

BUFFY THE VAMPIRE SLAYER

"The Long Trek Home"

by
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TEASER

FADE IN:

1

INT. HOSPITAL - WARD. DAY.

1

We're looking down on the still-comatose form of ANDREW in his bed, with a sleeping JODY curled up on a chair just beside him. The magazines and books by Jody's feet suggest he's been there a while.

A pair of nurses walk past, chatting quietly to each other, pausing to check Andrew's chart and then carrying on, and as they leave Jody finally wakes up.

He blinks, disorientated, then sees Andrew, and a heavy weight falls on his heart once again. Jody sits up and shuffles his chair closer to the bed, watching Andrew, listening to his rhythmically slow breathing.

JODY

Hey there, hero. Guess I crashed out here again, huh? Well, I don't have much to go back to school for tight now, so as long as you don't mind me taking a potty break every few hours, I'm still good over here.

Jody smiles, as if imagining Andrew's response.

JODY (cont'd)

(checks watch)

Anyway, it's just coming up to nine a.m. So I'm gonna go grab some breakfast. If you feel like waking up, try to hold it in until I get back, okay?

Jody stands, reaching down to squeeze Andrew's hand. He suddenly looks tremendously sad, and it's clear that his attempts to stay in good spirits are only just keeping him from turning into a nervous wreck.

He walks away from the bed, stretching his aching muscles as he heads towards the doors at the far end of the ward.

We follow him for a moment, moving away from the bed.

ANDREW (O.S.)

Jody! Jody!!

Pulling suddenly back to the bed, and there's ANDREW, standing next to himself!

(CONTINUED)

CONTINUED:

He looks pretty panicked, and looks from his comatose body to the departing Jody and back, as if any second now he'll wake up and this will all be over. He rubs his hands against his temples, trying to massage his brain into gear.

ANDREW (cont'd)

(flustered)

Um, okay, Andrew, think. You're having an out of body experience and you can still take in the environment around you. Now, what did Scully do in that 'X-Files' where she got left in the hospital in Season Two?

(beat; thinks)

Okay, minus the part where she was pregnant in real life and needed time off to have a baby...

(gasps)

What if I'm like John Cusack at the end of 'Being John Malkovich'? Doomed to spend the rest of my life trapped in an unresponsive body, unable to interact with the world around me?

Andrew starts pacing around the bed, glancing down at his body and trying to figure out what the heck to do next. He stops, closing his eyes and taking a deep breath.

ANDREW (cont'd)

Okay. Calm. Peaceful thoughts. A new series of 'Enterprise.'

(smiles)

That's better. Now. Concentrate. How can this have happened?

He strokes his chin thoughtfully as two more nurses walk by - not seeing him, of course.

ANDREW (cont'd)

It's, um, likely that getting hurt when there was so much magic flying around is what's left me disconnected like this, so the solution is to find a way to talk to Jody, see if he can tell the others and let them figure a way out of it! Right. Pen.

He looks round and spots a black pen on top of the small bedside cabinet by the next bed along.

He reaches a hand out to it - but his hand passes straight through it! Andrew tries again, but no luck. He holds his hand back up and STARES hard at it.

(CONTINUED)

CONTINUED: (2)

ANDREW (cont'd)
Patrick Swayze, 'Ghost.' You can do
this, Andrew.

He tries again, very slowly - but still nothing. Andrew
slumps, defeated, and trudges back over to his bed.

ANDREW (cont'd)
Great. I'm a disembodied spirit.
I'm Doctor Strange on a permanent
astral projection! I'm-

VOICE (O.S.)
You're a long way from home,
Andrew.

Andrew freezes, his eyes bulging. He slowly turns round...

... And there, wearing his black and red Starfleet uniform
and smiling warmly across at Andrew, is CAPTAIN JEAN-LUC
PICARD, the 'Star Trek' hero, in the flesh.

Sort of.

ANDREW
Bu- wha- how- whe-

PICARD
I imagine you have many questions,
Andrew, but this really isn't the
place to discuss them.

ANDREW
You...
(beat; shakes head)
You're Captain Picard!

PICARD
(nods)
I am.
(beat)
Well, not exactly. Technically
speaking, I'm an avatar of your
subconscious mind.

ANDREW
(blinks)
Huh?

Picard steps forward, reaching out and putting an arm round
Andrew's shoulders, starting to walk him away from the bed as
he begins talking.

Andrew throws glances all around him, completely bewildered
by what's going on and trying to work out what to do next!

(CONTINUED)

CONTINUED: (3)

PICARD

Everyone has a subconscious, Andrew, it's the little voice in the back of your head that tells you to go and try on those shoes, or buy another candy bar, or not to step into the road just yet. When the active part of the brain shuts down, for example, after a severe head injury, the subconscious brain takes over. I'm merely a mouthpiece for your brain's inner workings to try and communicate with you, my appearance obviously being based on the culture you've spent so much of your life absorbing.

ANDREW

(blinks)

Huh?

Picard SIGHS - this is going to be a long day.

PICARD

Come, Andrew. We have a long trek ahead of us, and we shouldn't waste any time.

Picard pushes open one of the doors at the end of the ward - but a bright WHITE LIGHT waits beyond, in place of the hospital corridor.

With a last, anxious glance back at his comatose body, Andrew cautiously steps forward, past Picard, and into the light, and from that, we:

WHITE OUT:

END OF TEASER

(CONTINUED)

CONTINUED: (4)

ACT ONE

FADE IN:

2

INT. SUMMERS RESIDENCE - KITCHEN. MORNING.

2

BUFFY is standing at the kitchen counter, absently swirling her spoon round inside a bowl of cereal. WILLOW enters, full of the morning sunshine, but Buffy doesn't register her until Willow taps her on the shoulder. Buffy jumps, startled out of her daydream.

BUFFY

Willow, don't do that!

WILLOW

Sorry, you were looking all spaced out, thought I'd better give you a little nudge back towards Planet Earth!

Buffy sighs, pushing her cereal to one side. Willow notices her sad expression as Buffy picks up her bag from the kitchen table and starts rooting through it.

WILLOW (cont'd)

Is everything okay?

BUFFY

Honestly? No. Something doesn't feel right. I can't work out what it is, and it's driving me crazy!

WILLOW

You're probably just worried about Andrew. Xander and I are going to go see him this afternoon, if you're out of work early, we could-

BUFFY

No, it's not that. I mean, I am worried about Andrew and I hope he comes through this, but that's not what's bothering me.

WILLOW

Okay, sort of hazarding a guess here, but maybe it's because your boss turned out to be an evil-battlin' super businessman, complete with his own private army and tanks and stuff? 'Cause I know that'd sure send me a little loopy.

Buffy manages a smile as she heads out of the kitchen.

