

SPACE: ABOVE AND BEYOND

"R & R"

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Episode	3S19
Story	4545
2/24/96	WHITE
2/29/96	BLUE-FULL
2/29/96	PINK
3/1/96	GREEN

2/29/96 (Blue)

SPACE: ABOVE AND BEYOND

"R & R

SETS

INTERIORS

COCKPITS	/	VANSEN HAWKES DAMPHOUSSE WEST WANG
SARATOGA	/	FLIGHT DECK HOSPITAL HALLWAY BUNK ROOM ORIENTATION ROOM HOSPITAL ISOLATION UNIT
ISSCV		
BACCHUS	/	HALLWAY NIGHT CLUB POOL HALL TV ROOM BASKETBALL COURT SUSIE'S QUARTERS CHILD'S ROOM

APC

EXTERIORS

PLANET IPHIS/ CREVICE

TEASER

1 EXT. THE BACCHUS - SPACE - DAY

1

Imagine a star field as if driving through the vast Mojave desert at night. Abysmal. Dark. Until...in the distance...an oasis of light surreally plumes into the desert sky as Las Vegas approaches.

Here, seven light years away from the Mojave desert, the same sensation is true of the Aerotech Rest and Recreational ship "The Bacchus." Far, far in the star field, its strobing neon and dancing lights are a summoning beacon of possibilities.

CAMERA PANS AWAY from the ship, across the galaxy, to REVEAL a rapidly approaching squadron of Hammerheads. They TEAR OVERHEAD, ACROSS FRAME...

2 EXT. SPACE - DAY

2

The formation is a bit sloppy. In fact, the leader's wingman begins to teeter in flight.

3 INT. NATHAN'S COCKPIT - DAY

3

Nathan is at the controls. His head bobs as he battles sleep.

4 EXT. SPACE - DAY

4

Nathan's jet wobbles, veering close to the leader.

5 INT. SHANE'S COCKPIT - DAY

5

Shane, also appearing exhausted, registers Nathan's movement and counters.

SHANE
WEST! WEST! LOOK ALIVE!

6 INT. NATHAN'S COCKPIT - DAY

6

Nathan snaps out of it, tries to shake away the sleep. Although, exhausted, he's sincerely upset with himself.

NATHAN
Damn! Damn! I don't know how
that happened...

7 INT. DAMPHOUSSE'S COCKPIT - DAY 7

She's also tired, sweaty and dirty.

DAMPHOUSSE

I do. Six back to back sorties
at four hours a shot.

8 INT. COOPER'S COCKPIT - DAY 8

Hawkes' eyes are red and itchy. Wired.

COOPER

It's gettin' weird, here. I'm
seein' rabbits 'n squirrels 'n
stuff hoppin' around on the
wings.

9 INT. SHANE'S COCKPIT - DAY 9

SHANE

Keep your heads screwed on.
We're almost home, but it's still
hot out.

10 INT. WANG'S COCKPIT - DAY 10

Nerves shot, he checks down toward his lidar.

WANG

Bogey about ten "K" clicks out.

11 INT. SHANE'S COCKPIT - DAY 11

The Captain checks her LIDAR, a coded signal BEEPS through the
cockpit. She checks her three o'clock.

SHANE

IFF says its the Bacchus.

12 INT. NATHAN'S COCKPIT - DAY 12

The mere mention wakes him right up. He looks out the canopy.

13 INT. DAMPHOUSSE'S COCKPIT - DAY 13

Her head snaps in the direction of the ship.

14 EXT. SPACE - DAY

14

The squadron flies past the recreational ship. At this distance, all can get a better look.

WANG (V.O.)
Bacchus, it's like Vegas, New
York City and Oz all rolled into
one.

15 INT. WANG'S COCKPIT - DAY

15

His tired eyes are focused on the vessel. Suddenly...enemy weapons FIRE BLASTS past the canopy.

16 EXT. SPACE - DAY

16

Three chig fighters swoop down, FIRING upon the squadron.

17 INT. SHANE'S COCKPIT - DAY

17

Tired, her senses and reactions are a bit slowed.

SHANE
SCRAMBLE! SCRAMBLE!

18 EXT. SPACE - DAY

18

The 58th breaks formation. The enemy fighters streaks past FIRING.

19 EXT. COOPER'S COCKPIT - DAY

19

COOPER
BANDIT ON MY FOUR O'CLOCK HIGH!
WEST, YOU GOT HIM ON MY SIX!

20 EXT. NATHAN'S COCKPIT - DAY

20

Exhausted, tired, radios CHAOTIC, chigs BUZZING, Nathan's overwhelmed. He's slow to react.

COOPER
WEST! RESPOND! RESPOND! HE'S
LOCKED ON ME!

21 EXT. SPACE - DAY

21

The enemy fighter SHOOTs at Cooper's jet. Tags it.

22 INT. COOPER'S COCKPIT - DAY 22

Impact damage flies outside the jet. Hawkes is thrown to the side, his head bounces hard off the canopy .

23 INT. NATHAN'S COCKPIT - DAY 23

A split second behind the enemy's FIRE, Nathan hits the trigger on his HOTAS.

24 EXT. SPACE - DAY 24

As Hawkes' SA-43 spins, two enemy ships are obliterated. Wests' Hammerhead streaks past as the third Chigs turns tail and runs.

25 INT. HAWKES' COCKPIT - DAY 25

His cockpit is spinning. Blood streaks across his face as he battles to maintain consciousness.

26 INT. SHANE'S COCKPIT - DAY 26

SHANE
(screams into radio)
COOPER! GO EGGHEAD! GO EGGHEAD!

27 INT. COOPER'S COCKPIT - DAY 27

Hawkes struggles, reaching out for a switch.

INSERT - SWITCH

"AUTOMATED PILOT SYSTEMS" is engaged.

28 EXT. SPACE - DAY 28

The automated "pilot" engages the SA-43 thrusters, stabilizing the plane as it continues ahead.

29 INT. NATHAN'S COCKPIT - DAY 29

Nathan is panicked and guilty. He listens in his radio.

NATHAN
HAWKES! HAWKES, ANSWER!

30 INT. COOPER'S COCKPIT - DAY

30

Cooper's eyes are glazed and unfocused. Exhausted, he lays his head back. Incoherently...

COOPER
Bashed my head...gotta
rest...gotta sleep....

31 INT. NATHAN'S COCKPIT - DAY

31

NATHAN
NO! YOU CAN'T SLEEP!

32 INT. COOPER'S COCKPIT - DAY

32

The plane is stabilized as Cooper, head back...

NATHAN (V.O.) (CONT'D)
If you've got a head wound you
CANNOT SLEEP! KEEP CONTROL!

Cooper can't help close his eyes.

COOPER'S INTERNAL POV

Spinning. Vertigo. Out of control.

RETURN

Cooper's eyes flash open, frightened and glazed.

COOPER
(a whisper)
Gotta...keep...control...

33 EXT. SPACE - DAY

33

The 58th squadron's hammerheads regroup enroute to the Saratoga. As they CLEAR FRAME, in the distance, the Bacchus with its lights...summons..

FADE OUT:

ACT ONE

34 EXT. SARATOGA - SPACE - DAY

34

The wounded Hammerheads return from their mission.

35 INT. FLIGHT DECK - DAY

35

The cockpits begin to rise into the flight deck. Overworked crews attend to the returning pilots.

MCQUEEN

is amongst the crewmen, concerned, moving quickly to Cooper's cockpit. He is met with a smeared stain of blood on the inside canopy. Cooper's face is away from McQueen, who tenses before turning commandingly to the corpsmen.

MCQUEEN

GET HIM OUT OF THERE! I WANT HIM
IN SICK BAY IN FIVE MINUTES!

The medics check Hawkes. Once they've seen he is okay to move, they lift him out of the canopy, blood stains his face as his eyes flutter.

Behind McQueen, Ross appears in the orientation room, looking out over the flight deck. As Cooper is taken away on a gurney, McQueen with him, CAMERA HOLDS on Ross, looking out over the returning pilots.

ROSS' POV - SHANE

flight crews remove her helmet and secure the craft, however she can only manage to sit there. Too tired to move. Blank.

ROSS

registers this. He looks across the room.

ROSS' POV - WANG

Paul climbs slowly out of the cockpit, numb. He looks to his left and spots an electric cart. Wang moves to it, lies down and falls asleep. A DRIVER hops into the cart and drives off with Wang still aboard.

ROSS

turns his eyes downward, and sighs sympathetically.

36 INT. HOSPITAL HALLWAY - DAY

36

Wounded are parked outside the examination rooms. Its crowded and chaotic. Undermanned. MEDICS SHOUT for supplies and assistance as they race in and out of the hospital room.

CAMERA MOVES ALONG the wounded until finding Hawkes who looks bad, eyes blackened, nose broken. DR. QUINLIN, coat stained with blood, rushes a prognosis to a NURSE LARLEE.

