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GALAXINA

A Screenplay

by

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EXT. SPACE

The FILM OPENS WITH the Crown logo, gold over black. After it FADES OUT we SLOWLY FADE IN a star field. One of the stars begins growing larger and turning red. As it grows and turns a deeper red, it begins to pulse and move about until it EXPLODES. The WHOLE SCREEN BECOMES WHITE and then it is FILLED WITH color and movement. It is a spectacular sight. Awesome in its beauty and magnitude. And then the EXPLOSION MOVES OUT, past the EDGES of the FRAME and we have, once again, a star field. In place of the red giant star we have blackness, and serenity. The following ROLL TITLE APPEARS. It starts in the BOTTOM of the FRAME, wide and moves up pyramid-like, disappearing in a point near the TOP of the FRAME. It has bold, strong letters. They are chrome.

ROLL TITLE

The universe like a living being is constantly changing. Stars are born and they die. When a small star, which is called a white dwarf dies it merely collapses and eventually fades away into the loneliness of space. However, when a massive red giant dies it is a catastrophic phenomenon. An exploding red giant can be more than ten billion times brighter than the earth's sun. Such an exploding star is called a supernova. It was one such supernova which hurled the outer layers of an unnamed star into deep space. However, one piece of this star was eventually caught in the gravitational pull of a small planet called Altar One where it crashed, burying itself deep below the planet's surface. It eventually cooled, then it turned an iridescent blue and it held within its mass the energy of the star.

(MORE)

(CONTINUED)

1 CONTINUED:

ROLL TITLE (CONT'D)

It became known as the Blue Star.
 Some said the Blue Star was a
 myth, others spent their whole
 lives searching for it until in
 the year 3008, an insignificant
 little saloonkeeper named Frank
 Future discovered the Blue Star.
 Boy, was he happy. We'll get to
 him later, but first...

2 EXT. SPACE

A LOW ANGLE SHOT LOOKING UPWARDS as an awesome ship
 or is it a creature, passes OVER the CAMERA. It is
 a strange space vehicle for it is like a gigantic
 metallic bird. It is powerful and majestic as it
 travels OVER OUR CAMERA. Its legs are massive
 columns which lead to its powerful claw-like feet.
 Its metallic body is featherlike, each feather an
 armor plate. We BEGIN the MAIN TITLES OVER this
 SHOT. They are chrome. CUT TO:

A SERIES OF SHOTS of this alien ship. Occasionally
 its rocket engines emit a blast of fire as it changes
 direction. Its engines lie beneath its birdlike wings.
 Its cockpit is like two enormous round eyes. Two
 circles of bright red. In front of the cabin and
 slightly below is a massive iron beak. We CUT TO:

A SHOT of this ship as it streaks through space, it
 passes a small asteroid. Erected on the asteroid is
 a large billboard advertising Earth Cola. Spotlights
 on the asteroid light it up. After the ship passes
 the asteroid we see a second ship appear from behind
 the asteroid. The second ship is a sleek modern ship.
 It is painted black and white, like a Los Angeles
 police car. Next to the insignia is the name "Infinity"
 and the number "2007." Between the name and the
 number is the infinity sign "∞." On its roof, are
 giant red lights and a siren. The space police ship
 pulls out behind the other ship as the MAIN TITLES
 FINISH and we CUT TO:

3 INT. THE INFINITY BRIDGE

We OPEN ON a SHOT of a large viewing screen.

(CONTINUED)

3

CONTINUED:

We see the birdlike ship as it moves away. We PULL BACK TO REVEAL...

A SHOT of a good looking YOUNG MAN in his early twenties. He is wearing a straw cowboy hat, a pair of cut-off jeans and a beaten-up Dodger baseball shirt, which is hanging out over his jeans. It is similar to today's Dodger shirts except it is shiny silver and has shiny blue lettering. It has a number 14 on it. The young man's name is ROBERT "BUZZ" McHENRY. The Buzz part was taken by his parents in honor of one of the first men to walk on the moon, way back when. He is a private in the Space Police. He is sitting at a console pushing buttons. He pushes one last button and words appear on the screen in red computer-like letters. The words say:

"Unknown origin. Not from primary galaxy."

They flash on and off.

Buzz turns around. He seems excited.

BUZZ

(excited)

Hey, Sarge, should I pull it over? It's an unknown? Can I turn on the lights and siren, Sarge, please?

We CUT TO:

A SHOT of a MAN. He is in his mid-thirties. He is lying on a cheap beach chair behind the cockpit. He is wearing a Hawaiian bathing suit and a pair of sunglasses. He is lying beneath a tacky sunlamp. Around him we see the sophistication of the spaceship. He is incongruous in that setting. He has a cigar in his mouth. He is SERGEANT THOR. He looks up at Buzz and speaks.

THOR

It won't do you no good.

BUZZ

What won't do me no good?

(CONTINUED)

3

CONTINUED: (2)

The Sergeant puts down his suntan lotion, picks up a can of Earth Cola, removes his cigar, takes a drink and looks at Buzz.

THOR

Asshole, don't you know that in space no one can hear your siren?

He smiles, and puts the cigar back in his mouth.

BUZZ

Well then, we'd better keep it under surveillance.

THOR

I have a better idea. Why don't you just keep watching it? In fact, go ahead and contact the ship and ask them where they're from.

Buzz seems a little disappointed, but...

BUZZ

Good idea.

THOR

I know, that's why I'm here and you're there.

He takes a swig of his cola and we CUT TO:

BUZZ as he gives the Sergeant a dirty look, then pushes some buttons and speaks.

BUZZ

This is Private Robert 'Buzz' McHenry of the Space Police cruiser INFINITY contacting unknown ship, please respond. Please respond. Space Po...

We CUT TO:

3A

A SHOT of the holographic area. We see an unusual static pattern, then a picture forms.

(CONTINUED)

3A

CONTINUED:

We see an ALIEN CREATURE. He hangs like a holographic image in the center of the room. He is dressed in deep purple robes with gold trim. He wears a deep purple cape and a hood over his gold-masked face. He is enormous. He looks mean. He is ORDRIC. He speaks with two mechanical voices, one slightly out of phase with the other, like an echo, but not.

ORDRIC

I-am-Ordric-from-the-planet-Mordric-
in-the-galaxy-of-Tarquin. I-am-on-
a-peaceful-mission-to-the-planet-
Altar-One.

BUZZ

May I ask the nature of your
mission?

ORDRIC

No-you-may-not.

BUZZ

(stumped and nervous)

Oh, um, hold on a minute, will
ya?

He pushes a buzzer, the image fades and he turns to
Thor.

BUZZ

(continuing)

What do I do now?

THOR

Not much. We can't risk starting
an intergalactic conflict, can we?
You'd better call the Captain.

BUZZ

One Captain, coming right up.

He pushes a button and we CUT TO:

4

INT. THE INFINITY - CENTRAL CORRIDOR

The central corridor. It is softly lit, with a yellow-
ish cast.

(CONTINUED)

4

CONTINUED: .

It is a long corridor which runs the entire length of the ship, which is 1,500 feet. The ship's engines run along both sides of the corridor. We OPEN THE SCENE ON one of the ENGINES as it HUMS along. Then we HEAR a LOUD RUMBLE and we PAN TO REVEAL the long corridor. Down the far end of the corridor is a moving platform. Standing motionless on the platform is a figure. He is too far away to see clearly, so we CUT TO:

A SHOT of the MAN standing on the platform. He is smartly dressed in his Space Police uniform, which is a tight one-piece, black uniform with silver and gold trim. It looks very sharp. It has a crimson cape. Across the front of the uniform are the words "Space Police" which go diagonally across his chest. He wears one red medal on his chest above the words.

He has silver lightning bolts running up the side of his pant legs. On his head he wears a beret. It is crimson. It matches the cape. The beret has the Space Police insignia on it. The man's name is CAPTAIN CORNELIUS BUTT. He is fiftyish and is gruff looking. He wears a name tag with his name on it. We CUT TO:

A CU of his name tag. It says "Capt. Cornelius Butt." We CUT BACK TO:

A SERIES OF SHOTS of Captain Cornelius Butt as he rides down the corridor on the platform. He does not move. He just stands rigid in parade rest. The SHOTS are FROM BOTH ENDS of the corridor, ON the platform, which will include CUs of his expressionless face and SIDE SHOTS as he PASSES the CAMERA on the platform. The MUSIC for this scene reflects his self-importance.

When the platform reaches the end of the corridor it stops, the Captain gets off and he moves his way stiffly through an open portway. As he goes through the portway, we CUT TO:

5

INT. INFINITY - BRIDGE

A SHOT of the bridge, the Captain enters and looks at the other two with disgust. He looks at Buzz.

(CONTINUED)

5

CONTINUED:

CAPT. BUTT

What's on your mind, if you'll
forgive the overstatement?

Buzz turns on the holographic area.

BUZZ

We have an unknown, sir, who
refuses to state the nature of
his mission.

5A The image appears, Ordric is frightening.

CAPT. BUTT

I am Captain Cornelius Butt of
the Space Police cruiser Infinity.
I demand to know the nature of
your mission.

ORDRIC

My-mission-is-secret.

CAPT. BUTT

Where secrecy begins, trouble
soon follows.

ORDRIC

The-heart-of-all-troubles-is-
the-human-heart.

CAPT. BUTT

I won't engage in a battle of
wits with you, I never attack
anyone who is unarmed.

ORDRIC

As-you-wish.

The image vanishes and we CUT TO:

6

EXT. SPACE

SHOTS of the two ships as they streak through space.
The police ship is following the birdlike ship.
Suddenly the birdlike ship's rockets flame and it
surges ahead. We CUT TO:

7

INT. THE INFINITY - BRIDGE

We have a CU of the Captain.

(CONTINUED)

7 CONTINUED:

CAPT. BUTT
Follow him. Prepare for evasive
action. Engage the power field.

We CUT TO:

7a A SHOT of Buzz. He is snorting coke. He smiles, looks
up at the screen. The birdlike ship is now heading
directly at them. It fires red laser-like beams
directly at them. When they hit the power field, the
beams are diverted off at angles, into space.

BUZZ
Should I put on the red light,
Captain?

CAPT. BUTT
You know, kid, you have a bad
habit -- you breathe.

We CUT TO:

8 EXT. SPACE

SHOTS of the space battle. Both ships obviously have
power fields -- they fire at each other. The police
ship's red light flashes. The laser beams of the
Space Police ship are blue. We watch the dogfight
for a while, then we CUT TO:

9 INT. THE INFINITY - BRIDGE

A SHOT of the group.

CAPT. BUTT
How's the power field holding
out?

BUZZ
Great.

9A Buzz is at the firing position. He is enjoying him-
self tremendously. He still wears his cowboy hat.
He picks up a large egg which is lying on the console
and kisses it.

(CONTINUED)

9A CONTINUED:

We see the birdlike ship firing on the screen.

THOR

What was that all about?

BUZZ

That's my lucky egg.

Thor shakes his head, then looks at the Captain.

THOR

Strange kind of warfare, it's
not like the old days.

CAPT. BUTT

Yeah, all depends on whose power
field breaks away first. Too
damn technical for me -- although
it does have shades of Russian
Roulette.

THOR

Russian Roulette?

CAPT. BUTT

An ancient primitive Earth practice
-- Private, how's the field holding
out?

Buzz looks at a gauge.

BUZZ

It's beginning to weaken.

CAPT. BUTT

We need more power, the Infinity's
a good ship but it's an old one.

He looks at Thor.

CAPT. BUTT

(continuing)

Check Grandma, see if we can spare
it.

THOR

Right.

BUZZ

And where the hell is Galaxina?

