Ralph start to walk - A BEAT - then the
Guard Leader and other guards follow and catch up.
The group moves toward a door.

287

INT. CORRIDOR - DOOR OPENS - BUCK AND THE OTHERS ENTER

This is a tunnel-like corridor, illuminated from above
by pools of light emanating from some unseen source.

There is a step down as they enter. Ralph doesn't quite
negotiate the step - he falls with a clank to the floor -
and one of his trap doors comes open.

288

CLOSE UP - RALPH

removes something from his trap door and surreptitiously
plants it in a dark corner of the floor. It's about
the size of a box of kitchen matches.

289

ANOTHER ANGLE - THE GROUP

Buck helps Ralph regain his equilibrium.

BUCK

Ralph, are you all right?

RALPH

Yeah, sure. Didn't see that
step.

They all continue walking down the long corridor.

BUCK

(small talk to the guard)
Nice place the Princess has got
here.

289

CONTINUED

No answer from the Guard Leader.

BUCK

... Don't you think so, Ralph?

RALPH

It's okay. But I don't know
what they needed that step for.

CUT TO:

290

EXT. LANDING PAD AREA - NIGHT

Bogartis saunters over toward the cannon emplacement
carrying something in his hand.

291

ANOTHER ANGLE - LANDING PAD AREA - NIGHT

Wooley saunters over toward the three guards standing
halfway to the door. Wooley is chewing and spitting
out something like pumpkin seeds.

292

ANOTHER ANGLE - LANDING PAD AREA - NIGHT

Barney is sauntering into a shadowy section.

293

INT. CORRIDOR

Buck, Ralph and the Guard unit turn off one corridor
and onto another. As they walk another figure approaches
them from the opposite direction. It is a ROBOT - taller
than Ralph.

294

ANOTHER ANGLE - THE CORRIDOR

Ralph steps right in front of the Robot and gives him
a clank on the arm.

RALPH

Well, I'll be dipped in drain oil.
A brother. Hello, brother.

ROBOT

(looks down on Ralph)
Why do you call me 'brother'?

294

CONTINUED

RALPH

Well, you are a robot, aren't you?

ROBOT

Obviously, but I fail to see how that makes us brothers.

RALPH

Well, you do belong to the RUB, don't you?

ROBOT

The RUB?! What's the RUB?

RALPH

Robots United Brotherhood. Our Union. I'm an organizer.

GUARD LEADER

Look here, we can't keep the Princess waiting.

RALPH

She didn't invite me anyhow. You fellas go ahead. I'll stay here and talk to the brother. Catch up with you later.

BUCK

Well, I guess he's right. He wasn't invited.

GUARD LEADER

(thinks it over quickly,
then to another guard)

No harm in letting them talk.
But keep an eye on him.

The Guard Leader motions for Buck to move on.

RALPH

What do you do around here?

ROBOT

I'm in charge of this corridor.
Robot Run Number Seven. Why
they call it a run is beyond me.
All I do is walk.

294

CONTINUED

RALPH

What's your job?

ROBOT

To report any unusual activity to the guards. But I've never seen any unusual activity.

RALPH

What are your work hours?

ROBOT

Twenty-four.

RALPH

Twenty-four hours! Why that's inhuman!

CUT TO:

295

ANOTHER ANGLE

Buck and his escorts approach a majestic door. There is a semi-circle of shimmering light from one side of the door to the other - shielding the entrance. The group leader stops just outside the protective barrier.

BUCK

Should I knock?

GUARD LEADER

I wouldn't.

At that, the shield melts into the groundwork and the majestic door opens.

296

ANGLE - INTERIOR ARDALA'S CHAMBERS

Ardala, again exquisitely gowned and coiffured. Nearby looms Tigerman - imposing in his ZAP fighter outfit. Buck and his escort enter.

ARDALA

Commander Rogers, I'm so pleased you accepted my invitation.

296

CONTINUED

BUCK

You said to make it soon.

ARDALA

I do admire a man of... action.
This is Tigerman.

BUCK

Yes. I think we met... once
or twice before.

