

"THE STAR WARS HOLIDAY SPECIAL"

Starring

BEATRICE ARTHUR

ART CARNEY

DAHANN CARROLL

THE JEFFERSON STARSHIP

and

HARVEY KORMAN

With special appearances by:

MARK HAMILL

HARRISON FORD

CARRIE FISHER

ANTHONY DANIELS

PETER MAYHEW

R2D2

and the voice of

JAMES EARL JONES

"STAR WARS HOLIDAY SPECIAL"

SHORT RUNDOWN

1.	OPEN DELAY		:01			
2.	COURTESY ANNOUNCEMENT (A) & CBS LOGO		:16			
3.	SCENE 1 (1) TEASER: EXT./INT. MILLENNIUM FALCON (Han/Chewie)					
4.	SCENE 2 (3) SHOW TITLE AND GUEST BILLBOARD		1:00			
5.	BOMPER (5) (Title Card)		:05			
6.	COMMERCIAL BILLBOARD (6) (:10)		:10			
7.	SCENE 3 (7) INT. KITCHEN SINK-AQUARIUM					
8.	SCENE 4 (8) INT. WOOKIEE KITCHEN (Malla, Itchy, Lumpy)					
9.	SCENE 5 (10) EXT. WOOKIEE HOUSE (Lumpy)					
10.	SCENE 6 (11) INT. LIVING ROOM (Malla, Itchy, Lumpy)					
11.	SCENE 7 (12) INT. LIVING ROOM (Malla, Lumpy, Itchy)					
12.	SCENE 8 (13) HOLOGRAPHIC CIRCUS ACT (Lumpy, Jugglers, Tumblers, Ringmaster, Gymnast)					
13.	SCENE 9 (15) INT. LIVING ROOM (Malla, Itchy, Lumpy)					
14.	SCENE 10 (17) REBEL SCREEN - LUKE SKYWALKER (Luke, R2D2, Malla, Itchy, Lumpy)					
15.	SCENE 11 (25) INT. LIVING ROOM (Malla, Itchy)					
16.	SCENE 12 (26) INT. TRADERS SHOP (Malla, Trader, Imperial Guard)					
17.	SCENE 13 (31) INT. LIVING ROOM (Malla, Harvey Korman V.O.)					
18.	SCENE 13A (32) HARVEY KORMAN-KITCHEN SEGMENT (Harvey, Malla)					

"STAR WARS HOLIDAY SPECIAL" SHORT RUNDOWN (CONT'D)		2.			
19.	SCENE 14 (40) EXT./INT. MILLENNIUM FALCON (Han, Chewie)				
20.	SCENE 15 (42) INT. LIVING ROOM (Malla, Lumpy, Itchy, Imperial Officer)				
21.	COMMERCIAL #1 (44) (1:34)	1:34			
22.	SCENE 16/17/18 (45) INT. LIVING ROOM (Malla, Itchy, Lumpy, Trader)				
23.	SCENE 19 (51) REBEL SCREEN-PRINCESS LEIA- C3PO (Leia, C3PO, Malla, Trader)				
24.	SCENE 20 (55) INT. LIVING ROOM (Malla, Itchy, Trader)				
25.	SCENE 21 (57) ITCHY MIND EVAPORATOR SEGMENT (Itchy, Diahann Carroll, two girls)				
26.	SCENE 22 (62) INT. LIVING ROOM (Itchy, Malla, Trader)				
27.	SCENE 23 (63) EXT./INT. MILLENNIUM FALCON (Han, Chewie)				
28.	SCENE 24 (65) INT. LUMPY'S ROOM (Lumpy)				
29.	SCENE 25 (66) INT. LIVING ROOM (Malla, Lumpy, Trader, Guard Officer, Guard Two, Menacing Trooper, Trooper Two)				
30.	IN-SHOW PROMO (67) (:32)	:32			
31.	BUMPER (68) (Title Card, Music)	:05			
32.	COMMERCIAL #2 (69) (2:05)	2:05			
33.	BUMPER (70) (Title Card, V.O.)	:05			
34.	MID CTN PROMO (71) NETWORK I.D. (:56)	:56			
35.	SCENE 26 (72) INT. LIVING ROOM (Malla, Itchy, Lumpy, Trader, Guard Officer, Guard Two, Menacing Trooper, Trooper Two)				

"STAR WARS HOLIDAY SPECIAL" SHORT RUNDOWN (CONT'D)

3.

36.	SCENE 27 MUSIC BOX: JEFFERSON STARSHIP	(79)				
37.	SCENE 28 INT. LIVING ROOM (Malla, Itchy, Lumpy, Trader, Guard Officer, Guard Two, Menacing Trooper, Trooper Two)	(83)				
38.	SCENE 29 ANIMATION - PART I (PRE-TAPED)	(87)				
39.	SCENE 30 INT. LIVING ROOM (Malla, Lumpy, Itchy, Guard Officer)	(98)				
40.	COMMERCIAL #3 (2:05)	(99)	2:05			
41.	BUMPER (Title card, V.O.)	(100)	:05			
42.	NEWSBREAK (1:00)	(101)	1:00			
43.	CTN PROMO & NETWORK I.D. (1:26)	(102)	1:26			
44.	SCENE 31 INT. LIVING ROOM (Malla, Lumpy, Itchy, Guard Officer)	(103)				
45.	SCENE 32 ANIMATION - PART II (PRE-TAPED)	(104)				
46.	SCENE 33 INT. LIVING ROOM (Guard Officer, Itchy, Lumpy, Menacing Trooper, Trooper Two)	(107)				
47.	SCENE 34 INT. LUMPY'S ROOM (Lumpy)	(108)				
48.	SCENE 35 HARVEY KORMAN "DROMBOID SEGMENT" (Harvey, Lumpy, Male V.O.)	(109)				
49.	COMMERCIAL #4 (2:05)	(115)	2:05			
50.	SCENE 35A INT. LUMPY'S ROOM (Lumpy, Harvey V.O.)	(116)				
51.	SCENE 36 INT. LIVING ROOM (Malla, Itchy, Guard Officer, Guard Two, Menacing Trooper, Trooper Two, Imperial Officer)	(117)				

"STAR WARS HOLIDAY SPECIAL" SHORT RUNDOWN (CONT'D)

52.	SCENE 37 INT. CANTINA (Ben, Arthur, Harvey, Korman, Assorted Monsters)	(118)				
53.	SCENE 37A INT. LIVING ROOM (Nalla, Itchy, Lumpy, Guards, Troopers)	(127)				
54.	SCENE 37B INT. CANTINA (Ben, Harvey, Assorted Monsters)	(128)				
55.	SCENE 38 INT. LIVING ROOM (Nalla, Itchy, Guard Officer, Guard Two, Menacing Trooper, Trooper Two)	(138)				
56.	SCENE 39 INT. LUMPY'S ROOM (Lumpy)	(139)				
57.	SCENE 40 INT. LIVING ROOM (Nalla, Itchy, Guard Officer, Guard Two, Menacing Trooper, Trooper Two)	(140)				
58.	SCENE 41 INT. LUMPY'S ROOM (Lumpy, Menacing Trooper)	(142)				
59.	COMMERCIAL #1 (2:05)	(143)	2:05			
60.	COMMER (Title Card, V.O.)	(144)	:05			
61.	MID-GM PROMO & NETWORK I.D. (:24)	(145)	:24			
62.	STATION BREAK (1:02)	(146)	1:02			
63.	SCENE 42 INT. LUMPY'S ROOM (Lumpy, Menacing Trooper)	(147)				
64.	SCENE 43 INT. LIVING ROOM (Lumpy, Itchy, Nalla, Menacing Trooper)	(148)				
65.	SCENE 44 INT. WOOKIEE HOUSE (Lumpy, Chewie, Menacing Trooper)	(149)				
66.	SCENE 45 INT. LIVING ROOM (Nalla, Itchy, Lumpy, Chewie, Trader, Imperial Officer)	(150)				

"STAR WARS HOLIDAY SPECIAL" SHORT RUNDOWN (CONT'D)

67.	SCENE 46 THE JOURNEY (Chewie, Malla, Itchy, Lumpy)	(155)				
68.	SCENE 47 ARRIVAL AT THE TREE OF LIFE (Chewie, Malla, Itchy, Lumpy)	(157)				
69.	COMMERCIAL #6 (2:05)	(158)	2:05			
70.	SCENE 48 THE TREE OF LIFE (Chewie, Malla, Itchy, Lumpy, Luke Skywalker, Princess Leia, C3PO, R2D2, Han Solo, Extras)	(159)				
71.	COMMERCIAL #7 (2:05)	(162)	2:05			
72.	SCENE 49 INT. LIVING ROOM - CLOSING (Chewie, Malla, Itchy, Lumpy)	(163)				
73.	CLOSING CREDITS	(164)	:50			

A.

COURTESY ANNOUNCEMENT

COURTESY ANNOUNCEMENT
(:16)

1. TEASER

(EXTERIOR MILLENNIUM FALCON OVERHEAD AND AWAY FOLLOWED BY STAR DESTROYER)

(EXTERIOR MILLENNIUM FALCON TO CAMERA AND OVERHEAD)

(EXTERIOR IMPERIAL STAR DESTROYER TO CAMERA FIRING LASERS)

(INTERIOR COCKPIT MILLENNIUM FALCON)

(HAN AND CHEWIE ARE AT THE CONTROLS, STRUGGLING TO KEEP CONTROL OF THE SHIP. A BRIGHT FLASH AND A HEAVY EXPLOSION ROCKS THE COCKPIT)

HAN

That's it. I'm turning back.

CHEWIE

(HOWLS AN AGONIZED CRY)

all right, well give it a try (look)
It's an important day for you and your
I know ^{HAN} your family's waiting for

~~you~~

I set short coordinates. We won't jump far. Don't worry, I can still get you home on time. Trust me. ~~But what now~~, our only ^{Get now} hope is to outrun that Imperial garbage scow, I'm going into light speed.

CHEWIE

(BARKS HIS SKEPTICAL APPROVAL)

(HAN LAUGHS AND PATS HIS FAITHFUL CO-PILOT ON THE SHOULDER)

HAN

That's the spirit. You'll be
home with your family celebrating
Life Day before you
know it. Stand-by. ~~That's~~ ^{Wala}
where we say goodbye to our
unpleasant friends.

(HAN PULLS BACK ON THE HYPERDRIVE
LEVER AND THE HUGE ENGINES SURGE)

(P.O.V. OVER HAN AND CHEWIE'S
SHOULDER - THE STARS STREAK)

(EXTERIOR THE PIRATE STARSHIP
ZOOMS IN THE STAR FIELD)

MUSIC: CRESCENDO INTO "STAR WARS" THEME

DISSOLVE TO:

2. SHOW TITLES AND GUEST BILLBOARD - SPACE

(A TITLE CARD APPEARS)

A long time ago, in a galaxy far,
far away....

(CARD #2)

STAR WARS

(CARD #3 -- FITS ABOVE AND BELOW LETTERING
ON CARD #2)

The
STAR
WARS
Holiday
Special

V.O.

The Star Wars Holiday Special...

Starring

(CARD #4)

BEATRICE ARTHUR

V.O.

Beatrice Arthur...

(CARD #5)

ART CARNEY

Art Carney...

(CARD #6)

DIAHANN CARROLL

Diahann Carroll...

(CARD #7)

THE JEFFERSON STARSHIP

The Jefferson-Starship...

(CARD #8)

HARVEY KORMAN

and Harvey Korman...

(MORE)

V.O. (CONT'D)

With Special Appearances by...

(CARD #9)

MARK HAMILL

V.O. (CONT'D)

Mark Hamill as Luke Skywalker

(CARD #10)

HARRISON FORD

Harrison Ford as Han Solo...

(CARD #11)

CARRIE FISHER

Carrie Fisher as Princess Leia..

(CARD #12)

ANTHONY DANIELS

Anthony Daniels as C3PO...

(CARD #13)

PETER MAYHEW

Peter Mayhew as Chewbacca...

(CARD #14)

R2D2

R2D2 as Himself...

(CARD #15)

JAMES EARL JONES

And James Earl Jones as the
voice of Darth Vader

(INTO: COMMERCIAL #1)

BUMPER
(Title [unclear])
(:05)

COMMERCIAL
BILLBOARD
(:10)

COMMERCIAL

BILLBOARD

(:10)

3. INT. KITCHEN SINK - AQUARIUM

MUSIC: "WATERY SPACE"

SFX: WATER SOUNDS

(WE ARE APPARENTLY IN SPACE. MOVING SLOWLY AND ETHEREALLY PAST US ARE ABSTRACT AND CURVED SHAPES. WE SEE THEIR EDGES AND CORNERS AND TRAVEL PAST THEM. NOT SURE OF WHAT THEY ARE)

(WE DESCEND UPON WHAT SEEMS TO BE THE GRASSY SURFACE OF A PLANET)

(WE TRAVEL THE GRASSY SURFACE REVEALING IT TO BE:)

(A HUGE, FURRY HAND, GRASPING THE OBJECT FROM UP ABOVE)

CUT TO:

4. INT. WOOKIEE KITCHENMUSIC: CONTINUES UNDER

(OVERHEAD SHOT -- OF A SINK FULL OF DIRTY DISHES. MALLA -- HER FULL NAME IS "MALLATOBUCK" SHE IS CHEWBACCA'S WIFE, A SHORTER, HEAVY SET, KIND, UNDERSTANDING HOMEBOY -- IS IN THE MIDDLE OF PREPARING A DINNER. UNCOOKED FOOD IS AROUND THE COUNTER AREA -- A BOWL WITH BATTER, LARGE, PECULIAR SHAPED VEGGIES, ETC. SHE APPEARS QUITE PREOCCUPIED)

(BEHIND HER, IN THE MIDDLE OF THE WOOKIEE LIVING ROOM, IS ITCHY -- HIS FULL NAME IS "OLD ATTCHITUCK", HE'S CHEWBACCA'S FATHER, A GRAY-HAIRED, CRANKY, 400-YEAR-OLD CUSS -- SITTING IN A CHAIR AND LOVINGLY CARVING A WOODEN REPLICIA OF THE X-WING FIGHTER ABOUT THE SIZE OF A MODEL AIRPLANE. HE IS INTENT ON HIS TASK)

(WITH A GREAT CLATTERING, LUMPY -- "LUMWARRUMP", CHEWBACCA'S SON, A SHORT, PLUMP, FEISTY, 10-YEAR-OLD -- BOUNDS DOWN THE STAIRS. HE CARRIES A FINISHED VERSION OF THE MODEL ITCHY IS CARVING. HE DIPS IT AROUND AND MAKES CIRCLES WITH IT IN THE AIR. HE MAKES JET SOUNDS. HE'S FIGHTING HIS OWN WAR. HE CIRCLES ITCHY'S HEAD)

(ITCHY RAISES A HAND TO INDICATE HE'S BUSY AND NOT TO BOTHER HIM)

(MALLA TURNS AND SEES THE ACTIVITY. SHE BECKONS LUMPY WITH HER HAND)

MALLA

("COME HERE")

(LUMPY FLIES THE PLANE OVER TO HER)

(MALLA INDICATES A HEAPING CAN OF GARBAGE, INTO WHICH SHE THROWS A VEGETABLE SKIN)

MALLA

("TAKE IT OUT")

LUMPY

(WHINES "NOW?")

MALLA

("RIGHT NOW!")

LUMPY

(PETULANT "LATER...")

(IN THE LIVING ROOM. ITCHY LOOKS
UP FROM HIS CARVING AND, IN A
STERN, GRUFF TONE:)

ITCHY

("NOW!")

(LUMPY DEJECTEDLY GOES OVER TO THE
KITCHEN, STILL CARRYING THE PLANE.
HE FLIES IT A BIT AND LANDS ON A
SMALL PIECE OF FOOD, WHICH HE PALMS)

(MALLA SEES THIS AND SLAPS HIS HAND,
BUT LUMPY KEEPS THE FOOD. HE THEN
PICKS UP THE GARBAGE AND EXITS)

CUT TO:

5. EXT. WOOKIEE HOUSE

(LUMPY COMES OUT TO BALCONY)

SFX: WIDE SHOT HOUSE

(GLASS PAINTING WITH LUMPY KEYED
INTO BALCONY)

(LUMPY DROPS GARBAGE IN A LARGE WOODEN
CYLINDER SHAFT, WHICH IS GARBAGE
DISPOSER.)

SFX: DISPOSER SOUNDS

(LUMPY EATS THE FOOD STOLEN FROM MALLA
AND WHIRLS HIS PLANE IN THE AIR)

CUT TO:

6. INT. LIVING ROOM

(MALLA WIPES HER HANDS ON A ROUGH CLOTH WHICH SHE FOLDS AND PLACES NEXT TO THE STOVE. SHE CROSSES INTO THE LIVING ROOM AND FONDLY WATCHES ITCHY AT HIS CARVING. SHE THEN LOOKS UP AT A SHELF, WHICH HAS A HOLOGRAPHIC PICTURE OF CHEWY.)

(MALLA APPEARS TO TREMBLE, AND PUTS A HAND TO HER MOUTH IN CASE SHE MIGHT CRY OUT. SHE RUNS HER HAND ACROSS HER FOREHEAD IN A GESTURE OF CONCERN AND APPREHENSION.)

(SHE TURNS. ITCHY HAS BEEN WATCHING HER. HE RISES, PUTS A COMFORTING ARM ABOUT HER SHOULDERS. HE INDICATES LUMPY, WHO WE CAN SEE OUTSIDE. THEY WATCH LUMPY. LUMPY'S GENTLENESS AND CURIOSITY WARMS MALLA. HER CONCERN IS MUTED FOR THE MOMENT. SHE GIVES ITCHY A NOD AS IF TO SAY "I'M ALL RIGHT" MALLA CROSSES TO KITCHEN.)

CUT TO:

7. INT. LIVING ROOM

(LUMPY ENTER THE LIVING ROOM FROM OUTSIDE. ITCHY GESTURES FOR LUMPY TO WAIT A SECOND. FROM ON TOP OF THE FIREPLACE HE TAKES DOWN A CASSETTE. HE HOLDS IT UP QUESTIONINGLY.)

ITCHY

("WOULD YOU LIKE TO VIEW THIS?")

LUMPY

(VERY EXCITED, JUMPING UP AND DOWN)

("YES")

(LUMPY GRABS FOR THE CASSETTE. HE WANTS TO INSERT IT.)

ITCHY

(GENTLY PATS LUMPY AND PUTS ARM AROUND HIM)

("CALM DOWN")

(HE IS ABOUT TO INSERT THE CASSETTE IN THE HOLOGRAPH WHEN MALLA SPEAKS TO LUMPY.)

MALLA

("COME HERE!")

LUMPY

("NOW?")

MALLA

("YES!")

(ITCHY INTERCEDES. PUTS HIS HANDS UP.)

ITCHY

(TO MALLA)

("WAIT")

(MALLA GIVES A SIGH AND GOES BACK TO HER KITCHEN DUTIES.)

(ITCHY INSERTS THE CASSETTE.)

8. HOLOGRAPHIC CIRCUS ACT

MUSIC: CIRCUSY AND ELECTRONIC

(SPINNING WHILE HE MATERIALIZES ONTO THE CENTER OF THE TABLE IS THE HOLOGRAPHIC IMAGE OF A "RING-MASTER". PETITE, PERHAPS ORIENTAL, BALD, WITH A SUGGESTION OF FEATHERS, AND A TAIL WHICH HE USES AS A WHIP, THE "RING-MASTER" HERALDS A PARADE OF EXOTIC PERFORMERS -- A GYMNAST, TWO JUGGLERS, FIVE TUMBLERS -- EACH COSTUMED AND MADE-UP IN A COMIC-BOOK-TYPE COLOR, GIVING EACH AN UNUSUALLY WASHED-OUT ELECTRONIC GLOW.)