(CONTINUED)

9A CONTINUED: (2)

Thor starts pushing buttons on the console. We HEAR a BEEPING SOUND as he presses, then we CUT TO:

10 INT. THE INFINITY - COMPUTER ROOM

An ECU of a mouth. It is a beautiful female mouth. We HEAR a HUM in the background. A futuristic lipstick tube COMES INTO FRAME and starts applying lipstick. It is bright red. As the lipstick is finished being applied, we CUT TO:

An ECU of both eyes. There is eye makeup on already. We see an instrument COME INTO FRAME. It is held by a hand with silver speckled white nail polish on its long nails. The instrument touches up the white and blue eye shadow. The eye makeup is unusual. CUT TO:

A CU of the girl's face. She is GALAXINA. She is exquisite. Her skin is pale, almost white, almost ethereal and her hair is completely white and curly. She is looking into a mirror. We see it from its back. It is transparent. It is triangular with a silver frame and a small handle. She finishes looking at herself. She looks doll-like. She stands up. We CUT TO:

A FULL SHOT of Galaxina as she stands. Around her we see the computers that are the brains of the ship. The lighting is fairly low, although not dark. The mood of the lighting is slightly yellowish and violet. The COMPUTERS HUM. As she stands we see that she is wearing a very sexy and tight one-piece garment. It is flesh colored. There is a small patch over her right breast. It says "Galaxina, Property of Space Police," then it has a number. The number is OXOX30. There is also a small doorway open in the palm of her hand. Inside it we see electronic components which consist of wires and lights that sparkle. There is also a large white tube which attaches her to the console she has been sitting behind. As soon as she stands, she unplugs the tube from her hand and we CUT TO:

A SHOT of the console.

(CONTINUED)

10 CONTINUED:

There is a sign on it. The sign says "Grandma." We see the tube slip into a slot. Then we see her hand push some buttons and the lights go off. The HUMMING SOUND STOPS and we CUT TO:

A CU of Galaxina's hand. She peels some skin over two controls which disappear and we immediately CUT TO:

A FULL SHOT of Galaxina FROM A LOW ANGLE. She is exquisite. We CUT TO:

A HIGH SHOT LOOKING DOWN as she walks up to the port. It does not open. She bumps right into it, reacts surprised, and then she kicks it. It slowly opens with a LOUD SQUEAK. After she goes through, it slowly and unevenly SQUEAKS shut. As it closes with a CLANG, we CUT TO:

11 EXT. SPACE

SHOTS of the space battle. We see one of the bird-like ship's lasers crack through the force field. As it does this we see cracks form all over the force field and it crumbles and falls away into space. The laser then scores a direct hit on the Space Police ship. We CUT TO:

12 INT. THE INFINITY - BRIDGE

12A They are all watching the view screen. Suddenly the picture goes out and the lights dim, brighten, dim again and then die. We are now in total darkness. We have the following dialogue:

BUZZ

Well, he's going to finish us off now. I must say that it has been a pleasure serving...

CAPT. BUTT

(interrupting)

Shut up, asshole.

(MORE)

(CONTINUED)

12A CONTINUED:

CAPT. BUTT (CONT'D)

He won't finish us off. He just wanted to stun us, put us out of commission for a while.

We HEAR a BUZZING SOUND and we see an electronic red light come on, it is fairly bright. It is tinted red, Thor is holding it. He lights his cigar with it. It is an electronic cigarette lighter. As he puffs:

BUZZ

Jesus Christ, do we have to die with that stinking cigar smoke?

THOR

We're not going to die. The Captain's right, he can't risk starting an intergalactic war.

BUZZ

If you're right, Sergeant, when we get back I'm going to buy you some decent smelling cigars.

CAPT. BUTT

Of course he's right, nitwit, he's agreeing with me. If he was going to finish us off, we'd be dead already. I'm going to get that son of a bitch one day.

Suddenly soft red emergency lights come on.

THOR

Good, Buzz, you go down to the power tunnel and see how those guys are doing.

CAPT. BUTT

I'm going to feed the prisoner.

The Captain turns and leaves, after he goes through the port.

THOR

Well, I thought you were going to the power tunnel.

BUZZ

Why can't I ever get to feed the prisoner?

(CONTINUED)

12A CONTINUED: (2)

THOR

(angry)

You're not supposed to ask why.

BUZZ

Why not?

THOR

(angry)

Because it's a goddamn order.
That's why. Now do it.

BUZZ

(sarcastically)

Yes, sir.

Buzz starts to leave. At that point Galaxina walks in.
Thor looks at her.

THOR

Hi, doll.

The full lighting comes on. They all look up and we
CUT TO:13 INT. THE INFINITY - BRIG

A SHOT of the silhouette of a large, strangely shaped CREATURE standing in front of a large, round porthole which has horizontal bars. In the b.g. we have a star field. We see a flying saucer zoom past with another Space Police rocket chasing it with its flashing light on top. We CUT TO:

A SHOT of Captain Butt as he enters the ship's brig. He turns on a light switch and the room is lit sporadically with spots of green light. The prison itself is all one color, dark grey. Everything is dark grey. The walls, the ceiling, the floor, everything. Even the bars which separate the cell from the rest of the room are dark gray. In the cell there is no furniture. The floor is covered with straw. A large pile of it, which must be the Creature's bed, is stacked up in one corner. In the other corner sits a conventional, 1970's pink toilet. We CUT TO:

13 CONTINUED:

A SHOT of the Creature as it turns around. It is very ugly, hairy, big and monstrous with one large cyclopsian eye where its nose should be and two noses where its eyes should (by our standard) be. Its mouth, however, is enormous. Its teeth are large and saw-like.

Captain Butt comes up to the bars and looks at the Creature. He smiles a sadistic smile.

CAPT. BUTT

How ya doin', Furball?

The Creature growls. When he growls we have SUBTITLES. His growls have no relation to the TITLES. In fact, they are opposite. For example, if he growls quickly, then the SUBTITLES will go on for a long time, if he growls for a long time, the TITLE will be short. This time he only makes two short growls.

CREATURE

(SUBTITLE)

Your visit has climaxed an already dull day, asshole.

CAPT. BUTT

Hey, did you hear the one about the man who goes to the insane asylum and asks the guard at the gate if they lost any male inmates? The guard asks why and the man tells him that someone has run off with his wife.

He cracks up, laughing hysterically, the Creature on the other side of the bars looks at him as though he were crazy. Then he growls. A short growl.

CREATURE

(SUBTITLE)

What's the matter, can't you get your crew to listen to your jokes? You gotta come here and torment me. You don't think I have enough problems?

Still laughing, the Captain turns and goes over to a pile of rocks in the corner behind him. It is a very large pile. When he does this, the Creature looks excited and starts jumping up and down and clapping his hands. He growls as he does this.

(CONTINUED)

13 CONTINUED: (2)

CREATURE
(continuing; SUBTITLE)
Boy, what a guy's gotta put up
with just for a meal.

The Captain picks up two rocks, goes up to the bars
and prepares to throw them. The Creature backs up
into the corner.

CAPT. BUTT
I hope you enjoy your meal.

He throws the rocks at the Creature, hitting him twice.

CAPT. BUTT
(continuing)
Hit you both times, I love feeding
you, it's so much fun.

He smiles and walks off and we SLOWLY ZOOM IN TO A
SHOT of the Creature huddled into the corner, eating
the rocks. As it eats, it growls:

CREATURE
(SUBTITLE)
Um, good!

We CUT TO:

14 INT. THE INFINITY - POWER TUNNEL

A SHOT of Buzz walking down a dark corridor filled
with pipes, and other mechanical gear. It is softly
lit with green light. He walks up to two crew members
who are working on the machinery. One of them is an
elderly Oriental, he is smoking a futuristic opium
pipe, he has a white Fu Manchu mustache. He is stoned.
The other is a strange alien creature with wings. He
is black and he has large pointed ears and is hair-
less. He wears a Hawaiian shirt and work pants. The
Hawaiian shirt has cut-outs in the back for the wings.
The Oriental wears a futuristic version of a Chinese
robe. Both of them are sweaty and filthy. Buzz takes
his cowboy hat off and puts one foot up on a pipe. He
is wearing gaudy cowboy boots. He wipes his brow with
his sleeve. The Oriental hands him the pipe and he
inhales, reacts, then hands it back to SAM.

BUZZ
Eh --
(MORE)

(CONTINUED)

14 CONTINUED:

BUZZ (CONT'D)

-- strong shit, whew, where was I, oh yeah. How's it goin'? How long ya think it'll take to get things cookin'?

The black alien with wings speaks first, his name is MAURICE. He speaks with a hip accent. The Oriental's name is SAM WO.

MAURICE

(angry)

Sheet, ya screw up the force field and you come askin' us how long it'll take to fix it. That's some nerve you got. Why don't you fix it yourself, you broke it playin' cowboy?

BUZZ

Hey, Maurice, I was just askin'. They sent me to ask. Don't get so damn uptight. Why does everybody pick on me?

SAM WO

(Oriental accent)

People, like sea ships, bellow loudest when in fog.

BUZZ

What's he talking about?

MAURICE

You're askin' me? I hear his damn stoned out proverbs all day long. You can tell the powers-that-be that old Sam and I will have this kettle perkin' by morning, sooner if you stay and help.

Buzz smiles, he turns to go.

BUZZ

I'll pass on the messages, Maurice.

MAURICE

Wait, you'd better tell them it'll be afternoon.

(MORE)

(CONTINUED)

14 CONTINUED: (2)

MAURICE (CONT'D)

Better to be early than late,
right Sam?

SAM

He who promises too much too
soon accomplishes too little
too late.

BUZZ

Right, you got it, I'll have
dinner sent down. I assume
you'll be too busy to join us
tonight.

MAURICE

What's the matter, we not good
enough for you, honkey?

He holds his hand out and Sam smiles and gives him
five.

MAURICE

(continuing)

Right on.

We CUT TO:

15 EXT. SPACE

A SHOT of the Infinity as it streaks ACROSS THE FRAME.
As it LEAVES FRAME, we see a piece of space junk FLOAT
INTO FRAME. It is the old rusty shell of a rocketship.
It is a U.S. space shuttle. There is a skeleton inside
the cockpit. As the ship FLOATS THROUGH THE FRAME,
we CUT TO:

16 INT. THE INFINITY - BRIDGE

The lights are down low and the whole bridge is il-
luminated by hundreds of burning candles. In the
center of the bridge is a very large table at which
the three crew members sit. They are in uniform.
The uniforms are similar to the Captain's, however a
little less elegant. The table is elegantly set with
bottles of wine, crystal glasses and expensive look-
ing china. There are no knives and forks.

(CONTINUED)

16 CONTINUED:

There are candleabras on the table and all around the bridge. Even on the computer. There are two empty seats. We CUT TO:

A SHOT of Galaxina entering. She is carrying a silver platter covered by a silver lid. She is wearing a skimpy little maid's uniform with a few touches. She is busting out all over.

CAPT. BUTT
(extremely happy and
up)

This is delightful. I love this time of day. Did you hear the one about the man who ran into an ancient restaurant and asked for a turkey sandwich? The waiter asked him if he wanted to eat it there or take it with him. Both said the man.

The others laugh lightly.

THOR
Very funny, sir.

BUZZ
Yes, sir, that was really funny.

CAPT. BUTT
Yes, it was.

They give "He's nuts" looks to each other as Galaxina stops by the Captain, lifts the lid and holds the tray in front of him. We CUT TO:

A CU of the tray. In the center of the large tray we see a small plate and in the center of the plate we see three tiny little green pills. We CUT TO:

A CU of the Captain. He examines the pills, his face shows pure joy.

CAPT. BUTT
Delightful.