Buck seemingly inadvertantly touches the medallion.
Tigerman is about to say something, but Ardala speaks.

ARDALA

Are you planning on staying long?

BUCK

That depends on a couple of things.

ARDALA

We'll make your visit as pleasant
as possible.

Tigerman takes a step away.

TIGERMAN

I'd rather not listen to any more
of this...

ARDALA

(commanding)

Just stay right there.

BUCK

Princess, do you have any other
visitors from Earth? Somebody
else who might want to go back
with us?

ARDALA

(smiles)

Yes. But it's much safer here
than on Earth. Or soon will be.

BUCK

Why's that?

Ardala moves to one of the monitors and touches it.

297 MED. CLOSE UP - THE SCREEN

A SPACE FLEET ARMADA. Battle cruisers in take-off formation within a huge crater.

298 ANOTHER ANGLE - THE CHAMBER

ARDALA

Coffin Crater... on the other side of Capricus. With enough firepower to devastate Earth.

BUCK

What about the Treaty?

ARDALA

Sometimes one side violates a Treaty - sometimes the other. And whoever hits first... wins.

BUCK

Not always.

ARDALA

We'll see. In six hours that fleet will lift off - led by Tigerman. Target... Earth.

BUCK

You do remember the Secret Shields?

She motions to a guard who opens a side door.

ARDALA

Oh, that.

299 ANOTHER ANGLE - FAVORING DOOR

Another guard ushers in Wilma and Kane.

ARDALA

(to Kane)

Sorry to have kept you waiting.

Wilma runs to Buck. He puts out a hand - she takes it.

WILMA

Buck...

299

CONTINUED

ARDALA

Commander Kane, would you...

BUCK

Commander?

KANE

Yes. In a different army.

Kane holds up the black box containing the Secret Shields.

KANE

(continuing)

And with a considerable bonus to boot.

Kane places the box on a surface.

BUCK

When I was a kid in school, we studied about an ancestor of yours.

KANE

(puzzled)

Really. Who?

BUCK

Benedict Arnold.

Buck slugs Kane, who drops.

BUCK

(to Ardala)

I just felt like doing that.

300

ANOTHER ANGLE - THE CHAMBER

ARDALA

Commander Rogers, look at it this way. I'm saving your life. I'd like you to join me... permanently.

BUCK

I think you've got enough 'Commanders' around here.

300 CONTINUED

ARDALA

But ours would be a more 'personal' relationship. I want something more than a Commander. Someone to...

BUCK

... walk a couple of steps behind you?

ARDALA

A Prince Consort. But we'll have time to discuss it later.

To the guards.

ARDALA

Escort them to their 'quarters'.

Buck takes Wilma's hand again as Ardala watches.

ARDALA

And we will have to separate you.

CUT TO:

301 INT. CORRIDOR - FAVORING THE MAJESTIC DOOR

The protective shield lowers. As the door opens; Buck, Wilma, the Guard Leader and a couple other guards come through. In a moment the shield shimmers up again as the door closes.

GUARD LEADER

This way. Oh, and you, too!

302 ANOTHER ANGLE

Ralph leaning against a wall talking to the Robot.

RALPH

Who, me?

GUARD LEADER

You come along with us.

302 CONTINUED

RALPH
(to Robot)
See you later, brother.

WILMA
(to Buck)
Buck, why?! Why did you do it?!

BUCK
Do what?

WILMA
Fall right into her trap like this?

BUCK
Remember? You and I had a date.
I just didn't want to break it.

GUARD LEADER
This way!

CUT TO:

303 EXT. LANDING AREA - NIGHT - THE LASER CANNON EMPLACEMENT

Bogartis is talking to one of the crewmen. The other two are in b.g. playing cards.

BOGARTIS
Extraordinary weapon.

CREWMAN
Dont' touch it.

BOGARTIS
I won't. Laser cannon?

Crewman nods.

BOGARTIS
We don't have anything on Earth quite like it.

CREWMAN
What's that in your hand?

BOGARTIS
Goo ball. Just something to bounce. See.

303 CONTINUED

He bounces it a couple of times.