QUINLIN

Not as bad as it looks. Uh...no loss of consciousness, pulse strong but respiration a bit slow. No transient amnesia. Uh...mild concussion. QUINLIN sighs, rubs his eyes.

QUINLIN

Check on his pupils every half an hour and pulse rate and give him two phylaphatimines

(X)

The nurse pauses, checks the chart. She appears troubled by something she reads. In the hallway, a huge COMMOTION as a wounded soldier, SCREAMING, is wheeled into the hospital room. QUINLIN starts to move off.

NURSE

Doctor, this Marine's an In Vitro.

It falls on preoccupied overtired ears. QUINLIN hustles into the other room. The nurse pauses, troubled...and writes down the information.

(X)

(CONTINUED)

36 CONTINUED: (2)

36

The nurse reaches for Cooper's mouth.

(X)

CLOSE - COOPER'S MOUTH

two green capsules are placed on his tongue. As he closes his mouth...

(X)

CUT TO:

37 INT. BUNK ROOM - DAY

37

It may be the middle of the afternoon, but the room is dark. Damphousse lies crashed in her bunk, still in her flight suit and boots. Gone. Long gone.

The only other person in the room is Nathan, tired but wide awake sitting on Cooper's bunk, troubled.

Shane enters the room, having just showered. She's surprised to see Nathan awake.

SHANE

Nathan, get some sleep. Our rotation is up again in twelve hours.

NATHAN

I can't sleep.

Suddenly, two flight crewmen, drivers of the electric cart, carry Wang into the room by his feet and shoulders and toss him into the bunk. As they leave...

SHANE

Maybe you should ask Wang his secret.

Shane lies in her bunk. She's been waiting for this moment. Nathan remains sitting on Cooper's bunk. She looks to him.

SHANE

You're feeling guilty about Hawkes.

Nathan's response is to not respond.

NATHAN

I'm a hot pilot. Best on this ship, after...

(CONTINUED)

37 CONTINUED:

37

SHANE

Me.

NATHAN (CONT'D)

McQueen. And if I'm making mistakes...How can we win an offensive like "Operation Roundhammer", when we're almost killing each other on routine patrols?

DOORWAY

McQueen is about to enter, carrying Hawkes flight suit and other personal gear. Hearing his pilots, he pauses in the dark threshold.

SHANE (O.S.)

Nathan, you're burnt. We all are.

NATHAN (O.S.)

On a mission, I can only react...at half speed. My situational awareness is zero.

McQueen listens, understanding.

RETURN

NATHAN (CONT'D)

Lately, in a given situation, I'm choosing whatever route can get me back in bed the quickest.

(beat)

I'm not myself. I've lost control.

Shane lays her head down and considers the point.

NATHAN

Hawkes could be dead tonight...

(pauses, considers)

because of me.

Getting no response from Shane, he turns to her only to find the Captain asleep. Nathan moves to her bunk and pulls a blanket up over her shoulders. He moves to his bunk.

And as he lies down, Nathan looks to the photograph of he and Kylen taped upon his bunk. Its the last thing he'll see before sleep overtakes him.

(CONTINUED)

37 CONTINUED: (2)

37

In the silence, McQueen quietly enters and places Hawkes gear on his bunk. The Colonel pauses and looks at the young men and women. McQueen knows how they feel. He's tired too.

CUT TO:

38 INT. ORIENTATION ROOM - DAY - CLOSE - WAR MAPS

38

reflecting a great degree of activity.

ROSS (O.S.)

The enemy is amassing outside our position.

MCQUEEN AND ROSS

The lighting, the details on the maps provide an ominous air.

ROSS (CONT'D)

We should be prepared to defend our troops holding Iphis.

McQueen nods, agrees...however he knows the state of his people. Ross reads McQueen's concern. Sympathizes...

ROSS (CONT'D)

We'll need the 58th down on the ground.

MCQUEEN

Sir...You're well aware that I'm proud of that fact. And you know I'd volunteer them for any assignment...but they are just...

ROSS

We're all tired, Colonel.

MCQUEEN

They haven't had a moment's rest in months.

ROSS

Because they are the best.

MCQUEEN

They won't be much longer.

Ross nods, understands.

(CONTINUED)

38 CONTINUED:

38

ROSS

What can we do? Men and women
are joining the Earth Forces by
the millions...and its still not
enough.

(X)

(X)

(X)

Ross moves to the war board.

ROSS (CONT'D)

The Theatre of Operations is too
much to cover, making troops of
lesser quality vulnerable.

(X)

(X)

Ross moves close to McQueen.

ROSS (CONT'D)

That is why "Operation
Roundhammer", our first offensive
invasion, means everything. It
will pull the enemy in tight.
And if we can bang heads full on
instead of them pulling us
thin...I believe we can defeat
them.

(X)

(X)

McQueen looks to him, agrees.

(X)

MCQUEEN

You know how long and hard these
kids will fight...but
"Roundhammer" could go on for
months. They'll just drop.

(beat)

We'll have killed them, not the
enemy.

(X)

(X)

(CONTINUED)

38 CONTINUED: (2)

38

Ross looks to the Colonel and sees how worn he is also.

ROSS

What about you, Ty? How are you feeling?

He's exhausted, but refuses to let it show. With false energy.

MCQUEEN

Me? There'll be plenty of time to rest when I'm dead.

As Ross sees through him...

CUT TO:

39 INT. HOSPITAL - DAY

39

Cooper is in a clean flight suit sitting up on a hospital bed with a feeling good smile. Doctor QUINLIN is giving him a final check over. McQueen stands at the foot of the bed.

In the b.g., Commodore Ross is making the rounds, providing support for the wounded.

QUINLIN

Everything appears on the mend, Lieutenant.

COOPER

And I'm feelin' mended, Doc.

QUINLIN

I'm releasing you from sick bay. You're cleared to return to your squadron.

McQueen grins as Cooper laughs. QUINLIN writes on a slip of paper.

QUINLIN

If you feel any discomfort, take this to the pharmacy. This is Naproxen Sodium.

COOPER

Any of those green pills?

(X)

Mention of "the green pills" quickly turns McQueen's expression to concern. He moves to the bed chart and reads it. (X)

MCQUEEN

You gave him pylaphatimines?

(CONTINUED)

39 CONTINUED:

39

QUINLIN
Given the nature of his injury...

MCQUEEN
He's an In Vitro.

Given QUINLIN's reaction, he is aware this is a problem, but tries to downplay it.

QUINLIN
It was a mild dosage...

MCQUEEN
Are you aware of the addiction rate for In Vitroes? We're susceptible to pylaphatimines even at limited exposure!

McQueen's anger causes everyone to turn, including Ross. QUINLIN becomes defensive. Cooper gets up off the bed.

COOPER
Its okay, Colonel.. I'm alright.
I don't need 'em.

MCQUEEN
How much did they give you,
Hawkes? How much did you take?

As McQueen moves toward Cooper, the Colonel swoons from exhaustion. This catches everyone off guard. They move to grab him and place him on Cooper's hospital bed.

The doctor quickly checks over McQueen and eases.

QUINLIN
Get some water. This man's just exhausted.

ROSS

Watching McQueen. The commodore seems to be reconsidering.

CUT TO:

40 INT. ORIENTATION ROOM/CORRIDOR - DAY - CLOSE - BOOTS

40

The squadron's steps are sluggish and without drive as they move toward the orientation room.

(CONTINUED)

40 CONTINUED:

40

MCQUEEN

is tending to the maps in the room as he turns and sees his tired officers entering the orientation room. He feels for them, yet maintains a commanding air as Ross did with him.

THE 58TH

sans Cooper, appear like zombies as they acknowledge their commanding officer. Then behind them, with spring in his step, appears Cooper. He salutes McQueen, who notes Hawkes behavior with concern.

COOPER

Colonel, Lieutenant Hawkes
reportin' for duty.

Hey, 'Phousse. Cap'n. Wang!

Hey, Nate, lookin' geequed.

(X)

(X)

Everyone is happy to see him and expresses it, however their exhaustion restrains them from a proper greeting. Nathan seems relieved. McQueen is not.

(X)

(X)

Damphousse sits in a chair, as if "any old chair." Wang stands over her, incredulous. She opens her eyes.

(X)

(X)

WANG

That's my chair.

DAMPHOUSSE

I don't see your name on it.

(X)

WANG

You know its my lucky chair.

(CONTINUED)

40 CONTINUED: (2)

40

(X)

SHANE

Give it a rest, you two.

Wang turns to Shane, snaps.

WANG

EVERYBODY KNOWS ITS MY CHAIR.

You sit there and you always sit there.

Cooper moves to Wang, placing a "calm down, easy there" hand on his shoulder.

COOPER

Wanger, Wanger, easy there.

Paul violently jerks away Cooper's hand. CAMERA PUSHES INTO COOPER, his expression altering in a flash from happy go lucky to rage. He appears quite dangerous. He pushes Wang hard.

McQueen hustles over.

MCQUEEN

KNOCK IT OFF!