(CONTINUED)

16

CONTINUED: (2)

He holds three fingers up to his lips and kisses them in that familiar gesture and we CUT TO:

A SHOT of the others. They give each other looks of boredom. We CUT BACK TO:

The Captain as he picks up one of the pills and shakes it, smells it, puts it down again and picks up another pill. He goes through the same procedure and finally smiles.

CAPT. BUTT

I'll have this one.

He puts the pill down on his plate. Galaxina then goes to the other two and puts pills on their plates. When she finishes, she takes her post against the wall behind them.

CAPT. BUTT

(continuing)

The wine, it is time for the wine. I love good wine.

Galaxina moves away from the wall, picks up the wine and puts it into the Captain's glass. The Captain looks at the bottle.

CAPT. BUTT

(continuing)

Ah, Venusian Burgandy 2001, a great year, great.

He then proceeds to the most elaborate wine tasting which includes lots of squishing, gargling and choking. The wine tasting is finished when Thor gets up and slaps him hard on the back. The Captain finishes choking.

CAPT. BUTT

(continuing)

Thank you, Sergeant Thor.

THOR

It was my pleasure, sir.

The Captain gives him a look, then he looks at Galaxina and nods.

(CONTINUED)

16 CONTINUED: (3)

She walks up to the Sergeant's glass and gives him a "sensual" stare. He looks surprised, then he smiles. She turns to go. He tries to grab her on the backside. As soon as he touches her, sparks fly. He gets a shock. At the same time, a RINGING ALARM GOES OFF.

THOR
(continuing)

Shit!

Buzz laughs.

CAPT. BUTT
(shortly)
Sergeant Thor!

THOR
I forgot about Galaxina's programmed defense mechanism.

She is now pouring Buzz's wine. He stares at her cleavage as she does this.

BUZZ
They don't want you touchin' the merchandise, man.

He smiles.

THOR
Then why didn't they make her out of tin stovepipes, huh? Why'd they have to make her look like that?

BUZZ
Looks are only ethylene-propylene deep.

CAPT. BUTT
The Space Police are not to fraternize with the machines, it's not nature's way, Sergeant. Try thinking, Sergeant, it may be a new experience.

The Captain picks up his wine glass. The others follow suit.

(CONTINUED)

16 CONTINUED: (4)

CAPT. BUTT
(continuing; toasting)
May we be slaves to nothing but
our duty.

They all pick up their pills and in unison they put
the pills in their mouths, drink and put their glasses
down.

As they drink, we have a SHOT of Galaxina as she
watches.

When they finish their quick meal, which is as soon
as they put their glasses down, they stand up and
hold their stomachs and moan.

THOR
Boy, am I stuffed.

BUZZ
Me, too. I won't be able to
eat for a whole week.

Thor takes out a cigar and lights it up. Buzz walks
over to the console and begins playing with his lucky
egg.

CAPT. BUTT
Where did you get that egg,
McHenry? Has that egg been
authorized?

BUZZ
I found it with the rock eater's
belongings. He must have stolen
it. What do you think hatched it,
sir?

The Captain walks over to Buzz.

CAPT. BUTT
May I see it?

BUZZ
Sure... sir.

He hands the Captain the egg.

CAPT. BUTT
A real egg.
(MORE)

(CONTINUED)

16 CONTINUED: (5)

CAPT. BUTT (CONT'D)

People used to eat these. It's
hard to imagine.

THOR

Sure is.

BUZZ

I can't imagine it. In fact,
it's revolting. It makes me
nauseous.

THOR

Enough, Private.

CAPT. BUTT

Do you mind, McHenry?

He holds up the egg in front of him.

BUZZ

You're not going to eat it, are
you, sir?

CAPT. BUTT

And why not?

BUZZ

I don't know. It makes me nauseous.
I really don't think you should eat
it, Captain.

THOR

He's right, sir, ya don't know
what kind of an egg it is, sir.
You don't know what laid it or
where it's been.

CAPT. BUTT

Nonsense.

With that, he cracks the egg open, holds it over his
head, leans back and drops it into his mouth. Its
yolk is green.

BUZZ

Yuck.

The Captain licks his lips, looks satisfied, until
suddenly, his eyes open wide.

(CONTINUED)

16

CONTINUED: (6)

He begins to gag and punch himself in the stomach. He falls on the table. Galaxina moves the candle-abras out of the way just in the nick of time. He punches himself in the stomach -- points to the others and then to his stomach.

CAPT. BUTT

Aag, uh, uh, hit me, hit me,
aagh. (Etc.)

THOR

Come on, he's choking.

BUZZ

What should I do?

THOR

Hit him, he's choking.

BUZZ

I won't get in trouble, will I?

THOR

No, hit him already.

BUZZ

You sure?

THOR

Yeah, I'm sure.

BUZZ

Promise..

THOR

It's an order.

BUZZ

Okay, then let's beat the crap
out of the old bastard.

With that he belts the Captain right in the jaw and soon they are all punching him. They begin to acutally beat him up.

BUZZ

(continuing)

This is fun.

(CONTINUED)

16 CONTINUED: (7)

Finally, he breaks away, jumps up and leaps right AT THE CAMERA. As he APPROACHES THE CAMERA, Thor hits him on the back and his mouth opens and a yellow snake-like creature flies out of his mouth DIRECTLY AT US. We CUT TO:

The others as they chase this thing around the room. They all speak at once.

BUZZ

Oh, my God, that was disgusting.
That was the most revolting thing
I have ever seen. Jesus Christ,
that was awful.

THOR

I told you so. I told you so,
sir, nobody ever listens to me.
It surprises me, too, because
I'm usually right.

CAPT. BUTT

Oh, my God. Don't be an 'I
told you so.' Where'd you get
that egg, kid? Where'd the
monster go? Boy, do I need a
drink. You guys didn't have
to hit me so hard. I know you
did it on purpose, I'll get ya,
I'll get ya. I'll get everybody.

The monster is gone. It cannot be found anywhere. They all stand and stare at the floor. Galaxina, who has ignored the thrashings, is walking around blowing out the candles. As she does this, we SLOWLY FADE TO BLACK.

FADE IN:

17 INT. THE INFINITY - POWER TUNNEL

Maurice and Sam are working. Sam has the futuristic opium pipe in his mouth. Maurice looks up.

MAURICE

Here comes chow.

We CUT TO:

(CONTINUED)

17

CONTINUED:

A SHOT of Galaxina arriving with a tray of food. She puts it down, smiles, turns and goes back.

MAURICE

Hey Galaxina baby, how ya doin'?

He watches her.

MAURICE

(continuing).

Will you look at that ass swing.
Too bad she ain't human.

SAM

Robot women like clock, pretty
face, pretty hands, pretty
movement, but hard to regulate
when she get out of order.

Maurice tries to sit down on a box but one of his wings gets hung up on a pipe.

MAURICE

Yeah sure, Sam... Damn wings
ain't good for nothin', can't
even fly anymore.

They lift the lid off the platter. They see two brown pills.

SAM

Earthmen once wore tails.

MAURICE

Sheet -- chicken again. Wanna
bet they had steak upstairs?

Sam starts to pour the wine. He accidentally spills it on Maurice's pill.

SAM

Velly solly -- he who claim
never make mistake -- must be
tired of doing nothing.

We CUT TO:

A CU of Maurice's plate with a pill on it.

(CONTINUED)

17 CONTINUED: (2)

It begins to bubble and grow, as it continues to grow
we CUT TO:

A CU of Maurice, he looks astonished.

MAURICE
Damn, lookit that!

We CUT BACK TO:

The pill. It is football-sized now. It also looks
like a plucked chicken. We HOLD ON it as we CUT TO:

A TWO SHOT of Sam and Maurice. They look astonished.
We CUT TO:

18 INT. THE INFINITY - BRIDGE AND VIEWING SCREEN

The SCENE OPENS with the following scene on the view-
ing screen:

SHOTS of Thor, Buzz and Galaxina will be INTERCUT WITH
the viewing screen. Some SHOTS WILL HAVE BOTH them
and the screen IN FRAME. Buzz and Thor are sitting
around the bridge relaxing. Buzz is smoking a joint.
It has pink paper. Galaxina, back in her original
uniform, is vacuuming with a futuristic vacuum. The
Captain is not present. The following is taking place
on the viewing screen. Buzz and Thor will make com-
ments as the show continues. These comments will be
MIXED with the DIALOGUE of the show.

18A We have a SHOT of an ugly ALIEN WOMAN. She is quite
fat and is wearing a red satin dress which clashes
with her pale green body. Her skin is scaly and her
face resembles that of a frog. She is standing in
front of a red curtain. She is singing opera, an
Italian opera -- Puccini or something similar. She
has a beautiful voice. She is almost finished. As
soon as she finishes, we HEAR THUNDEROUS APPLAUSE
and she bows. Then we CUT TO A SHOT of a good-looking
MAN who looks completely normal, except for a horn
sticking out of his forehead. He is sitting behind
a desk. Behind him on the wall is a sign with the
letters UGN.

(CONTINUED)

18A CONTINUED:

ANNOUNCER

That was the United Galactic Network's special program live from Uranus, Dame Katherine Wilson sings Puccini. We will continue with our programming after the following messages.

As the Announcer speaks, we HEAR the following comments.

THOR

Those immigrants are taking all the earthmen's jobs. They shoulda stayed home where they belong.

BUZZ

Think that's bad, my sister married one.

THOR

Yeah, I wonder what that's like.

BUZZ

She says he's horny all the time.

THOR

Come on.

BUZZ

Don't believe me, I couldn't care less.

As the Announcer finishes, we CUT TO:

18B A SHOT of a LITTLE OLD LADY sitting in a rocking chair. We see her in profile. She rocks back and forth. She is dressed and looks like Whistler's Mother. She has her hands folded on her lap. We do not see them. A LITTLE GIRL COMES INTO FRAME. She is carrying a jar of pickles. She walks up to the Woman.

LITTLE GIRL

Grandma, can you open this jar of pickles for me?

OLD LADY

I'm sorry, dear, it's my arthritis.

(MORE)

(CONTINUED)

18B CONTINUED:

OLD LADY (CONT'D)

I can't open that pickle jar
for you.

LITTLE GIRL

Oh, Grandma.

The Little Girl goes away dejectedly and the CAMERA
TRACKS IN TO A TIGHTER SHOT of the Old Lady. She
turns and looks AT THE CAMERA.

OLD LADY

That's right, I can't open a
pickle jar. I can't wrap
packages, dress myself, wash
dishes and when I have to go
to the, er, powder room, well
need I say more?

With that, she lifts up her hands and holds them IN
FRONT OF THE CAMERA. They are large, twisted monster
claws. They are dripping mucous. We CUT TO:

A SHOT of a MAN with bright red skin and hair and
vampire teeth. He is wearing a futuristic jumpsuit.

SPOKESMAN

No, you needn't say any more,
Grandma. We all know what pain
is, don't we? Well, arthritis
pain now can be gone forever
with the new Johnson's Atomic
Powered Magnesium Claw.

He holds up a shining metallic claw.

SPOKESMAN

(continuing)

That's right. With the Johnson's
Atomic Powered Magnesium Claw,
your arthritis pain will be gone
forever. We guarantee it.

He smiles and we CUT TO:

A SHOT of the Old Lady. She is rocking.

(CONTINUED)

18B CONTINUED: (2)

As before, her hands are hidden in her lap and, as before, the Little Girl comes in with the pickle jar.

LITTLE GIRL

Grandma, can you open this jar of pickles for me?

OLD LADY

Sure, kid.

She gets a happy grin on her face and reaches for the pickle jar with her shiny new Johnson's Claws. She grabs the jar and squeezes it, smashing it to bits. The Little Girl runs off crying. The Little Old Lady turns and looks DIRECTLY INTO THE CAMERA with a giant smile. We CUT TO:

The Spokesman.