BOGARTIS
To while away the time while
humans make up their minds.
(points to cannon)
It does look powerful.

CREWMAN
Powerful enough to blast that
ship of yours out of the sky.

BOGARTIS
It's not my ship. May I look
down the barrel?

CREWMAN
Just don't touch it.
(to one of the card players)
Come on, Brock, take over. I
want to play a few hands.

304 ANOTHER ANGLE - THE GUN AREA

As the crewman walks away, Bogartis tears off a piece
of the goo ball and drops it down the barrel of the
cannon. A DIFFERENT CREWMAN approaches.

DIFFERENT CREWMAN
Don't touch that!

BOGARTIS
I won't.

DIFFERENT CREWMAN
What's that in your hand?

BOGARTIS
Goo ball. Just something to
bounce.

CUT TO:

305 INT. - SECTION OF CORRIDOR

Buck, Wilma, Ralph and the guards approach. There are
two rooms - one on each side of the corridor - heavy
doors and keys in locks. Guards open both doors.

305 CONTINUED

GUARD LEADER

Here's where you part company.

Ralph starts to walk into a room alone.

RALPH

(to Buck and Wilma)

Well, see you two later.

GUARD LEADER

Huh, uh. You and him together.

RALPH

Oh!

One of the guards moves Wilma to the opposite room and closes the door and turns the key.

306

ANOTHER ANGLE - INT. BUCK AND RALPH'S ROOM

as they are shown in. The door closes behind them and there is the SOUND of the key turning. There are no windows in the room. In fact it is a cell.

BUCK

Everything's going according to plan.

RALPH

Ours or their's?

BUCK

What about the Robot?

RALPH

We're brothers.

CUT TO:

307

EXT. LANDING AREA - NIGHT

Three sentries stand in a line about eight feet apart between the Achiever and the tunnel entrance. Lt. Wooley is walking "figure eights" around them - chewing some seeds, spitting out the shells and chatting with the sentries.

307 CONTINUED

WOOLEY

Yes, sir. Those are fine looking uniforms. I don't know why they don't issue us uniforms like that in RIP. When we get back I'm gonna...

SENTRY ONE

What's that you're eating?

WOOLEY

Hot pods.

SENTRY ONE

'Hot pods'?

WOOLEY

Right - hot pods. You know... pepper seeds.

Wooley spits out a couple skins.

WOOLEY

Want some?

SENTRY ONE

No!

CUT TO:

308 INT. CELL - BUCK AND RALPH

There is a SOUND of a key turning.

RALPH

This could be him.

BUCK

It better be.

The door opens and two guards enter. Much of the second guard's face is covered. We can't identify him until he speaks. The door is closed by the second guard.

FIRST GUARD

The Princess wants to see you again.

308 CONTINUED

The second guard slugs the first guard - then addresses Buck.

SECOND GUARD

So do we, Bucko.

BUCK

How you doing, Barney?

BARNEY

Anarchy was a picnic compared to this. Get into that outfit. I'll be right back.

Barney exits.

CUT TO:

309 EXT. - THE ACHIEVER - NIGHT

Bogartis makes his way aboard. Lt. Wooley is standing by, near the Achiever's loading entrance.

CUT TO:

310 INT. BUCK AND RALPH'S CELL

Buck now is dressed as a guard. Ralph exits as Barney, still dressed as a guard, enters carrying Wilma's unconscious guard over his shoulders and hands a key to Buck, who exits.

311 INT. CORRIDOR - FAVORING WILMA'S ROOM

As Ralph makes his way down the corridor, Buck goes to Wilma's door, turns the key in the lock and opens the door.

BUCK

Come on, Lt. Deering.

Wilma is at the door.

WILMA

Buck!!

311 CONTINUED

BUCK

We've got a date back on Earth.

Barney comes out of the opposite cell as Ralph returns leading the Robot. Buck presses something into Ralph's appendage as Ralph ushers the Robot toward the other room.

RALPH

Step right this way, brother.
At last you'll have some 'unusual
activity' to report.