3

INT. SUMMERS RESIDENCE - LIVING ROOM. CONTINUOUS.

3

Willow follows Buffy out as she goes for her coat.

BUFFY

It's not Kane, although I still don't know what to make of all that either. It's something about the Caretaker, it's been bugging me since he first showed up and I just can't seem to work out what it is.

WILLOW

Well, that's one problem we don't have to worry about anymore, remember?

(smiles brightly)

Thanks to me!

BUFFY

(smiles back)

Yeah, I know, it's just... Never mind.

Buffy opens the front door and checks her watch.

BUFFY (cont'd)

I've got to get to work, Will, call me when you guys are going to the hospital and I'll do my best to join you, okay?

WILLOW

Will do. Have a good day!

BUFFY

(sarcastic)

Yeah, because it's that easy...

With a shared chuckle, Buffy leaves and Willow closes the door behind her. From that, we cut to:

4

EXT. CEMETARY. DAY.

4

There is a FLASH of white light, forming a doorway of sorts which Andrew and Picard step through - only now they're dressed differently, both in smart suits and raincoats.

They're in a misty cemetery, thick with rain, and from nowhere Picard produces an umbrella which he pops over their heads.

ANDREW

(looking round)

Where are we?

(CONTINUED)

CONTINUED:

PICARD

Somewhere inside your mind. There's an awful lot we need to get through, but I'm afraid part of the deal is that we can only travel through memories you already have. Therefore, I'll be using scenes from your collected experiences to illustrate my points.

ANDREW

Uh, which is what? And why are we in a cemetery?

Picard reaches into his jacket pocket and produces a small leather wallet - he flips it open and holds it for Andrew to read.

It's an FBI badge, with Picard's photograph. Andrew checks his wallet and finds a similar wallet, his eyes lighting up as he sees that for the time being he, too, is an FBI agent.

ANDREW (cont'd)

(excited)

We're in 'The X-Files'!

PICARD

So it would seem. I just needed somewhere stable to start our journey, and this environment in particular is very familiar to you.

ANDREW

Yeah, this is the pilot episode, I recognise it now. Over there's where Mulder and Scully dig up the grave and find the mutated primate's body that later gets stolen from the morgue, which then gets burned down, but it's all part of the wider conspiracy, and then Mulder-

Picard lays a hand on Andrew's shoulder to stop him.

PICARD

That's not why we're here, Andrew. Once we've gone over the ground rules, we can be on our way. Are you keeping up?

ANDREW

(nods)

Um, yes, Captain.

(CONTINUED)

CONTINUED: (2)

PICARD

(chuckles)

Please, just 'Jean-Luc' will be fine. We're about to move on to the next scene, so I wanted to make sure you were feeling alright.

ANDREW

I'm fine, I think. Why?

PICARD

Think 'The Matrix.' While we're in here, you're technically safe from any harm, but if you start to forget that you can easily cause your physical body damage through your experiences here. So be careful at all times.

Andrew nods obediently. Picard smiles and steps back.

PICARD (cont'd)

Well then! Time to move on. There are many things I need to show you, but we'll need some better transport. How about... Ah! I know just the thing.

Picard SNAPS his fingers, and with a flash of white light, we're taken across to:

5

INT. STARSHIP ENTERPRISE - BRIDGE. DAY.

5

Andrew and Picard flash onto the bridge of the proud Federation flagship Enterprise, Andrew looking like he's died and gone to several heavens at once as he looks round the bridge he knows so well from years of dedicated TV.

Picard takes his place at the Captain's chair and motions for Andrew to sit next to him, Andrew noticing at last he's in a full Federation uniform as he slowly sits.

The bridge is fully staffed, but with unfamiliar faces - Picard nods to a few of them as he settles down.

ANDREW

(overwhelmed)

Oh... My... Gosh...

PICARD

(to helmsman)

Set a course for our next destination, Warp Seven.

HELMSMAN

Aye, Sir.

(CONTINUED)

CONTINUED:

PICARD

Now, Andrew, before we get to where we're going, there are a few things I need you to know. First and most important is-

ANDREW

(not listening)

This is incredible! I never knew I could have dreams like this!

PICARD

Yes, that's the thing, you see-

ANDREW

(still miles away)

Hey, I wonder where else I could go? If we're still in my memories, then maybe...

Picard looks a little concerned as a grin creeps across Andrew's face - he's clearly just thought of something that Picard wanted to avoid.

PICARD

Andrew, be careful, don't-

But Picard is cut off, as the bridge suddenly SHAKES violently, and the lights flicker and then black out.

6

EXT. THE MATRIX - PARK. DAY.

6

We SMASH CUT to see Andrew dressed in the full Neo ensemble - long black coat and shades, his hair slicked back - standing in the small park where Neo was taken to see the Oracle in 'Matrix Reloaded.'

A gate CLATTERS as it opens off screen, and Andrew whips round to see GILES, dressed as Agent Smith, striding boldly towards him. A trio of crows are disturbed and flap towards us in slow motion, an exact recreation of the scene from the movie itself.

Andrew GASPS and takes a step back, and we see Picard at last, dressed in a plain suit and watching Andrew, shaking his head. Andrew turns round and sees him, panicked.

ANDREW

Where are we?

PICARD

I've explained that already, Andrew! We're in your mind, and as such, you have to remain focused at all times, or something like this will happen.

(CONTINUED)

CONTINUED:

Andrew looks back to the approaching Agent Smith - and as Smith GRINS wickedly, three more Smiths step into the park from the other entrances.

Andrew GULPS - he knows how this is going to go!

ANDREW

How do we get out of here?

PICARD

We've deviated from the course, so you need to focus and relax, that's the only way we can safely continue.

As more Smiths walk into the park, surrounding Andrew, he starts to hunch down, ready to run.

ANDREW

Um, I think staying calm might be, uh, kinda tricky...

PICARD

I'm sure you can see what will happen if we stay here! Just close your eyes and concentrate, that should be all we need to get out of here.

Andrew, breathing quickly, closes his eyes and tries to calm down. As the first wave of Agent Smiths starts to race towards him, Andrew clenches his fists - but as the nearest Smith LEAPS towards him, fist raised, the scene is consumed by WHITE LIGHT again, and we cut to:

7

INT. THUGGEE TEMPLE. DAY.

7

We're whisked across to the barbaric interior of the Thuggee temple, last seen in the Indiana Jones movie 'Temple Of Doom.'

Andrew is dressed as Short Round, wearing ill-fitting clothes with a cap stuffed onto his head, while XANDER, playing the role of Indiana Jones, stands before him, stripped to the waist and daubed with blood on his temples.

The temple around Andrew is filled with the CHANTS of the crowded slaves and worshippers, and Andrew looks down to see he has a torch in his hands.

He throws a glance round to see Picard, dressed in Thuggee priest robes, watching him carefully.

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CONTINUED:

Andrew looks back to Indy, who reaches out to grab him, and Andrew WHIMPERS as Indy pulls him close, murder in his eyes - but then Indy WINKS and lets Andrew go, and Andrew blinks as he tries to understand what's going on.

Indy turns, and with a YELL attacks the nearest priest, getting busy with the heroic action as Picard steps closer to Andrew.

ANDREW

(confused)

Uh... Sorry, what am I meant to be doing here?

PICARD

Just observing. And, hopefully, understanding.

Andrew looks blank, and Picard nods and pats him on the shoulder.

PICARD (cont'd)

I never said this would be easy. That's not the way the human mind works, I'm afraid - we have to earn our answers. Come, we've seen enough here.

ANDREW

But, uh, what about Indy? Doesn't he need our help?

PICARD

Andrew, he isn't real, remember? He's just a means to an end, a way to illustrate my point. Follow me, if you would.

Andrew nods, slowly, not really getting it, and as Picard walks away, Andrew casts a last glance towards Indy - who is hard at work fighting his way to freedom - before disappearing round a corner in the rocky temple interior.

8

INT. GILES' APARTMENT - LIVING ROOM. DAY.

8

Giles, thankfully no longer playing the part of Agent Smith, sits in his front room sipping a mug of tea and reading the newspaper.

He looks up as the door opens and MARIE steps inside. She doesn't see him at first and tries to close the door as quietly as possible.

As it shuts with a barely audible CLICK, Marie turns round - and JUMPS as she sees Giles at last.

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CONTINUED:

MARIE

Oh, Rupert! You scared me half to death and back!

GILES

(bemused)

I'm sorry, I was just reading my paper. Are you alright? I was expecting you and Max round late last night, I was starting to get worried.

MARIE

(remembers)

Oh, the online discussion with the Council members! I'm sorry, Rupert, I got so caught up in things last night, I just plain forgot.

GILES

(suspicious)

'Things'?

Marie bites her lip, then starts to walk into the kitchen, breezily changing the subject.

MARIE

Oh, this and that. Er, is the kettle boiled? I could use a cup of tea to help wake me up.

Giles is definitely suspicious now, and he stands as Marie walks back in, an empty cup in her hand.

MARIE (cont'd)

Am I alright to use this?

GILES

Yes, of course. Marie, where were you last night?

MARIE

(guilty)

Um, I was... Well, you see, the thing is, Max had asked me out for a drink after I left you earlier in the day, you know, you were going to go home and get some things ready for the webchat, I wanted to freshen up, and, well...

Marie trails off, and Giles falls silent as well. This is certainly not something he wanted to hear.

(CONTINUED)

CONTINUED: (2)

GILES

So you spent the evening with Max,
I assume?

MARIE

Well... yes.

Giles calmly puts his mug down and stares at her for a few moments, then nods once and heads for his room.

Marie silently curses as he turns away, knowing she's done something she shouldn't, and she follows him.

MARIE (cont'd)

We just got to talking, Rupert, you
know how it is, he's got so many
stories to tell, and-

GILES

(interrupts)

I'm sure he has.

(stern)

Marie, I hope you're aware of the
consequences of what you're doing.
Max is still under our custody
until the Council set a date for
his hearing, we can't be seen to be
fraternising that closely with him!
It could jeopardise the case
against him, and also have severe
repercussions for you!

MARIE

Rupert, we just spent a few hours
together, and I ended up going back
to my hotel room instead of here, I
don't think I've-

GILES

And where is Max now?

MARIE

(sheepish)

He's, ah, well, at least, when I
left him, he was... Still in my
hotel room.

GILES

(beat)

I see.

Giles steps into his room and closes the door without another word.

We stay with Marie as she sags, knowing she's done wrong,
before we cut to:

9

INT. GILES' APARTMENT - BEDROOM. DAY.

9

Giles stands by the door, a thousand different emotions playing across his face as he tries to process what he's just heard.

After a few moments, he sits down heavily on the bed, looking several years older all of a sudden. He SIGHS and closes his eyes for a moment.

GILES
(quietly)
Damn...

And from his heartbroken look, we:

BLACK OUT:

END OF ACT ONE

(CONTINUED)

CONTINUED:

ACT TWO

FADE IN:

10

INT. LOG CABIN. NIGHT.

10

Andrew is alone inside a small, eerie cabin out in the middle of the woods. A storm wind blowing outside rattles the windows in their shutters, howling like the cry of a hungry animal.

Andrew looks pretty nervous, glancing round for Picard, but the Captain is nowhere to be seen.

A BANGING on the roof makes Andrew look up, but as hideous SHRIEKS and WAILS assault the cabin from all sides, he panics and breaks for the door.

He throws the door open - and YELLS in horror as a ZOMBIE appears before him! It's ANYA, looking hideous in full Deadite guise.

Andrew SLAMS the door closed again before she can get inside, but Anya scoots round to one of the half-shuttered windows, SMASHING her hand through the glass and reaching in, trying to get to Andrew.

ANDREW
(hyperventilating)
I'm in 'Evil Dead 2'!
(closes eyes; deep breath)
Think, Andrew, how did Ash get out
of this...

Andrew's eyes flick open as he remembers the movie - and lo and behold, mounted on the wall above the fireplace is a shotgun!

Andrew dashes over and grabs it, aiming it unsteadily at Anya as she SMASHES another section of the window, her guttural growling getting more frantic as she begins to push her way into the cabin.

ANDREW (cont'd)
(shouts)
Yo, she-bitch!

Anya pauses, looking up at him with a confused grunt.

ANDREW (cont'd)
(cooly)
Let's go.

Andrew starts to SQUEEZE the trigger - but as he does, we SMASH CUT to:

11 INT. THE WINCHESTER. NIGHT.

11

Andrew's suddenly somewhere else entirely - a pub in London, England, the bar behind him on flames and hordes of groaning ZOMBIES surrounding him.

He's still holding a shotgun, and he pulls the trigger before he registers the change of scene, but the gun just CLICKS, empty, and Andrew pales.

He's wearing a white, short-sleeved shirt and has a red tie fastened Rambo-style round his head - a scene straight out of 'Shaun Of The Dead' - and Andrew backs up to the bar as the zombies close in.

ANDREW
(yells)
Jean-Luc!!

Andrew cowers as the first wave of zombies swarms towards him, but before they get to him, we cut to:

12 INT. THE HOUSE OF BLUE LEAVES. DAY.

12

Andrew is still cowering, but opens one eye as he realises he's sent himself to another part of his mind.

He slowly straightens - and sees he's holding a brightly shining katana! Pulling back further, Andrew is in the yellow and black striped 'Kill Bill' biker leathers outfit, and pulling back further we see we're in the scene of the climactic showdown of the film, the House Of Blue Leaves.

The Chinese guest house is filled with black-suited warriors, the Crazy 88 themselves, all holding fast in a circle around Andrew, waiting his next move.

Andrew GULPS, his grip on the katana wavering, and the warriors sense this and start to close in, a forest of razor-sharp katana blades pointing straight at Andrew.

PICARD (O.S.)
Ah, there you are!

Andrew glances up towards the balcony at the back of the large main room, and sees Picard walking casually down the stairs towards him, dressed in a black, Yakuza-style suit.

Andrew keeps one eye on Picard and another on the warriors surrounding him.

ANDREW
Jean-Luc! What's going on? Why do I
keep moving from place to place?
And why is everywhere I go filled
with people who want to kill me!?!?

(CONTINUED)

CONTINUED:

PICARD

It's as I explained, Andrew, you're losing control and it's getting harder for me to find you when you move around. You need to relax, then we can proceed.

ANDREW

Uh, I'd love to, only I'm kinda surrounded by the Crazy 88 at the moment...

Picard chuckles as he reaches the bottom of the stairs and walks over. The crowd of warriors part as he passes through them, until Picard is standing before Andrew.

PICARD

You see? It's just a matter of self-control. Now, come on, let's get you out of here.

Andrew cautiously lowers his sword, but after a few beats his confidence (such as it is) comes back, and he tries to affect a cocky strut as he walks past the warriors.

PICARD (cont'd)

(eyes him)

Don't push it, Andrew.

Andrew COUGHS once and walks normally, following Picard as they head back up the steps.

ANDREW

I don't get it, if I'm just reliving scenes from movies in my head, why would I be in danger? Wouldn't things just happen the way they did in the movie?

PICARD

In any normal person, yes. You, however, have absorbed these scenes to a deeper conscious level, and as such they've become intermixed with your existing memories.

ANDREW

Oh. Is that why Anya was just a zombie and tried to kill me?

PICARD

(beat)

One can only presume so, yes.

They reach the balcony, and Picard slides back one of the doors to reveal a portal of pure white light beyond it.

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CONTINUED: (2)

PICARD (cont'd)

This should get us back on the right path. I can sense your motivation waning somewhat, so I think we need to visit one of your prouder moments to get you back on track.

Picard steps in front of the light and holds a hand out.

ANDREW

Um, do I have any prouder moments?

Picard just smiles, and with a shrug, Andrew steps into the portal.

It FLARES brightly, and we cut from that to:

13 INT. GILES' APARTMENT - LIVING ROOM. DAY. 13

Giles is sitting on the chair in the modest apartment's front room, flicking through a large book.

After a few flicks, he mutters in annoyance and tosses the book to one side, settling back in his chair and looking like he wished it'd start raining, just to complete his foul mood.

He sits in stony silence for a few moments, before something catches his eye and he leans forward.

Scooping the discarded book back up from the floor, he adjusts his glasses as he peers closer at it.

Giles' eyes widen, and he starts to read a passage, his eyes flicking from side to side.

GILES

Well, I'll be...

He pauses, seeing something ominous. He re-reads the passage, then lowers the book, a dark look crossing his features.

GILES (cont'd)

Oh, dear...

He leaps out of his chair and over to the phone, rapidly dialling in a number.

14 INT. SUMMERS RESIDENCE - LIVING ROOM. CONTINUOUS. 14

Buffy is just unlocking the door and entering the house as the phone RINGS, and she dashes to answer it.

BUFFY

Hello?

(CONTINUED)

CONTINUED:

GILES

(filtered; through phone)
 Buffy? It's Giles, I've just found something, it's caught me by surprise, but I-

BUFFY

Woah! Giles, slow down. Did Xander switch your decaf with espresso again?

GILES

What? Oh, ah, no.

As Buffy shrugs off her coat, we cut back to:

15

INT. GILES' APARTMENT. DAY.

15

Giles has retrieved the book, and holds it up to read from as he speaks to Buffy.

GILES

I've just stumbled across a passage in one of my books, almost by accident, but I think it may lead us to what we've been looking for.

BUFFY

(filtered; through phone)
 Which is?

GILES

I'm afraid we haven't seen the last of the Caretaker, Buffy. He's almost certainly going to find his way back to our world.

BUFFY

(sighs)
 Oh, great. Just what we need.

GILES

But I think I may just have found out how to stop him.

Giles manages a faint smile before we cut to:

16

INT. HOSPITAL - WARD. DAY.

16

Xander and Willow enter the ward, making their way over to Andrew's bed where Jody is still sitting.

Xander has an overly elaborate bundle of fruits and candy, while Willow carries a small potted plant, almost like a bonsai tree.

(CONTINUED)

CONTINUED:

JODY

Oh, hey, guys!

XANDER

Greetings, we come bearing gifts.

Xander dumps his food on the bedside cabinet, and Jody raises an eyebrow.

JODY

Uh, Xander, not wanting to labour the point or anything, but Andrew's gonna find it a little tough to eat this stuff while he's like this...

XANDER

I know, all that's for you. You don't look like leaving our fallen hero's side any time soon, so i figured you could use a little extra sustenance. You know, for all these long hours sitting very still in one place.

JODY

Har har.

(to Willow)

That's nice, Will, what is it?

WILLOW

(off plant)

Oh, this is just a normal, average little fern, but, ah...

(whispers)

I put a little incense and a few herbs on it, just to, you know, help. I picked the sorts of ingredients we use in spells to help people recover from stuff like this.

Jody stands and hugs them both warmly before turning back to Andrew.

JODY

He'd really appreciate this, guys, thank you. Where's Buffy?

WILLOW

Oh, she was working late, she's gonna try and make it later.

XANDER

(off Andrew)

So how is he?

(CONTINUED)

CONTINUED: (2)

JODY

No change. Still stable, so that's something. We're just playing a waiting game now. He'll make his comeback soon as he's ready, I guess.

As the trio share a quiet moment to look down on Andrew, we cut away to:

17

EXT. CLEVELAND - PARK. NIGHT.

17

Andrew is standing in the middle of a lush, green inner city park, already soaked with rain, looking around as he gets his bearings.

ANDREW

Hey, I know this place! We're in-

He's cut off by a deafening ROAR from somewhere off screen, and Andrew freezes, looking slowly upwards...

And towering over the scene is a huge DRAGON, the very creature that briefly terrorised Cleveland last year, before Buffy and the gang took care of it.

The dragon moves its head left and right, sniffing the air before stopping and looking down on Andrew.

He's frozen to the spot as it starts to lean in for a closer look, its dark, scaly body glistening in the rain and its breath escaping into the air in hot clouds of steam.

It blinks once, narrowing its eyes as it studies Andrew, before straightening up to ROAR into the night sky, and Andrew clamps his hands to his ears.

Picard steps into frame, again with an umbrella, looking up at the beast.

PICARD

Quite a sight, wasn't it?

ANDREW

(shaking)

Wh-wh-why are w-we h-h-here?

PICARD

Because, I needed you to remember that despite your low opinion of yourself, you've done a lot of good this past year and a half, and this was one of your highlights. Oh, and duck.

(CONTINUED)

CONTINUED:

ANDREW

(blinks)

Huh?

There's a loud TWANG from somewhere off screen, and Picard is already crouching down as Andrew remembers what happened on this night, throwing himself to the ground.

A high tension cable, cut loose from its supports, WHIPS past them both, arcing up towards the dragon and SLICING into its neck, neatly decapitating the hulking beast.

The dragon's head, and then its body, SMASH into the ground, sending up a spray of dirt and muddy water which soaks Andrew.

He picks himself up, breathing deeply, trying to stay calm as Picard stands, wiping some of the dirt away.

PICARD

See that? That was all your idea.
Without you, I don't think Buffy
and the others would have been able
to defeat this creature.

ANDREW

(dawning realisation)

Yeah... yeah, I did help out,
didn't I?

PICARD

By Jove, I think he's got it! Well,
I think I've made my point here,
let's move on.

Picard starts to walk away, but Andrew is still looking at the fallen dragon, his face filled with pride.

PICARD (O.S.)

Andrew?

ANDREW

(snaps to attention)

Uh, yeah.

He jogs off screen after Picard, and as he steps off frame there is a FLASH of white light, and we cut to:

18

INT. SUMMERS RESIDENCE - LIVING ROOM. DAY.

18

Buffy opens the front door to Giles, who hurries inside, heading straight for the kitchen.

BUFFY

Uh, come in, why don't you...

(CONTINUED)

CONTINUED:

She follows him in.

19

INT. SUMMERS RESIDENCE - KITCHEN. DAY.

19

Giles has the book open on the counter and is flicking through the pages rapidly as Buffy walks in.

BUFFY

Okay. So, you're gonna show me what
had you all worked up on the phone?

(checks watch)

If we hurry, we can still make it
to the hospital to grab Xander and
Willow.

GILES

(flipping through book)

Just a moment... there.

He turns the book round, and Buffy studies the page.

BUFFY

(reads)

Okay, so this says that the
Caretaker has the ability to cross
between dimensions at will... And
that includes wherever Willow sent
him, right?

GILES

That's as best as I can make out,
yes. He's nothing if not
determined, I expect he's already
making his way back to us, although
his ultimate aim is still unknown.

BUFFY

But you said you'd found a way to
stop him?

GILES

(points)

Ah, yes, read this.

BUFFY

(reads)

What's the Book of Garulah?

GILES

It's an Italian text, a powerful
demon-hunting artefact used by the
Vatican as far back as the
fourteenth century.

(MORE)

(CONTINUED)

CONTINUED:

GILES(cont'd)

It contains binding rituals for literally thousands of entities, but it focuses almost exclusively on those of higher power levels. According to legend, it was co-written with a demon who was privy to such secrets.

BUFFY

(sarcastic)

A demon snitch? Who knew?

GILES

Yes, well, needless to say, it's what we've been looking for. I'd thought it lost decades ago, but according to this, it's been in use as recently as thirty years ago, and it's still located in Italy.

BUFFY

I'm sensing a road trip...

GILES

Yes, I plan to leave for Italy in the morning. I'll probably need someone with me, however, just as a precaution.

BUFFY

Why don't you take Marie?

Giles falls quiet, and Buffy picks up on it straight away.

BUFFY (cont'd)

Giles? What's wrong?

GILES

Ah, nothing, nothing, I...

BUFFY

Did something happen with Marie?

GILES

No. Yes. Perhaps, I really don't know, I haven't seen her all day.

BUFFY

Where is she?

GILES

(beat; sighs)

I expect she's still with Max, back at her hotel.

Buffy gapes as the penny drops, and Giles looks away.

(CONTINUED)

CONTINUED: (2)

BUFFY

No!

GILES

It's not important.

Giles SNAPS the book shut, startling Buffy.

GILES (cont'd)

We have more significant things to
consider now.

Giles takes the book out of the kitchen, and as Buffy watches
him go, concern all over her face, we:

BLACK OUT:

END OF ACT TWO

(CONTINUED)

CONTINUED: (3)

ACT THREE

FADE IN:

20

INT. DELOREAN. NIGHT.

20

Andrew and Picard are inside the DeLorean made famous by 'Back To The Future,' Picard is driving but thankfully without the Doc Brown hairstyle. Andrew, however, is in Marty McFly's oh-so-fashionable 1985 clothes, all denim and body warmer.

ANDREW

(looking round)

I never knew my attention to detail
would pay off so well...

PICARD

I'll admit, it's making my life a
lot easier! We're almost at our
next stop, so you need to get out
here.

ANDREW

Get out? But we're still-

Picard reaches across him, opens the passenger door, then
SHOVES Andrew out of the car, Andrew falls out with a YELP,
and Picard shuts the door after him.

21

EXT. CITY ROOFTOP. DAWN.

21

Andrew falls into frame but grabs hold of a spire sticking
out from the roof of a building he passes.

He clings on for dear life, a sprawling, futuristic cityscape
beneath him, his fingers slipping on the wet concrete - a
long fall looks certain, and Andrew is moments away from
doom, when suddenly...

A HAND shoots into frame, and Andrew grabs it, letting it
lift him up and to safety.

Andrew lands heavily on the roof, looking across to see who
his saviour is - and it's JACKSON, but he's dressed as Roy
Batty from the finale of the movie 'Blade Runner.'

JACKSON

I've seen things you people
wouldn't believe. Attack ships on
fire off the shoulder of Orion. I
watched C-beams glitter in the dark
near Tannhäuser Gate. All those
moments will be lost in time like
tears in rain.

(beat)

Time to die.

(CONTINUED)

CONTINUED:

As the first rays of sunlight strike the scene, Jackson lowers his head and falls still.

Andrew slowly stands, the moment not lost on him as Picard steps into frame.

PICARD
Wasn't what you were expecting, was it?

ANDREW
What do you mean?

PICARD
Well, as I recall, in the film this little moment is based on, the formerly ruthless villain, portrayed here by your friend Jackson, turns out to be an unlikely hero at the last moment.

Andrew narrows his eyes - what's Picard getting at?

PICARD (cont'd)
Anyway! Just a thought to leave you with. Let's keep on, shall we? Lots still to do.

Andrew looks again at the still form of Jackson before following Picard, who walks on along the rooftop.

ANDREW
Okay, okay, I think, um, I'm starting to get what you're trying to tell me.

Picard stops and turns round.

PICARD
You do?

ANDREW
Um, yes. I think, Captain, that you're trying to tell me that you can find help where you're not always expecting it, so...

PICARD
(expectant)
Yes?

ANDREW
So... That means that you want me to ask Jody to help us out again!

Picard SIGHS and starts walking again.

(CONTINUED)

CONTINUED: (2)

ANDREW (cont'd)

Hey, hey! Wait! That wasn't right?

PICARD

No, Andrew, I'm afraid not.

(checks watch)

We'd better get a move on, time is against us, I'm afraid.

ANDREW

Oh, okay.

Andrew follows Picard as the duo walk off screen.

22

INT. HOSPITAL - WARD. DAY.

22

We're back at Andrew's bedside, a still forlorn-looking Jody leaning his head on his hands as he stares at Andrew. Willow and Xander hang back, not knowing what to say.

XANDER

So, uh, Jody, what have you been saying to Andrew while he's been here? Y'know, 'cause I heard that people in comas can often still hear whatever's being said to them.

JODY

Oh, you know, just stuff. I've been trying to act like everything's normal, I'm thinking it'll make it less weird for him when he finally comes back.

Willow places a comforting hand on his shoulder.

WILLOW

I'm sure he can hear you.

JODY

Is Anya okay? I never got a chance to ask.

XANDER

Yeah, she's fine, the baby's fine, all good.

(beat)

They both owe Andrew their lives, you know. I mean, you'll probably never get Anya to admit it, but...

JODY

(smiles)

I know. We met for lunch the day this happened, you know.

(CONTINUED)

CONTINUED:

WILLOW

You did? Hey, that's great! I know you two hadn't spoken for a while, so I was a little worried, you know, in case things hadn't worked out.

JODY

They kinda hadn't.

WILLOW

Oh.

JODY

But it was really cool to see him again, it meant a lot to me.

Jody suddenly starts to tear up, and Willow puts her arms round him, hugging him tightly.

WILLOW

Hey, hey! It's okay, come on. Wherever he is right now, he wouldn't want to see you like this, okay?

Jody nods, trying to keep the emotions in. He lets out a breath, clearly exhausted.

JODY

How did you get so good at this comforting stuff.

WILLOW

(glances at Xander)
I've had plenty of practice.

We stay with them for a beat before we cut to:

23

EXT. OCEAN - CHASM. DAY.

23

Andrew is wearing a bulky deep sea diver's suit, a modern design in white with some kind of purple fluid inside the helmet and a dog-sized high-beam torch with a motor in one hand.

He's standing on a small ledge sticking out of an ocean cliff wall that stretches off out of view both up and down, with nothing but the blackness of the ocean all around him. He looks around, disorientated, before a soft purple light starts to shine on him.

Andrew looks up, amazed, and as we push in on him, we see what looks like an angel floating towards him - a winged, glittering creature, illuminating the gloom around it.

(CONTINUED)

CONTINUED:

Andrew is spellbound - this is a scene from 'The Abyss' and he knows it well.

He reaches out a hand towards the creature, and as he does so the scene is filled with brilliant white light again, and we cut to:

24

INT. COLONY - OPERATIONS ROOM. NIGHT.

24

Andrew is suddenly plunged into a warzone - he's in some kind of large room filled with containers and barrels, bathed in red light, and all around him are shouts and gunfire.

Andrew, now wearing a bodywarmer and denim again, ducks for cover as something EXPLODES to his side, and he starts looking round frantically for someone to help.

A dark shadow falls across him, and Andrew slowly looks round to be faced with an ALIEN - the black, humanoid kind from the movies of the same name.

The Alien HISSSES at Andrew, hunching its spindly body over as it advances towards him. Andrew shuffles backwards, terrified, as the alien draws ever nearer, with nowhere for him to go...

And then into frame jumps Buffy, wielding a large assault rifle which she FIRES at the creature.

There is a SHRIEK and the shadow drops away, and Buffy pulls Andrew to his feet. She's dressed as one of the Colonial Marines from 'Aliens,' combat trousers, a vest top and plenty of ammo to go with the huge gun she's touting.

She shoves Andrew towards a short corridor leading towards a metal door, tossing him a small black object.

BUFFY

Get that door open! We can't hold them off for long out here!

Buffy turns and FIRES back into the room again - something else EXPLODES and there are more SHRIEKS from the aliens we can now see spreading out across the mayhem.

Andrew looks at the object - it's a small welding torch, and after fumbling with it for a second, Buffy steps back into frame, snatches it away and activates it, handing it back to him and pointing at the door.

BUFFY (cont'd)

The door, Andrew!

Andrew nods and starts cutting through the lock on the door with the torch, but it's slow going.

(CONTINUED)

CONTINUED:

Buffy starts to back towards him, unable to hold off the tide of creatures in the room, until she's standing just a few feet away.

BUFFY (cont'd)
Whatever you're gonna do, do it fast!

ANDREW
I'm trying, I'm trying! I'm-

PICARD (V.O.)
Andrew?

Andrew stops and looks around - but there's no sign of Picard.

ANDREW
Where are you?

PICARD (V.O.)
Andrew, I've lost you again, you keep trapping yourself in your own memories!

BUFFY
Andrew, come on!

PICARD (V.O.)
Andrew, try to concentrate. If I lose you again, I may never be able to find you.

Andrew looks from the door to Buffy and back, clearly out of options.

With supreme effort, he switches the welder off and stands still, his eyes closed.

BUFFY
Hey... Hey! What the hell are you doing?

Andrew doesn't answer, and as we push in close to his serene expression, the noises around him die away - the shouts, the alarms blaring, the fire, everything - and even the red light fades, allowing us to smoothly move to:

25 INT. MINAS TIRITH - AUDIENCE CHAMBER. DAY.

25

Andrew opens his eyes to find himself standing in a set from 'Return Of The King' - the main audience chamber of King Denethor of Minas Tirith.

(CONTINUED)

CONTINUED:

Andrew looks down at his clothes and finds that he's dressed as a hobbit - including the oversized, hairy feet - and he looks up as a shadow falls across him.

Towering over him is Picard, resplendent as Gandalf, complete with the long, white beard and cloak. He smiles warmly down at Andrew.

PICARD

There you are! Another deviation like that and I'd have lost you for good!

ANDREW

I don't know what happened, I was just about to meet the aliens from 'The Abyss,' and then I was straight into, um, this scene in 'Aliens,' and there was too much gunfire and screaming, and-

PICARD

(interrupts)

Andrew, please. Focus on the moment or you'll whisk yourself away again. Did you learn anything from your travels?

ANDREW

You mean with the aliens?

Picard nods - and after a beat, Andrew shakes his head.

ANDREW (cont'd)

I'm sorry, I think I must still be missing something here.

(beat)

Can I get a big board? I work much better when i can plan things out on a big board or something.

PICARD

Not right now, no.

ANDREW

And anyway, how come you get to be Gandalf? I've seen this movie fourteen times already, I think that entitles me to, uh, a little promotion.

(CONTINUED)

CONTINUED: (2)

PICARD

Part of the way your mind works is
that it assigns you a guise in each
memory based on your own psyche,
that's to say if you're feeling
quite good about yourself, you'll
find yourself playing the hero, and
if you're rather down on yourself,
well...

Picard looks down on Andrew, who is several feet below his
eye level. Andrew pouts.

PICARD (cont'd)

I think it's safe to say your mind
doesn't have a very high opinion of
itself.

(beat)

No pun intended.

ANDREW

So what's there to see for me here?

PICARD

Let's take a look outside, shall
we?

The duo walk towards the opening at the entrance to the
chamber.

26

EXT. MINAS TIRITH - CASTLE WALLS. DAY.

26

Andrew looks over the edge of the battlements and down onto a
small section of the vicious streetfighting raging throughout
Gondor below - the besieging forces of Orcs are doing their
best to batter down the defending humans, but the human
warriors aren't giving an inch.

As Andrew watches, a green fog starts to seep across the
scene, followed by a trumpet horn and a distant CHEER.

We look back up at Andrew as we hear the sounds of hundreds
of new warriors joining the fray, an almighty clash of forces
that Andrew's wide eyes tell us is quite a sight.

He leans back from the wall, breathless, and hurries over to
Picard.

ANDREW

That was-

PICARD

The Host of the Dead, yes.
Recruited by Aragorn to save the
city of Gondor at the last moment.

(MORE)

(CONTINUED)

CONTINUED:

PICARD(cont'd)

Funny how they were believed to be a force of evil, but when he reasoned with them they became a mighty weapon for the forces of good, isn't it?

Picard smirks and strides away, with Andrew struggling to keep up.

ANDREW

Okay, um, listen, I think I'm doing pretty well so far, but I want some answers now.

PICARD

You do, do you?

ANDREW

I do. Like, what's the point of all the things you're showing me?

Picard pulls to a halt and turns to face Andrew.

PICARD

Are you saying you still have no idea what the relevance of where we're going is?

ANDREW

Um, no, sorry.

PICARD

When they said Rome wasn't built in a day, I can see what they meant! Very well. I think we're going to have to settle this once and for all.

Picard reaches out and touches Andrew lightly on the forehead, causing a brilliant white light to fill the screen and force a:

WHITE OUT:

PICARD (V.O.) (cont'd)

Hopefully, even you'll be able to work out what I'm trying to tell you with our last two visits, because if you don't... I fear your time may have run out.

END OF ACT THREE

(CONTINUED)

CONTINUED: (2)

ACT FOUR

FADE IN:

27 INT. GILES' APARTMENT. DAY. 27

Giles enters his apartment and heads straight for the bedroom, not noticing Marie in the kitchen. She follows him in after he steps through the bedroom door.

28 INT. GILES' APARTMENT - BEDROOM. DAY. 28

Giles is on his knees, retrieving a small suitcase from underneath his bed. He pauses when he sees Marie at last, and there's an awkward moment as neither of them know what to say.

MARIE

I, uh, hope you didn't mind me letting myself in again, only I didn't-

GILES

(interrupts)

It's quite alright, that's why I gave you the spare key, after all.

Giles opens the suitcase and heads for a chest of drawers, starting to sort out his clothes for the impending trip to Italy.

Marie watches him pack, wanting to ask where he's going, and after a long beat Giles finally turns and speaks.

GILES (cont'd)

And how is Max?

MARIE

Max is... fine. He's fine. Listen, Rupert, can we talk-

GILES

Good, because I'll need you to keep an eye on him for a few days.

MARIE

Where are you going?

GILES

Italy. I made a discovery last night that will almost certainly lead to new information on the Caretaker.

(CONTINUED)

CONTINUED:

MARIE

Isn't he sitting in Limbo, thanks to Willow's spell? I thought he wasn't a threat any more?

GILES

It's my belief that he won't be there long, and this time I intend to be fully prepared for when he returns.

MARIE

Oh. Right you are then.

GILES

(cold)

And I assume it won't be difficult for you to keep Max close by until I return.

Marie stares back at him - that was a mean thing to say and they both know it, but Marie isn't about to take the moral high ground here.

MARIE

(bows head)

No, that'll be no problem.

GILES

Good.

He gets back to his packing. Marie stays in the room for a while longer, and Giles looks back up at her.

GILES (cont'd)

Was there anything else?

She starts to speak, then stops, shakes her head, and looking visibly upset exits the room.

We stay with Giles, and a few moments later we hear the door SLAM as Marie leaves the apartment.

Giles takes his glasses off and rubs his eyes, looking angry with himself for the way he just behaved.

After a second's thought, he begins packing again, trying to occupy his mind.

29

INT. MILLENNIUM FALCON - COCKPIT.

29

We're close on Andrew as he blinks, looking around, and as we pull back we see he's somewhere very familiar indeed - the bridge of the Millennium Falcon!

(CONTINUED)

CONTINUED:

Picard is flying the ship, and he glances over at Andrew with a nod.

PICARD
This is our last stop. Hopefully,
here we'll find the answers you
need.

ANDREW
Um, okay.

Andrew sits in silence for a few moments before he turns to Picard again.

ANDREW (cont'd)
Jean-Luc? I have another question.

PICARD
Go ahead.

ANDREW
Uh, what's going to happen to me if
I don't work out what you want me
to know after we've done all this?

PICARD
(beat)
I'm confident that won't happen.

ANDREW
Does that mean you don't know?

PICARD
It means I do know, but I don't
think you should know.

ANDREW
Oh.
(beat)
So it's bad, then, huh?

PICARD
(hesitant)
It's... not exactly ideal, no.

ANDREW
Oh.

Andrew looks out through the cockpit windows, squinting at a distant object.

ANDREW (cont'd)
So where are we going?

PICARD
To that small moon over there.

(CONTINUED)

CONTINUED: (2)

ANDREW
(catching up)
That's not a moon, it's a...

He looks across at Picard, who grins. They both know how the story goes.

30 EXT. SPACE. 30

Sure enough, the Falcon is cruising at full speed towards the Death Star, the cold, grey sphere hanging in the glittering stars before them.

31 INT. MILLENNIUM FALCON - COCKPIT. 31

Andrew gulps, visibly unnerved.

PICARD
What's the matter? I thought this would be the most familiar environment of all for you!

ANDREW
Oh, it is, it is, it's just...

Andrew trails off, and Picard lays a gentle hand on his shoulder.

PICARD
You'll do fine, Andrew. I know you will.

Andrew tries to give him a confident smile as we cut to:

32 INT. SUMMERS RESIDENCE - LIVING ROOM. DAY. 32

Xander and Willow enter the house, both looking in low spirits as Buffy heads down the stairs to greet them.

BUFFY
Hey! How's Andrew? Sorry I couldn't make it, Giles came over, long story.

XANDER
Well, Andrew's still stable. But 'stable' translates to 'we're just gonna leave him lying there till he feels like waking up.'

WILLOW
Oh, Buffy, Jody looks terrible!

BUFFY
Jody's there?

(CONTINUED)

CONTINUED:

XANDER

Yeah, a regular Old Yeller, I don't think he's left Andrew's side except to eat and pee.

BUFFY

Wow. Must be good to have people who'd do that for you, huh?

Xander COUGHS quietly, and Buffy rolls her eyes.

BUFFY (cont'd)

And yes, I know I have you guys, don't worry.

Satisfied, Willow heads toward the kitchen.

WILLOW

I need a drink after all that. Xander, Buffy?

BUFFY

Not for me.

XANDER

I'm good, too. So what did Giles have to say?

BUFFY

Oh, not much, just that he thinks the Caretaker's gonna come back, and he wants you to go to Italy with him to find some book that'll tell us how to stop him when he shows up.

XANDER

(blinks)
Exsqueeze me?

BUFFY

Yeah, pretty much. Giles needed someone to fly out with him. I can't go because of work, Marie has to stay and watch Max, Andrew's not exactly eligible to fly at the moment-

XANDER

(holds up a hand)
I get it, I get it. Is Giles going to explain to my darling wife why I have to leave?

BUFFY

No, I will.

(CONTINUED)

CONTINUED: (2)

XANDER

Good, then that's one thing I don't
have to worry about, at least.

BUFFY

So you'll do it?

XANDER

Well...

(sighs; nods)

Yes, I'll go.

BUFFY

Great! Giles is on the way with the
tickets, you're leaving tonight.

XANDER

What?!?

(beat; calls to Willow)

Willow? I think I'm gonna need a
drink after all...

As Xander tries to take all this in, we cut to:

33

INT. DEATH STAR - EMPEROR'S THRONE ROOM.

33

Andrew steps into the imposing, jet black interior of the Emperor's main private section of the Death Star. He's dressed all in black, echoing Luke Skywalker's look from the relevant scenes of 'Return Of The Jedi,' and in his hand is the thin metal tube of his lightsaber.

The chamber is empty as Andrew paces forward, walking over a gantry above a huge pit, looking around for signs of life.

He hears footsteps behind him and freezes, slowly turning round.

VOICE (O.S.)

So, young Wells, you come before us
at last...

Andrew sees a figure step out from the shadows, wrapped in a flowing black hooded cloak, and as they step into the light, we see their face - it's Willow, her skin a sickly yellow as she takes on the appearance of the Emperor himself, her eyes jet black and her skin bristling with veins.

Andrew steps back, nervously, starting to fumble with his lightsaber.

Willow waves her hand once, and the saber flies out of Andrew's hands, clattering out of sight.

(CONTINUED)

CONTINUED:

ANDREW

Um, okay, I know I sort of had this dream already and I know I made out that I could beat you and everything, but really, I never thought for a second that-

WILLOW

Silence!

She raises her hands, ready to deliver the lightning bolts of doom, and a second, taller figure steps into the light - DARTH VADER himself, his artificial breathing echoing around the chamber, a blood red lightsaber fizzing in his hand.

WILLOW (cont'd)

And now, young Wells... You will die.

ANDREW

Wait, can't we talk about-

Andrew is cut off as streaks of blue electricity arc out from Willow's hands, knocking Andrew off his feet.

He YELLS in pain as Willow keeps up the offensive, but after a few moments of the attack, Vader springs into action.

Grabbing Willow and lifting her into the air, Vader HURLS her over the edge of the gantry, collapsing to the floor as Willow SCREAMS all the way down the pit below them.

Andrew, shaking from the attack and still smoking lightly, struggles to get up, falling over twice on his way to help the badly wounded Vader.

ANDREW (cont'd)

Hang on, I'll get you out of here!
I'll-

VADER

No... it is... too late... for
me...

Andrew nods solemnly, and, knowing what must be done next, he reaches over and unhooks Vader's mask, carefully clipping it free and removing it.

Andrew GASPS at what he sees - Jody's face looks up at him from beneath the mask! Jody smiles weakly, and then his eyes close, and as Andrew holds him in his arms, Picard steps into frame.

PICARD

Well, Andrew? I've led you as far
along this path as I can.

(MORE)

(CONTINUED)

CONTINUED: (2)

PICARD(cont'd)

Do you know what I've been trying
to tell you?

ANDREW

(nods)

Yes.

Andrew stands, turning to face Picard, who smiles proudly
back at him.

ANDREW (cont'd)

I get it now. The clues, the scenes
you showed me, the places we
visited, it all adds up. What you
were trying to tell me was-

And as Andrew gets to the end of his sentence, we SMASH CUT
back to:

34

INT. HOSPITAL - WARD. DAY.

34

Andrew LURCHES bolt upright in bed, suddenly wide awake.

ANDREW

He wasn't evil!!

Jody jolts to life, blinking as he tries to take in what he's
seeing, then with a look of pure relief he lunges forward and
wraps his arms around Andrew.

JODY

Andrew! Andrew, oh my God, you're
awake! You're okay!

ANDREW

He wasn't evil... he wasn't evil!

Jody leans back, confused.

JODY

Who wasn't evil?

ANDREW

That's what he was trying to tell
me! Jean-Luc Picard! He meant the
Caretaker! That's what he was
trying to say all along!

JODY

What? Andrew, you're not making any
sense, slow down!

ANDREW

Your phone. Quick, I need to use
your phone!

(CONTINUED)

CONTINUED:

JODY
Alright, alright, here!

Jody hands Andrew his mobile, and Andrew rapidly types in a number as a baffled Jody looks on.

35

INT. GILES' APARTMENT. DAY.

35

Giles and Xander are stood by the apartment's open door, each with their luggage.

GILES
In that case, I think that's everything.

XANDER
'Case'! You said 'in that case,' that's a pun!

Giles looks blankly at him.

XANDER (cont'd)
That wasn't a pun. British sense of humour. Okay, point taken.

With a frown at Xander, Giles pulls the door closed.

After a few beats, the phone starts to RING - but Giles is too far away to hear it now.

As it continues to ring, we:

BLACK OUT:

END OF SHOW