SPOKESMAN

That's right, you can be the proud owner of Johnson's Atomic Powered Magnesium Claws. End arthritis pain forever while having super strength. For more information write to CLAW -- Post Office Box 010110, New Houston, Ismlap, United Federation, Pluto A76529RP.

The address appears on the screen as he speaks. When he finishes we CUT TO:

A SHOT of Buzz. He looks at Thor.

BUZZ

I could use a couple of those.

We CUT BACK TO:

18C THE SCREEN and an EARTHMAN, normal as we know it, dressed in a doctor's coat looks AT US seriously. He points his finger right INTO THE LENS.

MAN IN DOCTOR'S COAT

Do you have a drinking problem?

(CONTINUED)

18C CONTINUED:

He pauses, relaxing his arm which he returns to his side.

MAN IN DOCTOR'S COAT

(continuing)

If you do, then call Happy Hour Spirits, the liquor store chain that's there to serve you. We have stores all over the galaxy. That's Happy Hour Spirits, we're there when you need us most.

We CUT TO:

18D A SHOT of Buzz and Thor. They begin remarking about the commercial.

THOR

Shut this thing off.

BUZZ

Yeah. Who needs this shit.

As he speaks, we CUT TO:

A SHOT of the screen. There is a moment of STATIC, then it GOES TO BLACK and we CUT TO:

A SHOT of Buzz and Thor as Thor yawns. Buzz takes a drag from his joint. Thor looks at Galaxina. We CUT TO:

A SHOT of Galaxina as she finishes vacuuming, puts the vacuum, which consists of a hose which extends from the wall, back into the wall and leaves. She is incredibly sexy. We CUT TO:

A SHOT of Buzz and Thor. Thor seems quite obsessed with her. Buzz notices this.

BUZZ

She's a machine, Thor.

He turns to Buzz. He is angry.

(CONTINUED)

18D CONTINUED:

THOR

Don't you think I don't know
that?

He gets up and storms out of the bridge. We CUT TO:

A SHOT of Buzz. He leans back and puts his feet up
on the console, takes a drag from his joint, smiles
and turns towards the door and shouts.

BUZZ

Don't go away mad, just go away.

He turns back forward and starts laughing a stoned
laughter and we CUT TO:

19 INT. THE INFINITY - COMPUTER ROOM

Galaxina is sitting at the console. She is getting
ready to plug herself into the computer.

(CONTINUED)

19 CONTINUED:

The space port opens and Thor walks in. Galaxina turns her mechanical swivel chair to face him.

THOR
Hi, Galaxina. I'd just like to talk for a while.

We CUT TO:

A CU of Galaxina. She just stares. We CUT BACK TO:

Thor who looks relieved.

THOR
That is if it's all right with you.

Galaxina smiles.

THOR
(continuing)
I know you can't talk, but you can listen.

Galaxina nods. She seems very sympathetic.

Thor walks over to a seat next to her.

THOR
(continuing)
You are very beautiful, you know that, don't you?

She nods.

THOR
(continuing)
Maybe it's just because we've been out here for so long but I think that I am falling in love with you.

She just looks at him.

THOR
(continuing)
I know that sounds crazy.
(MORE)

(CONTINUED)

19 CONTINUED: (2)

THOR (CONT'D)

After all, you're a machine and
I'm a human being, which is really
just another kind of machine, but...

She smiles.

THOR

(continuing)

You're really sweet, you know
that, I've got to kiss you.

He leans forward to kiss her, she backs away and shakes
her head no.

THOR

(continuing)

I know, I know, I'll get a
shock.

He stands up, then she does.

THOR

(continuing)

Shit, I don't know what to do,
I can't stand it.

He suddenly lunges for her and before she can stop
him he has grabbed her, causing sparks to fly and
a TREMENDOUS RINGING SOUND from her ALARM. The lights
dim up and down as he is getting shocked. Then he
flies back and falls against the wall, slides down
and sits on the floor. He seems stunned for a few
seconds, then he slowly stands up.

Galaxina looks at him sadly.

THOR

(continuing)

It was worth it, and you know
something, that shock mechanism
was put there because it is
possible for you to love,
otherwise it wouldn't be
necessary, I'm sure of it.

He gets ready to leave.

(CONTINUED)

19 CONTINUED: (3)

THOR

(continuing)

I really believe that, I also believe that the only thing that makes you different from me is a soul, whatever that is. Maybe a soul is emotion, I don't know, anyway...

He stops with that, stares at her for a few seconds and leaves. We CUT TO:

A CU of Galaxina. A tear forms in her eye and slowly begins its way down her right cheek. We watch it for a few seconds, then we CUT TO:

20 INT. THE INFINITY - BRIDGE - THE NEXT MORNING

Buzz is asleep on the bridge. He is alone. Suddenly a LOUD BEEPING SOUND BEGINS. Buzz wakes with a start. Within a few seconds Thor rushes into the bridge. He is still getting dressed.

THOR

What's up?

BUZZ

Don't know yet.

20A Buzz pushes a series of buttons and the holographic area lights up. There is a little STATIC, weird shapes, then a pretty earth girl (ELEXIA) appears. She is wearing a Space Police shirt which buttons up the center. She smiles when she sees them. She is sitting in some sort of command post. She has bright red curly hair, she looks a bit like Little Orphan Annie.

ELEXIA

Hi, guys.

They seem excited.

BUZZ

Well, hello, Elexia.

THOR

How you doin', love?

(CONTINUED)

25A CONTINUED:

ELEXIA

How you boys doing?

BUZZ

We're doin'. What's up?

ELEXIA

Oh, the Commander wants to talk
to you guys, but I've got a
little treat for you first.

THOR

Yeah, what's that?

She begins to slowly and seductively unbutton her blouse.
She speaks as she does this.

ELEXIA

I know what it's like for you
guys out in space for so, so
many, many years without a
real woman. Galaxina's okay,
but she is a robot. Frankly,
I don't know how you do it.
I really don't...

Thor and Buzz look at each other. They look surprised
and excited.

BUZZ

Is she gonna do what I
think she's gonna do?

THOR

I think so. I don't
believe it.

ELEXIA

(continuing)

So I thought I'd give
you a little treat.
Something to hold you
over.

With that, she completes her unbuttoning and she opens
her blouse, revealing two magnificent breasts which
she displays proudly.

Buzz and Thor react with wild excitement. They both
run up to the area and begin trying to touch her, but
their hands go right through the image.

BUZZ

Push 'em up against the lens,
please, push 'em up.

She moves closer to the camera and pushes them on the
glass, moving them around seductively.

(CONTINUED)

20

CONTINUED: (3)

ELEXIA

That's it, touch me, touch me
there, that's nice, that's very
nice. Oh, you guys are something
else. It feels so nice, so nice...

The party is broken up suddenly as we HEAR a SHOUT
from Captain Butt.

CAPT. BUTT (O.S.)

What is going on here?

Buzz and Thor freeze. Elexia quickly shuts her blouse.
CUT TO:

A SHOT of Captain Butt. He is standing in the doorway.
He is wearing a long nightshirt. It is black with the
words Space Police across his chest. His medal is
pinned to the nightshirt. On his head he wears his
Space Police beret.

CAPT. BUTT

I have never seen such an
immoral display. You are Space
Police, if a jackass had both
your brains, he'd still be a
jackass.

He looks up at the image.

CAPT. BUTT

(continuing)

And you, I'm sure you have a
brain, the only trouble is
that it hasn't reached your
head.

ELEXIA

(shaken)

Sir, the Commander would like to
speak with you.

The Captain suddenly snaps to attention, hitting his
heels together, then he jumps in pain.

CAPT. BUTT

Ow... the Commander!

We CUT TO:

20A CONTINUED: (4)

A SHOT of Captain Butt. He has bare feet. He is rubbing them. We CUT TO:

The holographic area. Elexia smiles and winks, her courage back.

ELEXIA

'Bye, guys.

She smiles and waves, then the IMAGE FADES TO BLACK and we FADE IN WITH a...

20B IMAGE of the COMMANDER. He is a gruff-looking black man. His uniform is nicer than the others and he has a chest full of medals.

COMMANDER

(sternly)

Captain Cornelius Butt!

We CUT TO:

A HIGH ANGLE SHOT of Captain Butt. We are LOOKING DOWN FROM THE POV of the holographic image.

He is rubbing his heel. We are USING a 9.8 LENS so he seems SLIGHTLY DISTORTED, humbled in front of the Commander. The following dialogue will be covered FROM THIS ANGLE and FROM A LOW ANGLE LOOKING UP at the Commander from behind Captain Butt, as well as SHOTS of the others.

CAPT. BUTT

Commander Gravity.

COMMANDER

My name is Gerrity, sir.

CAPT. BUTT

Let us not quibble, Commander.
It is enough that I respect and
admire you, sir. To what do we
owe this communication?

COMMANDER

Well, Butt, the Infinity's going
to make a little side trip.

(CONTINUED)

20B CONTINUED:

They all look at each other.

CAPT. BUTT

A side trip, sir? To where?

COMMANDER

To Altar One.

CAPT. BUTT, BUZZ AND THOR

(in unison)

Altar One!

COMMANDER

That's right.

THOR

But, Commander, it will take us
twenty-seven years to reach Altar
One.

COMMANDER

I am aware of that.

BUZZ

But, sir, my mother will be a
little old lady by then, sir.

COMMANDER

You know what you were getting
into when you joined up, Private.
So did your mother, I assume.

BUZZ

But, sir, we've already been away
from home for seven years.

COMMANDER

Would you prefer to be discharged
right now, Private? I can arrange
for that, however, you would still
not be able to leave the ship for
twenty-seven years and that will
be on Altar One. And, of course,
your pay would stop immediately.

BUZZ

No, no, sir. I'll stay, sir.

COMMANDER

Good.

(CONTINUED)

20B CONTINUED: (2)

THOR

Do you realize, sir, that we will not return to earth for fifty-four years?

COMMANDER

I do. Just think of the overtime.

THOR

Who's got the time?

Buzz looks at his futuristic watch.

BUZZ

It's 0833 hours.

THOR

Not that time, dummy. The fifty-four years. Who's got fifty-four years to kill?

COMMANDER

I realize your concern, men. However, this mission is imperative. Besides you do have your cryosleep chamber.

CAPT. BUTT

What, sir, might our mission be?

COMMANDER

Well, Captain, we think that someone has discovered the... Blue Star.

We have a MUSICAL STING as he says the words "Blue Star." In fact, every time in the film that these words are mentioned we REPEAT THE STING.

Also, the three men on the bridge repeat the words in unison.

BUZZ, THOR AND CAPT. BUTT

The Blue Star!

COMMANDER

Yes, the Blue Star.

We HEAR FOUR MUSICAL STINGS.

(CONTINUED)

20B CONTINUED: (3)

COMMANDER

(continuing)

When you arrive on Altar One you are to contact an earthman named Frank Future. He is holding a sample of the rock. He owns the only saloon in town, he'll be easy to find. Of course, I have no need to tell you how important this mission is. This mineral has the power of the stars within it. It could revolutionize the civilized sectors of the universe.

CAPT. BUTT

Thank you for choosing the Infinity for such an important mission, sir.

COMMANDER

You were the closest.

CAPT. BUTT

Yes, sir.

COMMANDER

In light of your long journey, I have authorized a twenty-four hour furlough on the rec. station. Galaxina will receive the coordinates for Altar One. Good luck.

The image turns to STATIC then black and both Thor and Buzz jump up and down excitedly.

THOR

Wowee!

BUZZ

We're gonna get laid, we're gonna get laid.

CAPT. BUTT

Men!

We CUT TO:

A SHOT of the monster that flew out of the Captain's mouth as it crawls around the console. It stops, watches the Captain. We CUT TO:

20B CONTINUED: (4)

A LOW ANGLE SHOT FROM BEHIND the monster as it watches.