312 ANOTHER ANGLE - THE CORRIDOR

As Buck, Barney and Wilma make their way forward.

CUT TO:

313 INT. ARDALA'S CHAMBERS

Ardala, Tigerman and Kane who is still unconscious -
now on a couch.

TIGERMAN

That Rogers does have a punch.
Have to give him that.

ARDALA

Kane! Kane, come out of it!
Do you hear me?

He doesn't.

CUT TO:

314 INT. CORRIDOR

Buck, Wilma and Barney. Ralph is catching up fast as
he can.

BARNEY

(to Ralph)
Everything okay?

RALPH

We'll soon find out.

CUT TO:

315 INT. ARDALA'S CHAMBER

Kane just comes to. Ardala snaps on the "medallion monitor".

316 MED. CLOSE UP - THE MEDALLION'S POV

The wearer of the medallion pacing back and forth in Buck's cell.

317 INT. ARDALA'S CHAMBER

Ardala watching the monitor.

ARDALA

It seems Commander Rogers is trying to make up his mind.

KANE

(groggy)

I'll kill him. I swear... I'll kill him!

TIGERMAN

First you'd better stand up.

ARDALA

Yes, you've got a job to do.

She walks away from the monitor toward the reclining Kane.

CUT TO:

318 INT. - THE CORRIDOR

Buck, Wilma, Barney making their way into the final long, long corridor that leads to the tunnel exit... and the Achiever. Unfortunately, the tunnel is peopled with Ardala's guards. The RIP group moves boldly forward until:

GUARD

Hold on. Where you going?

BUCK

Out.

318 CONTINUED

GUARD

That woman's a prisoner. You
can't...

Buck slugs the guard.

BUCK

Barney! Fat's in the fire!
Hit it!

BARNEY

Right now!

As the other guards start blazing away with their
laser carbines, Barney whips out a recoil gun and
fires the length of the tunnel - a taut thin cord
spits out from the barrel of his firearm.

FAST CUTS:

319 CLOSE UP - THE TOGGLE BOLT HEAD

of the projectile implodes in the far wall of the
tunnel very near the door.

320 INTERCUT WITH ABOVE - CLOSE UP RALPH

as he opens his trap door and activates a component.

321 CLOSE UP - THE "MATCH BOX" INSTRUMENT

Ralph had earlier planted in the dark corner of the
floor suddenly erupts exuding an endless volcano of
foam.

322 ANOTHER ANGLE - THE CORRIDOR

Foam, foam, foam instantly floods the corridor - slippery,
slimy foam - two, three, four feet high, chokes the
tubular tunnel and as the guards try to move, they slip
and slide and their laser rifles spout wild beams all
over the place.

323 INTERCUT WITH ARDALA'S CHAMBER

Kane is now on his feet.

TIGERMAN

Get the Shield Box. We'd better
start for Coffin Crater. You
all right?

Kane nods.

Ardala looks back at the "medallion monitor" and is
startled at what now shows up as the medallion's POV.

324 CLOSE ANGLE - THE MEDALLION MONITOR

The unconscious guards piled up on the floor near the
door. POV MOVES CLOSE TO DOOR.

325 INT. ARDALA'S CHAMBER - FAVORING ARDALA

ARDALA

Something's wrong in there!
Get to Rogers' cell!

CUT TO:

326 INT. THE CORRIDOR

A foaming, frothy furrow of falling guards as Barney
holds on to his recoil gun with both hands. Wilma
holds on to Barney, Buck holds on to Wilma and Ralph
is caboose.

Barney activates the recoil action and the RIP "train"
is on track, pulled by the taut recoil action of the
cord, toward the door - slicing through the foam in a
smooth, straight line down the inundated corridor -
with guards flaying, firing and falling on all sides.

CUT TO:

327 INT. ROGERS' CELL

The guards just regaining consciousness as the door is
opened from outside by Tigerman - with Ardala, Kane and
other guards.

328 CLOSE UP - THE ROBOT IS WEARING "THE MEDALLION" AROUND HIS NECK.

The Robot keeps repeating.

ROBOT
I wish to report some unusual activity. I wish to report some unusual activity. I wish to report some unusual activity....