As McQueen reaches them to break up the fight, Ross enters in the b.g.

NATHAN

Attention on deck!

Although wound very tight and the tension is thick, the 58th stand at attention.

Having caught a bit of the outburst, Ross' expression is hard. He doesn't give them permission to sit. He paces before them in the orientation room.

ROSS

Five-eight. You are an outstanding unit. One of our most prized, both in air and on ground. We need you primed and focused in the coming month. You cannot become sloppy.

Everyone reflects a feeling of tired guilt while at attention.

(CONTINUED)

40 CONTINUED: (3)

40

ROSS (CONT'D)

Therefore...today's assignment is
to report to the Aerotech vessel
"Bacchus" for 48 hours liberty.

A collective restrained shock. McQueen eyes the Commodore.

ROSS (CONT'D)

That includes you, Colonel
McQueen.

Ross eyes the troops.

ROSS

If called to duty will report
quickly and eagerly. Combat gear
will be stowed in the ISSCV.

(X)

He moves closer, less official in posture and tone.

ROSS (CONT'D)

I realize this is your first
liberty in a long while. And we
all know the work which lies
ahead for us in this war.

(beat)

Onboard a ship, like The Bacchus,
its tempting to try and lose
yourself. Don't.

(beat)

You are United States Marines and
you will execute the proper honor
and conduct expected of the Corp.

(X)

He eyes the group. CAMERA EASES IN on his prophetic warning.

ROSS (CONT'D)

And if you go there trying to
find something you left on Earth.
Take my word, you are not the
same person you were when you
left home.

(after this sinks in)

Dismissed.

(X)

Suddenly alive, the Wild Cards quickly gather their gear and
hustle off.

McQueen grabs Hawkes by the bicep, looking at his fellow In
Vitro hard. McQueen holds out his hand.

MCQUEEN

Give 'em to me.

(CONTINUED)

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17A.

40 CONTINUED: (4)

40

COOPER

What?

MCQUEEN

The Green Meanies.

(X)

COOPER

No, sir, they didn't give me any
more of...

(CONTINUED)

40 CONTINUED: (5)

40

MCQUEEN

They may not have given you
anymore...but I know you have
some.

(X)
(X)

Hawkes looks at McQueen as if not understanding.

MCQUEEN (CONT'D)

I know what pylaphatimines can do
to a tank. The Doctors got me
hooked once. After my divorce,
I got myself hooked.

(beat)

They make you feel good now, but
they'll hurt you, Cooper.
Violent. Irrational. Lonely.
The sooner you stop, the less
difficult it'll be to kick 'em.

Hawkes holds out, shrugs. McQueen shakes his head.

MCQUEEN (CONT'D)

If they gave you the dosage it
said on the chart, you're in
danger. Now, maybe you stashed
some, maybe you b.s.'d your way
through the pharmacy, maybe you
bought 'em from somebody on
board...but I know you got 'em.

Cooper eyes McQueen. The Lieutenant opens a pocket and hands (X)
over a small bag of greenpills. McQueen looks at them with bad (X)
memories. He looks to Hawkes.

MCQUEEN

Now give me the ones you're
hiding in case someone found
these.

Hawkes is blown away, but doesn't put up a fight. He coughs up (X)
a couple of green pills from another pocket.

MCQUEEN

Good, Cooper. And if you need
any help, Come to me. I've been
through it. I'll get you through
it.

Hawkes nods, perspiration forming on his forehead. McQueen
puts an arm on his shoulder.

MCQUEEN

Come on, let's get some R and R.

(CONTINUED)

40 CONTINUED: (6)

40

McQueen moves off, leaving Cooper alone. Hawkes moves to his notebook and picks it up. He pauses, checks his six and unscrews the pen. He tips it over the desk.

INSERT - DESK

several green pills spill onto the table. His hand reaches in (X) and collects one.

COOPER

pops the pill into his mouth. He seems to feels better and yet, his expression appears to register that he knows he's in trouble.

As he swallows the capsule...

FADE OUT:

ACT TWO

41 EXT. ISSCV - SPACE - NIGHT

41

The troop transport vehicle tears through space.

42 INT. ISSCV - NIGHT

42

CAMERA MOVES ALONG the Marines, cleaned and spit shined in dress uniform. The vehicle is packed. Each member of the 58th flash impatient glances at their watches. Shane sits with a two foot beaten up bag on her lap.

NATHAN

What's in the bag?

She smiles enigmatically, flashing her eyebrows.

SHANE

A dangerous weapon.

NATHAN

A weapon? Man, for the next forty eight hours, I ain't gonna think about weapons or flight suits or Chigs.

WANG

What are you going to do there, Colonel?

COOPER

Yeah, can't imagine you relaxin'.

McQueen maintains a deliberately silent and mysterious air. He's not answering. The others exchange curious looks.

WANG

You guys wanna get together for a drink when we first get in?

(X)

SHANE

They say on the Bacchus its every man for himself.

(X)

(X)

(X)

(CONTINUED)

42 CONTINUED:

42

Damphousse checks out the window.

(X)

DAMPHOUSSE
There it is!

Everyone crowds around the window.

43 EXT. BACCHUS - NIGHT - ISSCV WINDOW POV

43

The lights of the floating city sparkle falsely against the black background.

44 EXT. BACCHUS - NIGHT

44

The ISSCV sets down on the deck of the ship. The hangar bay doors open and the military vehicle is swallowed by the civilian ship.

45 INT. ISSCV - NIGHT

45

The passengers turn away from the windows BUZZING with excitement. Suddenly ROMAN TRUMPET FANFARE ERUPTS from a P.A system. Everyone freezes. A deep cool VOICE of THE HOST follows...

THE HOST(V.O.)
He was the Roman God of the
vine...

The 58th eye each other, whatever this is...its great...

THE HOST(V.O.) (CONT'D)
His followers worshipped wine and
song. The lover of peace and
civilization - Bacchus! Son of
Jupiter and the mortal Semele,
turned to ash by questioning
Jupiter's deity...

The doors to the ISSCV open. THE HOST enters, dressed in a cool tuxedo, speaking into a radio headset, so that his VOICE maintains a large quality over the P.A. He's a presence.

THE HOST (CONT'D)
Here...you are all GODS!

(CONTINUED)

45 CONTINUED:

45

The Host eyes the crew to underline this point.

THE HOST (CONT'D)
Welcome! to the Aerotech
pleasure ship, "Bacchus." What
you can only imagine, we make
happen.

The Marines like this idea.

THE HOST (CONT'D)
In fact, where is Colonel
McQueen?

As The Host looks about, McQueen nods. The Host smiles at him.

THE HOST (CONT'D)
We received your usual request
and, as usual, have honored it.

The 58th eyes each other. "What the hell could that be?"
McQueen smiles and nods his "thanks" to The Host. The Host
moves amongst the ISSCV.

THE HOST (CONT'D)
There is no virtual reality here.
No phoney holodecks. On the
Bacchus, life is a hands on
experience.
(pause)
Your Earth Forces debit card is
accepted at all events...you'll
find, however...cash...is
preferred at certain
"activities"...

Shane considers. Whatever she's planning on doing, the
previous information applies to her.

THE HOST (CONT'D)
From this moment on...there is no
pain. No heartbreak. Leave the
war behind. Check your uniforms
at the door...and follow me.

The Host moves out of the vehicle, followed by a hurried mob.

46 INT. HALLWAY - NIGHT

46

CAMERA MOVES, LEADING The Host along a corridor. Battleship
gray and plenty of familiar rivets. The 58th and other service
men follow him along the hallway.

(CONTINUED)

46 CONTINUED:

46

THE HOST

Before you enter, check out our
fine dress and apparel stores up
ahead. They will gladly hold
your uniforms with any purchase.

The Host pauses, moves aside and gestures for the group to
continue forward. As Marines pass...

THE HOST

The Bacchus knows you're Corp to
the core...

LOW ANGLE - MOVING

As the 58th continue down the corridor.

THE HOST (CONT'D) (O.S.)

But you leave it all behind when
you pass through that door.

The action feels continuous, but there is actually a

TIME CUT:

47 INT. NIGHT CLUB - BACCHUS - NIGHT - SAME EXACT ANGLE

47

A BLAST of energetic Rock-A-Billy as the doors whip open
REVEALING a WILD CARD squadron barely recognizable. No dirt.
No blood. No sweat. (BUT JUST THIS ONCE, DAMN IT!!)

The guys are geequed. Shane and Vanessa actually wear these
things called dresses. Another unfamiliar phenomenon is a
smile, unleashed by each Marine.

They move into the night club. The energy is frenetic.
Marines and soldiers momentarily flipping off months of death
and war. Before the 58th, two SOLDIERS FLY PAST FRAME engaged
in a fist fight. The Wild Cards don't even take note as CAMERA
CIRCLES AROUND them to get a good look at the club.

Thirties Deco in style, the bar is busy. A band on stage wears
tuxedos while ROCKIN' through an infectious song. In no way
does anyone remember they are on a spaceship.