CAPT. BUTT

Do not forget you are Space
Police. What a crew. I could
grow to dislike you intensely
... But it's not worth the trouble.

He turns and starts to leave just as the monster leaps
and bites his foot. Then it quickly turns and is out
of sight.

CAPT. BUTT

(continuing)

Oh, the little bastard bit me,
it bit me. I'll get that monster
if it's the last thing I ever do,
mark my words.

As he speaks, he grabs his foot and hops up and down.
The others look at each other as they try to hold
back their laughter and we CUT TO:

21 INT. BIRDLIKE SHIP

21A A SHOT of the scene on the bridge of the Space Police
ship, the Infinity, we see the Captain jumping up and
down and the others laughing. We are WATCHING them
on Ordric's viewing screen which is round. Suddenly,
the screen goes purple, we CUT TO:

A SHOT of Ordric. He has been watching them. He
laughs a mechanical laugh. Then he looks to the
side, we do not see who he is speaking to.

ORDRIC

Set-a-course-for-Altar-One.

He looks back toward the screen and laughs.

ORDRIC

(continuing)

The-Blue-Star-will-be-mine.

We have a MUSICAL STING and we CUT TO:

22 EXT. SPACE - RECREATION STATION

A SHOT of a large piece of space rock.

(CONTINUED)

22 CONTINUED:

It has jagged edges along the bottom and it looks as though it were ripped out of the surface of a planet. On the top, one side is barren except for a red and blue neon sign which says:

"KITTY'S"
Recreation Station

The sign flashes on and off.

On the rock we see a 19th century New Orleans-type mansion. It rests under an enormous plastic dome. The dome has a large red light on the top of it. As the ship approaches the dome, a panel opens up with an air lock door and the ship goes through it.

We see the Space Police ship COME INTO FRAME and land next to the neon sign and landing pad. We CUT TO:

23 EXT. RECREATION STATION - NIGHT

A SHOT of Captain Butt, Buzz, Thor, Maurice and Sam Wo as they walk up to the mansion. This scene will be SHOT AT NIGHT so it will look like deep space behind the house. They are all in uniform. They each carry a package wrapped in gold foil.

A SHOT of the group as they walk up the stairs and up to the front door. They knock and as the door opens we CUT TO:

A SHOT of the front door opening and the most hideous of all aliens stands in the doorway. She is green and slimey with warts and what appear to be open wounds. She is wearing diamond earrings on her misshapen elephant-like ears. She is KITTY. She speaks with a Jewish accent.

KITTY
Vell, Cornelius Butt and his
boys.

(MORE)

(CONTINUED)

23

CONTINUED:

KITTY (CONT'D)

I'm not in the habit of forgetting faces, but in your cases I will make an exception.

CAPT. BUTT

Kitty, a month away from you is like a year in cryosleep.

KITTY

Always flattering an old lady. You're a devil, Butt, and I see you brought Earth Cola, good thing because we don't take earth yen anymore. Too unstable on the Galactic market. Vell, vy ve stand here and talk, you must all be tired and horny. Come in, come in.

As they enter, we CUT TO:

24

INT. MANSION - NIGHT

The SCENE OPENS ON a futuristic-looking JUKEBOX with a sign that says "SAM" on it. It is PLAYING HONKY TONK PIANO MUSIC. We watch it for a few seconds, then we CUT TO:

SHOTS of the elegant, well-furnished room. It is filled with various HOOKERS from all over the universe. They are all types and sizes ranging from girls with monster faces and beautiful bodies, to girls with beautiful faces and monster bodies. There is a three-breasted woman. There is even a girl whose backside is her frontside. Most of the girls, however, are incredibly sensual and in their own way beautiful. At the door stands a MUSCLEMAN with an alien face. Next to him stands a MUSCLE WOMAN with a pretty alien face. They both constantly flex their muscles, like moving statues.

Maurice is dancing with a pointy-eared, black-winged alien GIRL who is obviously from the same planet he is.

MAURICE

Why do I get the feeling that we were made for each other?

(CONTINUED)

24 CONTINUED:

GIRL

I'll bet you say that to all
the girls.

As they dance off, we CUT TO:

Sam Ho who is sitting on the lap of a large hairy
GIRL with a beautiful face and three breasts which
he constantly squeezes.

SAM

Evolution say it take millions
of years to make man out of
monkey. Beautiful woman like
you make monkey out of man
lickity-split.

She seems flattered, she kisses him on the forehead
and we CUT TO:

Buzz. He has managed to find a beautiful BLUE-SKINNED
CREATURE. They are sharing a pink joint.

BLUE GIRL

This is good shit.

BUZZ

Better be, Plutonian Gold. Two
hundred earth yen an ounce.

BLUE GIRL

Wow, far out.

We CUT TO:

Thor as he is talking to a beautiful GIRL who is stand-
ing behind a tall piece of furniture. He moves back,
she follows. We (and he) see that she has a monster
body. He seems quite taken aback. He stares at her
for a moment. His eyes almost popping out of his
head, his mouth wide open. Then he drops his drink.

The Girl looks at him, smiles, and turns away. As she
goes, Thor mumbles to himself.

THOR

I couldn't warm up to you even
if we were cremated together.

(CONTINUED)

24 CONTINUED: (2)

He smiles, rubs his hands together and looks around.

THOR
(continuing; to
himself).

Oh wow, much better.

He takes off after the Muscle Girl who walks past him at that point, and we CUT TO:

Capt. Butt who is talking to a scantily-clad GIRL with an incredible body but an ugly monster head. We see Kitty come up to him and hand him a paper bag with two eyeholes in it which he takes and puts over the Girl's head.

CAPT. BUTT
Well, at least you can't be two-
faced or you wouldn't be wearing
the one you've got. Come on.

He takes her by the hand and looks at her backside which is wriggling as they walk.

CAPT. BUTT
(continuing)
I'm really pleased to see your
back, especially after seeing
your front.

We CUT TO:

25 INT. THE INFINITY - BRIDGE AND VIEWING SCREEN - INT.
OF REC. STATION

25A A HIGH ANGLE SHOT of the room from a corner of the room near the ceiling. The Captain and the Girl with the bag over her head leave. The CAMERA THEN PANS OVER and we see Thor kissing the Muscle Girl. Then the screen goes black and we CUT TO:

A SHOT of Galaxina. She looks hurt. She turns and sadly leaves the bridge. We CUT TO:

26 INT. THE INFINITY - COMPUTER ROOM

A SHOT of Galaxina...

(CONTINUED)

26 CONTINUED:

... as she goes over to the console where she plugs herself in. Then she sits back and shuts her eyes and we CUT TO:

27 EXT. SPACE - REC. STATION - PORCH - NIGHT

A SHOT of all the hookers and Kitty on the porch of the mansion. They are holding white handkerchiefs in their hands (or claws as the case may be) and are waving goodbye to the crew. They are crying. They are holding cans of Earth Cola in their other hands (or claws).

KITTY

Next time you pass my house,
I'll appreciate it.

CAPT. BUTT

I've had a wonderful time, but
it wasn't tonight.

A SHOT of the crew as they leave. They have satisfied morning-after looks on their faces. We CUT TO:

28 EXT. SPACE - RECREATION STATION

A SHOT of the ship taking off through the panel in the dome from the recreation station. We see the panel close and the ship heading off into space. We CUT TO:

29 INT. THE INFINITY - CORRIDOR, BRIDGE, COMPUTER ROOM, CRYOSLEEP ROOM

The SCENE OPENS WITH A LONG SLOW DOLLY SHOT down the ship's main corridor. The corridor is dark, except for the red emergency lights. The ship is asleep.

As the CAMERA SLOWLY MOVES down the corridor, we INTERCUT THIS SHOT WITH OTHER SHOTS of the ship; the computer room, again dark, save for a yellow emergency light and the busy lights of the computer; the bridge, with Galaxina sitting at the controls, alone, wanting to be human, the ENGINES HUMMING dutifully propelling the ship to its destination. We have MORE SHOTS of the ship. All of them MOVING, ACROSS ROOMS, IN TOWARDS and AWAY FROM objects, all of them INTERCUT WITH THE SHOT which MOVES DOWN the long corridor. When the CAMERA REACHES one end of the corridor, we see a door.

(CONTINUED)

29 CONTINUED:

On it is a sign which reads "Cryosleep." The door slides open for the CAMERA WHICH PASSES THROUGH and we see that the cryosleep room is a complex room with a great deal of machinery, wires and storage tanks. It is lit with sky blue lights. In front of the tanks and machinery we see a row of transparent plexiglass cubicles. Inside the cubicles we see Sam, Maurice, Buzz, Thor, the Captain and the rock-eating monster. The Captain is sucking his thumb.

They are all naked except for a diaper, complete with baby pins. The Captain has his medal pinned to his diaper. There are three wires connecting each man (or beast) to him for his life support system. The room has a thick layer of fog which hugs the floor. Out of the fog we see the monster which bit the Captain's foot appear. It is larger now. It studies the cubicles, finds the Captain's and tries to open the door. It is unsuccessful at opening the door. However, it manages to change one of the dials before it gives up and reenters its protective fog layer and is gone. The Captain takes his thumb out of his mouth and yawns. As he finishes yawning, he puts his thumb back in his mouth and we CUT TO:

30 EXT. SPACE

A SHOT of the ship travelling through space. We CUT TO:

31 INT. THE INFINITY - BRIDGE

A SHOT of Galaxina. She is sitting at the controls. She is moving her mouth as if practicing speech patterns, however, there is no sound coming out of her mouth. We CUT TO:

32 INT. THE INFINITY - THE CRYOSLEEP ROOM

A SHOT of the fogged up window of Thor's cubicle. We see Galaxina's hand come INTO FRAME and wipe a spot revealing his face. We CUT TO:

A SHOT of Galaxina.

(CONTINUED)

32 CONTINUED:

She stares at him for a few seconds, then she smiles lovingly and we CUT TO:

33 INT. THE INFINITY - BRIDGE

Galaxina is at the controls. She pushes some buttons, then she looks at something on the panel. We CUT TO:

GALAXINA'S POV. We see a digital clock. It has the year, which is 3008. As we are watching, we see it turn to 3009, then 3010, 3011, etc. It begins moving faster and faster as the years pass by, until it is just a blur. Then it begins to slow down and it eventually stops at the year 3035. We HOLD ON the clock for a few seconds, then we CUT TO:

A SHOT of Galaxina. She is still in the same position we left her so many years previously. She turns away from the clock and we CUT TO:

A FULL ANGLE SHOT of the bridge. We see Galaxina get up and walk across the room. We CUT TO:

34 INT. THE INFINITY - CRYOSLEEP ROOM

The door opens and we see Galaxina enter. The fog still hangs by the floor. She goes up to the control panel and starts pushing switches. We cannot see inside the cubicles as they are frosted up. As she pushes the buttons on the console, the cubicles open up one by one. First, we see Thor. The door opens, he stretches, opens his eyes, smiles at Galaxina, yawns and cracks his knuckles. As he steps out, Buzz's door opens and he gingerly hops out.

THOR

Hi, Galaxina. Boy, am I hungry.

BUZZ

Me, too. What year is it?

Thor looks at his watch.

THOR

3035.

(CONTINUED)

34

CONTINUED:

We see Sam and Maurice's doors open and they get out. Maurice looks at Sam.

MAURICE

Hey, bro, did we just earn some overtime or did we! I'm gonna retire!

SAM

A rich fool is like poor oil painting richly framed.

Then the next door opens, it is Captain Butt's door. What we see is shocking, for the Captain has not only aged 27 years, but he has long, long grey hair and a long grey beard. His thumb is still in his mouth.

THOR

My God.

BUZZ

He looks like Rip Van Winkle.