328-A ANOTHER ANGLE - THE CELL

TIGERMAN
(to guard)
What happened?

GUARD
They got away.

TIGERMAN
We can see that, you idiot!
How?!

ROBOT
... I wish to report some unusual activity...

CUT TO:

329 MED. CLOSE SHOT - INT. - THE CORRIDOR DOOR

The RIP train arrives at the door and Barney opens it.

330 EXT. - NIGHT - ANGLE FAVORING DOOR

Buck, Barney flanking Wilma do their best to appear like bona fide guards escorting a prisoner with Ralph tagging along, but the scam isn't easily carried off for long.

But Wooley doesn't need long. He tosses something on the "figure eight" pattern of "hot pod" seeds circling the guards and instantly:

331 ANOTHER ANGLE

A wall of flames licks about six feet high around the guards who are contained within the corral of fire.

FAST CUTS:

332 ANOTHER ANGLE

Bogartis from aboard the Achiever tosses Wooley a couple of laser rifles - then Bogartis heads for the take-off controls.

333 ANOTHER ANGLE

Wooley tosses Buck a rifle

334 ANOTHER ANGLE

The cannon crew picks up laser rifles and fires at the RIP team.

335 ANOTHER ANGLE

Barney gets Wilma aboard as Buck and Wooley cover them - then follow aboard - slamming the hatch shut.

336 ANOTHER ANGLE

The tunnel door opens and several foam-soaked guards pour out, firing their rifles at the Achiever.

337 ANOTHER ANGLE

The Achiever's engines activate - as the fusilage is taking volleys of laser rifle fire.

338 INT. ACHIEVER - PILOT SECTION

Bogartis at controls. Buck runs up tearing off guard's outfit.

BUCK

Deflector shields on, Mr. Bogartis.
Give it full power. Lift off!

339 ANOTHER ANGLE - INT. ACHIEVER

Wilma gets to one of the guns and starts to fire.
Ditto Barney and Wooley.

340 EXT. LANDING PAD - ACHIEVER - NIGHT

Engines at full takeoff thrust as lasers still bounce off Achiever. The Achiever roars straight up - leaving a hot glowing red-blue-green wake behind.

341 ANOTHER ANGLE - LANDING PAD - DOORWAY AREA

Ardala, Tigerman, Kane - they too are foam-soaked. Ardala is in a rage.

ARDALA

Shoot them down! Shoot them down!
Don't let them get away! Why
aren't they firing that cannon?

TIGERMAN

The ship is still too close.
Another couple of seconds... and
we'll blow it out of the sky.
(a beat)
NOW... FIRE!!!

342 ANGLE ON CANNON AND CREW

CREWMAN

FIRE!!

The lanyard is pulled but instead of an explosion, there is a curious mixture of glopping, gurgling, gushing - and in a moment:

343 MED. CLOSE UP - THE CANNON

Out of the barrel - goo... globs of goo... thick clods of green goo overflow from the barrel and onto the gun emplacement.

344 ANGLE AT ARDALA, KANE AND TIGERMAN

Ardala is livid.

ARDALA

You fools!! He's beaten you again!!!

344 CONTINUED

TIGERMAN

I'm going up there. I'll get him!

KANE

You'll have to beat me to him!!

They run off.

Ardala looks up toward the distant Achiever. There is a strange look in her eyes; defeat - admiration, hate - love.

CUT TO:

345 EXT. SPACE - THE ACHIEVER - ROARING AWAY PAST CAMERA

346 INT. ACHIEVER - STILL CLIMBING - PILOT AREA

Buck swings into the seat beside Bogartis. Ralph and Barney are also in cabin.

BUCK

I'll take over. Nice flying, Mr. Bogartis.

BOGARTIS

Yes, it was.

BUCK

We've got to get word to Meridian City about that battle fleet.

BARNEY

(fiddling at radio controls)
Negative... they're jamming us.

BUCK

Maybe when we get closer...

BARNEY

I got a feeling they're going to try to shoot us down before we get much closer.