DAMPHOUSSE

Just like bein' back home!

(X)

Wang checks behind him.

(CONTINUED)

47 CONTINUED: (4)

47

COOPER
I mean...I'm better lookin' than
Wang, don't you think?

NATHAN
I'll only answer that after a few
beers.

As they head to the bar...

CUT TO:

48 INT. CORRIDOR - NIGHT

48

The Host, carrying a manilla envelope escorts McQueen down a
corridor. They stop at an unmarked door. (X)
(X)

THE HOST
Enjoy. As always.

McQueen produces some cash and tips The Host, who hands him the
pouch. The Host nods his thanks and walks off. McQueen looks
at the envelope with affection, but without a smile. He enters
the room. As the door closes...

CUT TO:

49 INT. POOL ROOM - NIGHT - BILLIARDS TABLE

49

Billiard balls racked for nine ball are CRACKED by a cue ball.

WIDER

Green overhead lamps cast pools of light into the smokey room.
Several tables are set in the hall, lined with a couple
bleachers where shady characters watch the games in progress.
This includes a suited Chinese man and a middle aged man in
sunglasses, who hands his partner some money.

FROM THE DARKNESS

glides a figure. Shane, carrying her bag and an air of
confidence that is downright erotic, moves into the light. She
moves right down the middle aisle of tables.

Every game stops. Every head turns as she moves, including the
two men on the bleaches who mouth an "oww" as she passes.

She stops dead center of the room and lays her bag on a table
which is being racked. The room is silent. She opens her bag
and removes a pool cue box.

(CONTINUED)

"R&R" 3S19 2/29/96 BLUE

23A.

47 CONTINUED:

47

WANG
What happened to McQueen? What
could he be doing on his time
off?

(CONTINUED)

47 CONTINUED: (2)

47

(X)

NATHAN

(above the music)

Forget him. First one's on me!
I ain't spent a dime since boot.

A GUY approaches Damphousse.

GUY

Let's dance, Marine.

She smiles. It's been awhile and it feels good to be asked.
She looks at the others, shrugs and takes the guy's hand as he
leads her off.

DAMPHOUSSE

Every man for himself.

(X)

WANG

watches Vanessa move off, seemingly with a touch of the green
eyed monster.

SHANE AND NATHAN

Vansen leans into Nathan, "whispering."

SHANE

Nathan, you have any cash?

He looks at her, curiously and nods. She feels required to
offer an explanation.

SHANE

I...uh...I've been sending all my
money back to my baby sister for
college...and I need to buy
somethin' for my other sister's
baby.

NATHAN

You can use my debit card at the
store on the way out.

She eyes him, its more than that.

SHANE

Spot me a hundred, I'm good for
it.

(CONTINUED)

"R&R" 3S19 2/29/96 BLUE

23A.

47 CONTINUED:

47

WANG

What happened to McQueen? What
could he be doing on his time
off?

(CONTINUED)

47 CONTINUED: (2)

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it.

(CONTINUED)

47 CONTINUED: (3)

47

He shrugs dips into his pocket and forks over a C-note. She smiles and moves off. Nathan looks to Wang and Cooper.

NATHAN

Down to the boys.

A WOMAN passes the trio, each head turning in unison. Wang dives in charm first.

WANG

Hey, didn't we used to go to different schools together?

She rolls her eyes, but smiles none the less. Her eyes sparkle. He flashes the smile and shrugs.

WANG

Sorry. I'll make it up to you when we're dancin'.

The woman smiles, takes his hand. Wang looks back to the guys.

WANG

That never worked back home!

(X)

He moves off toward the dance floor. Cooper appears puzzled.

(X)

COOPER

(re:wang)

That how it goes?

(X)

Nathan shrugs. A pair of girls cruise past, flashing eyes at the two Marines. Cooper dives in...

COOPER

Hey, didn't we use to...go to the same school but...at different times?

Nathan closes his eyes. The girls move on. Cooper is more confused.

COOPER

Is that, like, that thing where they're girls but don't like men, or somethin'?

Nathan places a "boy we gotta have a long talk" hand on Cooper's shoulder and leads him to the bar.

(CONTINUED)

49 CONTINUED:

49

As she opens it and screws the two ends together...

SHANE

Lookin' for action. I'm a dead
stroke player goin' strong for
the cheese. Won't fade with
nits, cripples or sharks.

She eyes the room, which is dead silent.

SHANE (CONT'D)

Got no time for hustles,
lemonading or stalling. Now who
in this room has the heart to
show me their speed?

She looks around. All eyes turn toward a seat in the back...in
the darkness. Shane coolly eyes the subject of everyone's
attention.

IN THE DARKNESS

sits a man in a chair. His coolly crossed legs are all that can
be seen. This is HANDSOME ALVIN.

HANDSOME ALVIN

They call me Handsome Alvin...

He rises into the light. Indeed, his moniker fits. He wears
a cool black suit, white shirt and no tie. His eyes are hidden
behind dark sunglasses.

HANDSOME ALVIN (CONT'D)

This is my house.

He approaches Shane, who remains as cool as Alvin.

HANDSOME ALVIN (CONT'D)

And in my house, attitudes like
yours...get spanked.

Shane looks at the man. This is just what she wanted.

SHANE

Sounds like you got the nads,
Alvin.

(X)

(beat)

Rack 'em.

(X)

CUT TO:

50 INT. NIGHT CLUB - NIGHT - DANCE FLOOR

50

Damphousse dances with her guy. Man, she looks great. Alive. Moving inadvertently beside her is Wang and the girl. While dancing, Wang and Damphousse accidentally bump into one another.

Initially not knowing its Vanessa, Wang offers a perfunctural apology. Once he sees its her, however, he gives her a second look, of which she is unaware. Wang seems a bit taken. He returns to the girl.

Now, without Wang knowing, Damphousse casts a subtle look over her shoulder at Paul. She returns to the stranger, but her thoughts are beside her.

AT THE BAR

A BARTENDER approaches Nathan and Cooper sitting at the bar.

BARTENDER
What'll it be, Marine?

NATHAN
Coop, are you off that medication?

Hawkes is uptight at the mention. He lies.

COOPER
Yeah.

NATHAN
Two tequila shots. Two beers.

Nathan tosses his debit card onto the bar. Hawkes appears troubled.

HAWKES
West...how does the...the girl..."thing" work?

NATHAN
(pauses, considers)
"Thing?" I don't know...its like, first, when women gets excited...

COOPER
You're gettin' ahead of me. I mean...you know...I'm an In Vitro, right, and we're born out of the tank at eighteen. So we got these...feelings that we don't know what to do with. Like, how to handle them.

(CONTINUED)

50 CONTINUED:

50

NATHAN

It's alright, man, neither do
natural borns.

COOPER

But...I ran away from the In
Vitro training facility before
they got around to sex. And I
was alone in the streets...

The bartender serves up the drinks. Nathan sighs, thinks as he
downs the shot. Cooper does also.

NATHAN

It's tough to explain, Coop.
Let's say girls and sex are like
spaceflight mechanics...

COOPER

I'm with ya.

NATHAN

Women, like light, are relative.
It's gonna differ depending on
your velocity and destination...

COOPER

Alright. Alright. Forget it.
I see where that's going.

NATHAN

I wish I could help you out.

And with that, a woman sits next to Nathan. She is SUSIE, kind
of hard, but attractive. Nathan looks to her. She smiles and
he returns the greeting.

SUSIE

(to Nathan)

I'll have a vodka martini.
Straight up.

Nathan gestures to the bartender, but before Nathan can order,
the bartender taps the bar as if to indicate "I know I'll get
it." Susie is a regular.

NATHAN

Nathan West.

SUSIE

Susie.

They shake hands. Nathan notes Cooper looking at her with an
open curiosity. Nathan recognizes an opportunity.

(CONTINUED)

50 CONTINUED: (2)

50

NATHAN

This is my buddy Cooper Hawkes.

Cooper smiles, cool. Susie smiles back.

SUSIE

How long you on leave?

Nathan nudges Cooper, encouraging him to answer.

COOPER

Forty eight hours.

(X)

SUSIE

Short time. Seen much action?

COOPER

We just spent half a year on Demios...

SUSIE

Here. On The Bacchus.

(X)

NATHAN

No, we just got in.

SUSIE

It's quite a place. Anything can happen.

(X)

(X)

COOPER

(innocently)

Anything, huh?

(X)

(X)

She nods believing she understands "anything."

SUSIE

I can offer what I'm sure is at the top of your list.

(X)

Nathan reacts, understands. Its a bit over Cooper's head. Susie sips her drink awaiting a response. Nathan considers, looks to Cooper. Nathan looks back to Susie.

NATHAN

Where's the Head?

Susie indicates.

NATHAN

Be right back.

Nathan moves off. Cooper smiles cool at Susie. She studies him.

(CONTINUED)

50 CONTINUED: (3)

50

SUSIE'S POV - HAWKES

As he turns to drink, his In Vitro navel is revealed.