SAM

Life just one damn thing after another.

The Captain staggers to the edge of the cubicle, a little old man now. Thor rushes to the edge of the cubicle and helps the Captain out.

THOR

Here, let me help you out.

The Captain pushes him away. He speaks in an old man's crackling, high-pitched voice.

CAPT. BUTT

I'd like to help you out, which way did you come in?

THOR

Okay, sir, have it your way.

CAPT. BUTT

Eh?

He tries to take a step and proceeds to fall flat on his face. We CUT TO:

34 CONTINUED: (2)

A SHOT of the Rock Eater's cubicle door as it opens. The Rock Eater looks around, then down at the Captain. He lets out a long growl and we have the SUBTITLE.

ROCK EATER

(SUBTITLE)

Where's the bathroom?

We CUT TO:

35 INT. THE INFINITY - BRIDGE

Thor is sitting at the controls. The main lights are back on as the ship itself is now back to life. Galaxina walks up behind him. She touches his shoulder. He is startled. He turns around. She is now wearing a sexy, futuristic negligee.

THOR

Oh, it's you. You startled me
... The shock, there was no shock.

GALAXINA

Hi, I've reprogrammed the shocking
mechanism.

She speaks with an extremely soft, mellow, sexy voice.

THOR

But you can't. You're not
programmed to talk.

GALAXINA

I am now, I have done it myself.
I've had twenty-seven years to
work on it. I have done it for
you. I love you, Sergeant Thor.

She leans over and kisses him on the mouth. He is startled.

THOR

But you're not cold anymore,
you're soft and warm, like a
human woman.

GALAXINA

I have adjusted my temperature.
(MORE)

(CONTINUED)

35

CONTINUED:

GALAXINA (CONT'D)

I am better than a human woman,
Sergeant Thor. Do you like my
voice?

THOR

Yes, very much.

She now speaks in a gruff man's voice.

GALAXINA

I can change my voice if you
wish it, Sergeant Thor.

THOR

No! No! Don't change your
voice and you can just call
me Thor.

She now speaks in her original voice.

GALAXINA

Very well, Thor. Your every
wish is my command. See ya
later.

She turns and walks away. Her wiggle is accentuated.
She is very sexy, especially for a robot.

Thor watches her go. He is astounded by what has
transpired. He watches her as she leaves through
the bridge. As the port shuts behind her, he jumps
up...

THOR

Sheeit!

... and runs through the port which opens and shuts
behind him. We HOLD ON the port for a full ten
seconds, then it opens. And Thor walks through it.
He is adjusting his clothes.

THOR

(continuing; to
himself)

Boy, when they built her, they
sure forgot something.

We do a ROCKET SHIP SHAPED WIPE TO:

36

EXT. SPACE

SHOTS of the Infinity as it nears the planet, Altar One. We watch it for a few seconds, then we CUT TO:

A SHOT FROM ABOVE of the Infinity as it passes diagonally ACROSS THE FRAME. As it reaches the FAR EDGE OF THE FRAME we see the birdlike ship ENTER INTO THE FRAME behind it. As soon as it is IN THE FRAME we see its lasers fire and hit the Space Police Ship which is just about TO LEAVE THE FRAME. We hear Buzz's V.O.

BUZZ (V.O.)

Oh, shit!

We CUT TO:

A SHOT of the Infinity as it dips and heads straight down, nose first, toward the planet. We CUT TO:

37

INT. THE INFINITY - BRIDGE

A SHOT of the group. They are all holding on to solid objects in the ship. The CAMERA IS TILTED so that it appears that they are suspended in the air. Everybody is there, including the Rock Eater. They are all screaming. We CUT TO:

38

EXT. SPACE

A SHOT of the Space Police Ship heading straight down to the planet. CUT TO:

39

INT. BIRDLIKE SHIP - BRIDGE

A SHOT of Ordric. He is laughing hysterically. We CUT TO:

39A

A SHOT of Ordric's viewing screen. We see the Infinity plunging toward the surface of the planet and we CUT TO:

40

EXT. ALTAR ONE - DAY

A SHOT of the planet surface.

(CONTINUED)

40 CONTINUED:

We see the ship crash nose first into the planet. When it hits, the nose sticks into the planet surface, then it sways back and forth like a bowling pin and finally falls down onto its bottom.

41 INT. INFINITY - BRIDGE

Everybody is lying on the floor. Things are spilled. They are all beginning to get up. The lights flicker, then go off. Then the emergency lights come on. They are all moaning and saying the same thing. They are all saying:

BUZZ THOR
Whiplash, whiplash, etc. Oh, my neck, whiplash.

CAPT. BUTT
Whip what, oh my neck,
is this Philadelphia?

MAURICE ROCK EATER
Whiplash, I'm gonna sue, (SUBTITLE)
hope the Space Police ees Whiplash, whiplash.
insured, whiplash, I'm
gonna be rich. Oh my
aching wings.

SAM
Man who have whiplash, get rich
quick.

As they move and we CUT TO:

42 EXT. ALTAR ONE - DAY

We have a SERIES OF SHOTS FROM VARIOUS ANGLES as Galaxina walks across the desert. She is wearing a very sexy utility type jumpsuit and carries a laser weapon. Due to the strange atmosphere of Altar One, the colors are distorted. The foliage is red, the ground blue, and the sky pink. As she walks we hear the following V.O.:

THOR (V.O.)
I'm sorry you will have to go
it alone, Galaxina. We know
you can do it. Whiplash requires
a great deal of rest. You must
go to the town and find Frank
Future.

(MORE)

(CONTINUED)

42 CONTINUED:

THOR (CONT'D)

As you know, Altar One was settled by Earthmen over five hundred years ago as a penal colony. So be careful. Altar One is entirely inhabited by the scum of the universe.

We CUT TO:

43 EXT. TOWN - DAY

A HIGH ANGLE SHOT of the town. It is almost a ghost town. It is covered with colored cobwebs. A red tumbleweed rolls across the dirt street. A broken down futuristic car sits in the middle of the street covered with colored weeds and cobwebs. A yellow swayback horse wanders around looking for food.

We CUT TO:

A LONG SHOT of the street. We see Galaxina enter from the far end. She has her weapon ready to fire. She is cautious. We CUT TO:

SHOTS of Galaxina from a FEW ANGLES as she walks into town. She hears some laughter. She looks over to the side. We CUT TO:

A SHOT of a dilapidated building with a sign "HUMAN RESTAURANT AND SALOON" on it. A second sign in the window says GRAND OPENING - UNDER NEW MANAGEMENT. We cannot see inside. We CUT TO:

Galaxina. She walks over to the entrance of the Human Restaurant and Saloon. As she opens the door, we CUT TO:

44 INT. HUMAN RESTAURANT - DAY

A SHOT of her as she opens the door and steps inside the shabby saloon, where she stops short. She seems stunned. We do not know what she sees, until we CUT TO:

44

CONTINUED:

A SHOT FROM HER POV and we see various MONSTERS sitting around tables eating -- humans. There is a MONSTER WAITER in a black coat with a napkin draped over his arm. Everybody stops eating and stares AT US (THE CAMERA). On a display table in the center of the room are human parts, heads, arms, legs, a platter full of eyes, a platter full of fingers, hands, feet, etc. The plates in front of the monsters have parts of bodies on them. The aliens are chewing. On the walls hang a few mounted heads, a pretty girl, a man with a pipe, an Indian with a headdress, an Oriental, etc. There is a menu on the wall listing some of their delicacies like "Lady Fingers," "Peasant Under Glass," etc. A robot is playing a honky-tonk piano.

We CUT TO:

A SHOT of the alien behind the bar. He looks like Mr. Spock. However, he has floppy ears and canine teeth. We CUT TO:

A SHOT of Galaxina. She walks over to the BARTENDER.

GALAXINA

Are you Frank Future?

BARTENDER

The name's Mr. Spot. Frank Future, let me see now, Frank Future. Oh yes, I remember him.

GALAXINA

You do?

BARTENDER

Yes, he was delicious.

GALAXINA

Delicious?!

BARTENDER

Yes, I think he was roasted. Or, no, maybe poached. I'm sorry, I can't seem to remember. What'll ya have, how about a cool drink?

(MORE)

(CONTINUED)

44 CONTINUED: (2)

BARTENDER (CONT'D)

Perhaps a Blood Shake or
Plasma Cooler, ~~with~~ some
chilled Lady Fingers on the
side.

Galaxina has been getting angrier and angrier. On the Lady Fingers line, everybody in the restaurant starts laughing at her. They are a weird mixture of laughs. She turns toward them. We CUT TO:

A SERIES OF SLIGHTLY DISTORTED CLOSEUPS of the patrons. They are an ugly lot. They all laugh over their platters of human parts. We CUT TO:

A SHOT of Galaxina. She seems quite disturbed.

GALAXINA

You're all disgusting.

She turns towards the Bartender. The aliens go back to eating as their laughs unwind.

BARTENDER

Now, now, my pretty robot.
Didn't you know that robots
do not have emotions? You're
beginning to act human and we
do like humans here -- however...

GALAXINA

(interrupting)

I'd like to see Frank Future's
room if I can.

BARTENDER

Why not?

He points toward the staircase.

BARTENDER

(continuing)

Upstairs and the second door on
the left. You sure you wouldn't
like a drink?

He laughs and she gives him a dirty look. We CUT TO:

45

INT. BEDROOM - DAY

The SHOT OPENS ON a door. As it opens, we REVEAL a dilapidated bedroom. It is styled like an old Western bedroom, however it has a few futuristic touches.

We see Galaxina enter the room and as she walks IN FRONT OF THE CAMERA, we CUT TO:

A SHOT FROM ACROSS the room as she walks up to the bed. The door slowly closes behind her, revealing Ordric who had been standing behind the door. She senses him and turns to confront him.

ORDRIC

You-must-be-Galaxina-I-have-
heard-a-great-deal-about-you.

GALAXINA

So we meet at last, Ordric from
Mordric.

ORDRIC

You-are-very-beautiful-for-an-
automaton.

GALAXINA

What about you? Take off your
mask, let me see your face.

ORDRIC

This-is-my-face.

GALAXINA

Oh, sorry.

She looks around.

ORDRIC

That's-okay-I-presume-you-are-
looking-for the-Blue-Star.

We have a MUSICAL STING and he pulls out a black box about the size of a deep cigar box and opens it. He pulls out a stone. It is blue. It glows.

ORDRIC

(continuing)

This-is-the-Blue-Star...

(CONTINUED)

45

CONTINUED:

We have a MUSICAL STING.

ORDRIC

(continuing)

... it-is-mine-with-it-I-will-
control-the-universe.

GALAXINA

May I see it?

ORDRIC

You-see-it-now.

She moves closer.

GALAXINA

But I want to touch it. However,
if you fear me, a mere Earth
creation, I will understand.

ORDRIC

Touch-if-you-may-Ordric-does-
not-know-fear.

She touches it.

GALAXINA

It is not enough. I must hold
it.

He hands it to her.

ORDRIC

Hold-it-if-it-will-give-you-
satisfaction.

She takes the stone in both of her hands, then she
steps up onto the bed.

ORDRIC

(continuing)

Where-are-you-going-earth-
creature?

GALAXINA

I wish to dance upon the bed
with your fortune.

She turns around and around.

(CONTINUED)

45 CONTINUED: (2)

Ordric watches with delight. We HEAR his strange LAUGHTER. Then suddenly she stops turning and smashes the rock down on Ordric's head. He just stands there, semi-conscious, weaving back and forth like a bowling pin.

GALAXINA

(continuing)

Well, fall down already, you idiot.

She hits him again, this time he falls in a heap.

GALAXINA

(continuing)

Thank you very much.

She then runs out the door with the rock. We CUT TO:

A SHOT of Ordric. He wakes up and begins to stagger to his feet.