BUCK

Then we've got to wipe out that fleet ourselves.

346 CONTINUED

BARNEY

The whole fleet?

RALPH

We can do it.

BOGARTIS

How?

Lt. Wooley chitter and chatters, totally incomprehensible, over the intercom.

BOGARTIS

Wooley, do you mind!

BUCK

Maybe there's a way.

BARNEY

Sure and maybe the moon's made out of cheese.

347 ANOTHER ANGLE - THE PILOT AREA

Buck flips switches on the scanner-screen. First a picture of Ardala's Headquarters - then some bleak landscape - then Coffin Crater with the fleet in takeoff formation.

BUCK

Mr. Bogartis, get coordinates for that area.

Buck adjusts Achiever's controls and the spacecraft slices into a sharp right arc.

BOGARTIS

May I inquire what you have in mind, Commander?

Buck starts to talk to Bogartis.

348 CLOSE UP - WILMA - FROM HER GUN POSITION

WILMA

Pirates! Eleven o'clock.
Range - 100 megameters. Closing fast.

349 EXT. SPACE - SIX ZAP FIGHTERS
roaring TOWARD AND PAST CAMERA

INTERCUT:

350 CLOSE UP - TIGERMAN
at controls of lead fighter - turns and looks at;

351 CLOSE UP - KANE
in second ZAP fighter looking straight ahead.

352 INT. ACHIEVER - PILOT AREA
Buck at controls. Bogart is out of the co-pilot's
seat and at the navigation panel. Buck points to the
empty right seat.

BUCK
Barney, cover me. Here's what
I'm gonna try...

BARNEY
Sorry, chief... I'm gonna hafta
sit this one out...

Barney collapses - holding a wound in his right shoulder
area. He's conscious, but helpless.

BUCK
Ralph!

Ralph bends to help Barney.

RALPH
I can't stand the sight of blood.

Gunfire from ZAP ships spatters all around the Achiever.
It rocks. Now the Achiever is returning fire.

CUTS OF:

353 WILMA - FIRING

354 WOOLEY - FIRING, AND CHITTERING.

355 EXT. SPACE - THE ACHIEVER ZOOMING AWAY FROM US TOWARD
THE TWO MOONS OF CAPRICUS, THEN ANGLING TOWARD

the smaller moon - which is only about three miles in
diameter. Still the Achiever appears tiny compared to
the craterous, pale ball suspended in space.

356 INT. ACHIEVER

Buck at pilot seat - Bogartis nearby - Barney propping
his back against the bulkhead aided by Ralph.

BUCK

There it is. Twenty seconds.

He works the controls.

BUCK

Breaking maneuver... we've got
to kiss it... gently...

BOGARTIS

It won't work.

357 MED. CLOSE UP - GUN POSITION - WILMA FIRING

WILMA

(hollering)

Maneuver, Buck, maneuver! Why're
you slowing down?

358 CLOSE UP - WOOLEY'S GUN POSITION

WOOLEY

Yeah, we're sitting ducks. Chitter...
chitter...

He fires.

WOOLEY

I got one - I got... chitter-chitter.

359 EXT. SPACE - POV SHOT

One of the ZAP ships taking a direct hit - twisting
crazily and falling OUT OF FRAME.

360 EXT. SPACE - THE ACHIEVER

nosing right up to the small moon... closer... closer.
ZAP ships zig-zagging all around the Achiever - firing -
and getting return fire from Wooley and Wilma.

361 INT. ACHIEVER - PILOT SECTION - SHOOTING DIRECTLY THROUGH
THE VIEW AREA RIGHT AT THE MOON

closer... closer - filling the view area.

BUCK

Contact!!!

362 INT. TIGERMAN'S SHIP - TIGERMAN

puzzled.

TIGERMAN

What's he trying to do?

INTERCUT:

363 INT. KANE'S SHIP - CLOSE UP - KANE

KANE

Must've lost control of the ship.

TIGERMAN

What a target!

KANE

Get outta my way!

364 EXT. SPACE SHOT

Kane's fighter rages past Tigerman's lead ship.