(BY PRESSING A CONTROL BUTTON, LUMPY CAUSES THE "RING-MASTER" TO JUMP OFF THE TABLE, INTO LIFE-SIZE, STILL IN HOLOGRAM. "RINGMASTER" PICKS UP A WEIRDLY-SHAPED WIRE MEGAPHONE.)

MUSIC: CONTINUES UNDER:

RING-MASTER

(IN AN ALIEN LANGUAGE)

Ladies and Gentlemen, may
we present for your enjoyment - -
the great Zorbak!

(THE GYMNAST RE-ENTERS, TUMBLES, JUMPS ON UNEVEN PARALLEL BARS, DOES TRICKS, DISMOUNTS.)

(CUT TO LUMPY AND "RING-MASTER" AS "RING-MASTER", BY GESTURE, INTRODUCES TUMBLING FAMILY.)

(TUMBLERS PERFORM, EVENTUALLY FORMING HUMAN PYRAMID. LUMPY LOVES IT, PUTS HIS FINGER RIGHT THROUGH TUMBLERS TRYING TO MAKE THEM FALL. THEY COMPLETE THEIR FORMATION WITH A FLOURISH.)

RING-MASTER

(IN ALIEN LANGUAGE)

And now, would you direct
your attention to the center
ring for the fabulous Reeko
Brothers!

(TWO JUGGLERS RE-ENTER. AS THEY
PERFORM, THE STICKS THEY JUGGLE BURST
INTO SPARKLERS, SCATTERING VARI-
COLORED LIGHTS.)

(AFTER A SERIES OF INTERCUTS FROM
"RING-MASTER" TO "GYMNAST" TO
"TUMBLERS" TO "RING-MASTER" TO
"JUGGLERS" TO "RING-MASTER", THE
CIRCUS PERFORMERS START TO TAKE
A BOW, AND CANNOT COMPLETE IT.
THEY REPEAT THE ACTION 4 TIMES.)

(LUMPY REALIZES THAT, TO COMPLETE
THE NUMBER, THE "RING-MASTER" MUST
RETURN TO THE HOLOGRAM. HE PUNCHES
THE BUTTON, THE "RING-MASTER" POPS
BACK INTO THE HOLOGRAPHIC SIZE, AND ALL
FINISH ON A LAST CHORD.)

CUT TO:

9. INT. LIVING ROOM

(FROM KITCHEN)

MALLA

(TO LUMPY)

(GRUNTS FIRM COMMAND)

LUMPY

(WHIMPERS)

MALLA

(FIRMER COMMAND)

(LUMPY MARCHES INTO THE KITCHEN AND PICKS UP THE DISH-DRYING WHERE MALLA LEFT OFF)

LUMPY

(GROWLS UNDER HIS BREATH)

MALLA

(LOUDER COMMAND)

(LUMPY HASTILY STOPS GROWLING UNDER HIS BREATH AS MALLA JOINS ITCHY AT WALLSCREEN)

(MALLA PUNCHES IT ON)

SFX:

(SHE THEN PUNCHES A COMBINATION OF NUMBERS)

(THE WALL SCREEN LIGHTS UP. A MESSAGE PRINTS OUT ON THE SCREEN)

You have reached Traffic Control.

(MALLA PUSHES ANOTHER BUTTON)

(A NEW MESSAGE WIPES IN)

No starships in area.

(A NEW MESSAGE FLASHES ON SCREEN)

Have a nice day.

(MALLA AND ITCHY LOOK AT EACH OTHER IN DISMAY)

(MALLA ANGRILY PUNCHES THE WALL
SCREEN OFF)

SFX:

(THEN A THOUGHT OCCURS TO HER)

(SHE CROSSES TO THE HOLOGRAPHIC
PICTURE OF CHEWY ON THE SHELF.
SHE CAREFULLY MOVES IT TO ONE SIDE)

(HIDDEN BEHIND THE HOLOGRAPH IS A
SMALLER WALL SCREEN)

(MALLA PUSHES A SMALL BUTTON
CONCEALED IN THE MANTEL)

10. REBEL SCREEN - LUKE SKYWALKER

(THE REBEL SCREEN FLICKERS TO LIFE WITH MUCH SNOW AND STATIC. WHEN THE PICTURE CLEARS WE SEE LUKE SKYWALKER AND ARTOO. THEY ARE IN AN OLD AIRPLANE TYPE HANGER. BEHIND HIM IS THE REBEL X-WING FIGHTER, IN A STATE OF DISREPAIR. LUKE AND ARTOO ARE EACH HOLDING AN END OF AN IMPRESSIVE LOOKING ENGINE PART. LUKE IS A BIT ANNOYED. OBVIOUSLY THEY'VE BEEN STRUGGLING WITH THIS PART FOR SEVERAL MINUTES)

(ARTOO IS BEEPING OUT INSTRUCTIONS TO LUKE)

LUKE

(STARTS TO TURN HIS END OVER)

This way? You mean do this?

ARTOO

(SHARP, RAPID, BEEPS)

No, no, no.

(BEEPS INSTRUCTIONS)

LUKE

Artoo... I don't understand you.

ARTOO

(BEEPS OUT SAME INSTRUCTIONS BUT MUCH SLOWER)

LUKE

I have no idea what you mean.

ARTOO

(BEEPS OUT INSTRUCTIONS)

LUKE

(FRUSTRATED)

I don't think we'll ever get
the X-Wing Fighter repaired...

(MALLA, LUMPY, AND ITCHY RUN TO THE SCREEN.
LUMPY IS ANXIOUS TO SHOW LUKE HIS NEW CASSETTE.
HE HOLDS IT UP TO THE SCREEN. ALL THREE CALL
OUT TO LUKE. AS THEY DO, LUKE TURNS AND LOOKS
OUT TO THEM)

LUKE

What's that.....

(SEES THEM)

Oh....

(TO ARTOO)

Artoo, it's Malla, Lumpy, and...

(IMMEDIATELY REALIZES ARTOO DOESN'T
UNDERSTAND WHAT HE'S SAYING)

Why am I telling you? The pressure is
building up nicely. Hold this.

(ARTOO BEEPS A PROTEST BUT LUKE STANDS UP,
LETTING ARTOO HOLD THE TRANSMISSION HOUSING,
WHICH IS A LONG OBJECT WITH HOLES AND VALVES
LIKE A CHRISTMAS TREE ON AN OIL RIG)

(ARTOO BEEPS A SHARP "HEY!")

LUKE

(TO WALL SCREEN)

Hi everyone. Happy Life Day!

(MALLA AND ITCHY RAPIDLY ASK LUKE ABOUT
THE WHEREABOUTS OF CHEWIE. SOMETIMES
THEY OVERLAP. BOTH ARE VERY CONCERNED.
LUMPY CHATTERS AWAY ABOUT HIS WONDERFUL
NEW CASSETTE. HE POINTS TO IT AND HOLDS
IT UP FOR LUKE TO SEE)

(LUKE'S SMILE TURNS A BIT FORCED AS HE TRIES TO UNDERSTAND WHAT THEY ARE SAYING. HE NODS ON OCCASION BUT ISN'T FOLLOWING ANY OF IT)

(ARTOO BEEPS OUT LONG STEADY BEEPS AS HE STRAINS WITH ONE OF HIS MECHANICAL ARMS, WHICH COMES OUT ONE OF HIS SIDE DOORS, TO PLUG A VALVE TO STOP THE STEAM. IT RESEMBLES A GIANT TEA POT IN ITS EFFECT. ALL THE WOOKIEE SOUNDS AND ARTOO'S SIMULTANEOUS BEEPS MAKE IT IMPOSSIBLE TO UNDERSTAND ANYTHING. WITHOUT LOOKING TO ARTOO, LUKE GESTURES FOR HIM TO PLEASE BE STILL FOR A MOMENT)

LUKE

Artco, please....

(HE HOLDS UP HIS HANDS TO MALLA, LUMPY, AND ITCHY)

Just a second. Hold it... I can't understand one of you, let alone three ---

(MALLA LOOKS TO ITCHY. THEY GESTURE WITH THEIR ARMS TO EACH OTHER AS IF TO SAY, "OF ALL TIMES FOR SOMEONE NOT TO UNDERSTAND US". THEY HEAVE A SIGH AS THEY GESTURE. LUMPY COULDN'T CARE LESS. HE CONTINUES WITH HIS CHATTER)

LUKE

What, Lumpy? What do you have?

(LUMPY HOLDS THE CASSETTE UP)

(ARTOO BEEPS LONG AND STEADY AS IF SAYING, "OH BOY, BIG TROUBLE")

(ANOTHER VALVE HAS STARTED TO LEAK STEAM AND ARTOO DOESN'T HAVE ENOUGH ARMS)

(LUKE TURNS TO ARTOO)

LUKE

(ANNOYED, SHARPLY)

Artco....

(WE SEE THAT THE WEIGHT OF THE ENGINE PART IS TOO MUCH FOR ARTOO, HE IS SLOWLY FALLING FORWARD, AS STEAM STARTS TO POUR OUT)

LUKE

Oh.

(HE RIGHTS ARTOO BY PUSHING HIM BACK, SO HE STANDS STRAIGHT. LUKE PLUGS THE STEAM VALVE WITH A CAP ON THE TABLE)

There you go. Sorry. That should hold it.

(HE TURNS HIS ATTENTION BACK TO HIS WOOKIEE FRIENDS. AS HE TURNS, ARTOO GIVES A BEEP OF RELIEF, "WHEW!")

(LUMPY STARTS ENERGETICALLY TELLING LUKE ABOUT THE CASSETTE AGAIN)

LUKE

Really I can't...I have no idea...

Where's C3PO when you need him.

He'd understand...

(ITCHY HAS HAD ENOUGH OF LUMPY'S CONSTANT CHATTER. HE HAS SOMETHING MORE IMPORTANT TO TALK TO LUKE ABOUT. HE YELLS AT LUMPY)

ITCHY

(BE QUIET!)

(LUMPY COWERS. MALLA PATS ITCHY ON THE SHOULDER GENTLY)

MALLA

(TAKE IT EASY)

ITCHY

(GESTURING TO LUMPY)

(BUT HE'S...)

MALLA

(CALMLY)

(TAKE IT EASY)

(SHE SITS ITCHY DOWN ON A NEARBY CHAIR. SHE LEADS LUMPY INTO THE KITCHEN AND GIVES HIM A COOKIE. HE HAPPILY MUNCHES AS SHE ADDRESSES LUKE HERSELF)

LUKE

I hope I didn't cause any family problems here.

(MALLA GESTURES, "OH, OF COURSE NOT")

(MORE)

LUKE (CONT'D)

This is so frustrating. You can understand me, but I can't understand you. And none of us can understand Artoo.

(ARTOO BEEPS)

You see. And I know you must have something important to ask me,

(MALLA NODS YES)

I wish I could help.

(MALLA HAS AN IDEA. SHE GESTURES FOR LUKE TO WAIT A SECOND. SHE GETS THE HOLOGRAPH OF CHEWIE. SHE HOLDS IT UP TO THE SCREEN)

Chewbacca.

(WHAT ELSE)

Yah.

(SHE POINTS TO CHEWBACCA THEN SHRUGS HER SHOULDERS)

Chewbacca...you don't know...

(SHE SHRUGS HER SHOULDERS AGAIN)

(LUKE HAS IT)

Where's Chewbacca!

MALLA

(RELIEVED)

("YES")

(ITCHY STANDS NEXT TO MALLA. HE IS PLEASED LUKE GOT THE MESSAGE)

ITCHY

("RIGHT")

LUKE

(CONCERNED)

Gee, I don't know. Chewbacca and Han left here on schedule. If they aren't with you, then they are long gone...

I wonder what happened?

(MALLA AND ITCHY ARE VERY CONCERNED. MALLA WHINES SOFTLY. LUKE PICKS UP ON THIS. HE KNOWS HE HAS TO RAISE THEIR HOPES)

What am I saying. Hey, you know those guys as well as I do. They may be held up by an asteroid storm. Chewbacca hasn't missed a Life Day yet, right?

(MALLA NODS "YES" AS DOES ITCHY)

And he's not going to miss this one. It may take him a bit longer than usual but he'll be there. And give him a big hug for me, won't you?

(MALLA IS A BIT MORE AT EASE. SHE NODS "YES")

LUKE

And don't look so sad. Old Chewie
isn't going to want to come home
to long, sad, faces. Come on, smile....
come on.

(MALLA AND ITCHY FORCE A SMILE)

Good! Don't worry. If you'll excuse
me I have to get back to Artoo and my
engine. Again...have a nice Life Day.

(MALLA AND ITCHY WAVE GOODBYE TO LUKE)

MALLA

("BYE")

ITCHY

("THANK YOU")

(LUKE TURNS BACK TO ARTOO. ARTOO BEEPS
FOR LUKE TO HURRY UP. STEAM AGAIN FORMS
IN SEVERAL OPENINGS. LUKE TAKES HOLD OF
ONE END)

LUKE

Okay, Artoo. We gotta fix this
thing. Chewbacca and Han might need us.

(ARTOO BEEPS)

Now we have enough pressure to flush
out this part.

(ARTOO BEEPS)

What do you mean, "no"? Not enough
pressure?

(HE TURNS THE KNOB. AS HE DOES, ARTOO IS BEEPING RAPIDLY AS IF TO SAY, "NO, DON'T". AND WE SEE WHY. ARTOO AND LUKE ARE HIT WITH SPRAYS OF WATER COMING FROM ALL THE VALVES, AS IF FROM A LOT OF SELTZER BOTTLES. AS THEY ARE HIT, ARTOO STOPS BEEPING. ARTOO AND LUKE WAIT A FEW BEATS, AS IF ARTOO IS GIVING THE "BENNY STARE". LUKE FEELS AWFUL)

LUKE

Gee, I'm sorry, Artoo. You meant too much pressure.

(ARTOO GIVES A LONG BEEP THAT WINDS DOWN LIKE THE LAST PART OF A POLICE SIREN. AS THE BEEP TRAILS OFF WE HEAR IT TAGGED WITH ONE SHARP BEEP, AS OLIVER HARDY WOULD AS HE LOOKED IN THE CAMERA AND GAVE US, "OH")

(THE REBEL SCREEN RETURNS TO STATIC)

11 INT. LIVING ROOM

(MALLA PUSHES THE BUTTON OFF. SHE IS VISIBLY NERVOUS, AS IS ITCHY)

(MALLA PAUSES AND VISIBLY PULLS HERSELF TOGETHER)

(SHE THEN CROSSES TO ITCHY AND ATTEMPTS TO SOOTHE HIM)

ITCHY

(GROWLS WARMLY)

(SHE PUTS AN ARM AROUND ITCHY AND GENTLY LEADS HIM TO THE MIND EVAPORATOR CHAIR)

(SHE SITS HIM DOWN, AS HE UTTERS GROWLS OF PROTEST, BUT MILD, LITTLE GROWLS)

(SHE GENTLY, BUT FIRMLY, PLACES THE MIND EVAPORATOR OVER ITCHY'S HEAD. SHE TURNS TO A RACK OF CASSETTE-LIKE DEVICES, SELECTS ONE AND INSERTS IT INTO THE MIND EVAPORATOR)

(ITCHY FINDS THE CASSETTE BORING)

ITCHY

(SIGHS HEAVILY)

(HE TAPS HIS FINGERS. THIS DOESN'T INTEREST HIM AT ALL)

(MALLA PLACES ONE HAND ON TOP OF THE EVAPORATOR AS IF TO INDICATE "WELL, HE'S TAKEN CARE OF," AND GOES TO WALL SCREEN)

(MALLA TYPES IN HER INFORMATION)

(GRAPHIC CARD #1 - SUBTERMINAL 446B)

(GRAPHIC CARD #2 - STAND BY)

(GRAPHIC CARD #3 - CONNECT)

(GRAPHIC CARD #4 - TRADING POST WOOKIEE PLANET C)

(THE SHOP THEN APPEARS. THIS ALL HAS TAKEN FIVE SECONDS AND IS ACCOMPANIED BY SHORT TONES)

CUT TO:

Q CARDS

12 INT. TRADER'S SHOP

(PICTURE COMES UP ON THE SCREEN. IT IS THE INSIDE OF THE TRADER'S SHOP. WE SCAN THE SHOP ON THE WALL SCREEN. THE SHELVES ARE FULL OF TECHNICAL HARDWARE. AMONG THEM ARE MIND EVAPORATOR HELMETS, GADGETS IN VARIOUS SIZES, AND SHAPES, ALL WITH IMPORTANT LOOKING SWITCHES, DIALS, AND CONTROLS, WE SEE A PORTABLE VERSION OF THE WALL SCREEN UNIT. EVERYTHING IS BRAND NEW AND IMPRESSIVE LOOKING)

(AN IMPERIAL GUARD IS LOOKING AT THE MERCHANDISE)

(ART CARNEY, AS TRADER SAUN DANN, ENTERS AND STANDS BEHIND THE COUNTER. HE'S ONE OF 30 TRADING AGENTS ON KAZZOOK WHO MAINTAINS A NEUTRAL IMAGE BUT IS ACTUALLY A LOYAL FRIEND TO THE WOOKIEES. HE'S THE KIND, OLDER PHARMACIST AT THE CORNER DRUG STORE, WHO SUPPLIES CHEWBACCA AND HIS FAMILY WITH ELECTRONIC GADGETS AND APPLIANCES IN RETURN FOR THEIR CROPS AND WOODCARVINGS. EVERYTHING TRADER DANN WEARS IS SUITABLE FOR A HUMAN OF THIS GALAXY AND TIME AND PERIOD, BUT IT IS A BIT FRAYED AROUND THE EDGES. SUSPICIOUS STAINS ADORN HIS CHEST AND PANTS. HE SEEMS IN A STATE OF PERPETUAL FRAZZLE)

TRADER DANN

Oh, an Imperial Guard. I suppose you want to see my Identification?

(TRADER DANN STARTS TO DIG OUT HIS IDENTIFICATION CARD. THE IMPERIAL GUARD STOPS HIM)

GUARD

No, I'm off duty, I've just come to look around your shop.

TRADER DANN

Oh, oh, oh...sure...go right ahead. As you can see I've got just about everything a man or Wookiee would want....

(MORE)

TRADER DANN (CONT'D)

(EXCITED)

Ah, let me show you this.

(HE POPS DOWN BEHIND HIS COUNTER AND HE COMES UP WITH A WOODEN BOX THE SIZE OF A BOX THAT OUR PRESENT DAY PHOTO SLIDES COME IN. HE TAKES OFF THE LID)

I really like this.

(WE SEE THE TOPS OF WHAT LOOKS LIKE PHOTO SLIDES. TRADER DANN TAKES OUT ONE, HOLDS IT UP, AND LOOKS AT IT)

No.

(HE HOLDS UP SEVERAL MORE)

No.

(HE FINDS THE ONE HE WANTS)

Here.

(HE HANDS THE SLIDE-LIKE OBJECT TO THE IMPERIAL GUARD)

(WE SEE POCKET-SIZED AQUARIUM. THE IMPERIAL GUARD IS HOLDING IT IN HIS FINGERS)

TRADER DANN (V.O.)

A pocket-sized aquarium. Wonderful isn't it?

(WE SEE THE MICRO-SIZED FISH SWIM AROUND. AS THEY SWIM TOWARD US THEY BECOME PENCIL LINE THIN. THE FISH ARE FLUORESCENT AND COLORFUL. THE TROOPER TURNS THE AQUARIUM OVER AND VIEWS THE FISH FROM THE BACK SIDE GLASS)

TRADER DANN

It goes anywhere with you. And the tank is a snap to clean.

GUARD

(PUTS THE AQUARIUM DOWN ON THE COUNTER)

~~I don't like it.~~ I hate fish.

TRADER DANN

Ah...well neither do I... I
just thought I'd show you some
of the stupid stuff those Wookiees
purchase from me.

(FROM THE SHELF TRADER DANN TAKES OFF
AN OBJECT AND HANDS IT TO THE IMPERIAL
GUARD. IT'S SMALL AND FITS IN HIS PALE.)

But here...look at this.

(TRADER DANN TURNS TO CAMERA)

~~SFX: BEEP~~
(TO IMPERIAL GUARD)

Excuse me I've got a Wall Screen
customer.

(TO CAMERA)

Good to see you again!

(MALLA ABOUT TO SPEAK TO WALLSCREEN)

(TRADER DANN, WHO HOLDS UP HIS HAND BEFORE
SHE CAN SAY ANYTHING)

TRADER DANN

Don't say a word, Ma'm. I know
just why you're calling.

(HE NOW SPEAKS WITH STRONG EMPHASIS)

You're wondering when that "shaggy"
carpet you ordered will arrive
at your home. Let me assure you,
Madam. It's on it's way. You
know, it was made especially for
you by a little old woman four
planets away. She did it all
by herself.

(MORE)

TRADER DANN (CONT'D)

In fact, you might say she did
it by hand... solo... So it's gonna
take some time to get to you.
I know you understand. Do you
understand?

MALLA

("OH, YES!")

TRADER DANN

Terrific. By the way I'll be
by later to drop off that extra
Proton Energy Pack.

MALLA

~~("THANK YOU")~~ ("THANK YOU")

TRADER DANN

~~good-bye~~ You're welcome,

(TO IMPERIAL GUARD)

*What's the matter, don't
You like ~~that~~ this?*

GUARD

It's just a groomer.

TRADER DANN

Just a groomer? No sir.

(HE TAKES THE GROOMER AND DEMONSTRATES
AS HE TALKS)

(MORE)

TRADER DANN (CONT'D)

Besides shaving and hair trimming
it's guaranteed to lift stains off
clothing, faces and hands, cleans
teeth, fingers, and toenails,
washes eyes, pierces ears, calculates,
modulates and syncopates life
rhythms, and can repeat the entire
Imperial Penal Code, all 17 volumes,
in half the time of the old XP21
model. Just the thing to keep you
squeaky clean. I use one of these
all the time.

(MORE)

(THE GUARD GIVES TRADER DANN'S STAINED
CLOTHING A STERN LOOK)

TRADER DANN (CONT'D)

Well... not as much as I'd like...
but I use one. It can be recharged
by plugging it into any Lasar outlet.

GUARD

~~Well... not as much as I'd like...~~ I'll take it.

TRADER DANN

I knew you would. Now, would
you like to pay for it or give
something in trade?

GUARD

I said,
~~Well... not as much as I'd like...~~ I'm ~~well~~ taking it.

TRADER DANN

Whew... that's a load off my
mind. I thought you might be
embarrassed when I told you to
consider it a gift from me.

(THE GUARD EXITS)

I really hate embarrassing
people... ~~well~~

~~(TRADER DANN'S WITH GUARD'S SO A BOOK OF
HATED IS THE GUARD IS OUT OF SCENE)~~

CUT TO:

13. INT. LIVING ROOM:

(MALLA TURNS OFF WALLSCREEN. SHE HAS DONE ALL SHE CAN DO)

(SHE GOES TO KITCHEN)

(WE SEE LUMPY WIPING HIS LAST DISH. IT'S A HASTY DRYING. HE FOLDS THE DISH TOWEL THE BEST HE CAN THEN SHOVES IT ONTO THE TOWEL RACK UNDOING ANY OF THE FOLDS HE HAS JUST DONE)

(ON MALLA'S KITCHEN COUNTER OR TABLE ARE THE FOLLOWING OUT-SIZED ITEMS: ALL UTENSILS AND BOWLS ARE WOODEN. SIDE OF BEEF, OVER-SIZED CLEAVER, LARGE LEAVES, HUGE POT, BIG CROCK, CRAB APPLES, WHIPPER, SPOON, PAINT BRUSH, WOODEN BOWLS WITH CHUNKS OF POTATO, CELERY, JICAMA, PARSLEY, GARBANZO, RADISHES, TONGS, SEASONING IN CONTAINER WITH TOP THAT UNSCREWS, BOWL OF WESSON OIL, GINGER ROOT, GARBAGE CAN)

(SHE NOW TURNS HER ATTENTION TO A SMALL METAL FILING BOX THAT SITS ON A SHELF NEXT TO THE OVEN)

(SHE OPENS THE FILING BOX, THUMBS THRU IT & REMOVES A MINI-CASSETTE)

(THIS SHE INSERTS INTO A LITTLE MACHINE NEXT TO THE FILING BOX ON THE SHELF)

(AFTER A MOMENT, A SMALL MINI-SCREEN NEXT TO THE MACHINE FLICKERS TO LIFE)

13A HARVEY KORMAN KITCHEN SEGMENT

(WE SEE HARVEY KORMAN AS "GORMAANDA"
A FEMALE CHEF WHO ENJOYS HER OWN
COOKING. SHE IS BEHIND A TABLE OR
COUNTER ON WHICH ARE THE FOLLOWING
ITEMS: WHOLE FILET OF BEEF (BANTHA
FILET) CHOPPING KNIFE, PASTRY BRUSH,
BOWLS OF SLICED POTATO, CELERY,
JICAMA, PARSLEY, BAY LEAVES, GARBANZOS,
RADISHES, GINGER ROOT, CONTAINER OF
WATER, CRANBERRIES, POT, SPOON, WHIPPER,
SEASONING, BOWL OF OIL, TONGS, LADLE.
GORMAANDA'S ITEMS ARE OF NORMAL SIZE)

GORMAANDA

Today we are preparing a very
succulent dish, Bantha Surprise. Not
only is it hearty and nourishing, it's
economical too. All those hungry mouths
will go yum-yum if you follow along
as I prepare this popular favorite.

(SHE HOLDS UP A PIECE OF MEAT WHICH
LOOKS LIKE A BEEF FILET)

GORMAANDA

I'm going to use the tenderest cut
of the Bantha... the loin. The loin
is always tasty and serves four nicely.
If your family has a hearty appetite,
I would suggest that old holiday
favorite, the Bantha rump.

(MALLA HOLDS UP A GIANT LEG BONE)

(MORE)

(MALLA SIGHS AND PUTS DOWN THE LEG,
READY TO WORK)

GORMAANDA

First, we brush the meat with Aola.

(GORMAANDA DIPS HER FINGER INTO THE
AOLA AND LICKS HER FINGERS)

Ah... room temperature... perfect.

(GORMAANDA TAKES A PASTRY BRUSH AND
BRUSHES THE MEAT. MALLA TAKES A
PAINT BRUSH AND BRUSHES HER MEAT)

Brush, brush, brush.

Now we chop our meat.

(SHARPENS KNIFE - THEN CHOPS MEAT)

(GORMAANDA EATS A PIECE)

Hmmm... tender as can be.

These should be cut into bite-sized
morsels, and of course, only you know
the size of a bite in your own family.

(MALLA REACTS)

(AS GORMAANDA CHOPS WITH CHOPPING KNIFE,
MALLA TRIES WITH OVER-SIZED CLEAVER TO
CUT THROUGH THE MEAT. MALLA CHOPS HERS
INTO ONLY FOUR PIECES, INDICATING THE
APPETITE OF HER FAMILY. GORMAANDA AND
MALLA BOTH FINISH CHOPPING. GORMAANDA'S
CUBES ARE PERFECT)

(GORMAANDA ROLLS IN HER HANDS A HANDFUL
OF BAY LEAVES, WHICH SHE SPRINKLES OVER
THE MEAT AND TALKS:)

GORMAANDA

An important rule in cooking is for
your dish to look as good as it tastes.
So my old favorite, Taba leaves, which
not only enhance the flavor, but add
color and eye appeal.

(MALLA HAS GIANT LEAVES, WHICH DO NOT DISINTEGRATE, SO SHE TEARS THEM INTO LARGE PIECES OVER HER MEAT)

GORMAANDA

Now, we put our chunks into our pots.

(GORMAANDA PLACES THE MEAT INTO A LARGE POT, AND MALLA FOLLOWS INTO A LARGER POT. DURING THE FOLLOWING, GORMAANDA NOW DIPS HER HAND INTO ONE BOWL AFTER THE OTHER, AND TASTES EACH ONE AS SHE ADDS THEM TO THE POT. MALLA'S BOWLS AND CRUNKS ARE LARGER)

GORMAANDA

Now a dollop of Tertium.

(A DOLLOP FOR THE POT, A DOLLOP FOR HER MOUTH)

A sprig of Celto...

(A SPRIG FOR THE POT, A SPRIG FOR HER MOUTH)

A dash of Punctil...

(A DASH FOR THE POT, A DASH FOR HER MOUTH)

A soupcon of Celonsley...

(FIRST POT, THEN MOUTH)

A pinch of Negamo...

(FIRST POT, THEN MOUTH)

And a whisper of Tigrary.

(FIRST POT, THEN MOUTH)

(MALLA SPRINKLES; NOT ENOUGH COMES OUT FOR HER TASTE. SHE REMOVES PERFORATED CAP AND DUMPS WHOLE JAR IN)

GORMAANDA

I think we have everything. Oh, no we don't. Don't forget a small piece of Calarantum root for a touch of piquancy.

(GORMAANDA TAKES A LARGE LENGTH OF A BLUE
ROOT HANGING AROUND HER NECK AND CUTS OFF
ALL BUT ONE INCH OF IT)

(SHE DROPS THE ROOT INTO THE POT)

(MALLA THROWS IN A HUNK OF BLUE
ROOT)

(GORMAANDA PICKS UP A CONTAINER OF
WATER. MALLA FOLLOWS WITH A BIG JUG)

GORMAANDA (CONT'D)

Add enough liquid to cover.

(GORMAANDA EMPTIES CONTAINER.
MALLA ATTEMPTS TO DO THE SAME.
IT TAKES HER FOREVER)

Another rule of cooking... clean
up as you go along.

(GORMAANDA DOES. MALLA STILL POURS
WITH ONE HAND AND WITH THE OTHER HAND
SWEEPS THE STUFF OFF THE COUNTER. SHE'S
STARTING TO GET A BIT HARRASSED)

(THEY BOTH DUMP THE BERRIES INTO THEIR
POTS. MALLA'S HANDFULS ARE QUITE LARGE)

GORMAANDA

And now the last, but most important,
part of the recipe. You know what it is...
the cooking.

(MALLA LUGS HER POT TO THE STOVE, AND
STANDS READY FOR WHATEVER COMES NEXT)

(GORMAANDA BEGINS STIRRING WITH A LARGE
WOODEN SPOON. MALLA FOLLOWS)

Now, step one. Stir the mixture.

Step two, as you stir, you must whip
the mixture. Let's do this together.

Stir... whip... stir... whip... whip...

whip... stir.

(MORE)

(MALLA'S STIRRER AND WHIPPER ARE SO LARGE SHE IS FORCED TO USE TWO HANDS FOR EACH. NEEDLESS TO SAY, THIS IS QUITE DIFFICULT)

GORMAANDA (CONT'D)

Alright, lets try this once more at a slightly quicker tempo.

Stir... whip, stir... whip, whip... whip... stir.

Stir... whip, stir... whip, whip... whip... stir.

Stir... whip, stir... whip, whip... whip... stir.

(AD LIBS)

Step three, as we're stirring and whipping, we must also beat.

(A THIRD HAND, IDENTICAL TO GORMAANDA'S OTHER TWO, EMERGES FROM BEHIND HER BACK, GRABS A Mallet AND STARTS TO BEAT)

Beat... Beat... Beat... Beat.

Stir... whip, stir... whip, whip... whip... stir... beat.

Stir... whip, stir... whip, whip... whip... stir... beat.

Stir... whip, stir... whip, whip... whip... stir... beat.

(MALLA IS REALLY FRUSTRATED)

Now I think it's time for us to taste our broth.

(AD LIBS)

(A FOURTH HAND EMERGES FROM GORMAANDA'S OTHER SIDE -- THE THIRD HAND STILL BEING VISIBLE -- WITH A LARGE LADLE IN IT. THE HAND SCOOPS UP SOME LIQUID AND PUTS IT TO HER MOUTH AS SHE FINISHES TALKING)

(MORE)

GORMAANDA (CONT'D)

It should be delicate, and yet
heady... pungent, and yet sweet...
and of course, not too watery.

(GORMAANDA TASTES)

Mmmmmmm. Not quite.

(NOW ALL FOUR HANDS GO TO WORK SO
THAT GORMAANDA CAN EAT MORE AND
MORE)

A bit more of this...

(ONE HAND TAKES FROM BOWL AND
PUTS INTO STEW)

(ONE HAND TAKES FROM ANOTHER
BOWL, PUTS INTO STEW. ONE HAND
PUTS SOME IN HER MOUTH. ONE
HAND LADLES INTO HER MOUTH.
THIS IS ALL DONE SIMULTANEOUSLY.)

GORMAANDA

A touch of this, a taste of this,
a dab of this... Ah, we're getting
there.

(HER MOUTH IS QUITE FULL)

Yes, yes, coming, coming,
maybe a little bit more...

(MALLA IS OUTRAGED. SHE PUNCHES
THE MINI-SCREEN OFF, TAKES THE
POT AND DUMPS THE CONTENTS INTO
THE LARGE GARBAGE PAIL)

CUT TO:

14 EXT./INT. MILLENNIUM FALCON

(EXT. SHOTS OF THE TIE-FIGHTERS ZOOMING AROUND THE MILLENNIUM FALCON, FIRING AT IT. THE FALCON FIRES BACK HITTING THE TIE-FIGHTERS AND CAUSING THEM TO EXPLODE)

INTERCUT WITH:

(INTERIOR COCKPIT OF MILLENNIUM FALCON. EXPLOSIONS ROCK THE SHIP AS HAN AND CHEWIE FRANTICALLY WORK THE REMOTE CANNON, AND TRY TO OUTMANEUVER THE TINY FIGHTERS)

CHEWIE

(BARKS HIS DISTRESS)

HAN

All right, all right... the coordinates weren't the best....

~~but jumping out of hyperspace into an Imperial convey wasn't my~~

~~fault. How could I know? ~~At~~ least against these fighters we have more of a chance....~~

out of the frying pan into the fire, huh, pal?

~~(A HUGE EXPLOSION LIGHTS UP THE COCKPIT CAUSING A THUNDERCLAP TO ROCK THE SHIP. BOTH CHEWIE AND HAN WINCE)~~

HAN (CONT'D)

However slim.

CHEWIE

(BARKS HIS CONCERNS)

HAN

You can say that again. This is one Life Day ~~Cal~~ you won't soon forget...Wait!

(MORE)

HAN (CONT'D)

I've lost control of one of the
remote cannons.

CHEWIE

(BARKS A LONG, ANGRY SPEECH)

HAN

Calm down...We still have plenty
of time. Stay on things here, I'm
going back to work the aft gun
manually. Why do I always think
that taking you home for Life Day
is going to be easy?

CHEWIE

(BARKS "GOT ME BOSS")

(ONE MORE HUGE EXPLOSION SHAKES THEM UP
AS HAN EXITS THE COCKPIT AND GOES TO
THE GUN TURRET AND STARTS FIRING AT
THE FIGHTERS)

CUT TO:

15 INT. LIVING ROOM

(MALLA IS LOOKING AT THE HOLOGRAPHIC BUST OF CHEWY)

(HER MOMENT IS DISTURBED BY A LOUD SNORT. WE PAN AND SEE THAT ITCHY IS SOUND ASLEEP INSIDE THE MIND EVAPORATOR)

(A RED PATTERN FLASHES ON THE WALLSCREEN. IT IS ACCOMPANIED BY AN ALARM-LIKE SOUND)

(ITCHY IS RUDELY AWAKENED, HITS HIS HEAD HARD ON THE INTERIOR OF THE MIND EVAPORATOR AND RUBS THE TOP OF HIS HEAD)

IMPERIAL OFFICER

(ON WALLSCREEN)

Attention all viewers. . Due to suspected rebel activity on the Kazzook planet, the Empire has declared Martial Law. A blockade has been set up around the planet. No ships will be permitted to land or take off until further notice.

(MALLA GOES TO THE HOLOGRAPHIC PICTURE OF CHEWIE AND CLUTCHES IT TO HER CHEST)

MALLA

(CRIES HIS NAME IN DISTRESS)

(ITCHY PUTS HIS ARM AROUND MALLA AND LUMPY CLINGS TO HER)

SFX: LOUD DOOR KNOCK

(THEY ALL FREEZE IN TERROR)

COMMERCIAL #1
(1:34)

COMMERCIAL #1
(1:34)

16/17/19 INT. LIVING ROOM

SFX: LOUD DOOR KNOCK AGAIN

(MALLA IS THE FIRST TO MOVE. SHE PUTS THE PICTURE, WHICH SHE'S BEEN CLUTCHING, BACK)

(LUMPY THEN GOES TO THE DOOR, BUT ITCHY STOPS HIM)

(ITCHY GOES TO THE DOOR AND TILTS HIS HEAD TOWARDS THE HINGE AND GRUNTS QUIETLY)

ITCHY

("YES?")

It's me. ^{Sam Dann (DOOR OPENS)} ^{TRADER DANN (V.O.)} ^{Hi, Itchy. I brought the proton pak.} ~~I got the proton pak!~~

Ya know -- for the thingamabob,
the whatsit -- the mind evaporator,
that's it, the mind evaporator!

MALLA/ITCHY

(SIGH IN RELIEF)

(TRADER DANN IS STANDING OUTSIDE WITH A SMALL PACKAGE, AND LARGE CARPET BAG)

TRADER DANN

(LOUDER THAN IS ABSOLUTELY NECESSARY)

Sure glad to see you folks!

(MORE)

TRADER DANN (CONT'D)

It's the one place on this planet where you don't have to worry about running into any rebels!

(HE LOOKS AROUND)

(WHISPERS)

The trees have ears.

(HE ENTERS AND ITCHY QUICKLY CLOSES THE DOOR BEHIND HIM)

TRADER DANN

And how are my favorite Wookiees today?

(EVERYONE LOOKS GLUM AND NOBODY MOVES)

Why all the long, hairy faces? I'm here, aren't I? That Imperial Patrol let me thru, didn't they? If I made it, so will Chewy and Han. Well... is this all the hello I'm gonna get?

(LUMPY SUDDENLY RACES TOWARD HIM AND CLUTCHES HIS LEG. HE MAKES LITTLE GRUNT NOISES)

LUMPY

("ME! ME! ME!")

TRADER DANN

Yeah, I know. Whadya bring me?

(MORE)

TRADER DANN (CONT'D)

Whadya bring me? I got
something special for you,
short stuff.

(TRADER DANN TAKES A GIFT WRAPPED PACKAGE
FROM CARPET BAG)

TRADER DANN

You want it? You got it.

Happy Life Day.

(HE GIVES LUMPY THE GIFT. LUMPY
HAPPILY SCURRIES UPSTAIRS TO HIS
ROOM TO UNWRAP IT)

TRADER DANN

(HOLDING THE SACK. HE HAS ONE HAND
INSIDE OF IT)

And for the lovely lady of the
house...

(HE GRANDLY PULLS OUT A HOLOGRAPHIC
MUSIC BOX. MALLA IS THRILLED)

Happy Life Day!

(MALLA LOVES IT)

~~She says life is~~

~~(MALLA NOBS YES)~~

(SHE REACHES FOR IT BUT TRADER WON'T
LET IT GO)

TRADER DANN(CONT'D)

(PLAYING WITH HER)

Come on now. What does your
old friend get?

MALLA

(COOS SHYLY)

TRADER DANN

Well?

(MALLA GETS UP ENOUGH COURAGE AND
GIVES TRADER DAN A SMALL KISS ON HIS CHEEK)

That's it!

(HE GIVES HER THE MUSIC BOX. HE
TURNS TO ITCHY AND GIVES HIM A
FRIENDLY JAB WITH HIS ELBOW)

Don't tell her old man willya? ..

(TRADER DANN LAUGHS)

ITCHY/MALLA

(LAUGH)

(ITCHY IS ANXIOUS TO SEE WHAT
TRADER DANN BROUGHT HIM)

(TRADER DANN KNOWS ITCHY IS WAITING
FOR HIS LIFE DAY GIFT. BUT TRADER
DANN WANTS TO TEASE THE OLD ONE
A BIT)

TRADER DANN

Itchy. I know what you would
like...

(ITCHY IS READY TO RECIEVE A GIFT)

(WE HEAR A BEEP FROM BEHIND THE
PICTURE)

SFX: BEEP

(MALLA RUNS TO IT, REMOVES THE
HOLOGRPAH AND BREAK-UP APPEARS)

19. REBEL SCREEN - PRINCESS LEIA

(PRINCESS LEIA APPEARS, SITTING AT
WHAT MUST BE A DESK AT REBEL HQ)

(STANDING AT HER SIDE IS NONE
OTHER THAN -- C3PO)

(HE FIDDLES WITH THE ADJUSTMENTS
ON THE SCREEN)

THREEPIO

The connection is made, ma'am.

You may speak.

LEIA

Malla, I'm so glad to see you!

Happy Life Day!

MALLA

(UNHAPPILY MOANS)

(LEIA LOOKS PUZZLED, TURNS TO C3PO)

THREEPIO

She says it may be a happy life
day for you, but she's seen
happier ones.

LEIA

(NOT WANTING TO GET INTO THIS)

I don't want to tie up the channels,
so would you do me a favor and please
bring Han Solo to the screen?

MALLA

("NO CAN DO")

(LEIA LOOKS AUTOMATICALLY TO C3PO)

THREEPIO

She says that she would like to grant your request, but that it isn't going to be possible.

LEIA

(NOW CONCERNED)

You mean he hasn't gotten there yet?

MALLA

(SHAKES HER HEAD SADLY
AND BARKS)

THREEPIO

She says there has been no contact --

LEIA

(INTERRUPTING HIM)

Yes, I think I get her message. That Imperial Patrol must be giving them more trouble than we bargained for. Malla, are you alone?

MALLA

("NO"... "MAN IS HERE")

THREEPIO

(A BIT HAUGHTILY)

If you will permit me -- she says no, she's not alone. A good friend is with her.

LEIA

Could he come to the screen?

(SAUNDAN -- ART CARNEY, A/K/A
TRADER DANN -- STEPS TO THE
SCREEN)

SAUNDAN

Good afternoon, ma'am. I'm
Saundan, a local trader, a friend
of the Rebellion and a member
of the Alliance.

LEIA

Oh, good.

(SWEETLY)

I know I can count on you, Trader.
You'll stay with my friends until
their leader returns home, won't
you?

SAUNDAN

(HE IS QUITE TAKEN WITH HER)

Yes, indeed, ma'am! That's why
I'm here.

LEIA

That is very kind of you, Saun.

SAUNDAN

Least I can do for a paying
customer!

(MALLA CROSSES FROM KITCHEN
AND HUGS SAUNDAN WITH GENUINE
EMOTION)

THREEPIO

) She is expressing her warmth
towards the Trader.

(LEIA SHOOTS HIM A LOOK, THEN:)

LEIA

I can see you're in good hands,
Malla. I'll contact you again
soon.

CUT TO:

20. INT. LIVING ROOM

MALLA/ITCHY

("GOODBYE")

(THE REBEL SCREEN BREAK-UP AND FADE)

SFX:

(A MOMENT OF UNEASY SILENCE)

TRADER DANN

Now... what's that I smell
here? Could it be some of the
famous Wookiee Ookies?

(WIPING HER EYES, MALLA HURRIES
TO THE KITCHEN AND BUSTLES BACK
WITH A PLATE OF COOKIES)

(TRADER DANN TAKES A COOKIE AND
MUNCHES)

Mmmm!

(MALLA HUGS TRADER DANN AGAIN)

TRADER DANN

Oh gee. I almost forgot. Lemme
just insert this proton pack.

(HE OPENS BOX HE BROUGHT, AND
INSERTS PACK INTO MIND EVAPORATOR)

(HE SAUNTERS OVER TO ITCHY. TRADER
DANN CHECKS TO MAKE SURE MALLA
ISN'T WATCHING. ITCHY IS PUZZLED.
TRADER DANN GESTURES WITH A FINGER
FOR ITCHY TO COME CLOSER. ITCHY
DOES)

(TRADER DANN TAKES OUT A CASSETTE
FROM THE SACK)

TRADER DANN

(AS IF HE IS GIVING ITCHY THE MOST
X-RATED PIECE OF LITERATURE IN THE
GALAXY)

(VERY CONFIDENTIAL)

TRADER DANN (CONT'D)

I ah... I thought you might like
this...

(HE HANDS THE CASSETTE TO ITCHY)

It's a real...

(HE RAISES HIS EYEBROWS AND GIVES
A SOFT, SHARP WHISTLE)

... if you know what I mean?

(ITCHY DOES. HE NODS YES)

Happy Life Day.

(AS IF HE IS A DIRTY OLD MAN)

And I mean... Happy Life Day.

CUT TO:

21. ITCHY MIND EVAPORATOR SEGMENT

SFX:

(AS WE SEE MIND EVAPORATOR LOWERING
OVER ITCHY'S HEAD)

(ITCHY'S P.O.V., AS BLACK LOWERS,
WITH A SUGGESTION OF INTERIOR LENS)

(MIND EVAPORATOR IN POSITION OVER
ITCHY'S HEAD)

SFX: 5 COUNTDOWN BEEPS

(AS ITCHY PRESSES BUTTONS ON MIND
EVAPORATOR)

(ITCHY'S P.O.V. -- AS INTERIOR LENS
BEGINS TO ACTIVATE INTO RING)

MUSIC: WATERY, SPACEY

(RING WIDENS, WE PUSH THROUGH IT,
AS TURNING OPTICON APPEARS. LARGER
AND LARGER AND WE MOVE THROUGH A
CENTER-HOLE INTO:)

MUSIC: CASCADE

(RUSHING WATER-LIKE CURRENTS APPEAR,
WITHIN WHICH WE SEE TWO FEMALE
WATER-CREATURES)

(THE CURRENTS TURN INTO A WATERFALL,
OVER WHICH THE CREATURES TURN, HOVER
FOR A MOMENT, SOMERSAULT, AND THEN
DIVE STRAIGHT DOWN)

(WE PAN DOWN AS THEY FALL MORE AND
MORE RAPIDLY, FINALLY OUT-RACING
THE WATER)

(THEY LEAD US TO A NEW AREA --
WE ARE PERHAPS UNDER THE SURFACE OF
A LARGE LAKE)

MERMEIA (V.O.)

I know you're searching for me...
searching -- searching. I am
here. My voice is for you alone.

MERMEIA

I am found in your eyes only...
I exist for you... I am in your
mind, as you create me.

(WE NOW SEE DIAHANN CARROLL, AS
"MERMEIA")

MERMEIA

Oh yes. I can feel my creation...

(SHE LAUGHS)

I am getting your message... Are
you getting mine?

(ITCHY REACTS EXCITEDLY)

MERMEIA

Ooo, we're excited, aren't we?

Just relax --

(ITCHY RELAXES A LITTLE)

MERMEIA

A little more...

(ITCHY RELAXES MORE)

MERMEIA

You're getting there...

(ITCHY, VERY RELAXED)

MERMEIA

Wonderful... now we can have a
good time, can't we?

(ITCHY GRUNTS APPROVAL)

MERMEIA

I'll tell you a secret: I find
you adorable...

(ITCHY'S HAND GOES TO CONTROL
PANEL ON EVAPORATOR. HE PUNCHES
A BUTTON)

SFX: TAPE PLAYBACK GARBLE

MERMEIA

~~I find you adorable...~~

(ITCHY PUSHES BUTTON AGAIN)

SFX: TAPE PLAYBACK GARBLE

MERMEIA

I find you adorable...

I don't need to ask how you
find me... You see, I am your
fantasy. I am your experience,
so experience me. I am your
pleasure, so enjoy me. This is
our moment together in time. Oh,
that we might turn this moment
into an eternity...

(SHE SLOWLY SPINS UPWARD. AT
THE SAME TIME SHE RISES FROM THE
LAKE AND ENDS HER ROTATION)

MUSIC: 4 BARS

MERMEIA

IF WE COULD ONLY BEND THIS MINUTE

INFINITELY EXTEND THIS MINUTE

THEN I COULD LIVE MY WHOLE LIFE

RIGHT NOW

(MORE)

MERNEIA (CONT'D)

REALITY IS SWEET THIS MINUTE

CAN'T WE REPEAT AND REPEAT THIS MINUTE

WHY CAN'T IT BE ALWAYS

RIGHT NOW

I'VE PARTED WITH YESTERDAY

YESTERDAY'S MOMENT IS COLD

ALL I ASK IS

THIS MOMENT TO HOLD

MUSIC: 2 BARS

HOW CAN WE EVER LOSE THIS MINUTE

FROM ALL MY LIFE I CHOOSE THIS MINUTE

I WILL GIVE UP THE OLD AND THE NEW

SHARING WITH YOU

THIS MINUTE NOW

MUSIC: 3 BARS

IF I CAN JUST HOLD MY BREATH

AND CLOSE MY EYES

(MORE)

MERMEIA (CONT'D)

AND NOT MAKE A SOUND

WILL THE UNIVERSE STOP GOING 'ROUND?

STILL THE UNIVERSE KEEPS GOING

'ROUND AND 'ROUND

AND ON AND ON AND ON

AND ON AND ON

THE MINUTE'S ALMOST GONE

HOW CAN WE EVER LOSE THIS MINUTE?

FROM ALL MY LIFE I CHOOSE THIS MINUTE

I WILL NEVER NEED ANYTHING MORE

LET ME LIVE FOR

THIS MINUTE NOW

THIS MINUTE NOW

THIS MINUTE NOW

MERMIA

(ECHO VOICE #1)

(ECHO VOICE #2)

THIS MINUTE NOW

THIS MINUTE NOW

THIS MINUTE NOW

THIS MINUTE NOW

THIS MINUTE NOW

THIS MINUTE NOW

THIS MINUTE NOW

MUSIC: X BARS UNTIL FADE

22. INT. LIVING ROOM

(ITCHY APPLAUDS AND STAMPS HIS FEET
WITH GREAT GUSTO)

(ART ENJOYS ITCHY'S REACTION)

(MALLA COMES TOWARD THEM TO SEE WHAT
THE COMMOTION IS ABOUT)

(ART NUDGES ITCHY TO CONTROL HIMSELF)

(ITCHY ABRUPTLY COMES TO HIS SENSES
AND STOPS APPLAUDING AND STAMPING)

(MALLA SHAKES HER HEAD, TURNS AWAY,
TRADER DANN WINKS TO HER)

(ITCHY'S GROGGY WITH SATISFACTION)

CUT TO:

23. EXT./INT. MILLENNIUM FALCON

(EXT. MILLENNIUM FALCON DIVES THROUGH SPACE HEADING FOR THE DARK GREEN PLANET OF KAZZOOK, THE WOOKIEE'S HOME PLANET SYSTEM.)

(INTERIOR COCKPIT - MILLENNIUM FALCON, HAN AND CHEWIE SIT EXHAUSTED IN THEIR SEATS)

CHEWIE

(BARKS EXCITEDLY)

HAN

~~I~~ Told you we'd make it. ~~Have~~ Dad

I ever let you down?

CHEWIE

(BARKS HIS SENTIMENTS)

(THE GIANT WOOKIEE RUFFLES HAN'S HAIR)

HAN

~~You know~~ I feel the same about you, Chewie... and your family.

I've never seen so much Imperial traffic in this system. We'll land on the north side. It should be safer there.

CHEWIE

(BARKS)

HAN

I know it's a long walk, but
a little exercise never hurt
anybody.

CHEWIE

(GROANS AT THE PROSPECT)

CUT TO:

23. EXT./INT. MILLENNIUM FALCON

(EXT. MILLENNIUM FALCON DIVES THROUGH SPACE HEADING FOR THE DARK GREEN PLANET OF KAZZOOK, THE WOOKIEE'S HOME PLANET SYSTEM.)

(INTERIOR COCKPIT - MILLENNIUM FALCON.
HAN AND CHEWIE SIT EXHAUSTED IN THEIR SEATS)

CHEWIE

(BARKS EXCITEDLY)

HAN

~~I~~ told you we'd make it. *Did*

I ever let you down?

CHEWIE

(BARKS HIS SENTIMENTS)

(THE GIANT WOOKIEE RUFFLES HAN'S HAIR)

HAN

~~You know~~ I feel the same about you, Chewie... and your family,

~~we~~ take it easy down there.

I've never seen so much Imperial traffic in this system. ~~There~~ *Bound to be*

~~probably are a lot~~ more troops down

there than you're used to.

CHEWIE

(BARKS "DON'T WORRY")

HAN

~~Will stop you off on the North~~ side, ~~we~~ should be safer ~~there~~ *for a landing*

CHEWIE

(BARKS)

HAN

~~Know~~ ^{So} it's a long walk, ~~but~~
~~that~~ do you good. You've been
off-world too long... ~~have a good~~
^{pal}
~~Happy~~ Life Day, ~~old~~ ~~day~~.

CHEWIE

(BARKS HIS THANKS)

CUT TO:

24. INT. LUMPY'S ROOM

(LITTERED WITH TOYS, MAPS, DEVICES,
WOODCARVINGS, ETC.)

(PROMINENT IS A STUFFED BANTHA TOY)

(THE CRUMPLED GIFT-WRAP IS BESIDE
HIM; HE IS EXAMINING TRADER'S
GIFT, WHICH IS A MINI-TRANSMITTER
KIT)

(WE HEAR:)

SFX: RUMBLE

(LUMPY FREEZES, THEN BOUNDS DOWN
THE STAIRS)

CUT TO:

25. INT. LIVING ROOM

SFX: LOUD RUMBLING

TRADER DAN

Sounds like a starship!

What'd I tell you! Must be

Chewbacca now!

(LUMPY ENTERS)

(MALLA STRAIGHTENS HER HAIR, THEN
RUNS TO THE DOOR AND FLINGS IT OPEN)

(HER JOY TURNS TO SHOCK)

(IN THE DOORWAY STAND TWO IMPERIAL
STORM TROOPERS... AND TWO IMPERIAL
GUARDS)

(FADE OUT)

(INTO: IN-SHOW PROMO)

IN-SHOW PROMO
(:32)

IN-SHOW PROMO
(:32)

BUMPER
(TITLE CARD, MUSIC)
(:05)

(TO COME)

COMMERCIAL #2
(2:05)

COMMERCIAL #2
(2:05)

BUMPER
(Title Card, V.O.)
(:05)

(TO COME)

MID CTN PROMO AND
NETWORK I.D.
(:56)

MID CTN PROMO AND
NETWORK I.D.
(:56)

26. INT. LIVING ROOM

(UP ON THE DOORWAY, WITH TWO IMPERIAL GUARDS AND TWO TROOPERS STANDING MENACINGLY. OF THE TWO TROOPERS, ONE TROOPER IS MORE MENACING THAN THE OTHER)

(MALLA RECOILS IN FEAR AS GUARD OFFICER SPEAKS)

(THE FAMILY LOOKS TO TRADER DANN, WHO FOR THE MOMENT LOOKS AS WORRIED AS THEY ARE)

(GUARD TWO HAS MEANWHILE TAKEN OUT A HAND COMPUTER AND PRESSED SOME BUTTONS. HE READS OFF THE DATA)

GUARD TWO

This unit is occupied by four wookiees: two adult males, one adult female, and one male child.

(A VERY SHORT BEAT WHILE GUARD OFFICER LOOKS AT THE FAMILY. THE , AUTHORITATIVELY:)

GUARD OFFICER

Where is the other wookiee male?

MALLA

(GROANS)

ITCHY

(GRUNTS)

(BEFORE LUMPY CAN MAKE A SOUND, TRADER DAN
STEPS FORWARD)

TRADER DAN:
Officer, maybe I can be of some
help here.

(HE TAKES GUARD OFFICER ASIDE,
CONFIDENTIALLY)

~~_____~~
~~_____~~
~~_____~~
~~_____~~
~~_____~~

GUARD OFFICER
(SORT OF BUYING IT, BUT STILL WARY)

Who are you, and what are you
doing in this Wookiee house?

TRADER DAN:
I'm the Trader in this district.
Y'see, the truth of the matter is
she had a fight with her husband...
and he stormed out of here...

~~_____~~
~~_____~~
~~_____~~

GUARD OFFICER
(CUTTING SHORT THE RAMBLE)

Your identification!

TRADER DANN

What?

GUARD OFFICER

I said, your identification.

TRADER DANN

Sure, sure.

(TRADER DANN PATS AT HIS POCKETS LIKE ONE WOULD DO SEARCHING FOR A WALLET YOU KNOW YOU'VE FORGOTTEN)

(GUARD TWO AND MENACING TROOPER APPROACH AND WATCH)

TRADER DAN (CONT'D)

Very important, identification.

Never leave the shop without it.

Just in case of times like this,

when someone asks who I am. Yessir,

identification is important.

(MENACING TROOPER DRAWS HIS GUN)

TRADER DANN

Here it is, right in the old

belt pouch. Meh heh heh.

(TRADER DANN PRODUCES A CREDIT-CARD SIZED PIECE OF PLASTIC, HANDS IT TO GUARD OFFICER)

GUARD OFFICER

(HE ADDRESSES MENACING TROOPER AND GUARD TWO)

Search the dwelling.

(GUARD OFFICER INSERTS THE PLASTIC CARD IN THE BELT COMPUTER AND ACTIVATES IT)

TRADER DANN

Y'see that little case I keep my identification card in? Thought that up myself. I sell quite a few of 'em lately. Seems a lot of us like to keep our things neat and clean. If uh, any of you men are interested, I happen to have some extras with me.

(AS GUARD OFFICER CONTINUES TO CHECK THE COMPUTER READ-OUT, TRADER DANN BABBLES ON)

TRADER DANN

That picture was taken a while ago -- I guess I've put on a little weight.

(FORCED CHUCKLE)

(GUARD TWO SQUATS DOWN IN FRONT OF LUMPY. HE COMES ON LIKE A REAL PAL)

GUARD TWO

Hi, little guy. Where's your daddy?

(HE TOUCHES LUMPY ON THE HEAD. LUMPY PULLS AWAY ABRUPTLY, AND SNAPS AT THE GUARD, WHO PULLS HIS HAND AWAY IN THE NICK OF TIME)

(GUARD TWO STANDS UP)

GUARD TWO

These things have no respect for authority.

(HE RAISES HIS HAND, AS IF TO STRIKE LUMPY, AND TRADER DANN QUICKLY STEPS BETWEEN THEM)

TRADER DANN

Say, maybe you know my brother's
boy.... he's a member of the
imperial militia. Let's see, he
must be twenty-four, twenty-five by
now... great guy, loves the service.

(LUMPY HAS RUN TO MALLA WHO HUGS HIM, AS
TRADER DIVERTED GUARD TWO)

GUARD OFFICER

Your identification is in order.
You can go now.

TRADER DANN

(STALLING)

Well, I just have a little more
work to do here, and then...

(THINKING FAST, AND IMPROVISING,
TRADER DANN CONTINUES)

While I'm finishing up here, why
don't you guys take it easy?
Wookiee food ain't the greatest,
but I can find something out
here in the kitchen for us all
to eat. You don't mind, do you,
Malla.

MALLA

(GRUNTS)

(TRADER SEES THAT CHEWIE'S PICTURE IS
LIT ON DINING-ROOM TABLE. HE SURREPTITIOUSLY
TURNS IT OFF AS HE SPEAKS)

TRADER DANN

Come on, Malla, you can help me
in the kitchen.

(AS TRADER DANN IS SPEAKING, GUARD
TWO WHO HAS BEEN EYING THE ELECTRONIC
MUSIC BOX, CROSSES TO IT AND BEGINS
FIDDLING WITH IT, PEERING UP INTO
IT, TAPPING IT ON THE SIDE, ETC.
MALLA IS UPSET. IT'S FOR GIFT)

TRADER DANN

Hey, watch it with that thing!
This here is a very delicate
piece of workmanship. The
slightest jarring can mess up
the whole works. You wanna play
with it, let me show you how.

(TRADER DANN CROSSES TO THE MUSIC
BOX. MENACING TROOPER IMMEDIATELY
DRAWS HIS GUN, AS IF TO PROTECT
GUARD TWO)

Relax, I gotta turn it on, don't
I?

(TO GUARD TWO)

Just sit back and enjoy it.

(MENACING TROOPER WATCHES WARILY AS
GUARD TWO FOLLOWS TRADER DANN'S INSTRUCTIONS)

Okay, here we go.

(TRADER DANN DOES NORTON SHTICK IN
PREPARING TO TURN ON THE MUSIC BOX)

(AFTER A SUITABLE LENGTH OF TIME,
FIRST TROOPER GETS PISSED OFF THAT
NOTHING IS HAPPENING AND STAMPS
HIS FOOT)

GUARD TWO

(EXPLODING)

Will you get on with it?

TRADER DANN

Okay, okay!

(TRADER DANN TURNS ON THE MUSIC BOX)

CUT TO:

27. MUSIC BOX: JEFFERSON STARSHIP

(THE SET IS A CONSTANTLY CHANGING
PATTERN OF LASER BEAMS)

MUSIC: 3 BARS - CYMBALS

MUSIC: 2 BARS

MUSIC: 4 BARS - "OO" FIGURE

FLY UNIDENTIFIED IF YOU WANT TO
BUT I WOULD REALLY LIKE TO KNOW
WILL YOU LIGHT THE SKY ON FIRE
WILL YOU LIGHT THE NIGHT LIKE YOU
DID THE NIGHT BEFORE, BABY
YOU TAKE ME HIGHER
THAN THE DIAMONDS IN THE SKY
TAKE ME, LIGHT IN THE SKY
AND WE'LL VANISH WITHOUT A TRACE
OO CIGAR SHAPED OBJECT

MUSIC: 4 BARS

(TROOPER SHOT)

(MORE)

JEFFERSON STARSHIP (CONT'D)

MUSIC: 4 BARS "OO" FIGURE

TEMPLES AND PYRAMIDS THEY SING

(OVER SHOULDER OF TROOPER)

KNOW ALL THERE REALLY IS TO KNOW

WILL YOU LIGHT THE SKY ON FIRE

WILL YOU LIGHT THE SKY ON FIRE

AGAIN TONIGHT

YOU CAN TAKE ME HIGHER

THAN THE DIAMONDS IN THE SKY

TAKE ME, LIGHT IN THE SKY

AND WE'LL VANISH WITHOUT A TRACE

OO CIGAR SHAPED OBJECT

MUSIC: INSTRUMENTAL BREAK

(MORE)

JEFFERSON STARSHIP (CONT'D)

OF THE GOD'S

WHO CAME FROM THE STARS

AND THE LEGEND SAYS THEY WILL COME BACK

AGAIN SOMEDAY

SOME NIGHT

MUSIC: 26 BAR GUITAR INSTRUMENTAL

WILL YOU LIGHT THE SKY ON FIRE

WILL YOU LIGHT THE SKY LIKE YOU

DID THE NIGHT BEFORE

(MORE)

JEFFERSON STARSHIP (CONT'D)

YOU CAN TAKE ME HIGHER
THAN BIG DIAMONDS IN THE SKY
TAKE ME LIGHT IN THE SKY
AND WE'LL VANISH WITHOUT A TRACE
OO CIGAR SHAPED OBJECT

- 4 -

YES, I WOULD REALLY LIKE TO KNOW
WHAT ARE THEY WATCHING US FOR
YES, I WOULD REALLY LIKE TO GO.
WILL YOU LIGHT THE SKY ON FIRE
WILL YOU LIGHT THE SKY LIKE YOU
DID THE NIGHT BEFORE
YOU CAN TAKE ME HIGHER
THAN BIG DIAMONDS IN THE SKY
TAKE ME, LIGHT IN THE SKY
AND WE'LL VANISH WITHOUT A TRACE
OO CIGAR SHAPED OBJECT

(MORE)

JEFFERSON STARSHIP (CONT'D)

OH YEAH, VANISH WITHOUT A TRACE

OH YEAH, VANISH WITHOUT A TRACE

COME ON, COME ON, COME ON, COME ON

VANISH WITHOUT A TRACE

COME ON, COME ON, COME ON, COME ON

VANISH WITHOUT A TRACE

MUSIC: GUITAR FADE

28 INT. LIVING ROOM

(GUARD TWO FINISHES WATCHING MUSIC BOX, SMILES)

TRADER DANN

I knew you'd like it.

GUARD OFFICER

(INTERRUPTING)

Your work here is finished. You may
leave now.

TRADER DANN

Yeah, I guess you're right.

(HE TURNS AWAY FROM THE TROOPERS AND GUARDS
AND LOOKS SIGNIFICANTLY AT MALLA)

I've done all I can for now.

~~(CONFIDENTIALLY TO GUARDS AND TROOPERS AS HE
PUTS THE TRAY DOWN)~~~~Forget the green stuff, but the cookies
are terrific.~~~~(TRADER DAN GATHERS UP SOME TOOLS, AND OFF
TO THE SIDE OF THE SHOT WE SEE TROOPER TWO,
THE NOT-SO-MENACING ONE, REACH FOR A COOKIE)~~

TRADER DANN

Well, I hope you guys find what you're
looking for... keep up the good work.
Malla, Itchy, I'll see you soon.

MALLA/ITCHY

(GROAN)

(HE GOES OUT THE DOOR)

~~SFX: CRUNCHING FROM INSIDE TROOPER TWO'S
HEADGEAR~~

GUARD OFFICER

All right, finish searching the
premises...

(AND TRADER DANN RETURNS)

TRADER DANN

I forgot to leave my card with you,
in case you need any supplies.

(MENACING TROOPER DRAWS HIS GUN)

TRADER DANN

Okay, okay, I'm leaving.

(HE GOES)

(MENACING TROOPER STOWS HIS GUN AGAIN)

GUARD OFFICER

Investigate the upper area. Check for
any rebel material, anything to connect
this household with the Alliance.

(TRADER DANN COMES BACK)

TRADER DANN

Listen, don't forget about those
protective cases for Identification
cards. I got a good item there.

(MENACING TROOPER DRAWS HIS GUN AND COCKS IT)

TRADER DANN (CONT'D)

That's it. I'm gone.

(HE RUNS OUT THE DOOR)

GUARD OFFICER

Finish the search of this house.

We have other places to cover
today. You, take the upper area.

(THE MENACING TROOPER HEADS FOR THE STAIRS)

(LUMPY IS ANGRY. THAT'S HIS ROOM UP THERE)

LUMPY

(GROWLS)

(THE MENACING TROOPER TRIES TO IGNORE HIM
AND GO PAST)

LUMPY

(GROWLS LOUDER)

(LUMPY BARES HIS TEETH. GUARD TWO RAISES HIS HAND TO STRIKE LUMPY. LUMPY ABRUPTLY TAKES A NIP AT GUARD TWO WHO PULLS HIS HAND BACK IN THE NICK OF TIME)

(GUARD TWO GOES AFTER LUMPY AND JUST MISSES GRABBING HIM, AS LUMPY GOES UNDER THE TABLE FOR SAFETY. GUARD TWO KICKS AT LUMPY UNDER THE TABLE SEVERAL TIMES. AFTER HE KICKS LUMPY REAPPEARS FROM UNDER THE TABLE, BITES THE GUARD IN THE LEG AND DUCKS BACK UNDER THE TABLE. GUARD TWO REACTS IN PAIN. ITCHY SWINGS AT GUARD TWO. MENACING TROOPER DRAWS HIS GUN. ITCHY STOPS HIS SWING, SEEING THE GUN. GUARD OFFICER STOPS MENACING TROOPER FROM USING GUN)

GUARD OFFICER

(TO MALLA)

We don't want to have to hurt anyone.
That's not what we're here for. But
when my men get angry, I can't always
control them.

GUARD OFFICER

(TO ITCHY)

We are going to search. Now, keep
him quiet and I'll forget this ever
happened.

(LUMPY GOES TO VIDEO BOOK)

LUMPY

(GROWLS SOFTLY)

(MALLA HANDS HIM VIDEO BOOK AND TURNS IT ON)

(MENACING TROOPER #1 AND TROOPER #2 GO
UPSTAIRS AS WE GO INTO:

ANIMATION - PART I

(PRE-TAPED)

29. ANIMATION - PART I

EXT. SPACE

REBEL SPACE STATION AND A COUPLE OF REBEL STARSHIPS
DRIFTING SLOWLY.

INT. A SMALL REBEL SPACE STATION CONTROL ROOM

LUKE, LEIA, R2D2, C3PO AND GENERAL RISTT ARE GROUPED
AROUND A LARGE VIEWING CONSOLE. THE CONTROLLER'S BACK
IS SEEN AT THE CONTROLS.

GENERAL RISTT

We must move on before an Imperial
Cruiser discovers us.

LEIA

Han will bring back the Talisman.
I know it.

GENERAL RISTT

Solo's a mercenary, I wouldn't
trust him.

LUKE

Han's proven his loyalty. He'd never
let the Talisman fall into Imperial
hands.

R2D2

Beeps and whistles.

C3PO

The Talisman? It makes things invisible
I think.

R2D2

A short tone.

C3PO

Yes, even you. Which I think might be
an improvement.

COM. OPERATOR

We've picked up something.

ON THE SCREEN WE SEE A DISTURBED PICTURE OF THE MILLENNIUM
FALCON SPEEDING THROUGH SPACE.

LUKE

It's the Millennium Falcon.

(CONTINUED)

(PRE-TAPED)

THE COMMUNICATIONS OPERATOR WORKS AT HIS CONTROLS.

COM. OPERATOR
They're coming out of Light Speed, I
can't make contact.

GENERAL RISTT
Try a lower channel.

THE OPERATOR SWITCHES CHANNELS, AND WE SEE AN EQUALLY
DISTURBED PICTURE OF CHEWBACCA PILOTING THE MILLENNIUM
FALCON AND BEHIND HIM WE SEE HAN SOLO HANGING UPSIDE
DOWN BY HIS HEELS.

COM. OPERATOR
Falcon do you copy? Come in Falcon.

LUKE
It's Chewie. But where's Han?

LEIA
That's him!, hanging upside down!

COM. OPERATOR
I can't make radio contact...

GENERAL RISTT
He's on a collision course!

LIGHTS BEGIN TO FLASH, ALARMS SOUND.

GENERAL RISTT
The Wookiee has killed him, and now
he means to kill us too.

COM. OPERATOR
Falcon do you copy!

GENERAL RISTT
Shoot him down!

LUKE
No, wait! It's impossible... Chewbacca
is devoted to Han.

LEIA
Whatever he's doing, there must be
a reason. Hold your fire.

COM. OPERATOR
We've lost all contact, Sir.

(PRE-TAPED)

EXT. REBEL SPACE STATION

GENERAL RISTY

Stand by. The Falcon is closing fast.

THE MILLENNIUM FALCON SHOOTS PAST THE REBEL SPACE STATION AT VERY CLOSE RANGE AND CONTINUES OFF AT GREAT SPEED.

LUKE

I'm going after them!

INT. REBEL SPACE STATION CONTROL ROOM

LEIA

Luke, take Artco with you.

R2D2

Beeps and whistles madly.

LUKE

What'd he say?

C3PO

If something has happened to Capt. Solo and Chewbacca is alone, you will need me to interpret.

EXT. Y-WING FIGHTER

LUKE IS PURSUING THE MILLENNIUM FALCON. WE SEE THAT HE IS GAINING ON THE FALCON.

EXT. FALCON

SHOTS FROM THE FALCON, TOWARD THE Y-WING FIGHTER.

INT. Y-WING FIGHTER COCKPIT

LUKE IS IN THE FRONT SEAT AND C3PO IS IN THE BACK SEAT. R2D2 RIDES BEHIND, OUTSIDE.

C3PO

Sir, he's firing on us.

LUKE

I know, but I don't think he means to hit us. Chewie's a better shot than that!

C3PO

Look, he's speeding up. We're losing him.

(CONTINUED)

CONTINUED:

LUKE

Not for long...

HE PULLS BACK ON THE THROTTLE AND SWITCHES ON HIS COM LINK.

LUKE

This is Y-4 to Base... He's heading straight for a moon in... (CHECKS HIS CHART)... the Pana System.

EXT. THE WATER PLANET

THE MILLENNIUM FALCON APPROACHES THE WATER PLANET AND CRASHES INTO THE WATER. HISSING AND STEAM, THEN SILENCE.

EXT. THE Y-WING

THE Y-WING FIGHTER APPROACHES THE SAME PLANET. THERE IS CONSIDERABLE TURBULENCE.

INT. Y-WING COCKPIT

CONTINUED TURBULENCE

LUKE

Hang on Artoo...

C3PO

What about me, I'm going to shake apart.

INT. REBEL SPACE STATION

LEIA AND GENERAL RISTT AND CREW ARE STILL AROUND THE CONSOLE.

LUKE (V.O.)

We're approaching - - - - (GARBLE AND STATIC)

We're following - - - - (A CLICK AND SILENCE)

COM. OPERATOR

We lost them.

(PRE-TAPED)

EXT. Y-WING FIGHTER

LUKE

Hang on, Threepio. We're going in.

C3PO

Are you sure this is the best way, Sir?

EXT. THE WATER PLANET

THE Y-WING FIGHTER ZOOMS IN THE CRASH LANDS INTO THE WATER. SOME HISSING AND STEAM, THEN THE SHIP CONTINUES TO FLOAT ON THE WATER. FLOATATION DEVICES ACTIVATE.

INT. THE Y-WING FIGHTER COCKPIT

THE THREE PASSENGERS ARE SLIGHTLY ASKEW FROM THE HARD LANDING.

C3PO

Master Luke, Sir, are you all right?

LUKE

Yes. How about Artoo?

R2D2

Beeps from outside.

LUKE

(trying the radio)

Our com-links are out, we can't contact the base. (sigh of frustration)

LUKE OPENS THE CANOPY.

C3PO

Where are you going, sir?

LUKE

To see if I can locate the Falcon by visual sighting. Maybe it's close by...

EXT. THE Y-WING FIGHTER

THE Y-WING FIGHTER IS FLOATING IN THE WATER. THE CANOPY OPENS AND LUKE EMERGES ONTO THE SMALL FRONT AREA OF THE SPACE FIGHTER.

(CONTINUED)

CONTINUED:

SUDDENLY A GIANT SEA DRAGON SHOOTS UP OUT OF THE WATER AND BEGINS ATTACKING THE SHIP. LUKE DRAWS HIS LASER GUN AND FIRES, BUT THE SHOTS JUST BOUNCE RIGHT OFF THE MONSTER. LUKE HASTILY CLIMBS BACK INTO THE SHIP, FIRING OVER HIS SHOULDER TO DISTRACT THE MONSTER. HE CLOSES THE CANOPY. JUST AS THE MONSTER WHACKS THE SHIP WITH HIS MASSIVE HEAD.

INT. THE Y-WING FIGHTER

THE COCKPIT OF THE Y-WING FIGHTER. C3PO and R2D2 ARE AGITATED AS THE SHIP CONTINUES TO BE BUFFETED BY THE WATER MONSTER OUTSIDE. R2 IS OUTSIDE WITH THE MONSTER AND WHISTLES WILDLY. WATER BEGINS TO LEAK IN THE TINY COCKPIT.

LUKE

Artoo, stand by to fire the Ejection Pod.

C3PO

And hurry, Artoo, or we'll be dessert soon.

EXT. THE Y-WING FIGHTER

IN THE WATER, THE MONSTER NEARBY. THE MONSTER RAISES HIS POWERFUL NECK, READY TO SMASH THE SHIP.

THE COCKPIT SECTION OF THE SHIP IS RELEASED FROM THE ENGINE OF THE FIGHTER, JUST AS THE MONSTER SMASHES THE REMAINING PART OF THE SHIP.

THE COCKPIT SKIPS ACROSS THE WATER. THE MONSTER STARTS TOWARD IT, BUT A SECOND WATER MONSTER APPEARS, THIS ONE WITH A RIDER DRESSED IN A WHITE SPACE SUIT RIDING ON HIS BACK.

THE RIDER HOLD UP A TUNING FORK, ZAPPING THE FIRST MONSTER, WHICH DIVES DOWN INTO THE WATER, OUT OF SIGHT.

EXT. THE COCKPIT

THE COCKPIT FLOATING IN THE WATER. LUKE EMERGES THROUGH THE HATCH IN TIME TO SEE THE SUPERTROOPER ZAP THE MONSTER.

C3PO

What is it Master Luke?

(CONTINUED)

CONTINUED:

LUKE

I'm not sure.

THE RIDER APPROACHES ON THE BACK OF THE CREATURE. HE IS BOBA FETT.

LUKE

You saved my life. I thank you.

BOBA

You are alone?

LUKE

I have two droids. We've come in search of a ship that crashed near here.

BOBA

Maybe I can help you. I am Boba Fett. The ship you seek is nearby.

EXT. REBEL SPACE STATION

LEIA (V.O.)

From Luke's last position, and the elapsed time until his disappearance, he must be in the Pana System.

GENERAL RISTT (V.O.)

Yes, but where? You well know there are seven planets in the Pana System and thirty-five moons. We'll never find them, they will have to find us.

EXT. THE FLOATING FIGHTER COCKPIT

LUKE AND BOBA ARE STANDING ON IT. BOBA'S CREATURE IS SWIMMING NEARBY. THE CREATURE SEEMS TO BE TRYING TO ATTRACT THEIR ATTENTION, NUDGING THE POD, BEGGING FOR SOMETHING. LUKE AND BOBA TALK.

LUKE

Are the Imperial Troops near this planet?

BOBA

They are here, friend. And growing more powerful.

LUKE

How far away?

(CONTINUED)

CONTINUED :

SUDDENLY, BOBA WHIRLS AROUND AND HITS THE CREATURE, WHO HAS BEEN BOTHERING HIM, SQUARE IN THE NOSE.

BOBA

Settle down! All they do is eat...

LUKE TAKES SOME FOOD FROM HIS BACKPACK AND FEEDS THE CREATURE, WHO EATS IT HUNGRILY.

LUKE

This is all we have here, but he's welcome to it.

BOBA

You are foolish to waste your kindness on this dumb creature. No lower life form is worth going hungry for... friend. I take it you have no love of the Empire?

LUKE

I don't.

BOBA

Well, neither do I. It will be easy to find the ship you seek. Follow me, friend.

BOBA JUMPS ON THE BACK OF THE SEA CREATURE AS LUKE GOES BACK INTO THE COCKPIT.

INT. THE EJECTION POD

THE EJECTION POD IS MANEUVERABLE AND HAS POWER. LUKE IS PILOTING, C3PO NEXT TO HIM. R2D2 IS IN BACK.

C3PO

Don't you think it might be imprudent to trust him so quickly, Sir?

LUKE

He's our only chance. And besides, he seems like a friend.

R2D2

A single tone.

C3PO

Indeed. 'Friend' is merely a term that is often misused.

LUKE

Did R2 say that?

(CONTINUED)

(PRE-TAPED)

C3PO

Words to that effect.

EXT. THE WATER PLANET

THE MILLENNIUM FALCON IS FLOATING IN THE WATER. BOBA AND THE SEA CREATURE LEAD LUKE IN THE POD TO THE SHIP, THEN WAIT NEARBY.

EXT. THE MILLENNIUM FALCON

LUKE AND THE ROBOTS ON THE OUTSIDE OF THE MILLENNIUM FALCON, LASER-BLAST THEIR WAY INTO THE SHIP.

INT. THE MILLENNIUM FALCON

HAN SOLO IS SEEN HANGING UPSIDE DOWN AS LUKE AND THE ROBOTS ENTER, GUNS DRAWN. AFTER A MOMENT, BOBA ENTERS.

CHEWBACCA IS VERY AGITATED, MAKING DISTURBED NOISES, AS HE HOLDS THE TALISMAN IN HIS HANDS.

LUKE

Chewie, you've got the Talisman.

CHEWBACCA RUNS DOWN THE CORRIDOR AND THROWS THE TALISMAN INTO THE REACTOR, WHERE IT IS DESTROYED IN A FLASH OF LIGHT.

LUKE

What are you doing?

SUDDENLY LUKE COLLAPSES AND FALLS TO THE FLOOR. CHEWBACCA IS NOW MORE DISTURBED THAN EVER. HE STARTS TO ATTACK BOBA.

LUKE

(sagging to floor -
half unconscious)

The Talisman...

C3PO

Boba Fet. No! He's a friend.

BEFORE CHEWIE CAN ATTACK BOBA, HE IS TIED UP BY A CABLE THAT FLASHES OUT OF BOBA'S TECHNOLOGICAL SPACE UNIT.

C3PO

Don't hurt him, Boba, Sir.

(CONTINUED)

CONTINUED :

BOBA
(pointing to Luke)
What did he do to him?

BOBA RELEASES THE WOOKIEE.

R2D2
Blips, whistles.

C3PO
He didn't do anything. R2D2 has detected contamination. It must have come from the Talisman. R2 says it's some kind of sleeping virus that only affects humans.

CHEWBACCA PICKS LUKE UP AND STARTS TO HANG HIM UPSIDE DOWN BESIDE HAN SOLO. R2D2, SEEING THIS, BEEPS AND WHISTLES AND MOVES AROUND AGITATEDLY.

CHEWBACCA
Sounds.

C3PO
He says the only way to keep them alive is to let the blood rush to their heads.

BOBA
I know this Sleeping Virus the Empire uses on its enemies. They have a remedy for it in the city. I can get some for you.

CHEWBACCA
Sounds.

C3PO
I'm afraid Chewie insists on going with you.

BOBA
You will only get in the way... but if you must, come on.

EXT. WATER PLANET

BOBA AND CHEWBACCA ARE RIDING ON THE BACK OF THE SEA CREATURE, TOWARD THE CITY. BOBA DRIVES THE CREATURE MERCILESSLY, LOTS OF KICKING AND WHIPPING AND CRUELTY. CHEWBACCA GROWLS WITH EACH INDIGNITY, BUT BOBA IGNORES HIM AND CONTINUES. CHEWBACCA SNIPPS BOBA AGAIN, COCKING HIS HEAD INQUIRINGLY, AS THOUGH HE RECOGNIZES THE SCENT BUT CAN'T QUITE PLACE IT.

(CONTINUED)

CONTINUED :

THEY ARRIVE AT THE CITY. IT IS FLOATING WITHIN A HUGE BUBBLE, WHICH IN TURN IS FLOATING ON THE SURFACE OF THE WATER PLANET. THE WATER IS FULL OF SNARLING, UGLY THINGS.

EXT. THE OUTSIDE OF THE CITY

THE SEA CREATURE LETS BOBA AND CHEWBACCA OFF, AND THEY START TO CLIMB INTO THE CITY THROUGH AN EXHAUST VENT. BOBA AND CHEWBACCA EMERGE FROM THE EXHAUST SYSTEM INTO A KIND OF PLAZA IN THE HEART OF THE CITY. IMPERIAL TROOPS ARE EVERYWHERE. THEY SLIP INTO A KIND OF ALLEYWAY OFF THE PLAZA.

BOBA SPEAKS SLOW AND LOUD AS IF CHEWIE WERE HARD OF HEARING, OR STUPID... WHICH HE ISN'T.

BOBA

You'd better stay here while I get the serum.

CHEWBACCA

(starts forward)

(Sounds) Growls.

BOBA

(pushes him back)

I said stay, friend. Luke trusted me, and I'm your only chance of getting out of here alive. Do you understand me?

CHEWBACCA

(More sounds, a little more mollified)

BOBA LEAVES THE ALLEY AND SURREPTITIOUSLY ENTERS A RATTY OLD DRUG STORE ON THE FAR SIDE OF THE PLAZA.

INT. DRUG STORE

THE DRUG STORE IS RUN BY A RATTY OLD ALIEN. BEHIND HIM ARE MANY KINDS OF SUPPLIES. THE ALIEN WATCHES AS BOBA GOES TO THE TELEPORTER VISUAL PHONE SYSTEM AND PUNCHES A SERIES OF BUTTONS. AFTER A MOMENT OF 'CONNECTION-NOISES', DARTH VADER APPEARS ON THE SCREEN.

CUT TO:

30. INT. LIVING ROOM

(LUMPY ALARMED, AND REACTS TO DARTH
VADER WITH A BARK)

(GUARD OFFICER HEARS IT, AND COMES OVER
TO LUMPY)

GUARD OFFICER

What is it now?

(BEFORE HE CAN LOOK AT THE VIDEO BOOK
SCREEN, LUMPY HITS A CONCEALED BUTTON,
AND THE SCREEN IMAGE CHANGES TO AN INNOCUOUS
GAME)

(LUMPY HANDS THE BOOK TO GUARD OFFICER
TO LOOK AT)

GUARD OFFICER

Is that all? Just some silly game?

You wookiees are really strange...

FADE OUT:

(INTO: COMMERCIAL FOUR)

COMMERCIAL #3
(2:05)

COMMERCIAL #3
(2:05)

BUMPER
(The Card, V.O.)
(:05)

(TO COME)

NEWS BREAK
(1:00)

NEWS BREAK
(1:00)

CTM PROMO &
NETWORK ID
(1:26)

CTM PROMO &
NETWORK ID
(1:26)

31. INT. LIVING ROOM

GUARD OFFICER

Here, kid. Keep playing your game,
but no more barking.

My friends don't like that.

(HE TOSSES THE VIDEO BOOK BACK TO LUMPY)

(LUMPY CHECKS TO MAKE SURE GUARD OFFICER
HAS TURNED HIS BACK, THEN PUSHES A BUTTON)

ANIMATION - PART II
(PAGES 86 thru 88)

CUT TO:

(PRE-TAPED)

32. ANIMATION - PT. II

INT. THE MILLENNIUM FALCON

R2D2 IS CHECKING THE SHIPS CONTROLS AND C3PO IS CHECKING LUKE'S CONDITION.

C3PO

Yes, their metabolisms are slowing down. I wonder what's keeping Chewbacca.

R2D2

(Suddenly he whistles)

WE SEE A ROUGH, BUT CLEAR ENOUGH PICTURE OF BOBA TALKING WITH DARTH VADER.

DARTH VADER

Good work, but I want them alive. Now that you've gotten their trust, they may take you to their new base.

BOBA

This time we'll get them all.

DARTH VADER

I see why they call you the best Bounty Hunter in the Galaxy.

ARTOO SWITCHES OFF THE SCREEN AND BEEPS AND WHISTLES EXCITEDLY.

C3PO

Oh no, what will we do now?

EXT. THE CITY

THE ALLEY IN THE CITY, WHERE CHEWBACCA IS STILL HIDING. SOME IMPERIAL STORMTROOPERS MARCH MENACINGLY PAST THE ALLEY. THEIR SCENT WAFTS IN TO CHEWIE. HE SMELLS IT AND GROWLS, JUST AS BOBA RETURNS. CHEWIE AGAIN SNIFFS BOBA, AND HIS EYES NARROW WITH SUSPICION.

BOBA

We must leave quickly, friend.

BOBA GESTURES FOR CHEWIE TO FOLLOW HIM, AND THEY START TO SNEAK OUT OF THE CITY. THEY ARE SPOTTED BY A STORM TROOPER.

(CONTINUED)

CONTINUED:

THEY LEAP ONTO THE BACK OF THE CREATURE AND HEAD FOR THE MILLENNIUM FALCON. THE TROOPERS FOLLOW IN A ROCKET BOAT. BOBA FIRES AT THEM, AND MISSES. CHEWIE DRAWS HIS GUN AND FIRES AT THE TROOPERS. HE HITS THEM, DESTROYING THE ROCKET BOAT.

INT. THE MILLENNIUM FALCON

CHEWBACCA AND BOBA ENTER. BOBA IS SPRAYING THE ANTI-CONTAMINANT, PRODUCING CLOUDS OF MIST AND SMOKE. THROUGH THE CLEARING MIST, WE SEE CHEWBACCA INJECTING HAN AND LUKE WITH THE SERUM AND RELEASING THEM FROM UPSIDE-DOWN POSITIONS. ARTOO AND THREEPIO ARE NOWHERE TO BE SEEN.

HAN AND LUKE BEGIN TO COME OUT OF THE TRANCE.

C3PO AND R2D2 ARE CONCEALED AND OBSERVING THE SCENE

CONTINUED:

BOBA
Are you all right?

LUKE
I'm not sure.

HAN
Luke, what happened?

LUKE
I don't know.

HAN
Well, somebody must know something.

CHEWIE BARKS AND CHATTERS.

HAN
He says your friend here found serum for the Talisman virus.

LUKE
Boba, you're a hero and a faithful friend - You must come back with us...

R2D2
Beeps and whistles agitatedly.

LUKE
What's the matter with R2?

(CONTINUED)

CONTINUED:

HAN AND LUKE ARE FURIOUS AT R2D2

C3PO

I'm afraid, Sir, it's because you said Boba is a friend, and a faithful ally. That simply does not feed properly into Artoo's Information Bank.

LUKE

What are you talking about?

C3PO

We intercepted a message between Boba and Darth Vader, Sir.

BOBA FET ACTIVATES HIS OWN EXIT.

C3PO

Boba Fet is Darth Vader's right hand man. I'm afraid this whole adventure has been an Imperial plot.

HAN

Well, trust a droid to get to the bottom of things.

LUKE

Boba sure did fool the rest of us.

CHEWBACCA

(Sounds)

C3PO

I beg your pardon, Sir. Chewbacca suspected all along there was something bad about Boba.

LUKE

How did you know, Chewie?

CHEWBACCA

(Sounds)

C3PO

May I quote directly, Sir?
"He just didn't smell right."

LUKE, HAN AND C3PO LAUGH. R2D2 SQUEAKS, AND CHEWIE SMILES PROUDLY.

HAN

Well, lets get off this galactic raindrop.

CHEWIE BARKS

33. INT. LIVING ROOM

(WITH A LOT OF HEAVY STEPS, THE TROOPERS
AND GUARD TWO COME DOWN FROM THE LOFT.
LUMPY TAKES EAR PIECE OUT)

GUARD TWO

Nothing there.

GUARD OFFICER

No subversive material?

GUARD TWO

Just the child's room.

GUARD OFFICER

Go clean it up, kid.

(LUMPY RUNS UPSTAIRS)

The way these men search,
that'll keep him busy for the rest
of the day.

CUT TO:

34. INT. LUMPY'S ROOM

(IT'S A MESS. FURNITURE, TOYS, GAMES SCATTERED ABOUT. LUMPY PICKS UP A LITTLE STUFFED BANTHA. IT'S HEAD HAS BEEN RIPPED OFF AND THE INSIDES PULLED OUT. HE LAYS IT CAREFULLY DOWN ON THE BED. CLEARLY, IT WAS A FAVORITE OF HIS. HE SEARCHES QUICKLY THROUGH THE RUBBLE AND FINDS A WOODEN BOX. HE LOOKS AROUND TO MAKE SURE HE HASN'T BEEN FOLLOWED, THEN OPENS THE LID. WE SEE THAT THE BOX IS FULL OF TUBES, WIRES, AND VARIOUS ELECTRONIC GEAR)

(LUMPY PULLS THEM OUT OF THE BOX, AND PUTS THEM ON THE FLOOR IN FRONT OF HIM)

(THEN HE TAKES WHAT LOOKS LIKE A VIDEO CASSETTE OUT OF THE TOY BOX. HE PUTS IT INTO A VTR UNIT UNDER THE SMALLER WALL SCREEN THAT IS PROMINENT IN HIS ROOM)

(THE WALL SCREEN FLICKERS TO LIFE)

35. HARVEY KORMAN "DROMBOID" SEGMENT

(ON THE SCREEN WE SEE THE COMPLETED
MINI-TRANSMITTER. IT REVOLVES, SO WE
ARE LOOKING AT IT FROM ALL ANGLES
AS THE V.O. IS HEARD)

MALE (V.O.)

This product was packed under
strict quality control on the
system Amorphia, and this instruction
cassette provided by the manufacturer.
It offers a unique chance for consumers
everywhere to meet an Amorphian being...

(CUT TO LUMPY LAYING OUT PARTS OF MINI-
TRANSMITTER)

PRE-TAPED

109A.

(THE MINI-TRANSMITTER DISSOLVES TO HARVEY,
BEHIND A TABLE, PREPARING HIS TALK)

V.O. (CONT'D)

...The motor abilities of Amorphian
citizens are frequently impaired by
malfunctions, which result in a
temporary loss of power. This in no
way reflects on the safety of our product;
rather, it should serve as a guarantee
of our high standard of long-wear
and durability.

(HARVEY KORMAN, AS DROMBOID, APPEARS
ON THE SCREEN, AS A KIND OF MILTON
CROSS/BERGEN EVANS INSTRUCTOR, WHO
IS GUIDING THE YOUNGSTER OF THE
GALAXY THROUGH THE MYSTERIES OF
ELECTRONICS)

(HE IS KNOWLEDGABLE, EFFICIENT, AND INTELLIGENT -- BUT OF A RACE WHICH HAS THE PHYSICAL ODDITY OF LOSING POWER FROM TIME TO TIME IN VARIOUS PARTS OF THE BODY. WHEN THIS HAPPENS, HE MAKES NO MENTION OF IT, NOR EVEN A COMMENT OF ANY SORT. HE JUST GETS THAT PART WORKING AGAIN, AND CONTINUES WHATEVER HE WAS DOING OR SAYING.)

DROMBOID APPEARS BEHIND A TABLE, ON WHICH HAVE BEEN PILED VARIOUS PIECES OF EQUIPMENT THAT LOOK EXACTLY LIKE THE STUFF IN FRONT OF LUMPY)

DROMBOID

Thank you for selecting our brand of mini-transmitter. If you assemble it properly, following the instructions I am about to give you, it will provide many years of fun, and valuable service to you.

(THE FOREFINGER OF HIS RIGHT HAND GOES LIMP. HE FIXES IT WITH HIS NOSE)

But now, let's get started, shall we?

(HIS LEG STOPS FUNCTIONING. HE REACHES DOWN, RUBS IT WITH HIS HANDS TO GET IT GOING AGAIN)

First, find the sealed package containing all the tools you'll need.

(SEARCHING THE TABLE HE FINALLY FINDS IT)

(HIS ELBOWS LOCK)

(MORE)

(EMBARRASSED, HE CRANKS HIS ELBOW TO LIFE)

DROMBOID (CONT'D)

It looks like this.

(DROMBOID HOLDS UP A SEALED-IN-PLASTIC BAG CONTAINING SMALL TOOLS)

Try not to rrrrip...

(HIS MOUTH FREEZES. HE KNOCKS IT BACK INTO ACTION)

... it open, because it makes a very handy storage case for your tools until you need them again.

(HE TRIES TO OPEN THE PACKAGE, BUT HIS FINGER HAS STOPPED WORKING AND HE BLOWS ON IT)

So now we just gently open it.

(LUMPY OPENS HIS IMMEDIATELY, AND SITS WAITING FOR DROMBOID TO CATCH UP)

(DROMBOID OPENS THE PACKAGE WITH HIS TEETH, TAKES OUT A TOOL LIKE A SCREWDRIVER)

DROMBOID (CONT'D)

This is the first thing you'll need, and please be careful not to hurt yourself on the sharp edges.

(HE SMILES AND HIS FACE LOCKS. HE TAKES A SCREWDRIVER TO A SCREW UNDER HIS CHIN AND "LOOSENS" HIS SMILE)

Now find the circuit-breaker module. Ah, here it is.

Beautiful, isn't it?

(HE HOLDS UP A GISMO)

(MORE)

DROMBOID (CONT'D)

And by the way, let's start calling these components by their proper names. "Circuit-breaker module".

(HIS MOUTH FREEZES ON THE "ULE" PART OF "MODULE". HE GENTLY RUBS HIS FOREHEAD, REACTIVATES HIS SPEECH AND CONTINUES)

(LUMPY IS NOW STILL SITTING WITH HIS OWN CIRCUIT-BREAKER MODULE AND SHARP INSTRUMENT, WAITING)

DROMBOID (CONT'D)

And re-remember, every one of the thousands of terminals on the circuit-breaker module is marked in a particular color.

Can you see them?

(LUMPY FINDS THE WIRES AND BEGINS CONNECTING THEM, PAYING NO FURTHER ATTENTION TO DROMBOID)

DROMBOID (CONT'D)

These must be connected to the wires with the corresponding colors. Remember, red goes to red, blue goes to blue, and so on. Now watch me closely.

(AS HE TALKS, HIS EYES DRIFT)

(MORE)

DROMBOID (CONT'D)

And we'll work together to assemble our mini-transmitters. Remember, let's work methodically and carefully, because a job like this is worth doing well.

(HE LOSES PIECE)

Oh, I see time is running out, so let's move on now to assembly of the Impulse-to-Voice translator.

(HE HOLDS UP THE PART, SPEAKING ITS NAME AGAIN, CLEARLY)

Impulse-to-Voice Translator. This is the very heart of the mini-transmitter, which converts the electronic energy you provide into any of a thousand recognizable languages.

(HE STARTS TO COLLAPSE)

We must remain alert for this complicated procedure. Endurance is the key word. Concentration from all neurocranial nerves is absolutely essential.

(HE HAS NOW COLLAPSED UNDER THE TABLE)

(LUMPY PICKS UP HIS ALMOST COMPLETED MINI-TRANSMITTER, WALKS OVER TO THE WALL SCREEN, WHERE DROMBOID IS SEEN IMMOBILE, AND REWINDS IT. LUMPY GOES BACK TO WORK ON HIS TRANSMITTER WITH A VENGEANCE. WE HEAR HARVEY'S VOICE STARTING AGAIN)

PRE-TAPED

114.

DROMBOID (V.O.)

Thank you for selecting our
brand of mini-transmitter, etc.

CUT TO:

115.

COMMERCIAL #4
(2:05)

COMMERCIAL #4
(2:05)

35A. INT. LUMPY'S ROOM

(LUMPY IS HARD AT WORK)

(WE CAN HEAR HARVEY'S VOICE)

36 INT. LIVING ROOM

(THINGS ARE STILL TENSE. THE TWO TROOPERS ARE STANDING ON EITHER SIDE OF THE DOOR. THE TWO GUARDS ARE IN WHISPERED CONVERSATION, AND MALLA AND ITCHY ARE HUDDLED NEAR THE KITCHEN AREA)

(THE WALL SCREEN STARTS TO COME TO LIFE, AS WE HEAR AN ANNOUNCER'S VOICE AND SEE STARFIELD SHOTS MOVING IN ON TATCOINE)

ANNOUNCER (V.O.)

Time now for "Life One Tatocine", brought to viewers everywhere, in the hope that our own lives may be uplifted by the comparison, and enriched with the gratitude of relief.

(THE GUARDS AND TROOPERS NUDGE EACH OTHER, AND START TO WATCH, ALREADY SHOWING US THAT THEY FEEL SUPERIOR TO THE KIND OF PROGRAM WE ARE ABOUT TO SEE)

ANNOUNCER (V.O.) (CONT'D)

This transmission is unrehearsed and unedited, and is hereby begun without further comment as to its lack of moral value.

CUT TO:

37. INT. CANTINA

(THE CANTINA IS PACKED WITH CREATURES AT THE BAR, AT TABLES, IN BOOTHS. ON THE BANDSTAND, A COMBO IS PLAYING THE CANTINA THEME)

MUSIC: CANTINA THEME

(ONE MONSTER IS SPEAKING AN UNINTELLIGIBLE LANGUAGE, TELLING WHAT MUST BE A JOKE TO A GROUP OF OTHER MONSTERS. HE COMES TO THE PUNCH LINE. THE OTHERS LAUGH)

(TWO MONSTERS ARE ENGAGED IN A SORT OF ARM-WRESTLING CHALLENGE)

(SEVERAL ARE DANCING, BUT EACH IS ALONE, PAYING NO ATTENTION TO THE OTHERS)

(A 7-FOOT BOUNCER, TORK, CHASES A MONSTER OUT THE DOOR, THEN COMES BACK INTO THE BAR)

(KRELMAN IS GLIMPSED BRIEFLY AS HE ENTERS THE DOOR JUST AFTER THE MONSTER HAS BEEN CHASED OUT. HE LOOKS BEHIND HIM, AS THOUGH WONDERING "WHAT WAS THAT ALL ABOUT?", BUT LETS IT PASS AND COMES ON IN TO THE CANTINA. UNDER HIS ARM IS A KIND OF CORSAGE BOX, CONTAINING AN EXOTIC FLOWER. KRELMAN CROSSES TO THE BAR AND SITS, AND WE LEAVE HIM THERE FOR NOW)

ACKMENA

(SERVING THE INTERVENING PATRONS)

I'll never get rich with customers
like you. I thought I taught you to
drink faster than this. Well, at
least you're steady.

(MORE)

ACKMENA (CONT'D)

Drink up, there's plenty more where
that came from.

(SHE GOES TO KRELMAN)

What'll it be?

KRELMAN

(MEANINGFULLY)

Hello, Ackmena.

ACKMENA

Okay, we'll do it your way.

Hello. Now we'll do it my way.

What'll it be?

KRELMAN

Can we talk?

ACKMENA

Of course we can talk; we're talking.
We're not drinking, you're not buying,
we're not pouring, we're talking.

(SHE MOVES THE FLOWER ASIDE)

I'm doing this to make room for a
drink, so the next time I ask you,
"What'll it be?", you can tell me,
and I'll put it there.

KRELMAN

I don't care, give me anything.

Give me one of those.

(HE POINTS TO A BOTTLE. ACKMENA POURS
HIM A DRINK AND PUTS IT IN FRONT OF HIM)

KRELMAN (CONT'D)

I'm sorry I couldn't get back before.

ACKMENA

Before what?

KRELMAN

I mean until now, until tonight
I've thought about it a dozen times,
but I had to be sure.

ACKMENA

(SHE'S USED TO ALMOST ANYTHING, BUT THIS
IS GETTING TO HER)

Listen, I've got a customer down there.

I'll be right back, okay?

KRELMAN

(AGAIN, MEANINGFULLY)

Come back soon, I'll be waiting.

(ACKMENA MOVES OFF TO SERVE A CUSTOMER
AT THE OTHER END OF THE BAR)

(SEEING THAT ACKMENA IS STILL BUSY, HE
TAKES A SIP BY POURING THE DRINK INTO A
HOLE IN THE TOP OF HIS HEAD. HE PUTS THE
GLASS DOWN AGAIN, AND AGAIN PUTS THE
FLOWEROON TOP OF IT AS ACKMENA RETURNS)

KRELMAN

Oh, Ackmena!

ACKMENA

How's your drink?

KRELMAN

It's all gone. Look, there's a flower
on top of it.

ACKMENA

I see there is. Do you want another
drink?

KRELMAN

Ackmena, the flower is for you.
I wanted to bring you something, and
that's all I could think of.

ACKMENA

(SHE'S TOUCHED, TAKING THE FLOWER)

Well, I don't get too many flowers.
But you don't have to bring me anything.
uh --

(GROPING FOR HIS NAME)

KRELMAN

Krelman.

ACKMENA

Krelman. What a nice name.

KRELMAN

When I left here the other night,
I felt something I haven't felt in
longer than I care to remember.

(MORE)

KRELMAN (CONT'D)

I felt alive again. For the first time,
someone made me feel that all the years
I've lived have meant something. What you
said to me were - -

(HE SILENTLY MOUTHS THE WORDS AND COUNTS
ON HIS SIX FINGERS)

- - six very simple words - - -

ACKMENA

(SHE HAS NO IDEA WHAT SHE SAID THE
OTHER NIGHT)

Well, they were just words, after all.

KRELMAN

Yes but they were more than words.
I knew that at the time, so I went home
and I thought about what you said.

ACKMENA

What did I say?

KRELMAN

It doesn't matter. What you said
was not as important as what you meant.

ACKMENA

Yes, that's true. What did I mean?

KRELMAN

And I decided that what you meant was the very thing I needed to hear.

ACKMENA

(GIVING UP)

I'm glad about that.

KRELMAN

It's funny that a man can live as long as I have, through all the ups and downs, and when you think it's all over, suddenly you find that someone cares again. I wasn't looking for that when I came in here. Maybe that's why it happened. because I wasn't begging, I wasn't asking for love any more, I wasn't begging, I wasn't desperate. I wasn't whinning, I wasn't sniveling. I wasn't sniveling. I just came in for a drink, and found a lot more.

(KRELMAN GRABS ACKMENA)

ACKMENA

Kerlman - -

KRELMAN

Krelman.

ACKMENA

I'm sorry. Krelman, you're sweet,
you're kind, you're attractive, and
all the rest of it, but if you're saying
what I think you're saying you felt you
thought I meant you needed to hear, then
let me just say this: I did not.

KRELMAN

(STUNNED)

Please, Ackmena. Don't do this
to me.

ACKMENA

I have customers to wait on. Sit here
if you want to, finish your drink.

(SHE POURS ANOTHER DRINK INTO HIS HEAD)

Finish this one too. It's on me.
Stay as long as you like, but I have
work to do. I don't have time for
anything else.

(THE CUSTOMER NEXT TO KRELMAN GETS
UP TO LEAVE. ACKMENA MOVES OVER AND
BEGINS CLEANING UP AFTER HIM)

KRELMAN

I'll wait, Ackmena, because you'll
change your mind, I know you will.
Six little words, Ackmena. I'll
wait forever to hear them again,
because I know that - - -

ACKMENA

(CALLS TO DEPARTING MONSTER)

Come back soon, I'll be waiting.

(KRELMAN LOOKS DISENCHANTED, AND PULLS HOOD OVER HIS HEAD AS HIS HEAD BOWS DOWN ON BAR)

CUT TO:

37A INT. LIVING ROOM

(AS EVERYONE EXCEPT LUMPY WATCHES AND REACTS TO THE CANTINA ON THE WALLSCREEN, THEIR REACTION IS INTERRUPTED BY THE SOUND OF THE ALARM THAT HERALDS AN IMPERIAL ANNOUNCEMENT. THEY TURN BACK TO THE SCREEN, WHERE ACKMENA, IN THE CANTINA, HAS TURNED TO WATCH HER WALLSCREEN.

IMPERIAL OFFICER (V.O.)

Due to increased activity among subversive forces, we are placing a curfew on the Tatocine system effective immediately.

CUT TO:

37B INT. CANTINA

(ACKMENA IS SEEN LOOKING AT WALL SCREEN IN CANTINA. WE SEE TERROR IN HER EYES. MONSTERS IGNORE WALL SCREEN)

IMPERIAL OFFICER (CONT'D)

All inhabitants will return to their homes at once. This order will continue in effect until further notice.

(ACKMENA LOOKS AT THE WALL SCREEN. IGNORING KRELMAN, SHE CROSSES TO THE BANDSTAND AND INDICATES TO THE CONDUCTOR THAT HE SHOULD CUT THE MUSIC)

ACKMENA

Okay, Barbaline, take a break.

(THE MONSTER BANDLEADER MAKES A QUESTIONING NOISE)

I don't know how long. Maybe forever! They're closing me down again.

(THE MUSICIANS RISE ANGRILY)

Please, fellas. I've got enough aggravation.

(THE MUSICIANS GRUMBLE)

All right! One last drink before you go. And it's on me.

(MUSICIANS MAKE HAPPY SOUNDS)

(CALLING ACROSS THE ROOM)

Tork!

(THE BOUNCER SHUFFLES ACROSS THE ROOM)

ACKMENA (CONT'D)

Go see what the boys on the
bandstand will have.

(TORK GRUNTS AND SHUFFLES OFF)

(ACKMENA GOES BACK TO THE BAR,
TALKING TO THE ROOM AS SHE GOES)

Gentlemen, gentlemen. I don't
know how to tell you this, but
I guess the wall screen said
it all. We're closed.

(THERE IS ABSOLUTELY NO CHANGE
IN THE NOISE LEVEL OF THE ROOM)

Maybe some of you didn't hear me.
The Empire has shut us down. Now
this sort of thing has happened
before. I'm sure it's only temporary.

(LOUD)

Fellas, the party's over.

(SHE IS PELTED WITH LITTLE FRUITS,
ODD OLIVES, AND GIANT CELERY STALKS
THROWN BY SEVERAL MONSTERS AT TABLE)

(SHE DUCKS UNDER THE BAR, THEN POPS
UP)

Please, come on now.

Tork, I can reason with them.

(MORE)

(PRE-TAPED)

130.

ACKMENA (CONT'D)

Please... Kelbo... Zutmore...

I'm always lending you guys
money when you need it.

(STILL CIRCULATING, PICKS OUT ONE
MONSTER)

Bludlow -- you of all creatures!

Do me a favor and please leave.

(MONSTER DOES NOT RESPOND)

Bludlow -- you're heartless.

(TO ANOTHER MONSTER)

Thorp -- after what I did for
you?

(NOTHING FROM THORP)

Short memory, eh, Thorp?

Short memory!

(TO ANOTHER MONSTER)

Don't you remember the time?

(LOCKING AT HIM CLOSELY)

No, I don't believe we've met.

(THERE IS A LOUD GROWL FROM THE
ENTRANCE)

(TWO NEW CREATURES ENTER THE
SCENE AND WALK TOWARD BAR)

ACKMENA

We're closed.

(ACKMENA CROSSES QUICKLY TO THE BAR)

(FIRST MONSTER GROWLS)

I said we're closed.

(HE GROWLS AGAIN, LOUDER)

(MORE)

ACKMENA (CONT'D)

Listen, I'm sorry. We are
closed. The Empire just imposed
a curfew on this planet.

Everyone has to leave right now!

(BOTH MONSTERS ADVANCE TOWARD
ACKMENA AS IF TO PUSH HER OUT OF
THE WAY. HER LITTLE SIDEKICK
HIDES BEHIND ACKMENA. EVERYONE
GETS SILENT NOW. FIRST MONSTER
REACHES INTO HIS POCKET AND DRAWS
A WEAPON. ACKMENA'S 7-FOOT BODYGUARD
MOVES DIRECTLY BETWEEN THE MONSTER
AND ACKMENA. ACKMENA REASSURES
TORK)

ACKMENA

It's all right, Tork. I don't
want any trouble.

(TORK MOVES OUT OF WAY ONLY SLIGHTLY)

(FIRST MONSTER SLAMS MUG ON TABLE)

(SECOND MONSTER STARTS POUNDING AN
EMPTY BEER MUG ON THE COUNTER)

(FIRST MONSTER FOLLOWS SUIT)

(SOON ALL THE MONSTERS ARE POUNDING
THEIR MUGS)

ACKMENA (CONT'D)

All right! I can take a hint.

(SHE CROSSES TO BANDSTAND)

We'll have one more round. And
this one's on the house!

(SLAMS STOP. CHEERS FROM THE ROOM)

(UNDER HER BREATH)

(MORE)

ACKMENA (CONT'D)

And I'll run a tab for The
Empire.

(TURNS TO THE BANDLEADER. GIVES
SIGN TO MUSICIANS TO START)

(BANDLEADER GRUNTS AT HER)

MUSIC: 12 BARS, AS:

(CREATURES LINE UP TO GET THEIR
FREE DRINKS. TORK AND ACKMENA'S
LITTLE SIDEKICK ASSIST HER.)

(ACKMENA REMOVES HER APRON AND
HANGS IT ON A HOOK AT THE COLUMN,
PERHAPS ROLLS DOWN HER SLEEVES,
ETC. AS SHE IS SERVING A MUG,
SHE BEGINS HER SONG, THE SONG SHE
EVIDENTLY SINGS EVERY NIGHT AT
CLOSING TIME)

ACKMENA (CONT'D)

(TO CREATURE #1)

JUST ONE MORE ROUND, FRIEND

THEN HOMEWARD BOUND, FRIEND

DON'T FORGET ME IN YOUR DREAMS

(TO CREATURE #2)

JUST ONE MORE SONG, FRIEND

AND THEN SO LONG, FRIEND

THE NIGHTS GET SHORTER IT SEEMS

(MORE)

ACKMENA (CONT'D)

(TO CREATURE #3)

JUST ONE MORE RHYME, FRIEND

YES, IT'S A CRIME, FRIEND

BUT YOU KNOW TIME, FRIEND

TIME CAN FLY

NOW IT'S GOODNIGHT, FRIEND

GOODNIGHT, BUT NOT GOODBYE

(SHE TAKES TWO DRINKS TO TWO
CREATURES AT TABLE OR BOOTH AND
SHAKES HANDS WITH TWO EARLY
EXITERS)

(ACKMENA GOES TO ANOTHER CREATURE,
GIVING HIM A DRINK)

ACKMENA (CONT'D)

JUST ONE MORE DROP, FRIEND

BEFORE WE STOP, FRIEND

ONE MORE MOMENT FACE TO FACE

(THEY FACE EACH OTHER. SHE THEN
GOES TO ANOTHER STANDING CREATURE,
WHO HAS CHUG-A-LUGGED A DRINK
AND STARTS TO DROP, SHE SPIRITS
HIM TO THE DOOR AS SHE SINGS:)

ACKMENA (CONT'D)

NEXT TIME YOU'RE DRY, FRIEND

TRY STOPPING BY, FRIEND

(MORE)

(PRE-TAPED)

134.

ACKMENA (CONT'D)

IF THERE'S A LIGHT IN THE PLACE

(SHE GOES TO ANOTHER CREATURE
AT THE DOOR AND SINGS:)

WE MAY NOT THRIVE, FRIEND.

BUT WE SURVIVE, FRIEND

LOOK, WE'RE ALIVE, FRIEND

YOU AND I

SO SAY GOODNIGHT, FRIEND

GOODNIGHT BUT NOT GOODBYE

(ACKMENA COMES BACK ONTO THE FLOOR.
THE CREATURE GRABS HER AND
STARTS TO DANCE WITH HER. SHE
HAS NO CHOICE, SO SHE SINGS:)

JUST ONE MORE DANCE, FRIEND

JUST ONE MORE CHANCE, FRIEND

ONE MORE CHORUS, ONE MORE TUNE)

ANOTHER REATURE CUTS IN AND
ACKMENA IS FORCED TO DANCE ONCE
AGAIN. SHE DANCES HIM TO THE
DOOR AND GETS HIM OUT AS SHE
SINGS:)

IT'S NOT THE END, FRIEND

IF YOU'RE A FRIEND, FRIEND

THEN YOU'LL COME BACK TO ME SOON

(MORE)

(A VERY LIVELY CREATURE JUMPS UP FROM A TABLE, GRABS ACKMENA AND GETS CARRIED AWAY WITH MUSIC. THIS TIME, ACKMENA REFUSES TO GO ALONG WITH IT. SHE CAJOLE HIM INTO LEAVING VERY SWEETLY, AS SHE SINGS:)

BUT IT'S TOO LATE, PAL

TO CELEBRATE, PAL

YOU'LL HAVE TO WAIT, PAL

DON'T YOU CRY

(AT THE DOOR, OTHER CREATURES ARE GOING. ACKMENA SHAKES HANDS WITH THEM AS THEY GO OUT, LOOKS AROUND, SEES THERE ARE STILL A LOT OF CREATURES LEFT, MOTIONS TO TORK AND LITTLE SIDEKICK TO HELP HER OUT)

SO IT'S GOODNIGHT FRIEND

Goodnight, friend.

Goodnight, friend.

DA DA DA DA DA

DA DA DA DA DA

DA DA DA DA DA DA DA

Follow me!

ACKMENA/CREATURES

DA DA DA DA DA

DA DA DA DA DA

DA DA DA DA DA DA DA

(CREATURES FOLLOW HER AS SHE BEGINS TO MAKE A LINE OF THE CREATURES WHO LOVE FORMING THE LINE. THEIR ARMS WAVE BACK AND FORTH TO THE MUSIC AND THEY CAN'T HELP BUT SING ALONG. NOW THE MUSICIANS JOIN IN THE LINE. TORK AND LITTLE SIDEKICK STAND AT THE ENTRANCE WITH ACKMENA. IF ANY OF THE MONSTERS SEEM RELUCTANT TO GO OUT THE DOOR, HE GETS A NONE-TOO-GENTLE SHOVE FROM TORK).

(MORE)

(PRE-TAPED)

136.

ACKMENA/CREATURES (CONT'D)

DA DA DA DA DA

DA DA DA DA DA

DA DA DA DA DA DA DA

DA DA DA DA DA

DA DA DA DA DA

DA DA DA DA DA

(SHE SIGHS IN RELIEF)

(AD LIB -- TO EACH BAND-MEMBER
AS HE LEAVES)

ACKMENA/CREATURES (CONT'D)

YOU'RE SUCH A DEAR, FRIEND

(MUSICIAN PLAYS)

YOU KNOW I'M HERE, FRIEND

(MUSICIAN PLAYS)

(TO TORK)

IS THAT A TEAR, FRIEND

IN YOUR EYE

SO SAY GOODNIGHT, FRIEND

(ACKMENA HUGS TORK)

TORK

(IN ALIEN LANGUAGE)

("GOODNIGHT")

ACKMENA

(TO LITTLE SIDEKICK)

GOODNIGHT, FRIEND

(SHE KISSES SIDEKICK)

(EVERYONE'S GONE)

ACKMENA (CONT'D)

GOODNIGHT BUT NOT GOODBYE

(SHE STARTS TO CLOSE DOOR AS
SOUND OF BAND PLAYING "CANTINA
SONG", GROWS MORE DISTANT. SHE
WALKS BACK TO BAR, AS KRELMAN
RISES FROM BEHIND BAR AND HANDS A
FLOWER TO ACKMENA)

CUT TO:

38. INT. LIVING ROOM

(THE LESS-MENACING TROOPER IS
WATCHING THE SHOW, EATING COOKIES.
THERE IS A COMPUTERIZED VOICE,
FILTERED ON GUARD ONE'S WALKIE-
TALKIE)

CUT TO:

39. INT. LUMPY'S ROOM

(LUMPY PRESSES A BUTTON, THE VOICE
IS LOUDER NOW AND LESS FILTERED)

CUT TO:

40 INT. LIVING ROOM

(GUARD OFFICER RAISING ANTENNA OF THE WALKIE-TALKIE, READY TO RECEIVE THE MESSAGE)

(ELECTRONIC-COMPUTER VOICE IS HEARD)

WALKIE-TALKIE

Come. . .back. . .base. . .

Come. . .back. . .base. . .

(GUARD OFFICER FLIPS A SWITCH ON THE WALKIE-TALKIE AND SPEAKS INTO IT)

GUARD OFFICER

Message received and obeyed.

(HE PUTS THE ANTENNA BACK INTO THE WALKIE-TALKIE, AND SPEAKS TO THE OTHERS)

We leave at once.

(THE TWO GUARDS AND THE TROOPERS START FOR THE DOOR. GUARD OFFICER TURNS TO TROOPER ONE, THE MENACING ONE, AND SAYS:)

GUARD OFFICER

You stay here.

(MENACING TROOPER SHAKES HIS HEAD)

GUARD OFFICER

There's a missing male in this household, and I want you to be here when he returns. It's possible he's one of the rebels we're looking for.

(TWO GUARDS AND THE COOKIE TROOPER EXIT, LEAVING MENACING TROOPER GLOWING AT MALLA AND ITCHY, HIS HAND ON HIS GUN, READY TO DRAW)

(IN THE DEATHLY SILENCE, WE HEAR FROM UPSTAIRS A FAINT COMPUTERIZED VOICE. IT IS AS THOUGH LUMPY DOESN'T REALIZE THE GUARD WITH THE WALKIE-TALKIE HAS LEFT, AND IS SENDING THE MESSAGE ONE MORE TIME, JUST TO BE SURE)

(MENACING TROOPER HEARS IT, AND LOOKS UP THE LOFT STAIRS. HE PULLS HIS GUN AND SOFTLY GOES UP THE STEPS)

(MALLA AND ITCHY ARE POWERLESS TO DO ANYTHING, AND IN FACT THEY PROBABLY DON'T EVEN KNOW THAT LUMPY WAS RESPONSIBLE FOR THE OTHER'S LEAVING. THEY JUST KNOW THAT SOMETHING IS TERRIBLY WRONG)

CUT TO:

41 INT. LUMPY'S ROOM

(HE'S STILL DILIGENTLY PRESSING ON
THE BEEPER)

BEEPER

Come. . . back. . base. . .

(HIS BACK TO THE DOOR OF HIS ROOM.
THE TROOPER ENTERS, GUN DRAWN.
LUMPY TURNS AROUND AND SEES THE
TROOPER)

(INTO: COMMERCIAL FIVE)

143.

COMMERCIAL #5
(2:05)

COMMERCIAL #5
(2:05)

144.

BUMPER
(Title Card, V.O.)
(:05)

(TO COME)

145.

MID CTN PROMO AND
NETWORK ID
(:24)

MID CTN PROMO AND
NETWORK ID
(:24)

146.

STATION BREAK
(1:02)

STATION BREAK
(1:02)

42. INT. LUMPY'S ROOM

(UP ON LUMPY IN THE ACT OF SENDING
BEEPS ON HIS HOMEMADE DEVICE,
AND THE MENACING TROOPER)

(LUMPY TURNS AROUND AND SEES THE
TROOPER)

(THE TROOPER SMASHES THE SENDING
DEVICE, SMASHING IT TO BITS. LUMPY
DUCKS OUT OF THE WAY AND RUNS
FROM THE BEDROOM)

CUT TO:

43 INT. LIVING ROOM

(LUMPY RUNS DOWN THE STAIRS, PURSUED BY THE TROOPER, WHO IS HOWEVER SLOWER IN HIS UNIFORM AND BOOTS)

(ITCHY AND MALLA CLUTCH TOGETHER, BUT THERE SEEMS TO BE LITTLE THEY CAN DO. LUMPY RUNS TO THE WOODPILE AND THROWS A COUPLE OF LOGS IN THE WAY OF THE TROOPER. THIS SLOWS THE TROOPER DOWN LONG ENOUGH FOR LUMPY TO GET OUT THE DOOR)

(ITCHY MAKES A FEINT TOWARD THE TROOPER, BUT OF COURSE, HE'S HOPELESSLY OUTCLASSSED)

CUT TO:

44 EXT. WOOKIEE HOUSE

(THE TROOPER GOES OUTSIDE AND SEES LUMPY CROUCHING BY THE RAILING, ALMOST AS THOUGH HE'S DARING THE TROOPER TO COME AT HIM)

(THE TROOPER SLOWLY RAISES HIS GUN AND TAKES AIM AT LUMPY. HE SEEMS TO ENJOY THE CRUELTY OF DRAGGING IT OUT)

LUMPY

(SNARLS)

(BUT THERE'S COURAGE IN THE WAY HE FACES THE TROOPER)

(SUDDENLY, A LARGE HAIRY ARM SMASHES THE GUN OUT OF THE TROOPER'S HAND, AND ANOTHER ARM FETCHES HIM ONE SEVERELY ACROSS THE SIDE OF HIS HELMETTED HEAD)

CHEWIE (V.O.)

(LOUD SNARL)

(WE SEE IT IS CHEWBACCA, HOME AT LAST)

(THE TROOPER, STAGGERING FROM THE BLOW UP-SIDE HIS HEAD, BUMPS INTO RAILING AND FALLS OVER)

(CHEWIE, HIS ARM AROUND HIS SON'S SHOULDER, WATCHES THE TROOPER'S DESCENT. THEN THEY TURN AND ENTER THE HOUSE)

CUT TO:

45 INT. LIVING ROOM

(LUMPY IS JUMPING AROUND HAPPILY AS CHEWBACCA HUGS HIS FATHER, THEN GOES OVER TO HIS WIFE. THEY LOOK AT EACH OTHER, HE CUPS HER FACE IN HIS HANDS EVER-SO-GENTLY, AND THEY EMBRACE)

(MALLA, ITCHY AND LUMPY ARE EXAMINING IT CURIOUSLY, WHEN SUDDENLY THERE IS AN ALARM-LIKE SOUND FROM THE KITCHEN)

~~SFX: ALARM-LIKE SOUND FROM THE KITCHEN~~

~~(CHEWIE IS STARTLED, AND REACHES FOR HIS CROSSBOW, WHIRLING TOWARD THE SOURCE OF THE SOUND)~~

~~(MALLA RESTRAINS HIM, CALMLY, AND GOES OVER THE OVEN. SHE FLIPS A SWITCH, AND THE ALARM-LIKE-SOUND-FROM-THE-KITCHEN STOPS)~~

~~(JUST AS CHEWIE STARTS TO PUT HIS CROSSBOW BACK IN THE HOLSTER, THERE IS A LOUD KNOCK AT THE FRONT DOOR)~~

SFX: LOUD KNOCK AT THE FRONT DOOR

(CHEWIE INSTANTLY SPRINGS TO THE ALERT AGAIN, DRAWING HIS CROSSBOW. HE MOTIONS FOR MALLA TO SQUAT DOWN BEHIND THE STOVE, AND HE MOVES IN FRONT OF ITCHY AND LUMPY)

(THE KNOCK IS REPEATED. MORE URGENT)

SFX: LOUD KNOCK - URGENT

(CHEWIE GOES TO THE DOOR, AND FLINGS IT OPEN, READY TO FIRE, AND REVEALS TRADER DANN STANDING IN THE DOORWAY, A LARGE PACKAGE IN HIS HANDS)

TRADER DANN

Hey, you sure know how to make
a guy feel welcome.

(HE EXTENDS A HAND TO CHEWBACCA)

Glad you're home, Chewbacca.

(CHEWIE IS RELIEVED, AND HE THROWS HIS ARMS AROUND TRADER DANN)

TRADER DANN

~~Easy, easy. You don't know your own strength, and these things are breakable. So am I, as a matter of fact.~~

(CHEWIE PUTS HIS GUN AWAY AS TRADER DANN ENTERS THE LIVING ROOM)

(LUMPY GOES TO THE DOOR AND LOOKS OUT, CHECKING FOR THE TROOPER)

TRADER DANN

Lumpy,

If you're looking for who I think you're looking for, forget him. We won't be bothered by him again.

(SUDDENLY THE WALL-SCREEN COMES TO LIFE. THE RED PATTERN FLASHES URGENTLY, AND THE ACCOMPANYING SOUND IS LIKE AN ALARM. WE KNOW THIS IS AN EMERGENCY TRANSMISSION)

IMPERIAL OFFICER (ON SCREEN)

General Alert. Calling Officer B4711... Officer B4711. We are unable to contact you on your comlink. Is there a problem? You are instructed to turn on your comlink immediately.

(WALL SCREEN RETURNS TO MURAL)

~~MADEA~~

~~(COWBOYS)~~

CHEWIE

(GRUNTS)

TRADER DANN

No, wait a minute. I can handle
this.

(TRADER DANN GOES TO THE COMPUTER
TERMINAL OF THE WALL SCREEN. THERE
IS A SMALL MONITOR SCREEN, WITH
A SLOT BELOW IT. TRADER DANN PUTS
HIS IDENTIFICATION CARD INTO THE
SLOT AND PUSHES A BUTTON)

(THERE ARE SOME CIRCUIT NOISES
AND PICTURES ON THE SMALL SCREEN,
THEN OFFICER'S FACE REAPPEARS)

IMPERIAL OFFICER

We are on two-way communication,
Trader. Is this a report about
the missing trooper?

TRADER DANN

It is, Sir. Trooper B4711 was
here with three other men. They
left and he remained. As soon
as they had gone, he packed up
a lot of food from this house
and robbed me blind. Then he
took off for the hills.

~~IMPERIAL OFFICER~~

~~You have proof of this?~~

~~(TRADER DANN HOLDS UP HIS EMPTY
HANDS)~~

IMPERIAL OFFICER

Very well. We'll send out a
search party.

TRADER
Thank you,

REV. 9/13/78 153.

(SMALL SCREEN CRACKLES OFF)

(TRADER DANN TAKES HIS CARD OUT OF THE COMPUTER TERMINAL AS CHEWIE PICKS LUMPY UP IN HIS ARMS AND HUGS HIM)

TRADER DANN

Yessir, identification is very important. Helps you maintain contact with the Empire at times like that.

(TRADER DANN TUCKS HIS IDENTIFICATION CARD BACK INTO HIS BELT)

TRADER DANN (CONT'D)

Well, friends, I just brought these for your Life Day ceremony.

(TRADER DANN UNWRAPS THE LARGE PACKAGE, AND PRODUCES FOUR GLOBES)

(TRADER DANN STARTS FIDDLING WITH THE ENVIRONMENTAL TRANSPORTER)

TRADER DANN (CONT'D)

Everybody ready?

CHEWBACCA

("YES")

(THE FAMILY GATHERS UNDER THE TRANSPORTER)

TRADER DANN

(PICKING UP THE GLOBES AND HANDING ONE TO EACH IN TURN)

Lumpy... Itchy... Chewbecca... Malla...
~~Itchy... Lumpy... Malla...~~

~~Chewbecca...~~ this day is for you.

(THEY ARE SEATED WITHIN THE FIELD OF THE TRANSPORTER, AND TRADER DANN BEGINS FIDDLING WITH THE CONTROLS)

SFX:

TRADER DANN (CONT'D)

~~Let's see. This goes like this...
set this in... Re-adjust this, to
compensate for that... You're all set.
The environmental transporter will create
the environment you're looking for.~~

(TRADER DANN HANDS CONTROL UNIT TO CHEWIE.
CHEWIE PRESSES CONTROL UNIT, AND A BEAM OF
LIGHT ENVELOPS AND ENCIRCLES THE TRANSPORTER...
AS WE HEAR THE WHOOSHING SOUND OF A VACUUM
BEING OPERATED)

TRADER DANN (CONT'D)

I'll be leaving you now.

Have a wonderful celebration, and...

may the Force be with you.

CUT TO:

46 THE JOURNEY

MUSIC: A PRIMITIVE, ARCHAIC, PRE-GOTHIC CHORAL MUSIC WITH VOICES, HUMAN AND NON-HUMAN, IN STRANGE REGISTERS, ACCOMPANIED BY THE SOUND OF PRIMITIVE FLUTE AND RECORDER-LIKE INSTRUMENTS, WHICH REPRESENTS THE EARLIEST FOUR-PART MUSIC EVER CREATED.

(THE WOOKIE FAMILY; SURROUNDED BY A SOFT CYLINDER OF LIGHT, MOVES THROUGH AN IMPRESSIONISTIC JOURNEY, ACROSS THE UPPER ATMOSPHERE OF THE KAZOOK PLANET. WITH A STAR FILLED SKY ABOVE, AND A THIN PALE CLOUD LAYER MOVING RAPIDLY PAST THEM BELOW, THEY PASS THROUGH INCREDIBLY COLORED LIGHT FORMATIONS. ON THE HORIZON ABOVE THE LOWER CLOUD LAYER IS ANOTHER OASIS LIKE CLUSTER. OUR TRAVELERS APPROACH IT RAPIDLY AND QUICKLY DISAPPEAR INSIDE.)

(NOW INSIDE THE FIRST CLOUD, (THE SPRING SEASON), MAGNIFICENT LEAFY COLORS SURROUND THEM. LUMPY REACHES TOWARD ONE OF THE COLORS AND AS HE GRASPS IT, IT BECOMES A FLOWER IN HIS HAND. WE NOW SEE THAT WE ARE REALLY IN A CLOUD OF FLOWERS.)

(THE TRAVELERS NOW MOVE OUT OF THE FIRST CLOUD AND MOVE THROUGH SPACE TO THE NEXT CLOUD.)

(NOW INSIDE THE SECOND CLOUD, (THE SUMMER SEASON), WE FIND IT TO HAVE A "HOT-CRYSTAL" EFFECT AND FEELING TO IT. A HOT YELLOW SUN PASSES BY, AFTER WHICH MALLA REACHES TO PICK UP A BEAUTIFUL 3-WINGED BUTTERFLY. SHE GIVES IT TO LUMPY, WHO TAKES IT AND THEN LETS IT FLY AWAY.)

(THE TRAVELERS NOW MOVE OUT OF THE SECOND CLOUD AND MOVE THROUGH SPACE TO THE NEXT CLOUD.)

(NOW INSIDE THE THIRD CLOUD, (THE FALL SEASON), WE SEE FALL COLORS OF VARYING SHADES OF YELLOW, ORANGE, AND GREEN. CHEWIE REACHES AND PICKS UP WHAT NOW APPEARS TO BE A PEELED CANTALOUPE AND GIVES IT TO LUMPY. WE EXPERIENCE A MULTI-COLORED EFFECT AS THIS HAPPENS.)

(THE TRAVELERS NOW MOVE OUT OF THE THIRD CLOUD AND MOVE THROUGH SPACE TO THE NEXT CLOUD.)

(NOW INSIDE THE FOURTH CLOUD, (THE WINTER SEASON), WE ARE SURROUNDED BY WHITE CRYSTALS. ITCHY REACHES AND PICKS UP A SNOWFLAKE AND GIVES IT TO LUMPY. IT MELTS IN HIS HAND)

(SUDDENLY, ITCHY POINTS TO A CLEARING JUST AHEAD OF THEM.)

47 ARRIVAL AT THE TREE OF LIFE

(GENTLY ROLLING HILLS OF WHITE CRYSTALS SURROUND AN ABSOLUTELY MAGICAL TREE OF ENORMOUS HEIGHT, ABOVE THE TREE, AGAINST A STAR-FILLED SKY HOVERS A CHANDELIER-LIKE FORMATION OF SOFTLY PULSATING SHAFTS OF COLORED LIGHT. IT IS IN THIS SETTING THAT EVERYONE WHO IS NEAR AND DEAR TO OUR FAMILY OF WOOKIEES WILL CONGREGATE. IT IS HERE, IN A DREAM-LIKE WORLD OF MOTION WITHOUT FRICTION THAT THEY WILL CELEBRATE LIFE DAY.)

158.

COMMERCIAL #6
(2:05)

COMMERCIAL #6
(2:05)

48. THE TREE OF LIFEMUSIC:

(AS OTHER FAMILIES OF GALACTIC
CREATURES FROM OTHER PLANETS ARRIVE
AND ASSEMBLE AROUND THE TREE)

(C3PO AND R2D2 ARE SEEN AT THE BASE
OF THE TREE AS WE APPROACH IT)

C3PO

We wish for you a happy Life Day
and we're certainly glad you're alive
to celebrate it.

(R2D2 MAKES A SUBDUED SOUND --
NOT COMEDIC)

C3PO (CONT'D)

(TRANSLATING)

It is indeed true that at times like
this, we wish we were more than just
mechanical beings, and were really alive
to share your feelings with you.

(CHEWBACCA POINTS, SHOWING SOMETHING TO
ITCHY, LUMPY AND MALLA. IT IS PRINCESS
LEIA APPROACHING, WITH LUKE)

LEIA

We are relieved that you and your
family are safe, Chewbacca...

LUKE

And glad that we are here,
together, where Peace and Love are
still treasured...

LEIA

This holiday is yours, but all of
 us share with you the hope that
 this day brings us closer to
 freedom, to harmony, and to
 peace. No matter how different
 we appear, we are One
 in our struggle against the
 powers of evil and darkness.

(THE GLOBES BEING HELD BY ALL THE
 ASSEMBLED MULTITUDES BEGIN TO GLOW
 SOFTLY)

(HAN SOLO ENTERS, AND WALKS TO
 CHEWBACCA. THEY EMBRACE SILENTLY)

(HAN THEN STANDS ON THE OTHER SIDE
 OF PRINCESS LEIA, SO HE AND LUKE FRAME HER)

LEIA

May this holiday always be a
 day of joy, in which we reaffirm
 our courage, our dedication, and
 more than all else, our love
 for each other. . . this is the
 promise of the Tree of Life.

(LEIA STEPS FORWARD AND SINGS
 HER SONG)

MUSIC:

LEIA

WE CELEBRATE

A DAY OF PEACE

(MORE)

LEIA (CONT'D)

A DAY OF HARMONY

A DAY OF JOY

WE ALL CAN SHARE

TOGETHER, JOYOUSLY

A DAY THAT TAKES US THROUGH THE DARKNESS

A DAY THAT LEADS US INTO LIGHT

A DAY THAT MAKES US WANT TO CELEBRATE

THE NIGHT

A DAY THAT BRINGS THE PROMISE

THAT ONE DAY WE'LL BE FREE

TO LIVE, TO LAUGH, TO DREAM, TO GROW

TO TOUCH, TO LOVE, TO BE

(TOWARD THE END OF HER SONG, MANY VOICES ARE ADDED, AS IN A GREGORIAN CHANT)

(AS THE MUSIC CONTINUES, CHEWIE, MALLA, ITCHY AND LUMPY STAND PROUDLY, THEIR GLOBES IN THEIR HANDS, GLOWING SLIGHTLY)

(WITH THE TRANSPORTER, THEY ASCEND TO THE TOP OF THE TREE OF LIFE)

(THEY PLACE THEIR FOUR GLOBES AT THE TOP OF THE TREE, AND WE FIND THAT THE OTHERS HAVE FILLED THE TREE WITH MORE GLOBES, ALL SHINING BRIGHTLY NOW)

(WE DISCOVER THAT THE CHANT GOES AGAINST THE ORIGINAL "STAR WARS" THEME, AS WE PULL BACK TO REVEAL THAT THE GLOBES ARE BUT A FEW OF THE MILLIONS OF STARS IN THE GALAXY)

162.

COMMERCIAL #7
(2:05)

COMMERCIAL #7
(2:05)