46 EXT. TOWN - DAY

A SHOT of the town street as she rushes out of the saloon. As she gets into the street, we CUT TO:

A SHOT of the upstairs window as Ordric dives through it, rolls onto the roof and lands in the street in front of her, scaring her and causing her to drop the Blue Star.

ORDRIC

The-Blue-Star-is-mine.

We have a MUSICAL STING.

GALAXINA

Get stuffed.

They stare at each other, their weapons ready, the Blue Star between them. They walk around it.

We now have a SERIES OF SHOTS a la old westerns of the big gunfight. Both Galaxina and Ordric spread out, both pistols drawn.

(CONTINUED)

46

CONTINUED:

The rock lies in the street between them. We have a SHOT of a digital clock in a store window, it changes from 11:59 to 12:00.

CUT TO:

A SHOT of an ALIEN coming out of the saloon, wiping his ugly mouth with a cloth napkin. Another similar ALIEN comes up to him.

SECOND ALIEN

Hi, what time is it?

The First Alien looks at his futuristic pocketwatch.

FIRST ALIEN

Oh, hi, Noon.

We CUT TO:

A SERIES OF CUS and ECUs of both Galaxina and Ordric's eyes, mouths, hands, feet, arms, the rock, as well as SHOTS of the town, buildings, a watching Alien dog, red tumbleweed, faces behind windows, the digital clock in the window, it says 12:00, etc. EACH SHOT BUILDING A MONTAGE of suspense. They look at each other, ready to fire, but are distracted by the SOUND of HORSES' HOOVES and an INDIAN YELPING. We CUT TO:

A gang of HELL'S ANGELS TYPES as they ride into town. However, they are not riding bikes, they are riding horses. They yelp like Indians as they ride into town. Their costumes are a combination of futuristic and biker.

Galaxina leaps for the rock, but Ordric turns and FIRES a purple beam. However, he misses and Galaxina hits the dirt and rolls out of the way of the BEAM which narrowly misses her.

As she rolls, she FIRES, her BEAM HITTING Ordric in the chest causing him to fall. He begins smoking as he falls into a heap.

Galaxina then aims her pistol at the Hell's Angel types, but she is too quickly surrounded by them.

(CONTINUED)

46 CONTINUED: (2)

They ride around and around her. We watch them from OUTSIDE as well as a 360° SHOT FROM GALAXINA'S POV. We also have SHOTS of the townspeople vanishing back into the saloon. We CUT TO:

A SHOT of Galaxina. She looks worried, even for a robot. We CUT TO:

47 INT. INFINITY - BRIDGE

A SHOT of the group, including the Rock Eater, on the bridge. They all are wearing white neck braces. They are all sitting, except Thor who is pacing back and forth.

MAURICE

Cool it, man. She can take care of herself. Sheet, even if she can't, we can always requisition another machine, man.

Thor is suddenly furious. He lunges toward Maurice.

THOR

She's not just a machine, flyboy.

Thor is stopped by Buzz who jumps up.

BUZZ

Hey, Thor, he's right. It's just a goddamned machine. Ow, my neck!

He rubs his neck.

CAPT. BUTT

What's a machine? Let's send out for a pizza.

He rubs his neck.

THOR

Now you're deserting me too, Buzz, huh?! It's not a machine, I mean, she's not a machine.

He is suddenly calm, he starts to leave the bridge.

(CONTINUED)

47 CONTINUED:

THOR

(continuing)

I'm going to find her. Anybody coming with me?

MAURICE

You're outa your gourd, man.

Buzz gets up and follows.

BUZZ

I've always been a sucker when it comes to love.

He rubs his neck again, as:

SAM

Imagination given to young man to compensate him for what he is not -- sense of humor given to young man to console him for what he is.

MAURICE

Will ya shut the fuck up, Sam.

He rubs his neck and we CUT TO:

48 EXT. BIKERS' VILLAGE - NIGHT

A SHOT of a BIKER sitting in front of an ancient record player. We HEAR 1950's ROCK MUSIC coming from it. He turns and looks at Galaxina. She is tied to a stake. The Bikers are dancing around her in a circle. They are doing the Lindy. There is a blue-green fire burning at her feet.

Suddenly the MUSIC STOPS and one of the Bikers jumps up onto the stage. He is holding a pair of handlebars. He holds them as if they were holy objects. Behind him we see a Harley Davidson chopper with a sidecar. It is chrome and steel. It is up on a platform with a ramp on both sides. As he speaks, everyone else is silent. He speaks with the fury of a gospel preacher. He is the Leader, his name is "CHOPPER."

CHOPPER

I stand before the great god
Harley Davidson...

(CONTINUED)

48

CONTINUED:

As he says that, all the Bikers go to their knees, stretch their arms out in front of them and touch the ground. Then they chant:

CHORUS

Oh, Harley Davidson, our Lord
and master, our graven image,
please protect us, hrrmmm, hrrmmm.

We CUT TO:

A SHOT of Galaxina.

GALAXINA

(to herself)
These people are nuts.

CHOPPER

Our ancestors were the first
outlaws that were sent to Altar
One... Earth motorcycle gangs.
Now we, their descendents,
will rule the universe.

He starts bopping with the MUSIC.

The Leader now begins speaking again. The people remain on their knees. Chopper is now holding the Blue Star.

CHOPPER

(continuing)
In my hands I hold the key to
great wealth and when the sun
rises in the west, this sinner
will be sacrificed to the great
hog in the sky, Harley Davidson...

Again, the Chorus bows...

CHORUS

Oh, Harley Davidson, our Lord
and master, our graven image,
please protect us. Hrrmmm,
hrrmmm.

CHOPPER

Our time has come with this rock...
(MORE)

(CONTINUED)

48 CONTINUED: (2)

CHOPPER (CONT'D)
... I, Chopper, will be able to
rule this planet... Shit, I'll
be able to rule the whole fuckin'
universe.

The Bikers cheer and we DISSOLVE TO:

49 EXT. BIKERS' VILLAGE - SUNRISE

We OPEN ON a SHOT of a green-embered fire, then we
PULL BACK TO INCLUDE Galaxina. She hears a NOISE
behind her and wakens.

There is quiet for a few seconds, then we HEAR a
TWIG SNAP. Galaxina looks around. Suddenly the
NOISE is LOUDER, we CUT TO:

A SHOT of a BIKER GUARD. He is asleep. He has a laser
rifle in his arms. He has a long beard.

Then, MORE NOISE, CRACKLING, SUSPENSEFUL MUSIC.

Galaxina looks worried. We CUT TO:

A SHOT of the sunrise over the distant mountain. Its
colors are startling and weird, we CUT TO:

A SHOT of the bushes behind her. They move.

GALAXINA
(to herself)
Oh, shit.

We CUT TO:

The bushes. They move again, and a strange looking
little doglike creature comes running through. We
CUT TO:

A SHOT of the doglike creature as it runs away, then
we CUT TO:

A SHOT of Galaxina. She looks relieved.

(CONTINUED)

49

CONTINUED:

Suddenly a hand comes out of the bush and grabs her shoulder. Both the MUSIC and she SCREAMS. We CUT TO:

A SHOT of the Guard. He begins to awaken. We CUT TO:

Galaxina. We see Thor and Buzz appear from the bushes.

GALAXINA

Bunny Fluff.

BUZZ

Bunny Fluff... Bunny Fluff.

THOR

You shut up.

He looks at Galaxina lovingly.

THOR

(continuing)

Galaxina.

A SHOT of the Guard. He is awake now.

BIKER GUARD

Hey, what's going on?

He starts walking over to them. We CUT TO:

A SHOT of them. Thor steps in front of Galaxina. Buzz starts untying her.

THOR

May student barbers practice on your beard.

The Guard walks up to him.

We CUT TO:

A SHOT of Buzz untying Galaxina. We CUT TO:

A SHOT of the Guard.

(CONTINUED)

49

CONTINUED: (2)

BIKER GUARD

May everything you cook stick
to the bottom of the pot.

THOR

May your hat be the right size
but your head too small.

He has now walked right up to Thor.

BIKER GUARD

May all your...

With that, Galaxina walks out from behind them. She
is very sexy. She walks up to the Guard who is stand-
ing there openmouthed.

GALAXINA

Hi ya, honey. I just love your
beard. It's so sexy.

BIKER GUARD

(trying to be tough)

What do you want with me? How
did you...?

She walks completely around him, tantalizing him. As
she does this, we CUT TO:

A CU of her hand. She is holding it behind her. She
peels back the flap, revealing her instrument panel.
She flicks the dial of her shock switch to full. Next
to the shock switch is another switch. She does not
flip that switch. She closes her hand flap as we
CUT TO:

A SHOT of her walking around him.

GALAXINA

I want you, handsome.

BIKER GUARD

Me?

GALAXINA

Yes, you.

(CONTINUED)

49 CONTINUED: (3)

With that, she turns and grabs him, giving him an enormous shock. He starts smoking all over. He yells and we CUT TO:

A SHOT of the smoking Biker. As she lets go, he flies backwards and falls down unconscious. We CUT TO:

Galaxina as she turns and smiles. We CUT TO:

The group as:

THOR

You really pack a whallop.

BUZZ

You'll have to behave now, won't you, Thor?

THOR

May ya break a leg and lose your crutch.

Galaxina kisses him. He gets a slight shock.

THOR

(continuing)

Ow!

GALAXINA

Sorry, I forgot.

She turns off her shocker.

GALAXINA

(continuing)

Thank you for saving me. I was really frightened.

THOR

Frightened? Only humans can feel fright.

She shrugs and they hug.

BUZZ

I'm really glad you two are getting it on, but we've got to get the hell out of here.

(CONTINUED)

49 CONTINUED: (4)

They hear a CHANTING SOUND. They look up. We CUT TO:

A SHOT of the Bikers. They are walking towards them chanting. They keep repeating the chant.'

BIKERS

(chanting)

Oh, Harley Davidson... our Lord
and master, our graven image,
please protect us. Hrrmmmm,
hrrmmmm, etc.

We CUT TO:

A SHOT of the Guard. He wakes.

GUARD BIKER

Hey you, stop.

He lifts his laser rifle, but he is jumped by Buzz who picks up the solar rock that is sitting next to the Guard and smashes him over the head with it. As the Biker falls, we CUT TO:

A SHOT of the other Bikers. They see what has happened.

CHOPPER

Stop them.

They all begin yelping and hooting like Indians. As they run, we CUT TO:

Our group. They look around, then Buzz looks up at the Harley.

BUZZ

Anybody know how to start that thing?

THOR

No, do you think it has any fuel?

BUZZ

One way to find out, let's go.

They all run up the ramp to the Harley.

(CONTINUED)

49 CONTINUED: (5)

Galaxina stares at it. She turns the key, points to the throttle and the starter.

GALAXINA

There, turn it and that, kick it.

THOR

What a woman. Let's go.

Thor jumps onto the seat, pulling Galaxina behind him. Buzz jumps into the sidecar.

BUZZ

Here goes.

He hits the starter, nothing happens.

THOR

Shit.

We CUT TO:

A SHOT of the Bikers. They are almost to the ramp.

Buzz tries it again.

It starts. They all cheer. He gets it moving with a hop, just as the Bikers reach them. As they tear down the ramp...

CHOPPER

They have stolen our Lord, this is impossible. They must not get away. Quick, the horses. Do not shoot, you may hit the Lord.

BIKERS

(chorus)

The horses, hrrmmmm, hrrmmmm.

As they run for the horses, we CUT TO:

The group on the bike as they drive through the Bikers' village. As they pass people, the Bikers fall to their knees with their hands outstretched and bow.

(CONTINUED)

49 CONTINUED: (6)

As they do this, they chant.

BIKERS

(chorus; chanting)

Oh, Harley Davidson, our Lord
and master, our graven image,
please protect us. Hrrrrrr,
hrrrrrr.

We CUT TO:

50 EXT. BIKERS' VILLAGE AND SURROUNDING COUNTRYSIDE

We now have a SERIES OF SHOTS of the group on the Harley as they ride. These SHOTS WILL BE INTERCUT WITH the group of Bikers chasing them on horses.

A SHOT of the horse Bikers as they ride. We CUT TO:

A LONG SHOT of the group on the Harley. We CUT TO:

The Bikers. They continue onward as we CUT TO:

51 EXT. DESERT - CUSTARD'S LAST STAND - DAY

A ramshackle stand is standing in the desert.

It is a colorful stand, like one would see at a carnival. On it is a large sign with red letters. The sign says "Custard's Last Stand."

Behind the counter is an OLD MAN with a white beard. He wears a white uniform. Behind him are two large custard machines. His customer is a MAN COVERED WITH TATTOOS. He is licking a cone.

We see the motorcycle zip past. They get covered with dust. They just stare. The Tattooed Man tries to blow the dust off his cone, General Custard laughs. We HOLD ON THAT SHOT as the Bikers ride past on their horses. The dust FILLS THE SCREEN. When it clears we see General Custard with the cone on top of his head and the customer walking away. We CUT TO:

52

EXT. DESERT - NEAR SPACE POLICE SHIP - DAY

In the distance we see the Space Police ship. The CAMERA IS AT A VERY LOW ANGLE, LEVEL WITH the floor of the desert. We see the wheels of the Harley as it passes right NEXT TO THE CAMERA, and heads toward the ship. A few seconds later, we see the legs of the Bikers' horses as they chase their god. We CUT TO:

A SHOT of the Harley and its passengers. It sputters, jerks, and stops.

THOR

We're outta fuel. Let's get the hell outta here.

BUZZ

Who's got the Blue Star?

We HEAR the MUSIC.

GALAXINA

I do.

They jump out of the chopper and head for the ship. We INTERCUT:

SHOTS of them WITH SHOTS of the Bikers closing in on them.

However, they are saved, for as the Bikers come upon their beloved god, they stop, jump off their horses, encircle the bike, get down on their knees, stretch out their arms, bow and chant.

BIKERS

Oh, Harley Davidson, our Lord
and master, our graven image,
please protect us, hrrmmmm, hrrmmmm.

We CUT TO:

53

INT. THE INFINITY - MAIN CORRIDOR

A SHOT of Buzz, Thor and Galaxina as they ride the platform down the long corridor.

(CONTINUED)

53 CONTINUED:

Galaxina is standing at the platform controls. The others are sitting on the platform, breathing heavily. We CUT TO:

54 INT. THE INFINITY - BRIDGE

A SHOT of the bridge as they enter. They stop short as soon as they walk through the portway and raise their arms. We CUT TO:

A SHOT of Ordric. He is holding a laser pistol. It is aimed at them. The others are also standing with their arms up. They still have their neck braces on.

ORDRIC
Thank-you-for-delivering-the-
Blue-Star-to-me.

He laughs. MUSICAL STING.

GALAXINA
I thought I...

ORDRIC
(interrupting)
I-have-an-excellent-mechanic-
but-let-us-not-waste-any-time.

He looks at the Captain.

ORDRIC
(continuing)
Set-a-course-for-my-planet-
Mordric.

CAPT. BUTT
Mordric? That's a suburb of
Philadelphia... or is it
Pittsburgh?

ORDRIC
Go-up-to-Uranus-and-turn-left.

He laughs uncontrollably and we CUT TO:

55 INT. THE INFINITY - BRIG

A SHOT of the Captain, Buzz, Thor, Galaxina, Maurice, Sam and the rock eater in the brig.

(CONTINUED)

55

CONTINUED:

They are trying to make the rock eater eat the prison bars. It does not seem to like the idea of eating prison bars.

THOR

Come on, my friend, please eat the bars, nice, good bars.

(shouts)

Eat the bars!

The Creature growls a short growl, then he sits down and crosses his arms. We have the following:

CREATURE

(SUBTITLES)

I don't eat bars. I am a rock eater. Rock eaters don't eat bars. Bar eaters eat bars. Rock eaters eat rocks. That's how we get our rocks off. Who wants to get their bars off, asshole?

CAPT. BUTT

Go jump in the ocean and pull a wave over your head.

GALAXINA

He shouldn't be a prisoner anyway. He's too sweet.

The rock eater growls, a very long growl.

CREATURE

(SUBTITLES)

I think you're sweet too, baby. Wanna see my etchings?

THOR

After all, he did eat the Queen's jewels.

GALAXINA

I know, but maybe he was hungry.

MAURICE

You're talking like a human, baby. You'd better cool it. He at the Queen's jewels, he's a criminal.

We CUT TO:

A SHOT of the rock eater. He looks AT THE CAMERA, opens his arms in front of him and shrugs. We CUT TO:

A SHOT of Sam.

SAM

Human woman may wear jewels
around her neck, though she
have stones in heart.

We CUT TO:

56 EXT. SPACE

A SHOT of the Infinity as it speeds through space. We CUT TO:

57 INT. THE INFINITY - BRIG

We OPEN ON a SHOT of Buzz and the rock eater. They are playing Tick-Tack-Toe on the wall.

We TRACK ACROSS the cell TO the opposite corner where Thor and Galaxina are kissing.

THOR

If only you had a you-know-what.

GALAXINA

Oh, I forgot to tell you, I checked the catalogue and they offer you-know-whats as an option.

THOR

Really?

GALAXINA

Really.

THOR

We can make it work.

GALAXINA

It comes with a guarantee.

THOR

No, I mean us, a marriage of man and machine.

(CONTINUED)

57 CONTINUED:

GALAXINA

Oh, Thor.

THOR

Oh, Galaxina.

They kiss again. Thor suddenly pulls away.

GALAXINA

What's wrong?

THOR

Children, we can't have children.

GALAXINA

Oh yes, we can. They're in the catalogue, too.

THOR

Right.

They begin to kiss and we CUT TO:

58 INT. THE INFINITY - BRIDGE AND VIEWING SCREEN

A SHOT of the viewing screen. On it we see a very complicated three dimensional chess game with futuristic alien looking chess pieces. We see a move, then all the chess pieces disappear leaving the three-dimensional board. The words "You lose -- I win" flash on the screen with a MECHANICAL LAUGH, then we CUT TO:

A SHOT of the bridge. Ordric is sitting in front of the viewing screen.

ORDRIC

Huh-you-cheat.

He pushes a button and we CUT TO;

58B A SHOT of a beautiful earth GIRL.

She is sitting in front of a picture of a cow. We HEAR Ordric's VOICE as the NARRATOR begins.

(CONTINUED)

58B CONTINUED:

ORDRIC (O.S.)
Nice-tits.

NARRATOR (V.O.)
Nancy Lee Mallory
opens her mouth for
earth milk.

The Girl opens her mouth and spits milk out all over
the place. We HEAR a CLICK and we CUT TO:

Ordric.

ORDRIC
Disgusting!

He stands up and walks around for a moment, obviously
bored. Then he goes back to his chair. We watch him
FROM BEHIND the back of the chair. He sits and as
soon as he does that, we HEAR a LOUD SCREAM and a
SHRIEK as he jumps up and runs halfway across the
room. We CUT TO:

A SHOT of the seat. We see the creature that originally
flew out of the Captain's mouth. It has giant fangs and
is drooling. It jumps off the chair as Ordric, his
laser pistol drawn, sneaks around the front of the chair,
ready to fire.

ORDRIC
I-teach-you-to-scare-shit-out-
of-Ordric-you-little-devil.

He jumps to the front of the chair and we CUT TO:

A SHOT of the empty chair. CUT TO:

A SHOT of Ordric. He is nervous. He looks around and
begins searching the bridge for the little creature.

ORDRIC
Come-out-you-little-turd.

We have a SERIES OF SHOTS of Ordric as he looks for
the creature. Suspense builds up.

We have a false scare when the MUSIC TELEGRAPHS the
creature's discovery...

(CONTINUED)

58B CONTINUED:

... only to DIE DOWN AGAIN WITH AN UNWINDING SOUND when nothing's found. When this happens, Ordric looks AT THE CAMERA.

ORDRIC

That-wasn't-fair.

Ordric begins to get nervous. As he creeps around, he looks behind more things. He thinks someone is behind him. He spins around.

ORDRIC

(continuing)

Who-is-there?

He FIRES. His BEAM BOUNCES OFF the floor onto the wall, then the ceiling, then off the ceiling hitting him in the foot. His foot smokes.

ORDRIC

(continuing)

Damn!

He shakes his foot, then he starts to slowly walk again, searching. As he passes a translucent glass panel, there is a CRASH and the creature dives through it right at him, grabbing onto and holding onto his face mask as he falls to the ground, in a series of hideous shouts and growls. We CUT TO:

59 INT. SPACE POLICE SHIP - BRIG

Everybody, including the rock eater, is standing at the bars of the cell. They are all holding the bars with both hands. We have a SLOW PAN REVEALING them one by one. We REVEAL them in the following order: Buzz, Captain Butt, the rock eater, Sam, Maurice, Galaxina and Thor. They are all staring at something. We do not see what it is. We CUT TO:

A LOW ANGLE SHOT FROM behind the creature.

THOR

Well, what do ya know?

The creature moves up to the bars and drops the keys in front of the Captain.

(CONTINUED)

59

CONTINUED:

He bends down to pick up the keys.

We CUT TO:

A PROFILE SHOT as Captain Butt picks up the keys. This brings him to the level of the creature. After he picks up the keys, he looks forward. This brings him face to face with the creature. They stare at each other, then the creature reaches through the bars, grabs Captain Butt's head in its claws and gives him a great big, juicy French kiss. Right on the lips. The Captain pulls away and stands up.

CAPT. BUTT

Yuck!

BUZZ

Maybe it thinks you're its mother.

THOR

You are, in a way.

CAPT. BUTT

Shut your mouth. Who kisses his mother like that?

We CUT TO:

A SHOT of the creature. It looks up at the Captain lovingly and speaks, in a nasal voice, a voice with a Brooklyn accent.

CREATURE

Mama.

We CUT TO:

60

INT. SPACE POLICE SHIP - BRIDGE

We OPEN ON A SHOT of a heap of wires, switches, lights, computer circuits, dismantled limbs, lead springs, pulleys, etc. that are the remains of Ordric.

It is spread out in the middle of the bridge.

We PULL BACK TO REVEAL Buzz, Captain Butt, Maurice, Sam, Thor and Galaxina.

(CONTINUED)

60

CONTINUED:

They are all standing around looking at the remains.
The Captain has the creature (his child?) hanging on
his leg.

BUZZ

I can't wait to get the Blue
Star back to earth for testing.

MUSICAL STING.

MAURICE

Sheet, we're all going to be
rich. There's plenty more
where that came from.

We CUT TO:

A SHOT of Galaxina.

GALAXINA

That's good, we're going to need
it.

She turns and points. The CAMERA MOVES PAST her TO
a SHOT of the rock eater sitting cross-legged on the
console. He is eating the Blue Star. He is almost
finished. As he takes the last bite, he licks his
fingers and growls.

ROCK EATER

(SUBTITLE)

Hm, good!

He smiles and we CUT TO:

61

EXT. SPACE

We have a SHOT of the Infinity. It makes a U-turn as
it heads back to Altar One. As it LEAVES FRAME, the
TITLE, "THE END" APPEARS FROM A DOT that was one of
the stars. When the TITLE HAS FILLED THE FRAME AND
MOVED OFF, we see an old couch and a lamp float by.
Then we have the...

END TITLES