365 EXT. SPACE SHOT - THE ACHIEVER

nose against the moon as the ZAP ships maneuver and
fire at it. The Achiever pushes with all its power.

366 INT. ACHIEVER - PILOT AREA

Bogartis is back in co-pilot seat.

BUCK

More power.

BOGARTIS

The ship's starting to shake.

367 MED. CLOSE UP - WILMA'S GUN POSITION - WILMA FIRING

WILMA

Buck, get out of here. We can't
hold 'em off!!

(to ZAP ship)

Pirate, you should've turned left...

She fires at the ZAP fighter.

368 EXT. SPACE - WILMA'S POV

A ZAP ship in a right maneuver takes a fatal hit from
Wilma.

369 INT. KANE'S SHIP - SHOOTING PAST KANE - HIS POV

as he's firing his laser guns into the Achiever and
maneuvers across and just over the larger ship.

370 INT. ACHIEVER - WILMA'S GUN POSITION - MED. CLOSE UP -
WILMA

at her gun, firing at Kane's approach - swinging the
turret as Kane ZOOMS ACROSS AND OVER.

371 INT. TIGERMAN'S SHIP - SHOOTING PAST HIM

onto the Achiever as he spits out his laser fire.

372 INT. ACHIEVER - PILOT AREA

Buck pressing the controls.

BUCK

Mr. Bogartis... more thrust.

372 CONTINUED

The Achiever is already shuddering - rattling Bogartis all over his seat.

BOGARTIS

The ship can't take it!!

RALPH

(shaking)

Neither can I.

BUCK

More! Full thrust!!

BOGARTIS

Impossible! It'll fall apart!!

Laser fire criss-crosses in front of the Achiever. Now even Buck is shaking in his seat, fighting the controls. The Achiever's engines scream their protest.

BOGARTIS

You'll kill us!

BUCK

Everybody dies.

The Achiever vibrates violently under the strain. Barney is thrown to the floor.

373 CLOSE UP - BUCK

sweating - straining - shaking - buffeting.

374 CLOSE UP - RALPH

Shuddering - rattling.

RALPH

Why did I ever leave that coffee pot!

375 INT. WOOLEY'S GUN POSITION - MED. CLOSE UP - WOOLEY

His turret is rattling and he's being knocked about still firing as Tigerman dives and blasts at the Achiever. Wooley's laser hits home.

375 CONTINUED

WOOLEY

I winged him... Tigerman!
Chitter... chatter. What's Buck
doing? Chitter...

376 INT. WILMA'S GUN POSITION - MED. CLOSE UP - WILMA
She's quavering and jolting in her turret, but firing.

WILMA

I don't know!
(to ZAP fighter)
Come to mama...

377 WILMA'S POV - ANOTHER ZAP
ship is hit and gyrates crazily OUT OF FRAME.

378 INT. ACHIEVER - PILOT AREA

Every warning indicator is gleaming - red...flashing
danger - as they vibrate almost out of their sockets.
A cacophonous chorus of warning noises protests the
ship's abuse.

BOGARTIS

Sir, we're past the breaking point.
We haven't enough power to...

BUCK

Channel 'deflector power' to
primary engines.

BOGARTIS

(chattering)
They're already overloaded.

The buffeting increases - so does the noise. The
Achiever is convulsing.

BUCK

Do it!!

BOGARTIS

I suppose it doesn't matter.
We're going to shatter anyhow.

379 EXT. SPACE SHOT

The Achiever's nose wedged against the moon as the ship quivers and its engines spew radiant red and yellow fire. The ZAP ships are buzzing around like deadly flies - one more is hit and SPINS OUT.

380 INT. ACHIEVER - PILOT AREA

Shuddering.

BUCK

That's all she's got.
It's now or...

BOGARTIS

Sir! Sir!! It's moving... we're
pushing it out of orbit! My word!
You're moving the moon.

BUCK

Course correction.

BOGARTIS

(looks at screen)
Zero mark two. It's losing
centrifugal force. It's falling...
the moon is falling!!

RALPH

(hands over eyes)
On us?!

BUCK

It'll be close to target!