SUSIE

notes Hawkes is an In Vitro.

NATHAN & THE BAR

moves away from the bar, but doesn't head toward the men's room. He pauses and catches Susie's eye. Nathan gestures for her to come over.

Susie eyes Cooper, excuses herself and moves to Nathan. West displays a street sense, we didn't expect was within him.

NATHAN

You got a anything against In Vitroes?

With a harder street sense...

SUSIE

It's a little more.

NATHAN

Look, I kind of owe this guy. He's never been with a woman. Will you treat him nice?

SUSIE

It's a little more.

NATHAN

I don't mean like that. Don't embarrass him and stuff. Go easy.

SUSIE

It's a little more.

Nathan sighs, understands.

NATHAN

Where do I take care of...

SUSIE

The guy in the booth will take your card.

NATHAN

I'll take good care of you.

(CONTINUED)

50 CONTINUED: (4)

50

Susie eyes Nathan, smiles. Deal closed.

SUSIE

Then I'll take good care of him.

Susie walks away, CAMERA PUSHES INTO NATHAN, hoping he hasn't made another mistake.

AT THE BAR

Cooper appears uptight. Perspiration beads on his brow. He looks around. The place is jumping and everyone is into their own thing. Cooper removes his hiding place and opens it. Several blue pills spill accidentally onto the bar. As he moves to retrieve them...

A hand ENTERS FRAME, Susie's. She grabs one of the pills. Cooper turns.

SUSIE

You've got Green Meanies?

(X)

Cooper finishes picking up the pills. He takes one, miserable about it. Susie slides into the seat next to him.

SUSIE

Oh yeah, in that case...I'm gonna take real good care of you.

As she leans over and reaches for her purse, Susie's hair falls away from the back of her neck, REVEALING her In Vitro navel, of which Hawkes is unaware.

She reaches out and takes Cooper by the hand. As she takes the pill and downs it with Nathan's beer, Cooper watches. Unaware of what has been set up for him. Or the danger he is in.

ACT THREE

51 INT. POOL HALL - NIGHT - TWO CUE BALLS

51

are set behind the head string. Two cues ENTER FRAME...

SHANE AND HANDSOME ALVIN

line up their ball and stroke, lagging for break. The balls
RIP TOWARD FRAME...

ANOTHER ANGLE

each cue ball caroms off the foot rail and back to the head
rail. Shane's ball is the closest to the rail. She wins the
break.

Handsome Alvin nods, impressed. A LOCAL racks the balls for
nine ball. Shane wastes no time chalking her stick and
preparing for break.

Alvin studies her, goes for the psyche job. Waiting for her to
just about stroke...

HANDSOME ALVIN

That's a sweet Szamboti cue.

Shane breaks. The cue ball CRACKS the 1 ball. Five balls are
pocketed. The crowd is impressed. Shane moves with confidence
to her next shot.

SHANE

Can't shark me. Two in the
corner.

(X)
(X)

CRACK!

CORNER POCKET

The two ball is buried.

WIDER

Shane strides around the table to her next shot.

HANDSOME ALVIN

Been in the family a long time?

SHANE

Four in the side.

She lines up the shot.

HANDSOME ALVIN

Daddy's stick?

(X)

(CONTINUED)

51 CONTINUED:

51

Mention of her father brings a hesitation in her stroke.

HANDSOME ALVIN

notes this.

RETURN

She follows through. WHAM!

SIDE POCKET

The four and the seven are pocketed. Sweet.

WIDER

just the nine remains. Shane moves around the table, passing by Handsome Alvin. She lines up her shot.

HANDSOME ALVIN

A present to his little girl?

(X)

Shane does her best to ignore him.

SHANE

Nine in the corner.

HANDSOME ALVIN

Or did he leave it to you after he died?

Stroke. CRACK! Nine ball is pocketed. Game over. Shane moves to the money on the table and grabs it. She eyes him, sexy and tough.

SHANE

Left it for me. His spirit lives in this stick.

Alvin nods.

HANDSOME ALVIN

How'd he die?

She starts to pack up the cue.

SHANE

Artificial Intelligence Rebels killed him and my mother.

Handsome Alvin looks at her, still cool.

(CONTINUED)

51 CONTINUED: (2)

51

HANDSOME ALVIN

Kind of rude. You come in here,
turn into King Kong run four and
out. No chance for me to take
back the cheese.

Shane pauses. That is proper etiquette. Alvin lays down more cash.

SHANE

I'll just run the table all night.

HANDSOME ALVIN

You break.

In the b.g., bets and money are changed hands, including the Chinese and middle aged man. The balls are racked up. Shane shrugs and chalks her cue.

As she lines up her shot, Handsome stands strategically behind the racked balls.

HANDSOME ALVIN

Shame what happened to your
parents. A couple rotten apples
spoil it for the whole bunch...

Handsome Alvin removes his glasses revealing the trademark cross hair eyes of the Artificial Intelligence.

HANDSOME ALVIN (CONT'D)

...of us.

The shark bites. Shane strokes. Her break is a disaster. She hits the 1 ball, but no balls are pocketed. Shane is shocked and angered.

Handsome Alvin smirks. He suddenly becomes a very obnoxious winner, strutting around the table for a shot, knowing he's going to run the table.

SHANE

A stinkin' A.I?

HANDSOME ALVIN

Aerotech bought me to be the
player here. I'm model Alvin EL
1543. Programmed for billiards
and impersonations. Do you know
who Charlton Heston was?

Handsome Alvin strokes the stick, rocketing the cue ball into the 1 ball. Several balls drop into the pockets.

(CONTINUED)

51 CONTINUED: (3)

51

HANDSOME ALVIN
(ala Chuck Heston)
A planet where apes are made from
men?
(beat)
Four in the corner.

On the WHACK!

CUT TO:

52 INT. BASKETBALL COURT - NIGHT

52

A cavernous half court. A lone figure stands at the free throw line. Its Paul Wang. He sets to shoot.

WANG
Under the spreading chestnut tree
The Village Smitty stands...

He shoots. All net. He moves to retrieve the ball. The DRIBBLE ECHOES in the room. Wang picks up the ball, but the SOUND of dribbling CONTINUES. He pauses and looks around.

Another form ENTERS FRAME. This one wears a dress, dribbling a ball. Its Damphousse.

DAMPHOUSSE
What's with the poem?

WANG
My high school coach wanted me to shoot with the same rythmn so he made me say a poem. Now I can't shoot-without it in my head.

She moves to line up a shot.

WANG
I lost the Chicago Inner City playoffs because I forgot the line..."with large and sinewy hands." Hit nothin' but iron with two seconds left.

Damphousse shoots. Wang eyes her...form.

BASKET

it banks off the backboard into the net.

(CONTINUED)

52 CONTINUED:

52

RETURN

WANG

Call those "banks."

Damphousse moves to retrieve the ball.

DAMPHOUSSE

What are you doin' in here? That girl was pretty cute.

Wang smiles, shrugs.

WANG

Yeah, I guess with only two days, I really wanted to do some things I would do at home.

DAMPHOUSSE

Yeah, I was never much for clubs. I'm kind of a loner. Spent a lot of time shootin' free throws in our driveway...just thinkin' about stuff.

(X)

Wang pauses, looks at her and laughs.

DAMPHOUSSE

What?

(X)

WANG

It's weird to imagine you at home in a driveway. I've only ever seen you as a long gone hard charger.

(X)

(X)

(X)

DAMPHOUSSE

Really? Its hard to imagine you in something other than a flight suit.

(X)

(X)

(X)

She goes to shoot, but stops to laugh.

(X)

WANG

What?

(X)

DAMPHOUSSE

I had a weird thing happen in the club. I saw you dancing with that girl and I didn't recognize you in those clothes and I though, "whoa, check out that guy!" And then got embarrassed because I realized it was you.

(X)

(CONTINUED)

52 CONTINUED: (2)

52

Again, as she shoots. Wang takes a good look at her, puzzled by the feeling to do so. She shoots, then catches him looking at her. Wang covers.

WANG
Nothin' but net.

DAMPHOUSSE
(flirting)
You weren't looking at the net.

They have a moment, before both uncomfortably turn away.

WANG
I probably should be.

(X)

Wang shoots.

(CONTINUED)

52 CONTINUED: (3)

52

BASKET

two points.

CUT TO:

53 INT. SUSIE'S ROOM - NIGHT

53

This is a small employees cabin with a boudoir feel. Lots of hanging cloth. Its lit by several candles. Susie lights another and blows out the match. She carries a very "here we go again", bored feel. She moves to him and wraps her arms around him. Cooper is nervous but he moves to kiss her. Susie pulls away, moves to light another candle. Cooper is puzzled and is concerned he did something wrong. (X)

SUSIE

You can do anything but kiss me,
Lieutenant. I have to keep
something for men I fall in love
with.

Cooper still doesn't understand.

(CONTINUED)

53 CONTINUED:

53

COOPER

Have many men...gotten to kiss
you?

SUSIE

Not many. Have you kissed many
girls?

COOPER

No.

She looks over her shoulder as she lights the candle. He is an odd attraction, looking desirable in the orange light, however very nervous and childlike from inexperience.

COOPER

I'd really like to though, before
I get killed in the war.

SUSIE

(cynical)

You know how many times I've
heard that one, Marine?

COOPER

Heard that one what?

Susie studies Hawkes. Its clear he's unfamiliar with the age old soldiers line.

SUSIE

You can kiss me. Not on the lips
though.

Cooper moves to her, standing behind her. He eyes her trying to decide were to start. She smiles at his awkwardness. She offers a shoulder.

SUSIE

Start there.

He kisses her shoulder.

SUSIE

Ears are nice.

He softly kisses her ears. She closes her eyes. Not bad for a rookie.

SUSIE

And know this, Lieutenant...every
girl's weak spot is the back of
her neck.

(CONTINUED)

53 CONTINUED: (2)

53

He moves to kiss the back of her neck, then jerks back, surprised.

COOPER
You're an In Vitro.

Susie turns to him, sadly.

SUSIE
Believe me, Lieutenant, an In Vitro's first time should be with one of their own.

She glides her hand over his chest as if affecttionately, when actually...she's looking for more pills. (X)
(X)

SUSIE (X)
Natural borns can get squeamish.
And we know just how to treat
each other.
(beat)
No more Meanies? (X)

Cooper shakes his head "no." She appears very sad as she moves to a box on a dresser and produces some more green pills. (X)

She pops another pill into his mouth, then moves around the back of his neck. As she kisses his navel, Cooper's eyes ignite. His expression turns dangerous. He appears woozy...from the pills. And her lips. (X)

As his head tilts back...

CUT TO:

54 INT. HALLWAY - NIGHT

54

Nathan is walking along the hallway with a drink. O.S., PARTYING CONTINUES throughout the ship. As he passes a room in the hallway, however...he hears a LAUGH. It's McQueen's voice.

Nathan pauses. He hears another laugh from McQueen. Bigger. Nathan turns to the door. He puts his ear to the door and hears another laugh from McQueen.

Nathan pulls back. His curiosity reeling. He looks at the door, considering the amount of trouble he would face. As McQueen laughs again, however, Nathan cannot take it anymore. He opens the door.

"R&R" 3S19 2/29/96 BLUE

40A.

55 INT. ROOM - NIGHT

55

As Nathan enters, he's met with a rolling piano rag in a dark room. Nathan looks up to a television monitor on the wall.

(CONTINUED)

55 CONTINUED:

55

NATHAN'S POV - MONITOR

A title card. "The Fatal Glass of Beer" directed by Clyde Bruckman.

RETURN

O.S. the W.C Fields film plays. Nathan moves further into the room. Alone, McQueen sits in a big comfortable chair with a bowl of popcorn. He smiles and laughs at the film.

After a beat, he sees Nathan. The two men look at one another, McQueen cannot get mad.

MCQUEEN
Yeah... alright. Come on.
Movies aren't as good when you're
watchin' them alone.

(X)
(X)
(X)
(X)

Nathan smiles, understands. McQueen looks back at the screen.

MONITOR

Fields prepares to venture out into the Yukon snow.

W.C. FIELDS
Well, I think I'll be a
hightailin' it over the rim.

RETURN

McQueen looks to Nathan

FILEDS AND MCQUEEN
And it ain't a fit night out for
man or beast!

MONITOR

Fields is hit with a pile of snow.

RETURN

McQueen laughs. He gestures for West to sit down. Nathan plants it on the floor and looks to the film. Laughter as the greatest release.

MONITOR

As Fields leads his dogsled team, including one dachshund...

CUT TO:

"R&R" 3S19 2/29/96 PINK

41A.

56 INT. POOL HALL - NIGHT - POCKET

56

The nine ball goes down.

(CONTINUED)

56 CONTINUED:

56

SHANE

grimaces, pissed.

HANDSOME ALVIN

smirks.

HANDSOME ALVIN

Game.

He picks up the money.

HANDSOME ALVIN

Your last C-Note. Guess you had
enough?

WIDER

Humiliated and pissed, Vansen starts to unscrew her cue. Now,
Handsome gets real cocky.

HANDSOME ALVIN

I got you off...once it wasn't
anymore about money. And now you
got no money. That's what you
get for walkin' into my house and
shootin' your mouth better than
the balls.

O.S., a couple of "Eh-HEMS." Everyone turns to the bleachers.

THE TWO MEN

hold up some cash, indicating they'll bankroll Shane.

RETURN

Vansen and Handsome Alvin eye one another. She wants it bad.

HANDSOME ALVIN

Looks like you got some stake
horses. One more game. Go,
ahead...take a chance.

SHANE

Rack 'em.

Shane moves to the bleachers and takes the money from her
backers. As they wink at her with confidence...

CUT TO:

"R&R" 3S19 3/1/96 GREEN

43.

57 OMITTED

57

58 INT. SUSIE'S ROOM - NIGHT

58

Susie guides Cooper towards her bed. Suddenly, swoons. He looks up.

COOPER'S POV - SUSIE'S ROOM - WIDE ANGLE

The room appears to twist and tilt.

RETURN

Cooper is pale and sick, sweating. He steps back.

COOPER
I'm gonna be sick. Where's the
bathroom? Where's the...

(CONTINUED)

58 CONTINUED:

58

Susie lies on the bed, taking another pill. Out of it.

Cooper moves around the room, dizzy, looking for the bathroom.
He opens a door.

59 INT. A ROOM - NIGHT

59

Cooper stands in the doorway. However, he is lit from the main room. The f.g., information is completely silhouetted. All that can be seen in the room, are the "bars" of a crib and a mobile hanging from it.

Cooper stands in the doorway...feeling sicker. O.S., SUSIE begins to YELL.

SUSIE (O.S.)
SHUT THAT DOOR! SHUT THAT DOOR!

She hustles up from the other room and SLAMS the door!

CUT TO:

60 INT. POOL HALL - NIGHT

60

Handsome Alvin makes a shot. He moves with authority into position for the next one. The game looks bad for Shane and she knows it.

CUT TO:

61 INT. BASKETBALL COURT - NIGHT - WIDE

61

The stars above are a magnificent b.g. for the one on one game.

CLOSER

Wang drives on Damphousse. As she guards him, backpeddling, (X)
Vanessa slips, falling into Wang. (X)

As he holds her, they pause, looking at one another in a way (X)
they know they shouldn't. They hesitate...

62 INT. SUSIE'S ROOM - NIGHT

62

Susie pushes Cooper aside.

COOPER
(Re: child)
Is that yours?

(CONTINUED)

62 CONTINUED:

62

SUSIE

Get out.

COOPER

You got a kid? Livin' here?

SUSIE

I couldn't leave him back on Earth. Please, get out.

COOPER

And you're downin' Green Meanies?
Tanks can't handle them.

(X)

(X)

SUSIE

You do 'em!

(X)

COOPER

I'm not a mom. I don't have
anyone who needs me.

(X)

SUSIE

They make me escape from myself.
Its the only way I can handle how
I make this much money.

COOPER

Handle it? What do you do?

SUSIE

I'm paid to be with men like you.

As this admission hits Cooper, the drugs, the emotions,
residual battle stress overwhelm him and he swoons.

COOPER'S POV - THE ROOM & SUSIE

Twisting. Spinning.

RETURN

Unable to control himself, Cooper swings his arm and knocks
over several candle holders with a CRASH.

CUT TO:

63 INT. POOL HALL - NIGHT

63

A lone nine ball sits on the table. Handsome Alvin lines up
the coup de grace. Shane watches, helpless. She waits for him
to finish his run.

(CONTINUED)

63 CONTINUED:

63

SUDDENLY, O.S., HORNS BLARE. ALARMS SOUND.

Distracted, Handsome Alvin chokes on his shot. He looks up to the SOUND OF THE ALARMS. CAMERA PUSHES IN ON SHANE as she looks to the table. The game is now hers.

CUT TO:

64 INT. BASKETBALL COURT - NIGHT

64

Wang and Damphousse move to each other, halted by the alarms.

ROSS (V.O.)

All hands. Now hear this. This
is Commodore Ross of the US
Saratoga...all hands are to
report immediately to duty.

They look to one another, but the moment is gone. They drop
the basketballs and hustle out.

65 INT. CORRIDOR - NIGHT

65

McQueen and Nathan exit the screening room and move down the
hall.

ROSS (V.O.)

Repeat...report immediately to
active duty.

(X)

66 INT. POOL HALL - NIGHT

66

Shane wastes no time moving to the table for her shot. Before
Handsome Alvin can realize it...Shane sinks the nine ball. She
moves to the table and grabs her cash.

SHANE

Thanks for the game, Handsome.
I'll shoot my mouth or your balls
off any time I want.

She returns her backers stake and cuts a percentage.

SHANE

Now where's the damn gift shop?
I'm in a hurry.

While Handsome Alvin steams...

CUT TO:

67 INT. SUSIE'S ROOM - NIGHT

67 (X)

Cooper turns INTO FRAME, breathing hard, sweating. He seems to
be trying to regain control.

(X)

(X)

COOPER

Gotta...keep...control.

(X)

SUSIE

You gotta go!

(X)

(CONTINUED)

67 CONTINUED:

67

Cooper turns, eyes her, struggling to keep it together. He pushes aggressively past her toward her night stand. Knocking things clumsily, drunkenly off the table. (X)
(X)

He grabs the bag of Green Meanies. She turns furious.

SUSIE (X)
Put 'em back. I can't get
anymore on ship. (X)

Cooper removes a wad of cash. He's looking mean.

COOPER (X)
I'll give you money for 'em. But (X)
it's goin' where it belongs. (X)

He moves to the child's door, opens it and throws the money insides. Susie marches to the room, eyes Cooper angrily, yet ashamed and SLAMS the door, behind which the baby cries. (X)
(X)

As the alarms continue to SOUND, O.S., Cooper reaches for a pill. As he whispers below the WARNING SOUNDS... (X)

COOPER (X)
Escape from myself.... (X)

As he swallows the Green Meanie... (X)

FADE OUT:

END ACT THREE

ACT FOUR

68	OMITTED	68
69	OMITTED	69
70	OMITTED	70
71	OMITTED	71

A72 EXT. BACCHUS - NIGHT - SPACE A72 (X)

The brilliant pleasure ship floats against the blackness of space. An APC launches from its flight deck. CAMERA PANS with it as the craft heads toward a distant planet, tiny flashes of an intense battle erupt above it. (X)

CUT TO:

B72 EXT. PLANET IPHIS - NIGHT B72 (X)

As if this was a "REVERSE ANGLE", Bacchus glimmers brightly against the stars as the SOUNDS OF WAR BARK ANGRILY. (X)

CAMERA TILTS DOWN to REVEAL the 58th squadron, amongst many others, covering behind a sandbagged wall or foxhole. (X)
Dampousse turns to Wang positioned beside her. (X)

DAMPHOUSSE (X)
That's Bacchus, pulling away from
the area.

CAMERA TRACKS OVER to Wang as he looks off, then to Vanessa. (X)

WANG (X)
Wonder if we'll ever make it
back.

The statement rings of double meaning as the two look sadly to one another, amazingly oblivious to the battle around them. (X)

CAMERA CONTINUES TO TRACK past McQueen as he talks on the radio. (X)

MCQUEEN (X)
51st M.E.U. in defensive
position on Planet Iphis, grid
coordinates 208884.

CAMERA CONTINUES, MOVING PAST SHANE, faced toward the front, binoculars peering over the wall. Beside her in an alice pack, her pool cue and a stuffed Marine Corp teddie bear, wrapped in a flak jacket sit beneath the wall. (X)

CAMERA CONTINUES TO MOVE ALONG, REVEALING Nathan, loading his M-590. He sits next to Cooper, who CAMERA PUSHES IN ON, CLOSE to REVEAL his buzzed and intense eyes.

(CONTINUED)

B72 CONTINUED:

B72

He slightly trembles, appearing mean.

MCQUEEN

(X)

sets down the radio. He moves back to address the troops.

(X)

MCQUEEN

(X)

Listen up. Chig ground forces
are advancing on our position,
twelve o'clock.

Everyone looks straight ahead.

(X)

MCQUEEN (CONT'D)

(X)

This one's gonna be smash mouth.
We defend this line, then advance
meeting 3rd Force advancing on
our right flank. This is
important ground. Iphis cannot
be lost.

He studies the troops, they appear distracted, minds somewhat
elsewhere. It concerns him.

(X)
(X)

MCQUEEN (CONT'D)

(X)

Hear me CFB... R & R IS OVER! I
want your game faces on, people.
Get your heads in the war. Or
you'll be on eternal R & R.

McQueen surveys the troops, looks around the area.

(X)

MCQUEEN

(X)

Look alive...it ain't a night fit
out for man or beast.

O.S., A MORTAR APPROACHES. A distant VOICE WARNS...

(X)

MARINE (O.S.)

(X)

INCOMING!

The shell falls and ERUPTS. Debris rains on the Earth Forces.
The enemy attack continues. Its LOUD and INTENSE, pinning the
dug in Earth Forces.

(X)
(X)

CAMERA PUSHES IN QUICKLY to Hawkes. He's not himself,
trembling and sweating profusely. As the others cover from the
artillery shelling, Hawkes's shaking hand moves to his side
pocket and produces a bag of green meanies. As he tries to get
a pill...

(X)

NATHAN

(X)

beside Hawkes, looks up and sees he is after the pills.

(X)

(CONTINUED)

B72 CONTINUED: (2)

B72

NATHAN
Hawkes, NO! WE NEED YOU, MAN!

(X)

Nathan reaches out and grabs Cooper's arm to restrain him from the action. Cooper yanks his arm away, paranoid and violent. His eyes fire at Nathan.

(X)

(X)

NATHAN
I'M NOT THE ENEMY, MAN. AND
NEITHER ARE YOU!

(X)

Nathan tries again to take away the bag, AN EXPLOSION causes Nathan to reflexively cover, while Hawkes doesn't flinch.

(X)

(X)

MCQUEEN

(X)

checks the condition of his troops.

(X)

MCQUEEN'S POV - COOPER

(X)

opening the bag of drugs.

(X)

MCQUEEN

(X)

is furious and crawls over toward Cooper. O.S., A MORTAR APPROACHES.

(X)

(X)

SHANE

(X)

hears the incoming shell. She quickly looks around, panicked. At the last minute, she finds her alice pack and pulls the bear in CLOSE to her body.

(X)

(X)

DAMPHOUSSE AND WANG

(X)

As the shell explodes, the lieutenants huddle together. Wang is draped over Vanessa to cover her from the hot debris. Bullets WHIR, BOMBS EXPLODE. Death feels close. An O.S. FLASH illuminates the fear on their faces. But as they lock eyes, inches away, a look passes between them that conveys the passion and confusion they've found for each other on Bacchus.

(X)

Wang reaches for her hand. She holds it, squeezes tight before another EXPLOSION forces their head to turn away and cover.

(X)

(X)

COOPER

(X)

As the pill is brought to his lips, a hand grabs Hawkes wrist. Cooper's eyes flash angrily at...

(X)

(X)

MCQUEEN

(X)

his angry expression tops Hawkes expression.

(X)

(CONTINUED)

B72 CONTINUED: (3)

B72

MCQUEEN

Don't give me that look, I'll eat
your guts and ask for seconds.

(X)

WIDER

(X)

with Nathan in the b.g., watching, Hawkes and McQueen remain
locked in a subtle arm wrestling match for the bag. O.S., the
CHig attack continues, HEATED. INTENSE.

(X)

(X)

MCQUEEN

(X)

Now is not the time to escape.
We need you. All of us need you.
Not somebody else...YOU!

Hawkes' words to Susie now haunt him. He wants desperately to
let go of the bag, but cannot. Weakly...

(X)

(X)

HAWKES

(X)

Then...I need one. Just to get
through this. I can't make it
through this...

McQueen is furious. He rips the bag away. And throws it over
the cover wall onto the battlefield. Hawkes turns to see where
it has fallen.

(X)

(X)

HAWKES POV - THE BAG

(X)

falls twenty feet away on dangerous, deadly open ground.

(X)

RETURN

(X)

McQueen turns to West.

(X)

MCQUEEN

(X)

Lieutenant, this Marine is out of
action. Keep him buried until we
can extract.

Without another glance to Cooper, McQueen moves off toward
another position. Nathan looks to Hawkes, feeling the guilt of
Cooper's failure.

(X)

NATHAN

(X)

I'm with you, man. Just stay
down. We're pinned.

(X)

Hawkes is sweating, shivering as he tries to ride the pain of
withdrawal. CAMERA PUSHES IN on his agony. O.S., the battle
INTENSIFIES...

(X)

(X)

(CONTINUED)

B72 CONTINUED: (4)

B72

SHANE

(X)

A close EXPLOSION ROCKS her violently backward...she loses her grasp of the Alice Pack and the bear. McQueen, having moved from his position with Cooper, pauses for cover. She quickly sits back up and looks around.

(X)

SHANE'S POV - DUFFEL BAG

(X)

The bag containing her gift lies behind her.

(X)

RETURN

(X)

In a split second, she decides. Shane dives for the bag, trying to pull it to safety as the first EXPLOSION hits. McQueen reacts, he reaches out and grabs her back.

(X)

As Shane grabs onto the handle of the duffel, a second ROUND HITS. The FRAME WHITES OUT from the explosion as Shane is blown back against the rocks.

(X)

Shane shakes it off, dazed. She quickly catches her breath, her fingers still in a death grip on the handle of the duffel bag. Shane brings her hand up to find only the charred remains of the handle. The rest of the bag is gone.

McQueen looks at her as if she's nuts. In fact, he looks about as if, "what is going on with these people?"

He jumps on the radio.

(X)

MCQUEEN

(X)

Charlie One to Command...we are deep serious. High Angle Hell is at bullseye. Advise.

Mortar BLASTS and weapons FIRE becomes real HAIRY. As a BOMB ERUPTS...

(X)

(X)

DAMPHOUSSE & WANG

(X)

cower from the blast and debris. They look to one another, scared. Feeling this could be their last moments, Wang and Damphousse passionately pull themselves into a scared and desperate kiss.

(X)

MCQUEEN

(X)

looks up from the blast and sees Wang and Damphousse. He moves toward them and breaks them apart, both are embarrassed and know it was crazy.

(X)

(CONTINUED)

B72 CONTINUED:

B72

MCQUEEN
Can I get you two a room? WHAT
THE HELL IS GOING ON?

(X)

COOPER

(X)

is losing it. His eyes turn toward...

(X)

COOPER'S POV - BAG OF DRUGS

(X)

lying twenty feet away.

RETURN

(X)

Nathan moves to Hawkes.

NATHAN
I'm going to help you ride it
out.

His face strained, Cooper suddenly pushes West away, crawls out
from under cover toward the bag in no man's land.

NATHAN
Hawkes!

(CONTINUED)

B72 CONTINUED: (2)

B72

Without a beat of hesitation, Nathan crawls out after him. Cooper's only focus is on the bag as he crouch runs into no man's land.

ANOTHER ANGLE

(X)

McQueen, Damphousse, Wang and Shane look out toward the two lieutenants crawling onto the battlefield. They SCREAM at them to get back.

BATTLEFIELD

(X)

O.S., Chig artillery softly THUDS. The WHINE of incoming mortars are on a collusion course with Cooper. Nathan looks up, recognizing the danger.

Cooper is within five feet of the bag when Nathan, in a full run, tackles his friend, driving him into cover.

HIDE AREA

The two Marines tumble into the rocky crease, twenty feet away from their squad. Cooper looks up as the shells HIT, the pills and the surrounding area is blown to pieces.

COOPER

(screams)

I coulda had 'em!

Hawkes turns, crazed, his weapon aimed at West.

A Chig is moving silently out of the shadows, coming up behind West. West doesn't hear him. Hawkes sees him, lifts his aim and UNLOADS.

West hits the ground, rolls, sees the Chig fall. More Chigs rise up. Hawkes continues standing, spraying the area. All his pain focused into the kill. West joins in the barrage. No Chig is left standing. The area turns silent.

Hawkes is ready to collapse, but West picks him up and hustles back to the area of cover.

(X)

(X)

BEHIND COVER

(X)

McQueen and the 58th meet West and Hawkes as they return. McQueen is apoplectic.

MCQUEEN

ALL OF YOU! GET OF THE BACCHUS!

THERE IS THERE AND HERE IS HERE!

IT IS NOT EVERY MAN FOR HIMSELF!

(X)

(CONTINUED)

B72 CONTINUED: (3)

B72

The radio buzzes. Shane, reeling from McQueen's words, grabs the radio and listens to a report. (X)

MCQUEEN

YOU CANNOT LOSE YOURSELVES! LOSE
YOURSELF HERE, YOU LOSE YOURSELF
FOREVER! (X)

Shane puts down the earphones. (X)

SHANE

Sir, Command reports the
engagement helped us break from
under cover. Third Force has
broken through the Chig's flank.
We're backing 'em up. They're
ordering us to move. (X)

NATHAN

Colonel... it was Hawkes. He
wasn't anybody else. He was
Hawkes. He had it under control. (X)

McQueen looks over the 58th. (X)

MCQUEEN

Get your gear. Radio down the
line...this is it. (X)

The 58th gather their gear, ready their weapons. A moment as,
once again they look to one another as a unit. Together. (X)

All eyes make their way to Hawkes, questioningly. Hawkes
understands their stares. Although perspired, and a bit
shakey...his delivery is strong. (X)

COOPER

I'm here. No everyman for
himself. (X)
(X)

He eyes McQueen, who nods. (X)

MCQUEEN

Let's make it happen. (X)

And together, the troops go over the top, exposed from cover,
WEAPONS FIRING. CHARGING! The 58th lead the way as other
troops down the line follow and advance on the enemy. (X)

As Shane goes over the cover, she sees the bear lying on the
battlefield. Quickly, she picks it up, whips it over her
shoulder and jams it in her pack. As she charges, FIRING... (X)

(CONTINUED)

B72 CONTINUED: (4)

B72

CAMERA TILTS UP TO THE STARS...The odd brilliant "star" that was The Bacchus...is gone.

(X)

CUT TO:

72 OMITTED

72

A73 EXT. SPACE - SARATOGA - ESTABLISHING

A73 (X)

The star field remains, however WE REALIZE WE ARE OFF PLANET as the Saratoga ENTERS FRAME.

MCQUEEN (O.S.)

Here are the options. I can get you transferred out on medical discharge...

B73 INT. ISOLATION UNIT/CORRIDOR - DAY - SARATOGA

B73

FRAMED IN THE PORTHOLE of a doorway marked "DETOX", Cooper Hawkes sits in a chair, looking up at McQueen, whose back is seen in the porthole.

MCQUEEN (CONT'D)

They'll ship you stateside, you serve out the rest of your time at a desk.

(X)

Cooper doesn't like that option.

(X)

MCQUEEN (CONT'D)

Because of your actions on planet, however, the Commodore is willing to place you on supervised sick leave aboard the Saratoga. If you kick it, you're back.

(X)

COOPER

"Supervised?"

(X)

McQueen pulls up a chair alongside Cooper.

(X)

MCQUEEN

Some doctors...and me.

(beat)

If you do it, you'll go through hell. How bad do you want to remain a part of the 58th?

(X)

Cooper thinks a moment, trying to formulate his words.

(X)

(CONTINUED)

B73 CONTINUED:

B73

COOPER

They're the only family I ever
had.

(X)

McQueen understands and nods. As McQueen places a "good call"
hand on Hawkes' knee, a form ENTERS FRAME, moving down the
hallway toward the detox room.

(X)

Shane pauses before the door, looks down and checks the
battered teddie bear in her hands. She checks the purple heart
pinned on its chest. Shane opens the door and enters.

(X)

Through the porthole, WE SEE her present the gift to Cooper,
who holds it, looks at the animal as if it was a priceless
object.

(X)

(X)

SHANE

I thought you were in more urgent
need of one than my neice.

(X)

(X)

(X)

CORRIDOR - REVERSE

(X)

The hallway is empty. Wang appears and moves TOWARD CAMERA.
Dampousse appear from another doorway and inadvertently bumps
into Wang. They are uncomfortable and cannot met eyes.

(X)

(X)

DAMPHOUSSE

I was just...gonna see how Coop
was doin'.

(X)

WANG

Me too. You...uh...shoot any
hoops lately?

(X)

DAMPHOUSSE

No, the Saratoga's gym is set up
for volleyball.

(X)

Wang nods, resigned.

(X)

WANG

I guess a lot of things have to
be different on the Saratoga than
they were on The Bacchus.

(X)

(X)

She looks at him and sadly agrees.

(X)

WANG

Look, I always looked down on
office romances...until it
happened to me. I don't regret
a second. But...

(X)

(X)

(X)

(CONTINUED)

B73 CONTINUED: (2)

B73

DAMPHOUSSE
But the moment on planet...it
didn't feel like the moment...on
R&R.

(X)

He agrees, sadly. They look at one another...that way...for
one last moment. Wang lets it go with...

(X)

WANG
(sarcastically)
Some R&R.

(X)

Vanessa smiles and gestures with her head, "let's go see,
Coop."

(X)

(X)

CORRIDOR/DETOX ROOM

(X)

Paul and Vanessa move down the hall toward the door with the
porthole. They enter, Cooper smiles as they walk inside.
CAMERA HOLDS as the door closes while Wang and Damphousse talk
to Cooper.

(X)

(X)

A final figure ENTERS FRAME, approaching the door. Nathan
holds a manilla envelope. He pauses at the door, then enters,
leaving the door ajar.

(X)

NATHAN
I know we're suppose to leave The
Bacchus behind, but I brought
back somethin' that I
thought...could make things a
little easier...for all of us.

(X)

Nathan crosses the room, moving OUT OF SIGHT IN THE PORTHOLE.

(X)

CAMERA BEGINS TO PULL BACK... Cooper, alone in the porthole,
but gathered with friends watches Nathan, O.S.

(X)

In a moment, a piano rag begins. Cooper appears curious as he
watches a monitor, O.S...

(X)

(X)

W.C.FIELDS (O.S.)
I think I'll be a hightailin' it
over the ridge. And it ain't a
night fit out for man or beast.

(X)

As Cooper breaks into a subtle smile...

(X)

73 OMITTED

73

FADE OUT:

THE END