BOGARTIS

Very.

The ship still shakes under the pressure - still
pushing the moon.

BOGARTIS

We're coming in sight of the crater.

381

CLOSE UP - THE CRATER WITH THE FLEET - ON THE MONITOR
SCREEN COMING NEARER.

382 INT. ACHIEVER - PILOT AREA

Ship still shuddering.

BOGARTIS

Pull away, sir.

BUCK

Not yet.

BOGARTIS

(hollers)

For heaven's sake. It doesn't
have to be a direct hit!

BUCK

Now!

Buck frantically works controls.

BUCK

Cut power. Deflectors back on.
Full retro thrust... three seconds!

383 EXT. SPACE SHOT

The moon now completely out of its orbit, losing
centrifugal speed that held it in space - falls with
great and gathering velocity - as the Achiever pulls
up and away.

384 EXT. SPACE SHOT - ANOTHER ANGLE

The moon with more and more momentum, hurtles toward
Capricus - closer and closer - Coffin's Crater seems
to rush up to meet the lunar missile which now has
incredible speed and the fire power of a thousand
megaton atom bombs.

INTERCUT:

385 INT. ACHIEVER - BUCK AND BOGARTIS

watching.

386 CLOSE UP - RALPH'S HANDS COVERING EYES.

387 CLOSE UP - WILMA AMAZED

388 CLOSE UP - WOOLEY SPEECHLESS

389 MED. CLOSE UP - BARNEY
struggling to his feet to watch.

390 INT. TIGERMAN'S SHIP - CLOSE UP - TIGERMAN
Frozen... watching.

391 INT. KANE'S SHIP - CLOSE UP - KANE
seething.

392 EXT. SPACE SHOT

The moon crashes into the crater and the bomber fleet with devastating atomic force erupting a volcanic rainbow of colors and sounds. There is a mighty chain reaction of multi-explosions as Ardala's fleet is ripped apart, twisted, torn and incinerated... leaving a scarred and charred crater twice the original size.

393 INT. ACHIEVER - PILOT AREA

BARNEY

(smiles)

Anytime, Bucko, anyplace... I'm with you.

BUCK

There's a couple Pirates still out there.

BOGARTIS

For heaven's sake. Is the man never satisfied?

394 CLOSE UP - RALPH

removes his hands from his eyes.

395 INT. WILMA'S GUN POSITION - CLOSE UP - WILMA

WILMA
They're pulling away.

396 INT. KANE'S SHIP - CLOSE UP - KANE

KANE
We're outgunned. There's just
you and me.

397 INT. TIGERMAN'S SHIP - CLOSE UP - TIGERMAN

TIGERMAN
My ship's been hit. I'm going
back.

398 EXT. SPACE SHOT

Both ZAP ships pull sharply away from the Achiever and
head for what's left of Capricus.

399 INT. ACHIEVER - PILOT AREA

Buck watches as the ZAP fighters disappear in the distant
sky. Buck looks over at Barney who is obviously in pain,
holding his shoulder.

BUCK
Set course for Earth, Mr. Bogartis.

BOGARTIS
I should certainly hope so.

400 EXT. SPACE SHOT - THE ACHIEVER IN SPACE

FAST DISSOLVE:

401 INT. ACHIEVER - PILOT AREA

Buck at controls. Wilma in co-pilot seat. IN SIGHT
THROUGH THE VIEWING PANEL - EARTH.

ON THE INSTRUMENT TELE-MONITOR IS DR. HUER - WE SEE AND
HEAR HIM.

401 CONTINUED

HUER

... very good, Buck. You're approaching the Secret Shields - new code in effect.

BUCK

Thanks. And thanks for analyzing that 'medallion'. It sure came in handy. See you soon.

HUER

Right.

Buck looks down, closes his eyes a moment and rubs his forehead.

WILMA

What's the matter, Buck?

BUCK

Nothing. I was just thinking... once before, a long time ago I was coming back to Earth. ... It didn't look nearly as peaceful as it does now.

402 P.O.V. - EARTH

floating serenely in the sea of space.

FADE OUT: