

Airwolf II
Chapter 8: Sidetracked

By

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MONDAY NOVEMBER 15th 1993

1

INT: DEBBIE'S - KITCHEN (NOON EST)

1

DEBBIE and ANNA, are sitting around the kitchen table. ANNA is writing something down.

ANNA

Damn. You know, we could almost afford the Boston Con... if it wasn't for the air fare.

ANNA pushes the piece of paper, with the figures on it, over to DEBBIE.

ANNA

We'd be able to afford a few fanzines too. We'd get free crash space, by volunteering, but how the hell do we get there?

ANNA is frustrated. Her favorite villain actor, Nigel Bennett, is going to be there. DEBBIE thinks of something, and wonders why ANNA hasn't thought of it. She's not sure she bring it up. She still hasn't told ANNA what happened with DALE in PARIS. As far as everyone up here knew, she was just away with ST. JOHN. She hasn't seen ST. JOHN since he brought her home on Halloween. She's done a lot of thinking in the last two weeks and realizes that she wants him back. Maybe this will be the perfect way to get back on track.

DEBBIE

(innocently)

You know, we haven't spoken to St. John and Mike in...

ANNA

(snap)

So?

DEBBIE

(innocently)

I was just wondering what they were doing on...

ANNA

(petulantly)

Well, there's the phone, why don't you just phone them.

DEBBIE

(innocently)

Gee, I wonder where they'd be?

(CONTINUED)

DEBBIE can't believe ANNA still hasn't figured it out.

ANNA
They're probably...

ANNA consults her watch and does a quick time difference calculation.

ANNA
...at San...
(light bulb)
...tini Air.

DEBBIE
No, really!

ANNA
(throw pen at Debbie)
You knew all along. Didn't you?

DEBBIE
(smile)
Yeh, of course I did.

ANNA
You rat. Why didn't you just come out with it?

DEBBIE
I wanted to see the look on your face when you thought of it.
(beat)
It sure took you long enough.

ANNA
Well, what are we waiting for?
Let's call them.

CUT TO:

2

INT: SANTINI AIR - OFFICE (10:15PM MST)

2

MIKE is working on the computer. The phone rings.

MIKE
I wonder who it is now!

MIKE wheels chair over to desk and answer phone.

MIKE
Santini Air.

CONTINUE TO SPLIT SCREEN:

3 SPLIT SCREEN: SANTINI AIR - OFFICE / DEBBIE'S BASEMENT 3

DEBBIE is sitting at the desk. ANNA is sitting on the couch. They're both on a phone extension.

DEBBIE

Hi Mike.

MIKE recognizes the voice. He hasn't heard it in almost two weeks, and was being to think he might never hear it again. He wonders why she is calling.

MIKE

Ah, St. John's not here right now,
he and Jo...

DEBBIE

That's okay. We can...

MIKE

We...

ANNA

Hi Mike.

MIKE

Anna?

ANNA

Yeh.

MIKE

You know we should all get together
soon.

DEBBIE

Really?

MIKE

Yeh. What about this weekend? You
two doing anything?

DEBBIE

Funny should mention that, Mike.

MIKE

Oh?

DEBBIE

We were gonna ask you the same
question.

(CONTINUED)

MIKE
Really?

ANNA
Really.

MIKE
What did you two have in mind?

JUMP TO:

THURSDAY NOVEMBER 18th 1993

4 INT: DEBBIE'S - KITCHEN (3:00PM EST) 4

DEBBIE is sitting at the kitchen table. Her bag, is at the top of the stairs. There is a knock on the door.

DEBBIE
I'll get it.

She rises from the table, and descends the stairs. She opens the door. It's ANNA.

ANNA
Hi.

DEBBIE
Come on in.

ANNA enters and takes off her shoes. DEBBIE closes the door, and heads back up the stairs. ANNA follows, placing her bags, beside DEBBIE'S. They sit at the table.

ANNA
You all set?

ANNA is a bundle of nervous energy. She can't sit still.

DEBBIE
Yep.

ANNA
So when will they be here?

DEBBIE
Change of plans

ANNA
What?

(CONTINUED)

DEBBIE

Mike called to say he'll meet us at the Newman football field.

ANNA

Newman? As in Cardinal Newman?

DEBBIE

Yes.

ANNA

Why?

DEBBIE

He didn't say.

ANNA

So, you want to get going or what?

DEBBIE

Now? Mike's not meeting us till 5:00.

ANNA

Yeh, so?

DEBBIE

It's only 3:00!

ANNA

(whining)

We can go to a doughnut shop, and grab a coffee.

DEBBIE

I don't think so.

ANNA

Why not?

DEBBIE

You seem to be on a sugar high as it is. The last thing you need right now, is more caffeine.

ANNA

(smile)

Don't worry. I don't want to be permanently wired, after all. But, I really do feel like leaving. I promise, I'll stick to fruit punch. Okay?

(CONTINUED)

DEBBIE

Okay. Let's go. But, we're walking it. I want you to burn off some of that energy.

DEBBIE rises from the table. ANNA gives DEBBIE a mock salute as she rises from the table.

ANNA

(mock salute)

Yes boss.

They head to the stairs.

CUT TO:

5 EXT: CARDINAL NEWMAN HIGH SCHOOL - FOOTBALL FIELD (4:55PM) 5

DEBBIE is sitting in the field. ANNA is pacing. (NOTE: The school is deserted. It was a P.D. Day. No School.)

ANNA

What time is it now?

DEBBIE

5 minutes later than the last time you asked.

ANNA

What time was it then?

DEBBIE

Will you sit down. You're making me nervous.

ANNA heads over to DEBBIE. She is about to sit, when DEBBIE sees AIRWOLF flying in over the lake.

DEBBIE

(mutter)

Airwolf?

ANNA

What did you say?

DEBBIE points and ANNA turns. They both hear the soft whir of AIRWOLF's blades, as she lands.

ANNA

Is that...

(CONTINUED)

DEBBIE

Yes.

ANNA

Guess Mike's got her in Whisper Mode.

DEBBIE

No, really ?!?!

DEBBIE rises and brushes herself off. She is wondering to herself why AIRWOLF is coming and not a regular chopper as planned. DEBBIE and ANNA, pick up their bags.

DEBBIE

I wonder if St. John's with him.

ANNA

We'll find out soon enough.

DEBBIE hopes that ST. JOHN is there. She knows that no-one takes AIRWOLF out solo. Unless there's a good reason. So the odds of MIKE being alone are slim. AIRWOLF lands in the far southern end of the field. DEBBIE and ANNA start to walk towards her. AIRWOLF shuts down and the pilot door opens. MIKE exits and walks toward them.

DEBBIE

I guess not.

ANNA

What makes you say that?

DEBBIE knows that if ST. JOHN was there he'd be flying and MIKE would be co-pilot. Since MIKE exited from the pilot side, she knows ST. JOHN isn't there.

DEBBIE

Never mind.

MIKE

(reach them)

Hi guys.

MIKE hugs DEBBIE, then ANNA. MIKE exchanges a look with DEBBIE, as he hugs ANNA.

DEBBIE

Where's St. John?

MIKE

He's already down there.

(CONTINUED)

ANNA
(suspicious feeling)
What do mean, already down there?

MIKE
(innocently)
Uh... well...

DEBBIE
Something came up.

MIKE
Yeh.

ANNA
Oh really? Like what, Mike?

MIKE
Jason learned, at the last minute,
that Malduke was reported in the
area. So, St. John's gone to find
him.

DEBBIE
What? Alone?

MIKE
Hey, he promised to just locate
Malduke, then wait for us at the
hotel. Besides, Jason, and Jo, are
on their way to Boston right now.

DEBBIE
If anything happens to him Mike...

MIKE
Which brings me to another point.
We were hoping, that while we're
waiting for Jason and Jo, that
you...
(look at Debbie)
...might help us out?

DEBBIE
You're unbelievable Mike. I should
have known. Every time we get
together, something happens.
(beat)
I think I'm gonna have to have
another little talk with Jason.

(CONTINUED)

ANNA
She's right Mike. We've been
planning this for...

MIKE
I said might.

ANNA
How about we flip for it. The loser
has to stick with Mike, okay?

ANNA has never worked with them before. And Mike really doesn't want her getting involved. He'd rather have DEBBIE with him. MIKE and DEBBIE share a look. DEBBIE decides to humor ANNA and pulls a quarter out of her pocket. DEBBIE hands the quarter to MIKE.

DEBBIE
Here.

MIKE
(take it)
Thanks.

MIKE no sooner has the quarter in his hands, then ANNA yells out her choice.

ANNA
Heads.

MIKE flips the quarter. Both DEBBIE and MIKE hope it lands on heads. It lands on tails.

ANNA
Two out of three.

MIKE shakes his head, from side to side, pockets the quarter, and walks off. DEBBIE knows that even though ANNA lost the toss, MIKE would never let ANNA accompany him. If they need anyone, it will be her.

DEBBIE
Ah, Mike? That was my quarter.

MIKE turns to her and continues walking backwards, towards AIRWOLF.

MIKE
So it was!

MIKE turns back around, facing AIRWOLF, and continues walking. DEBBIE picks up her bag again.

(CONTINUED)

DEBBIE
Mike? Mike!!!!

DEBBIE runs after him. MIKE hears her coming, and runs to AIRWOLF. ANNA shakes her head back and forth.

ANNA
Children.

ANNA walks towards AIRWOLF.

PAN TO:

6 EXT: AIRWOLF

6

MIKE reaches AIRWOLF. DEBBIE calls to him.

DEBBIE
Where did you want me? Front or
back?

MIKE gives her a look. They both know she is referring to position in AIRWOLF, and that it will probably be a lot "safer" if ANNA sat in the front as MIKE can lock down the co-pilot controls.

DEBBIE / MIKE
Back.

MIKE opens the front pilot door and enters AIRWOLF.

CONTINUE TO:

7 INT: AIRWOLF

7

MIKE disengages the security systems. DEBBIE opens the back door, and gets in. ANNA, gets in the front, and passes her bag back to DEBBIE. Once everyone is on board, MIKE turns around. He smiles at her and hands her the quarter.

MIKE
Here.

DEBBIE
(smile and take it)
Thanks.

MIKE
I didn't want it anyway. It's a
Canadian quarter.

MIKE turns back around, and starts up AIRWOLF, and engages WHISPER MODE. MIKE looks at ANNA.

(CONTINUED)

MIKE

Don't touch anything okay.

ANNA

I won't.

DEBBIE

You sure don't want me up there?

MIKE

I'll need you back there if anything happens.

ANNA

What's that suppose to mean?

DEBBIE puts on her headphones, and activates the computer systems in the back. ANNA puts on her headphones. MIKE puts on his headphones.

DEBBIE

I could help up there too.

MIKE

I can handle the flying.

ANNA

(turn to Debbie)

You can fly this? You never told me you could fly this?

DEBBIE

I've only flown her a few times. St. John was always there. I've worked the computers back here more times than I can count though.

ANNA

So you've actually gone on "missions" with...

DEBBIE

Yeh.

MIKE takes AIRWOLF up.

CONTINUE TO:

8 EXT: AIRWOLF 8

AIRWOLF ascends, turns around, and heads out over the lake, to Boston.

CUT TO:

9 EXT: ABANDONED AREA - OUTSKIRTS OF BOSTON (6:30PM) 9

There is a wooden structure in the center. AIRWOLF lands close to it. MIKE exits and runs to it. He opens the doors, returns to AIRWOLF, and "drives" AIRWOLF inside it.

CONTINUE TO:

10 INT: STRUCTURE 10

AIRWOLF parks and completely shuts down.

PAN TO:

11 INT: AIRWOLF 11

MIKE takes off his headphones and turns to DEBBIE.

MIKE

So, Deb. You going to enter the masquerade as Ace?

DEBBIE

What is it with people thinking I'm pretending to be Ace? If I could be any companion I'd probably be...

MIKE

(jokingly)

But, you look just like her. With your black jacket, ponytail, and bag slung over your shoulder. You'd be perfect.

DEBBIE gives ANNA a "you put him up to this" look. ANNA gives her a "Who, me?" look.

MIKE

Are you at least gonna be attending the con in a costume?

DEBBIE

Yes. I've got my Starfleet uniform...

(pat bag)

...right here.

(CONTINUED)

MIKE activates the security systems, then turns to ANNA.

MIKE

What about you?

ANNA

Nope. I just wear everyday clothes.
If anything, I pretend to be a
Mundane.

(beat)

Look Mike, um, about earlier...

(beat)

I'm sorry I was angry. It's just
that I was, am, really looking
forward to this convention.

(beat)

I don't want to miss it. Can you
forgive me?

MIKE

(smile)

Sure, no problem. Forget it. I
already have.

ANNA drifts off into a daydream. MIKE and DEBBIE exit
AIRWOLF and head to the door.

ANNA (VO)

I wonder if he realizes the effect
his smile has on me. I hope not.
Why? Because, Mike Rivers goes
through girlfriends, like someone
with a cold goes through Kleenexes.
And I don't want to be one of his
discards. But oh, that hair, those
eyes, that oh so very handsome
face. No wonder I rarely see him.
Too much Mikey, would be too much
for my system. But, I...

ANNA is called out of her daydream, by the sound of DEBBIE's
voice.

DEBBIE

(yell)

You comin', Anna?

ANNA gives herself a mental shake, grabs her bag and exits
AIRWOLF.

CONTINUE TO:

12 INT: STRUCTURE 12

ANNA runs over to them.

CONTINUE TO:

13 EXT: STRUCTURE 13

MIKE and DEBBIE are standing by the door, waiting for ANNA. ANNA exits. MIKE pulls the doors over and locks them. ANNA looks around at the deserted area.

ANNA

Why are we way out here?

MIKE

It was the closest, safest place,
to hide her.

ANNA

Closest? Close to what, we're in
the middle of...?

MIKE

The hotel.
(beat)
Come on, the car's over there.

The three of them, walk to the car.

MIKE

St. John and I rented two cars.
(beat)
He took off after Malduke in one,
and I drove the other back here.
(beat)
Then went to pick you two up.

CONTINUE TO:

14 EXT: CAR 14

They reach the car. It's a 1986 sky-blue Pontiac Firebird Trans-Am. MIKE takes the keys out of the pocket of his flight suit, and opens the trunk.

DEBBIE

Nice car Mike.
(beat)
Matches your eyes.

(CONTINUED)

MIKE
(smile)
Thanks.

ANNA looks from MIKE to DEBBIE, then back at MIKE. She thinks to herself "If I didn't know better, I'd swear they were flirting with each other."

ANNA
A sports car? I don't think I've ever seen you in a sports car before.

MIKE
It was the only car left.

DEBBIE
Oh, sure it was Mike. You're just trying to impress us, aren't you?

MIKE
(flash Debbie a smile)
Before we head off, I'm taking off this suit.

DEBBIE
(leering)
Go right ahead.

MIKE gives DEBBIE a "ha" look as he takes off the flight jacket, and suit. DEBBIE and ANNA put their bags in the trunk. MIKE puts his flight jacket and suit, in the trunk. He then takes off the black shoes he's wearing, and puts them in the trunk. He removes a pair of gray sneakers from the trunk, and puts them on. (NOTE: MIKE, is wearing a sky blue shirt, and faded jeans.) MIKE then closes the trunk, and opens the back, and front passenger side, doors. DEBBIE and ANNA are just staring at him.

MIKE
Climb in.

ANNA gets in the back, and DEBBIE gets in the front. MIKE closes the doors, and goes around the front of the car to his door. He enters.

CONTINUE TO:

15 INT: CAR 15

MIKE starts the car, and drives off.

DEBBIE
So, what hotel are we staying at?

MIKE
The convention one of course!

ANNA
I thought it was booked solid?

MIKE looks at her through the rear-view mirror.

MIKE
It's amazing what a government ID
will get you.

ANNA
Right. I forgot.

JUMP TO:

16 INT: HOTEL - LOBBY (7:00PM) 16

DEBBIE, ANNA, and MIKE, walk in. They head for the elevator.
ANNA still gets the feeling there is something between
DEBBIE and MIKE and thinks "Stop it. They're just friends.
Debbie's in love with St. John. Not Mike."

PAN TO:

17 ELEVATOR 17

They reach the elevators, and one opens as they get there.

MIKE
Now, that's what I call service.

DEBBIE
Well, there is a Sci-fi con on this
weekend.

All enter elevator.

PAN TO:

18 INSIDE THE ELEVATOR

18

 ANNA
 And in Sci-fi, elevators are
 automatic.

MIKE presses button five.

 ANNA
 Deck five.

DEBBIE and MIKE both raise their eyebrows at her.

 ANNA
 What?

The doors close.

CUT TO:

19 INT: HOTEL - FIFTH FLOOR

19

MIKE, DEBBIE, and ANNA, get off the elevator. MIKE points
 down the hall.

 MIKE
 This way.

They walk that way. MIKE stops in front of room 575.

 MIKE
 St. John and I are next door. In
 577.

MIKE removes the room key from his pocket, and tosses it to
 DEBBIE. She catches it.

 MIKE
 They're adjoining rooms.

MIKE flashes them his ice melting smile, and walks to room
 577.

 MIKE
 See ya in a couple of minutes.

MIKE enters room 577. DEBBIE places the key in 575, and
 unlocks the door.

PAN TO:

20 INT: ROOM 575

20

DEBBIE and ANNA enter.

ANNA
Which bed do you want?

There are two beds. One beside the window, and one beside the adjoining room door. DEBBIE knows, that ANNA will take the one she says she wants, so she points to the one beside the window.

DEBBIE
That one.

ANNA
Okay.

ANNA throws her bag on bed beside window.

ANNA
You can have the other one.

DEBBIE smiles. ANNA realizes she's been had.

ANNA
You liar. You cheat, you scoundrel!
You wanted that one all along,
didn't you?

DEBBIE unlocks the adjoining room door.

DEBBIE
I'll never tell.

CONTINUE TO:

21 INT: ROOM 577 (7:25PM)

21

MIKE is sitting on the bed, watching TV. The door opens. ST. JOHN almost falls in the room. He looks like hell. MIKE goes to him and helps him to the bed.

MIKE
What...

ST. JOHN
I'm okay. Did you manage to pick
up...

MIKE
Yeh. They're next door.

(CONTINUED)

ST. JOHN
How does she look?

MIKE
Deb?

ST. JOHN nods affirmatively.

MIKE
Fine.

ST. JOHN
You sure?

MIKE
Just like the old, Deb.

ST. JOHN
I hope so. I miss her Mike.

MIKE
Yeh. I know.
(beat)
Um, I don't think Anna is aware of
what happened, so..

ST. JOHN
I'll watch what I say.

MIKE
(beat)
So what happened?

CUT TO:

22 INT: ROOM 575 (7:30PM)

22

DEBBIE and ANNA are lying on their beds.

DEBBIE
You know something?

ANNA
What?

DEBBIE
When I stayed at the Regal
Constellation, during Toronto Trek
VI and VII, you know what room I
stayed in?

(CONTINUED)

ANNA
No, what room?

DEBBIE
Would you believe #575.

ANNA
Really?

DEBBIE
Yeh, really.

ANNA
That's a strange coincidence. I...
wait, shouldn't Mike and St. John
be here by now?

DEBBIE
(consult watch)
Yeh.
(jump off bed)
Let's go see what's keeping them.

DEBBIE opens the adjoining room door, on their side. They walk to the door on the guys' side. DEBBIE turns the knob, the door is locked.

DEBBIE
That's strange!

ANNA
What?

DEBBIE
It's locked.

DEBBIE is about to knock when ANNA stops her.

ANNA
Wait. What if it's locked for, a
reason?

DEBBIE
Like what?

ANNA
Maybe there is a man in there,
right now, with a gun on them.
Maybe it's Malduke, or one of his
men. Maybe they caught St. John,
and have come for Mike. Maybe...

(CONTINUED)

DEBBIE

Maybe you've been reading too many bad detective novels. Or watching too many bad TV shows.

ANNA

But...

DEBBIE

Then again...

(beat)

I've learned to expect the worst with these guys.

(beat)

Nothing is ever as it seems.

DEBBIE notices the door knob, is the same as the ones on the rooms in her house. It has a single hole in it.

DEBBIE

Wait here, I have an idea.

DEBBIE runs to the closet in their room, takes out a wire hanger, and starts unraveling it.

ANNA

What are you doing?

DEBBIE

Making a lock pick.

ANNA

A lock pick? Now who's been watching too many Detective shows.

(beat)

You plan to open that...

(point to door)

...door, with that?!

ANNA points to the hanger. DEBBIE finishes unraveling the hanger.

DEBBIE

Yep.

ANNA

Since when can you pick locks?

DEBBIE

(return to locked door)

Watch, and learn.

DEBBIE kneels, on one knee, and pokes the wire in the hole. She presses the wire in, and a tiny "pop" is heard.

(CONTINUED)

DEBBIE

Voila.

ANNA

How'd you...

DEBBIE motions ANNA to be quiet, and gradually turns the knob.

PAN TO:

23 INT: ROOM 577

23

ST. JOHN is lying in bed. MIKE is sitting on the edge of the bed, talking to him.

MIKE

Does it hurt?

ST. JOHN

Only when I laugh.

MIKE

Well then, don't laugh.

ST. JOHN

Here.

ST. JOHN hands MIKE a slip of paper.

PAN TO:

24 ADJOINING ROOM DOOR

24

The adjoining room door opens. DEBBIE and ANNA enter and quietly walk over.

PAN TO:

25 BED

25

DEBBIE sees ST. JOHN.

DEBBIE

Oh my God! What happened? Are you all right?

ST. JOHN

Deb! I...

MIKE gets up off the bedside, and DEBBIE sits beside ST. JOHN.

(CONTINUED)

DEBBIE

Sh. Don't talk.

DEBBIE turns to MIKE and punches him in the arm. MIKE looks at her then decides to get out of there. ST. JOHN tries not to laugh.

MIKE

Deb, look after him, okay.
(head for door)
I'm going after Malduke.

ANNA

(grab his arm as he passes)
I'm going with you.

MIKE

No, you're not.

ANNA

Mike.

MIKE gives her a hard stare, then, against his better judgment, nods affirmatively.

MIKE

Okay. But only if you agree to do exactly what I say. No arguments.

ANNA

You got it, Major.

MIKE and ANNA exit.

DEBBIE

I knew it. I told Mike he had no right sending you after Malduke alone.

(beat)

I knew something would happen. I didn't want to lose you after...

ST. JOHN

(beat)

After what?

DEBBIE

I've missed you.

(beat)

I've had two weeks to think, and, I want us back. I love you Stj. I...

(CONTINUED)

ST. JOHN
(put hand on hers)
I've missed that.

DEBBIE gives him a look.

ST. JOHN
"Stj". No-one ever called me that
before.

DEBBIE smiles at him.

ST. JOHN
I've missed you too.
(beat)
Do me a favor?

DEBBIE
Anything.

ST. JOHN
Shut-up and kiss me.

DEBBIE
But...

ST. JOHN
No buts.

She leans over, and kisses him.

JUMP TO:

26 INT: HOTEL - LOBBY (8:00PM) 26

The elevator doors open and MIKE and ANNA exit. They walk through the lobby and exit the hotel.

CONTINUE TO:

27 EXT: HOTEL 27

They walk to the parking lot.

CONTINUE TO:

28 EXT: PARKING LOT 28

They walk to the car.

CONTINUE TO:

29 EXT: CAR 29

They get to the car, and get in. MIKE has not said one word since he left room 577. He's mad.

CONTINUE TO:

30 INT: CAR 30

MIKE starts the car, and drives out of the parking lot. Once on the road, ANNA breaks the silence.

ANNA

Don't you think he should see a doctor, or go to the hospital, or... something.

MIKE

No. He's fine. He'll be all right. Deb can look after him.

ANNA has a worried look on her face. MIKE notices it.

MIKE

Trust me. It looks a lot worse than it really is.

ANNA

You sure?

MIKE

Positive. If I know St. John, he'll be up and around by this time tomorrow. Maybe sooner, since Deb's back.

ANNA's not sure, but she thinks she hears something in MIKE's voice. In the way he talks about DEBBIE. She's not quite sure what it is, or if it's anything at all. She missed the fact that MIKE said "back" and not "here". MIKE makes a sharp right hand turn.

ANNA

Do you even know where we're going?
Or are we just going nowhere fast?

MIKE doesn't answer. He seems a million miles away. He is driving really, really fast.

ANNA

Mike. Mike. MIKE!

(CONTINUED)

MIKE

Yes, yes.

(beat)

I know where we're going. St. John gave me the location, where he found Malduke.

ANNA

How'd St. John manage to get away. I mean it looks like he got caught.

MIKE

I don't know. All I managed to get out of him, before you and Deb entered the room, was the location.

ANNA

Well, don't you think it would have been a good idea to warn Debbie before we left?

MIKE

Warn her? About what?

ANNA

Malduke. Maybe he let St. John escape. You know, so he could get all of you. And Airwolf. Maybe someone is watching St. John right now. Maybe...

MIKE

Maybe you're right. Look, you call the hotel and talk to Deb. I'll call Jason, and fill him in.

ANNA

And ask him to send some men to the hotel.

MIKE

Okay. Now, all we have to do is find a phone.

CUT TO:

31 INT: HOTEL - ROOM 577 (8:30PM)

31

DEBBIE has just completed cleaning ST. JOHN up. She is surprised, that it wasn't as bad as it looked. Just a few cuts and bruises -- nothing serious or permanent.

(CONTINUED)

DEBBIE
There. All done.

ST. JOHN
(smile)
Thanks.

DEBBIE
No problem.

DEBBIE gets up. ST. JOHN grabs her arm.

ST. JOHN
Where are you going?

DEBBIE
To make a phone call.

ST. JOHN
Who to?

DEBBIE
The hotel operator.

ST. JOHN
Why?

DEBBIE
I'm gonna have my calls transferred
over here. That way, if anyone is
trying to find me, I won't have to
worry about missing them.

ST. JOHN
Oh.

ST. JOHN lets go of her arm. She goes to the phone and calls
the front desk.

CLERK (VO)
Front Desk.

DEBBIE
Hi, I'm staying in room 575 but,
I'll be in 577 for a while, and I
was wondering, could you call
forward the phone in 575 to 577?

CLERK (VO)
Sure, no problem. Just call back
when you want the phone released.

(CONTINUED)

DEBBIE

Thanks. Bye.

DEBBIE hangs up the phone.

JUMP TO:

32 EXT: GAS STATION (9:00PM)

32

MIKE's car pulls in. In the corner are two phones. MIKE and ANNA get out of the car, and head to the phones. MIKE gets to the phone, and starts to call JASON's cell phone. Someone else beat ANNA to the other phone, so she has to wait. She decides to see if she can hear what MIKE is saying to JASON.

CONTINUE TO:

33 FOCUS ON MIKE

33

MIKE

Jason, Mike. We've run into some trouble down here. Can you send a few guys over to the Hotel ASAP?

(beat)

Yeh, room 577 St. John's been hurt. I don't think it's serious. Just looks like a few cuts and bruises. But, we might need some security posted, just in case.

(beat)

Deb's with him...

(beat)

Seemed okay.

(beat)

I hope so too.

(beat)

I'm taking care of things at this end.

(beat)

Yes, that's right.

(beat)

I know.

(beat)

I will.

The other phone, is free. ANNA goes to it.

MIKE

You'll probably be there by the time we get back.

(beat)

Okay.

(beat)

(MORE)

(CONTINUED)

MIKE (cont'd)
 Don't worry. She's hidden.
 (beat)
 Bye.

MIKE hangs up and goes to the car.

PAN TO:

34

FOCUS ON ANNA

34

She had to look up the hotel phone number, so she has just finished dialing the number.

ANNA
 Room 577 please.

CLERK (VO)
 One moment.

ANNA hears the call being transferred, then hears a phone ring. It rings once.

DEBBIE (VO)
 Hello?

ANNA
 Hi. It's me. How are things going?

DEBBIE (VO)
 As well as can be expected.

ANNA
 And St. John?

DEBBIE (VO)
 Much better. You know he wasn't as bad as looked.

ANNA
 That's what Mike said.

DEBBIE (VO)
 But, he keeps trying to get out of bed.

ANNA
 Maybe, if you joined him, he wouldn't try.

DEBBIE (VO)
 Anna!

(CONTINUED)

ANNA

Listen, Mike just talked to Jason,
and arranged for some protection
for you guys. So, be careful okay?

DEBBIE (VO)

Yes, mother. Same goes for you two.

ANNA

You know me, cautious is my middle
name.

DEBBIE (VO)

(sarcastic)

Yeh, right.

ANNA

Look, I'll call you within 3 hours.
If you don't hear from me by then,
you can send in the cavalry. Oh, by
the way which room can I reach you
in?

DEBBIE (VO)

I'll probably stay here. But, the
front desk, is forwarding all calls
for 575, to 577.

ANNA

Good thinking. Gotta go, Mike's
waiting. Talk to ya soon.

DEBBIE (VO)

O-key, Doe-key. Bye.

ANNA

Bye.

ANNA hangs up the phone, and runs to the car.

PAN TO:

35

INT: CAR

35

MIKE has started the car and is waiting. Once ANNA is in,
MIKE drives off.

CONTINUE TO:

36 EXT: CAR 36

The car is driving down the road.

CONTINUE TO:

37 INT: CAR 37

They are driving along in silence. ANNA is staring at MIKE, and daydreaming again. She is thinking to herself again.

ANNA (VO)

(thinking)

Why do I keep forgetting just how gorgeous he really is? Oh, how I'd love to have his arms around me. To have him hold me. So why...

(beat)

...because, he can't hold down a relationship that's why... But, maybe it's not him. Maybe it's them. I bet if the right woman came along he'd, be able to commit...

MIKE looks over at her for a second, then looks back to the road. MIKE breaks the silence.

MIKE

Penny for them.

At the sound of MIKE's voice, ANNA comes out of her daydream.

ANNA

For what?

MIKE

Your thoughts. A penny for your thoughts.

ANNA

(smile)

Make it a dime, and you got a deal.

MIKE

A dime?

ANNA

Inflation.

MIKE

Inflation?

(beat)

(MORE)

(CONTINUED)

MIKE (cont'd)
It's a saying. You can't put
inflation on a saying.

ANNA
It's a very old saying.

MIKE
Okay. I owe you a dime. So, what
were you thinking about?

ANNA
Us.

MIKE
Us?

ANNA
What we're gonna do when we get
there.

MIKE
Oh.

ANNA
What are we gonna do when we get
there? Do you have a plan?

MIKE
Of course I have a plan.

ANNA
Oh? And what is it?

MIKE
Well, once we get there, we'll look
the place over, then take it from
there.

ANNA
Then take it from there? You call
that a plan? Sounds more like...
we'll make it up as we go along.

MIKE laughs.

ANNA
How much further is it, anyway?

MIKE
About 10 minutes.

The car drives on.

CONTINUE TO:

38 TIME FLIES

38

The drive is continued in silence. MIKE stops the car. He parks it behind a series of bushes lining the roadside. They are close to a series of natural caves, located on the outskirts of the city.

CONTINUE TO:

39 TIME RESUMES (10:00PM)

39

MIKE points to the caves.

MIKE

According to St. John, Malduke's made this his hide out.

MIKE looks at her. She looks nervous.

MIKE

You know, you can wait in the car, if you want?

ANNA

No way. I'm staying with you. I don't want you to take off. I'd only worry myself to death till you came back.

MIKE

Okay. But stay close.

ANNA

Count on it.

MIKE removes his gun from the glove compartment. ANNA tenses, she has never seen real gun before. She recovers from the initial shock. She prays that MIKE didn't see her reaction.

MIKE

Let's go.

CONTINUE TO:

40 EXT: CAR 40

They exit the car.

CONTINUE TO:

41 EXT: BUSHES SURROUNDING THE CAVES 41

They creep forward, keeping to the cover. They find a spot where they can survey the cave entrance. They stop. There are two guards posted outside the entrance. MIKE turns to ANNA.

MIKE

Now we wait.

ANNA

Wait! For what?

MIKE

To see who comes, and who goes.

JUMP TO:

42 INT: HOTEL - ROOM 577 (10:15PM) 42

ST. JOHN and DEBBIE are sitting on the couch, watching a movie. The phone rings. DEBBIE answers it.

DEBBIE

Hello?

JASON (VO)

Debbie, Jason.

DEBBIE

Hi Jase.

ST. JOHN gives her an "I don't want to talk to him" look.

JASON (VO)

Just calling to let you know that Jo and I are on the way to the hotel.

DEBBIE

Okay.

JASON (VO)

How's St. John? Mike said...

(CONTINUED)

DEBBIE

He's fine. A few cuts and bruises,
but nothing serious.

JASON (VO)

Can I talk to him?

DEBBIE

He's sleeping right now. You can
talk to him when you get here. Bye
Jase.

JASON (VO)

Bye.

DEBBIE hangs up.

JUMP TO:

43 EXT: BUSHES SURROUNDING THE CAVES (10:45PM) 43

The entrance area is deserted. MIKE turns to ANNA.

MIKE

Okay, the coast is clear. Ready?

ANNA

Ready as I'll ever be.

MIKE

Follow me. And, keep low.

ANNA

Roger.

They run for the cave entrance, and enter.

CONTINUE TO:

44 INT: CAVE 44

There are three paths inside the entrance. (Left. Right.
Straight.) They follow the path that goes straight. They
walk for a while. MIKE spots an entrance to a tunnel. They
enter.

CONTINUE TO:

45 INT: TUNNEL

45

MIKE
 (turn to Anna)
 Wait here.

ANNA
 But...

MIKE gives her a "do it" look. She stops. MIKE runs ahead. He's back in a few seconds. He looks disappointed.

ANNA
 Dead end?

MIKE
 Yep. Come on let's go back to the path.

CONTINUE TO:

46 INT: CAVE

46

They exit the tunnel and turn to head the way they were going. They stop dead in their tracks in the doorway. For standing on both sides of them are five armed men. The men, are pointing machine guns at MIKE and ANNA.

MIKE
 (mutter)
 Uh-oh.

MIKE is not surprised when a tall man steps out from behind the armed men in front of them. MIKE looks at the man in recognition.

MIKE
 (mutter)
 Malduke.

MALDUKE
 Major Rivers. You walked right into my trap. As I knew you would. You are so predictable.

MALDUKE is now standing in front of MIKE and ANNA. He snaps his fingers.

MALDUKE
 Search them!

(CONTINUED)

Two of the men, one from either side, go to MIKE and ANNA. One relieves MIKE of his gun, and searches him. The other, searches ANNA. (NOTE: The man searching MIKE, also takes his watch.)

JUMP TO:

47 INT: HOTEL - ROOM 577 (11:00PM)

47

The movie that ST. JOHN and DEBBIE were watching is over. There is a knock on the door. ST. JOHN turns off the TV, as DEBBIE goes to answer the door.

DEBBIE

Coming!

DEBBIE opens the door. It's JASON and JO.

DEBBIE

Come on in guys.

JASON and JO enter. They go over to ST. JOHN. DEBBIE closes the door then goes over to everyone.

JASON

Okay, would one of you like to fill us in on what's happened already?

ST. JOHN and DEBBIE exchange a "who is going to tell this story?" look.

JUMP TO:

48 INT: CAVE - CELL (11:15PM)

48

MIKE and ANNA, are pushed into a cell like room. A guard closes the door, and locks it. MIKE looks around the room. After a few moments, he looks at ANNA. He notices she is shaking.

MIKE

Hey, it'll be okay. It's me he wants.

ANNA

I can't help it, Mike. I'm scared. I remember the time he went after Debbie to get to St. John. And...

MIKE walks over to her.

(CONTINUED)

ANNA

This might be normal stuff for you,
even Debbie's gotten used to it,
but...

(beat)

I've never been in a situation like
this before.

MIKE knew it was a bad idea to bring her. And now he's
regretting it. He tries to "liven" the mood.

MIKE

Well, you know what they say...
There's a first time for
everything.

ANNA

I'm serious Mike!

MIKE puts his arms around her, and holds her. She lets
herself melt into his arms. She holds onto him as if her
life depends on it. She buries her head in his shoulder, and
gradually calms down.

MIKE

It'll be okay.

ANNA

(shift head, look at him)
Promise?

MIKE

Promise.

MIKE looks at her. He can see she is scared. He knows he has
to get her to calm down. MIKE bends his head towards her,
and kisses her. After a few seconds, they break the kiss.
ANNA looks at him, and gasps quietly to herself.

ANNA

Wow.

MIKE smiles at her. She kisses him again. He plays along.
The kiss lasts a little longer. They break the kiss, and let
each other go.

MIKE

Better?

ANNA

For now.

ANNA walks a few steps away. She's still in a daze from that
kiss. MIKE looks at her as if seeing her for the first time.

(CONTINUED)

ANNA

What are we gonna do now?

MIKE makes a playful grab for her and hugs her from behind.

MIKE

What about...

MIKE nibbles her ear. ANNA squirms out of his grasp.

ANNA

No, Mike! I'm serious.

MIKE

(smile)

So am I.

ANNA

Mike!

MIKE stops.

ANNA

I mean to get out of here.

MIKE

Oh.

MIKE continues looking around.

ANNA

(beat x3)

Well?

MIKE

I don't know.

ANNA

You don't know. That's just great.

I...

MIKE indicates that he thinks the room is bugged. ANNA understands the gesture, because she's seen it used in the movies. ANNA mouths the word "bugged?" MIKE nods. ANNA walks over to him.

ANNA

Hold me.

MIKE gets this look of confusion on his face. But, he holds her. ANNA whispers in his ear.

(CONTINUED)

ANNA
(whisper)
Do you think he can see us?

MIKE
(whisper)
I'm not sure, I doubt it. Why?

ANNA
(whisper)
I have a pen and a piece of paper
in my jacket pocket.

MIKE
(whisper)
How come they didn't find them
when...

ANNA
(whisper)
I don't know. Maybe it was luck, or
fate, or something.

MIKE
(whisper)
Or maybe he wanted you...

ANNA moves out of MIKE's grasp, and unzips her jacket. She is about to remove the pen and paper from her pocket, when they hear a key in the lock. ANNA takes her hand out of her pocket. MIKE steps away from ANNA. The door opens. One of MALDUKE's men, your typical run-of-the-mill thug, enters and points a gun at them.

MAN
Come with me.

MIKE makes a sweeping motion with his arm, and turns to ANNA.

MIKE
After you.

ANNA gives Mike the same gesture.

ANNA
No. After you.

MIKE
Please, I insist.

ANNA
It's your party.

MIKE
Ladies first.

MAN
(angry)
Move it! Both of you!

MIKE and ANNA exchange an "oh well" look. MIKE walks toward the man. As MIKE passes him, MIKE spins and tries to grab the gun. As MIKE and the man struggle with the gun, MIKE yells to ANNA.

MIKE
GO!!!

ANNA hesitates for a moment. Then, realizing there is nothing she can do except get in the way and maybe get shot, she exits.

CONTINUE TO:

49 INT: CAVE

49

ANNA runs left from the cell entrance. She reaches a path, and takes it. The path is a zig-zag path. After running for a few seconds, she hears a gunshot from behind her. She stops.

ANNA
Mike. Oh god, please, not Mike. Not now.

She is about to run back the way she came. But stops herself.

ANNA
No. Don't go back.

She continues running the way she was going. After a few moments, she passes an enormous cavern. She stops and enters.

CONTINUE TO:

50 INT: CAVERN

50

The cavern, is approximately 50 feet high, and 300 feet wide. ANNA walks in, and notices that, there are two other entrances. One is at the far right. And one is at the far left. At the back of the cavern, there are stacks of crates. The crates are of various sizes. ANNA goes over to them. She notices that one of them is open. She looks in. It's filled with guns.

ANNA

I think I'll just wait here for
Mike. He'll...

A hand clasps her right shoulder. ANNA thinks to herself, "I didn't hear anyone enter." ANNA takes a deep breath, and swings around. She knocks the hand off her shoulder. She is all prepared to deck whoever it is. She stops.

ANNA

Mike! Thank god. I...

ANNA stops. She sees another MIKE enter from the far left. ANNA remembers the story of MALDUKE's android double.

ANNA

Androids?!

ANNA backs away from the MIKE in front of her, and runs to the entrance she came in by. She exits.

CONTINUE TO:

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51 INT: CAVE (MIDNIGHT)

51

ANNA runs in the direction she came from, going deeper and deeper into the cave. As she runs, she looks back over her shoulder, to see if the androids are still there. After a while, she loses them. She is turning her head back around, to face in front of herself, when she crashes into someone. The person she crashes into grabs her by her upper arms.

MIKE

Whoa.

She looks up. It's MIKE. Again. MIKE has a machine gun slung over his shoulder. She looks behind her. The androids are still not there. She is confused. Is this really MIKE? She sees the twinkle in his eye, and knows it has to be him. She hugs him.

(CONTINUED)

ANNA

Oh Mike! I... There are...

MIKE

I know. I know.

MIKE takes her by the shoulders and make her look him.

MIKE

Do you trust me?

ANNA kisses him. After a few seconds she releases him.

MIKE

I, take it, that was a yes?

ANNA

(smile)

It's definitely you. No machine could kiss like that.

MIKE raises his eyebrow at that statement. He's not sure how to take it.

ANNA

Well Major, what's the plan?

(beat)

There are two android's following me. They're back there.

(point)

Somewhere.

MIKE pulls some frayed electrical cable wires out of his jacket pocket. ANNA looks at the wires.

ANNA

Where'd you get them from?

MIKE

Back there.

(point)

You said there were two after you?

ANNA nods affirmatively.

MIKE

Okay. You take one of them, and I'll take the other.

ANNA

Wouldn't it be easier to just make a run for it?

(CONTINUED)

MIKE

Are you kidding? I think one Mike Rivers is enough. I don't want to have two more of me out there.

ANNA

Right. What would this world come to?

MIKE divides the wires into two sets. He hands one set to ANNA.

MIKE

Here.

ANNA

What am I supposed to do with these?

MIKE

Find an entry port on the android, and insert the cable.

ANNA

And then?

MIKE

Then we run an electrical current through the cable and short circuit them.

ANNA

Oh and where, pray tell, to you plan to find an electrical current in this cave?

MIKE looks up at the track lighting in this section of the passageway. He removes a light bulb, and attaches the ends of the wires to the socket.

ANNA

Oh.

(beat)

I think I hear them coming.

MIKE

You take the first one, and I'll take the second, okay?

ANNA

Okay.

(CONTINUED)

MIKE touches her arm and flashes her a smile. Then, he runs ahead a bit to wait for the androids to approach. ANNA also waits.

JUMP TO:

52 INT: HOTEL - ROOM 577 (12:05AM) 52

ST. JOHN, DEBBIE, JO, and JASON, are sitting around the room.

DEBBIE

I don't like this. She was supposed to call 5 minutes ago.

JO

Relax. It's only 5 minutes.

DEBBIE

I just have this feeling that, they're in trouble. I knew I shouldn't have let her go. She's never done this sort of thing before. She could do something to get...

JASON

If she doesn't call by 12:30, Jo and I will take The Wolf, and go after them. Okay?

DEBBIE

Okay.

JUMP TO:

53 INT: CAVE (12:07AM) 53

The two androids approach. MIKE lets the first one pass. Then he trips the second one -- knocking it out. The other android doesn't turn around, he just keeps on going.

PAN TO:

54 FOCUS ON ANNA 54

The android, approaches her. She runs to it and flings her arms around its neck.

ANNA

Oh, Mike! Am I ever glad to see you.

(CONTINUED)

She kisses him. She runs her fingers through his hair, trying to find a port of entry. She finds one right above his left ear. She releases him from the kiss, and hugs him. tightly. She looks over at MIKE. They exchange a "now" look. They both put their cables in the entry ports, and back away. Sparks fly. The androids shudder for a few seconds, then burn out. ANNA's one, falls to the floor. MIKE's one, since it was on the ground already, just stops moving. ANNA runs over to MIKE, and hugs him. He hugs her back. Then he backs away and looks her in the eye.

MIKE

What was that all about?

ANNA

(confused)

What was what all about?

MIKE gives her a "don't play dumb with me" look.

ANNA

Oh! You mean the kiss?

MIKE

Yeh, the kiss.

ANNA

Well, I had to find a socket right?

MIKE

(confused)

Yeh.

ANNA

I figured if I distracted him, I might be able to find one easier.

MIKE

Distract him? It's a machine!!

ANNA

Do I detect a hint of jealousy Major?

MIKE

Me? Jealous? Of a machine?

ANNA

You are jealous. And here I thought you didn't care.

ANNA starts to walk away. MIKE turns and follows her. (NOTE: They are heading in the direction that the androids came from.)

(CONTINUED)

MIKE

Well?

ANNA

(stop)

Well what?

MIKE

(stop beside her)(sarcastic)

Who was the better kisser?

ANNA

(teasingly)

I don't know. Kiss me again, and
let me compare.

MIKE gives her a short kiss.

ANNA

You call that a kiss?

MIKE pulls her to him, and kisses her again. After a few
moments, he releases her.

ANNA

Definitely... him.

MIKE

What?

ANNA

Just kidding.

MIKE

Kidding?

ANNA

Yes. Now can you get serious, and
find us a way out of here, Major.

MIKE

Right. Come on.

(beat)

And stop calling me Major.

ANNA

(mock salute)

Yes sir.

CONTINUE TO:

55 TIME FLIES 55

They go down the passage. They reach the weapons cavern that ANNA spotted before. MIKE walks past it, but ANNA stops.

CONTINUE TO:

56 TIME RESUMES (12:25AM) 56

ANNA

Mike. In here.

MIKE stops, and comes back. They enter.

CONTINUE TO:

57 INT: WEAPONS CAVERN 57

MIKE and ANNA go to the crates. MIKE starts to open some other ones.

ANNA

What are we looking for?

MIKE

Plastique. Or explosives of some kind.

ANNA gets an "of course. Why didn't I think of that?!" look on her face. MIKE opens a box that is full of remote controlled plastique explosives.

MIKE

Bingo.

ANNA goes over to him.

MIKE

Fit as many as you can into your pockets.

ANNA starts to fill her pockets with the devices. MIKE plants a few inside the cavern. Then comes back to the box and fills his pockets with the devices.

ANNA

Why do we have to blow this place up?

MIKE

I saw the lab, and from what I saw, Malduke can wipe out all life from this planet. We've got to stop him.

(MORE)

(CONTINUED)

MIKE (cont'd)

And there is no reasoning with a man like him.

(beat)

Ready?

ANNA

Yeh, ready.

MIKE

(grab remote from box)

Okay, let's go.

They exit through the far left exit.

CONTINUE TO:

58 INT: CAVE

58

MIKE and ANNA are walking and talking.

MIKE

We'll pick up Malduke and his men, as they try to escape.

ANNA

Uh, Mike?

MIKE looks at her.

ANNA

What am I supposed to do with these?

MIKE

Here, I'll show you.

MIKE removes one from his pocket, and presses it against the wall. It stays. Then he presses the red button, arming it.

MIKE

We'll plant one of these every 50 feet, to the entrance. Then, once we're far enough away...

MIKE holds up the remote. A small rectangular box, with an antenna, and a red button on it.

MIKE

All I have to do is press this button, and kaboom.

(CONTINUED)

ANNA

Oh.

MIKE and ANNA continue down passageway. MIKE plants one device every 50 feet, along the right hand wall. ANNA, plants one device every 50 feet along the left hand wall. (NOTE: ANNA's devices, are between MIKE's devices. Therefore, there is one planted every 25 feet.)

JUMP TO:

59 INT: AIRWOLF (1:00AM)

59

JASON is starting her up. JO, is in back, activating the computers.

JASON

Call the hotel. See if Mike and Anna have checked in yet.

JO

Right.

JASON takes AIRWOLF up.

PAN TO:

60 FOCUS ON JO

60

She calls the hotel.

JO

Room 577, please.

The call is transferred, and the phone rings.

DEBBIE (VO)

Hello?

JO

Hi, it's me. Any word?

DEBBIE (VO)

None. Where are you guys?

JO

On our way to the location St. John gave us. Talk to ya later. Wolf out.

JO cuts transmission, and enters the location into the computer. The computer displays a "searching" message.

(CONTINUED)

JO

Nothing yet.

JASON

Damn. I hope we're not too late.

CUT TO:

61 INT: THE CAVE (1:45AM)

61

MIKE and ANNA are still running. They've run out of explosives. The entrance is visible, it's about 200 feet in front of them. ANNA can't run anymore. She's getting a cramp in her side.

ANNA

Mike... I... need... a... rest.

MIKE

We can't stop now. The entrance is right there.

ANNA

Mike... I...

ANNA almost falls, but balances herself on the wall. MIKE goes to her, and puts her arm around his shoulder. They continue. They get to the fork in the path. MIKE looks down the paths, and sees MALDUKE coming down the right one. MIKE lets go of ANNA, and raises the gun. He aims it directly at MALDUKE's heart. ANNA stands, and tries to catch her breath.

MIKE

Don't come any closer. Place your hands where I can see them.

MALDUKE chuckles evilly, and keeps right on coming. MIKE pulls the trigger, and fires the gun. The bullets seem to have no effect on MALDUKE. He just keeps on advancing. MIKE looks at ANNA, and tosses her the car keys. ANNA catches them. MIKE turns to face MALDUKE, and yells to ANNA.

MIKE

GO! I'll meet you at the car.

ANNA

But...

MIKE

GO!!!!

ANNA runs for the entrance.

CONTINUE TO:

62

EXT: CAVE - ENTRANCE (1:50AM)

62

ANNA exits the cave, and goes right. She starts up the hill, and is blinded by a bright light in the sky. She puts her hands over her eyes, and hears the unmistakable sound of AIRWOLF's blades.

ANNA

Airwolf?

AIRWOLF hovers in front of the cave entrance.

JASON (VO)

Everyone out of the cave!

ANNA, still a little disoriented and blinded by AIRWOLF's glare, stumbles and falls. (She is about 30 feet up the right side of the hill.) MIKE runs out of the cave and heads left -- which, is the direction of the car-- and, not seeing ANNA anywhere on the left hill bank, assumes she made it to the car. Once he is far enough away, he presses the red button on the remote control. At the exact moment he presses the button, he just happens to see ANNA rise on the right side of the hill.

MIKE

Damn!

There's not enough time for MIKE to try to yell a warning. The ground rocks from the force of the massive explosion, caused by the plastique and AIRWOLF. The shock wave knocks ANNA back to the ground. MIKE wants to run to her, but knows it's not safe. He makes his way around to the right side of the hill. The explosion has quieted enough that he can run to her. He slides down the hill to her side. She's covered in scratches, cuts, and blood. Her eyes are closed.

MIKE

Anna... Anna...

ANNA

(slowly open eyes)

M... Mike?

MIKE

I'm right here.

ANNA

I... I'm...

MIKE squeezes her hand and strokes her hair.

(CONTINUED)

MIKE

Sh. Don't worry. It'll be okay.

JASON

(running over)

Jo called the paramedics, as soon
as Anna went down. How is she?

MIKE gives him a "see for yourself" look. MIKE turns back to ANNA. She is trying to say something.

MIKE

Sh. Don't try to talk.

ANNA tries to get up, but MIKE stops her.

MIKE

Lie still.

ANNA hears JO approaching. ANNA is fading in and out of consciousness. In the background, an ambulance siren can be heard.

JO

The ambulance will be here shortly.
I can see it's headlights.

The ambulance arrives and stops. Two men get out and come over with a stretcher. They give ANNA a quick once over, to make sure there are no broken bones. Then they put her on a stretcher. MIKE takes her hand as they walk towards the ambulance.

MIKE

I'm coming with you.

JO

(turn to a medic)

What hospital are you taking her
to?

MEDIC

Faith Memorial.

JASON

(to Mike)

I'll meet you guys there. First,
I'm gonna take The Lady back.

JASON walks away. The paramedics lift the stretcher into the ambulance. MIKE gets in beside ANNA.

CONTINUE TO:

63 INT: AMBULANCE

63

ANNA

Mike I... I dropped... the keys.

MIKE

Don't worry about it.

MIKE looks at JO, who is standing in the doorway, on the outside.

MIKE

Jo?

JO

Sure. I'll look for them. Meet you there.

MIKE

(smile)

Thanks Jo.

JO gives MIKE an "anytime" smile, and walks off to find the keys. In the background, can be heard the sound of AIRWOLF, as she lifts off. (NOTE: You can hear her, if you know what you're listening for. Otherwise you can't.) MIKE turns back to ANNA, but she has passed out. One of the medics, closes the ambulance doors. MIKE looks at ANNA.

MIKE

I'm sorry. I should have kept you out of this.

(think of something)

Oh boy, Deb's really gonna kill me.

The ambulance starts up, and drives off.

CUT TO:

64 INT: FAITH MEMORIAL HOSPITAL - ANNA'S ROOM (4:00AM)

64

MIKE is sitting in the chair beside the bed. ANNA is lying on the bed, asleep. She has been cleaned and patched up. All the cuts that needed to be stitched, have been. She opens her eyes, and turns to MIKE.

ANNA

Mike?

MIKE

Everything's fine. The doctor said there are no broken bones. You're very lucky.

(CONTINUED)

ANNA
De... Deb... Debbie...

MIKE
What about her?

ANNA
Did you...

MIKE realizes he never called DEBBIE.

MIKE
I completely forgot.
(rise)
I'll go do that right now.

ANNA
Mike?

MIKE
(turn to her)
Yeh?

ANNA
Could you ask her to bring me a
change of clothes?

MIKE
(smile)
Sure.

MIKE walks to the door. As he opens the door to exit, JO enters. JO goes over to ANNA.

JO
Where's he going?

ANNA
To call Debbie. Let her know what's
going on.

JO
Why didn't he just use the phone
right there?

JO points to the phone on the table beside the bed. ANNA gets this confused look on her face. Again she wonders just what is going on with DEBBIE and MIKE.

ANNA
I don't know.

(CONTINUED)

JO

Is he gonna get Jason to give her a lift here?

ANNA is not really listening to JO, she is thinking about DEBBIE and MIKE.

ANNA

What?

Before JO has a chance to repeat her question, MIKE returns.

MIKE

She's already on her way. Jason called and picked her up on the way here. I talked to St. John. He sounded terrific. Whatever Deb's doing, I'd say it's working. Wonder if he looks as good as he sounds?

JO

What exactly happened to you two, anyway? Mike?

MIKE

Well, it...

The door opens and DEBBIE enters.

DEBBIE

What the hell happened to you?

ANNA

I...

DEBBIE

(turn on Mike)

First St. John, then Anna, who's next Mike?

ANNA

Debbie, it wasn't his fault, really.

DEBBIE takes a deep breath, calms down, then looks at MIKE.

DEBBIE

Sorry. I know it wasn't your fault. It's just...

MIKE

(flash her a smile)

It's okay. I understand. It's been a long day, for all of us.

(CONTINUED)

(beat)
Where's Jason?

DEBBIE
Parking the car.
(beat)
So, what happened?

MIKE opens his mouth to say something, and JASON enters.

MIKE
What happened to Malduke and his boys?

JASON
Sorry Mike. He got away. Again. We did manage to round up a few of his men though. So, tell me, what happened?

MIKE opens his mouth to say something, and the doctor enters.

DOCTOR
Well young lady, you're free to go. My only prescription, is to take two of these...
(hand her a bottle)
...before you go to sleep, and... complete bed rest for the next 72 hours. Understood?

ANNA
Yes doctor.

DEBBIE
We'll make sure of it, doc. Even if we have to tie her to the bed.

ANNA
(smile weakly)
Sounds kinky, guys.

The doctor turns to leave. JASON stops him. DEBBIE and MIKE look at each other, then at ANNA.

JASON
Can I speak to you for a moment?

DOCTOR
Sure.

JASON and the doctor exit the room. They stop outside the door and exchange words.

(CONTINUED)

ANNA

What's that all about?

MIKE

Oh, he's just telling them to bill
The Company.

ANNA

Oh.

CUT TO:

65 INT: HOTEL - ROOM 577 (9:00AM)

65

ST. JOHN, DEBBIE, JASON, JO, MIKE, and ANNA, are all sitting around a table. They have just finished breakfast. MIKE has just finished telling everyone what happened. Well not everything, just all the important stuff.

MIKE

And that's it. That's what
happened.

ANNA feels dizzy. She raises her hand to her head, in an effort, to regain, her balance.

DEBBIE

You all right?

ANNA

I think I'll just go lie down. It's
been a long 24 hours, and I'm...
(yawn)
...tired.

ANNA gets up and walks to the adjoining room door. She opens it and goes through it. DEBBIE turns to ST. JOHN and kisses him.

DEBBIE

I'm gonna go make sure she's okay.
Be right back.

DEBBIE gets up from the table, and walks to the adjoining room door. She walks through it.

CONTINUE TO:

66

INT: ROOM 575

66

ANNA is just getting comfortable on the bed, as DEBBIE enters. ANNA turns to her.

ANNA

You know, you really should take up nursing as a profession. St. John looks great.

DEBBIE

(defensive)

What's that supposed to mean?

ANNA

Nothing. Honest. He just looks much better. Must've been all your TLC.

DEBBIE

What?

ANNA

TLC. Tender loving care.

DEBBIE

I know what it means.

ANNA

I wish I could improve that fast.

DEBBIE

(teasingly)

Maybe I'll ask Mike to give you some of his TLC.

ANNA

(defensive)

What do you mean?

DEBBIE

I saw the way you were looking at him at the table. I also noticed how he seemed to watch what he said in certain places of the recap.

(beat)

I know when Mike is avoiding something, so, come on, tell me. What happened last night?

ANNA

(change the subject)

What time does registration open?

(CONTINUED)

DEBBIE
11:00 I think.

ANNA
(look at clock)
That's in 90 minutes.

DEBBIE
Yeh.

ANNA
Do me a favor? Hang the "Do Not
Disturb" sign on the door as you
leave. That way...

DEBBIE
Sure. Now. About Mike.

ANNA
I promise I'll tell you the whole
story. Later.

DEBBIE
Okay.

ANNA
See ya when I get up.

DEBBIE goes back through the door to room 577. ANNA takes her pills, with a glass of water that is on the table, and goes to sleep.

CONTINUE TO:

67 INT: ROOM 577

67

ST. JOHN, MIKE, JO, and JASON, are still sitting around the table. DEBBIE enters through the adjoining room door. She closes it on 577's side, and goes over to the table.

MIKE
How is she?

DEBBIE
Sleeping.

DEBBIE sits back down, beside ST. JOHN. He puts his arm around her.

ST. JOHN
What time does the con start?

(CONTINUED)

DEBBIE

One o'clock. But registration opens at 11:00.

ST. JOHN

I guess we should go line up then.

DEBBIE

We?

ST. JOHN

Yeh. Mike and I have decided to get into the Con spirit. We've never been to one before.

MIKE

I hear they're loads of fun.

DEBBIE

(look at Jason and Jo)
What about you guys? Are you...

JO

We've got work to do.

JASON

We're going to go back to the caves and see if there's any sign of Malduke, or his men. Or any clue as to where they've gone.

DEBBIE

You will join us for dinner, won't you?

JO

What time?

DEBBIE

Good question. We'll let you know. I have to check the schedule first.

JASON

We'll leave you an Airwolf communicator.

DEBBIE

I already have one. Remember?

DEBBIE indicates her TNG communicator which she is wearing.
JASON smiles. DEBBIE turns to ST. JOHN.

(CONTINUED)

DEBBIE
(turn to St. John)
We better go line up.

ST. JOHN
Right.

ST. JOHN, DEBBIE, and MIKE, rise, and walk toward the door.

ST. JOHN
See you two later.

JO
Have fun.

MIKE
We'll try.

JASON
Oh Mike.

MIKE looks back.

JASON
Here.

JASON offers him a box. MIKE comes back over and takes the box. MIKE opens the box. It's a new locator watch, and an AIRWOLF communicator stick.

MIKE
A new watch. Thanks Jason.

JASON
Don't mention it.

MIKE puts the watch on. He then places the box, which still contains the AIRWOLF communicator stick, on the dresser, and walks back to the door.

DEBBIE
Bye guys.

JO / JASON
Bye.

ST. JOHN, DEBBIE, and MIKE, exit.

JUMP TO:

68 INT: HOTEL - MAIN LOBBY (10:00AM)

68

ST. JOHN, DEBBIE, and MIKE, exit the elevator. DEBBIE notices that the registration line is longer than she thought it would be -- but not too much longer. MIKE whistles at the sight of the line.

DEBBIE

It's not that bad, should only take about... an hour to get to the front. Once they open.

The three of them head over to the line.

CUT TO:

69 INT: HOTEL - CONVENTION REGISTRATION DESK (NOON)

69

ST. JOHN, DEBBIE, and MIKE, reach the front. DEBBIE addresses the registration clerk.

DEBBIE

Three. For the whole weekend.

CLERK

Names?

DEBBIE

Debbie Roche. R-O-C-H-E.

The clerk makes out DEBBIE's ID badge. Clerk hands DEBBIE her ID, booklet, and Convention schedule. The Clerk looks at MIKE. MIKE addresses the clerk, as DEBBIE puts on her badge.

MIKE

Mike Rivers.

The clerk makes out MIKE's ID badge. Clerk hands MIKE his ID, booklet, and Convention schedule. The Clerk looks at ST. JOHN. ST. JOHN addresses the clerk, as MIKE puts on his badge.

ST. JOHN

St. John Hawke. S-T J-O-H-N
H-A-W-K-E.

The clerk makes out ST. JOHN's ID badge. Clerk hands him his ID, booklet, and Convention schedule. The Clerk looks at them all, as he's putting on his badge.

CLERK

That's \$75.

They each hand clerk \$25. Then enter the convention area.

(CONTINUED)

CONTINUE TO:

70 INT: CONVENTION AREA

70

They walk over to a bench, and sit.

DEBBIE

What time is it?

MIKE / ST. JOHN

(consult watches)

12:05.

DEBBIE looks at her convention schedule. (see attached)

DEBBIE

Okay. The opening ceremonies start at 1:00. That means we have 45 minutes, to check out the dealer's room now.

MIKE

Let's go then.

They rise and head for the Dealer's Room.

CONTINUE TO:

71 INT: DEALER'S ROOM (12:55PM)

71

ST. JOHN, DEBBIE, and MIKE, are each carrying a plastic bag of stuff. DEBBIE is looking at the items on a table of sci-fi jewelry. ST. JOHN whispers in her ear.

ST. JOHN

It's 12:55. Don't you think we should get going?

DEBBIE

You're right. Let's go.

They head out of the room.

CONTINUE TO:

72 INT: CONVENTION AREA

72

They exit the Dealer's Room, and head for Holodeck 1 & 2. They reach them, and enter.

CONTINUE TO:

73

INT: HOLODECK 1 & 2

73

They find three seats together, near the front. DEBBIE takes the middle seat. Then places her bag on the floor and takes her camera out of her purse. The emcee comes on stage. (After each guest is introduced -- the crowd cheers; the guest waves and smiles; DEBBIE, and others, take pictures; The guest sits.)

EMCEE

If everybody would please be seated.

(beat x3)

Thank you. I'd like to welcome all of you to The Boston Sci-Fi/Fantasy Con.

BEAT

First I'd like to introduce our 4 guests. Then, each of them will give a brief hello.

(beat)

Our first guest is from the TV series "Forever Knight", Mr. Nigel Bennett.

NIGEL comes on stage.

EMCEE

Our second guest, is from the TV series Doctor Who. Mr. Peter Davison.

PETER comes on stage.

EMCEE

Our third guest, is from the TV series Blake's 7. Mr. Paul Darrow.

PAUL comes on stage.

EMCEE

Our fourth guest, is also from the TV series Blake's 7. Mr. Michael Keating.

MICHAEL comes on stage. MIKE turns to DEBBIE, and whispers in her ear.

MIKE

I think I'll go check on Anna.

(CONTINUED)

DEBBIE

Okay. Meet us back here.

MIKE

Sure.

(rise)

Give me your bags and I'll put them
in the room.

DEBBIE

Good idea.

ST. JOHN and DEBBIE hand their bags to MIKE.

DEBBIE

Oh, Mike. Call Jo and Jason and ask
them if they meet us at...

(look at schedule)

...3:30, for lunch instead.

MIKE

(flash her a smile)

Okay. See ya.

DEBBIE / ST. JOHN

Bye.

MIKE exits.

JUMP TO:

74

INT: ROOM 577 (1:15PM)

74

MIKE enters the room, and places the bags in the closet. He walks over to the adjoining room door, and opens it. He walks through. He opens the door on 575's side, and peeks in. ANNA is still fast sleep. He closes the door, and goes back through to 577. He closes his door, and walks over to the dresser. On the dresser, is an AIRWOLF communicator. He picks it up, sits on the bed, and signals Airwolf.

MIKE

Airwolf, come in. Do you copy
Airwolf?

JO (VO)

We read you Mike.

MIKE

Deb was wondering, if you could
make it back for lunch around 3:30,
instead of dinner.

(CONTINUED)

JASON (VO)
No problem. We're just about
finished out here anyway.

MIKE
Find anything?

JO (VO)
Nothing.

MIKE
Nothing?

JASON (VO)
Not a thing. Wolf out.

MIKE turns the communicator off and decides to keep it on
him. He puts it his shirt pocket and exits room.

JUMP TO:

75 INT: HOLODECK 1 & 2 (1:27PM)

75

MIKE enters, as a group of people are leaving, and another
bunch are entering. MIKE goes to ST. JOHN and DEBBIE. DEBBIE
turns to him, as he sits.

DEBBIE
Well?

MIKE
Anna's still asleep, and Jo and
Jason said they'd be here.

DEBBIE
Good.

MIKE
What's next?

DEBBIE
Nigel Bennett has a one hour Q and
A with us.

MIKE
Who is he again?

DEBBIE
He plays a vampire, named LaCroix,
on the series "Forever Knight".

(CONTINUED)

MIKE

That's the show about a vampire
cop, right?

DEBBIE

Right.

MIKE

What's LaCroix's relationship to
the cop again?

ST. JOHN

LaCroix, is the vampire who brought
Nick over.

MIKE

Right. I knew that.

The EMCEE comes back on stage.

EMCEE

Can I have your attention please.

(the crowd falls quiet)

Thank-you. If those people still
standing, could all find a seat.

(pause as crowd sits)

Could the security guys at the
back, close the main doors?

(doors are closed)

Thank-you.

(beat)

Okay. Ladies, gentlemen, other
beings, it is my pleasure to
introduce our first guest speaker
for this afternoon. Mr. Nigel
Bennett.

NIGEL comes on stage and the EMCEE exits. The crowd cheers.
NIGEL waves and smiles. DEBBIE, and others, take pictures.
NIGEL takes the microphone out of the stand.

NIGEL

Hello.

The crowd cheers again. NIGEL walks over to, and sits on,
the chair. The crowd falls silent. NIGEL addresses the room.
(NOTE: The following speech, is actually NIGEL BENNETT. It
appeared as a letter on a computer bulletin board, and in an
issue of "THE RAVEN" newsletter.)

NIGEL

Firstly, let me say how gratifying
and important it is to all of us on

(MORE)

(CONTINUED)

NIGEL (cont'd)

Forever Knight that you people are so enthusiastic about our work. Believe me, it is appreciated.

The crowd cheers.

NIGEL

Now, about LaCroix.

(beat)

All of what follows, is my personal opinion, the writers, and producers may well differ, but this is where I am coming from with the guy.

(beat)

I don't know who LaCroix was as a human, but I do think that he is very, very old. There were probably as many years before Nick, as there have been since. Maybe more. LaCroix was alone during this time. This, is very important to me and explains, I think, a lot of his behaviors since. This aloneness was not, necessarily, physical. I'm not suggesting that he was the first or only vampire but his intelligence, his attitude, and his estheticism put him apart from his fellows. He is not an animal -- he simply has an animal's appetite and amorality. It was as a result of this aloneness, that he carefully sought out over the centuries, his companions. First Janette, then Nick. He chose them because of who they were, and quite consciously brought them over to be his companions. They are now, in vampire terms, of his blood. They are his family -- and yet not. For his relationship with both of them is far deeper and more complex, than any between father/son/daughter/brother/sister. What is important to LaCroix, is that he chose them to be his own. They are his. That is why he, protects Nick, from the Enforcers. He doesn't mind Nick being challenged and endangered, but only he will do it. This sense of possession -- body & soul -- also

(MORE)

(CONTINUED)

NIGEL (cont'd)
 explains why LaCroix will never let Nick go. I like LaCroix. He has an animal sense that appeals to me. He is, in a way, absolutely honest. He says "This is what I am... this is what I do... what's the problem?" I enjoy playing LaCroix very much. You can't get rid of someone like LaCroix as easily as that. He is a survivor. Like the evil in man's soul that he partly represents, he will never disappear.

People start raising their hands to ask him questions. NIGEL is surprised at the show of hands. He takes a drink of water. (The following Q &A's were taken from an interview that appeared in "The Knightly News".)

NIGEL
 Questions. I hope I can answer them.
 (point to a young girl)
 Yes.

GIRL #1
 (stand up)
 How did you get the role of LaCroix?

Girl #1 sits back down.

NIGEL
 Well I auditioned.
 (laugh)
 Along with many others, and that was basically it. I auditioned and they clearly like me, that was it.
 (beat)
 There was a problem at first. We weren't sure I'd be able to do it because I'd already been contracted to another Canadian series, *Two for Joy*. We made the pilot, and nothing happened. So, there was a little bit of the possibility that I might not have been able to do *Forever Knight*, because it would have clashed with *Two for Joy*. But, nothing happened. And they were very good about it. You know, they said that if it did clash, they would allow me to leave *Forever*

(MORE)

(CONTINUED)

NIGEL (cont'd)

Knight, and do *Two for Joy* because that was the first one. But, that didn't happen, which was a shame 'cause, it was a nice series. But I like doing LaCroix.

Momentary pause, then NIGEL points to a boy.

NIGEL

Yes.

BOY #1

Is LaCroix the first vampire you've portrayed?

NIGEL

No, I played Dracula on stage. I did quite a bit of research then on who the original Dracula was, and this whole thing about blood, and the idea of drinking blood, and the cannibalistic element. Cannibals, in battle, would drink their enemy's blood. Because they believed it gave them their enemy's power. And, they'd eat their enemy's flesh. There was a woman, way back, a queen, who slaughtered hundreds of young virgins, and bathed in their blood. Because she believed it would keep her beautiful, and all sorts of, strange things. And yet, the guy who was supposed to be the original idea of Dracula, Vlad the Impaler, didn't actually do that. He just, use to, impale people. But, there's no record of him actually drinking blood.

Momentary pause, then NIGEL points to a woman.

NIGEL

Yes.

WOMAN #1

What appeals to you about playing a vampire?

(CONTINUED)

NIGEL

Well...

(beat)

...it's very erotic. I think vampirism is a very erotic thing. I think, originally it was, sort of, like pornography back in Victorian times. The idea of women in particular. A woman pursuing a man at that time was unheard of. And pursuing him then biting him and sucking his blood, were extremely erotic back then.

(smile)

And still are. That side is interesting. But also that they're outside normal moral laws and codes. And I like that... that LaCroix has his own, absolutely his own, moral code which makes complete sense to him. May not make sense to anyone else but it does to him and, that's all that matters.

NIGEL takes a drink of water, then points to DEBBIE.

NIGEL

Yes.

DEBBIE

LaCroix ends up coming across very much in the same way as *Lestat* in Anne Rice's *The Vampire Chronicles*.

NIGEL

Yes, I've been told that.

DEBBIE

Have you read the books?

NIGEL

I was going to but decided against it. I've got my own handle on this guy. I don't want to start making him like *Lestat*. Know what I mean?

DEBBIE

It's interesting then, that you've evolved a very similar interpretation of the way a vampire would see himself.

(CONTINUED)

NIGEL

Yeh well it is interesting, but maybe that's a given for this sort of character. Maybe in order to do it you have to look at yourself in that way. You know what I'm saying? In order to live with yourself. I don't think they see themselves as evil. They're simply doing what is right for them to do. It's natural. And it's the rest of the world that's unnatural. They don't see themselves as villains. They have absolute justification for everything they do. And to them it makes sense. There's an actress, Carlin Glynn, that was in *The Best Little Whorehouse in Texas* and *The Trip to Bountiful* she said: "that in every character, no matter how, on the surface, repugnant the character may be if you're going to play that character, you have to like him. There has to be something about the character that has to be appealing to you." And for me, I mean, I certainly find LaCroix appealing. I like his sense of where he is, and who he is... and why he does what he does... and the fact that he enjoys it.

NIGEL takes a drink of water, then points to a young man.

NIGEL

Yes.

MAN # 1

Do you see a sexual aspect to Nick and LaCroix's relationship?

NIGEL

I'm not sure. The way I see it, Nick is LaCroix's possession. LaCroix made him. And in a way, what he's saying a lot of the time is "look, he's mine. Get away from him." I think that's the reason he's fighting to prevent Nick from... going straight, if you like... He's his, and he will do his damndest to keep it that way. I'm not sure about the sexuality...

(MORE)

(CONTINUED)

NIGEL (cont'd)

In one episode, *Father Figure*, Nick is "baby-sitting" a little girl, and she asks him, quite bluntly "Are you straight?" to which Nick replies "Yeh." So, I guess that could say... there isn't a relationship between LaCroix & Nick... I think that LaCroix brought Nick over for two reasons. One, as a male intellectual companion for himself... And two, for Janette... I believe that LaCroix probably had no time for Janette. And Janette wanted someone to love her. A lover... And LaCroix, wanting to make Janette happy, agreed to bring someone else into their little family.

MAN #1

Perhaps, it only plays that way because LaCroix is sort of alternately caressing, and then punishing Nick.

NIGEL

Hmmm... I know what you mean... but it's quite paternal in that way... Isn't it? Don't parents do that? Alternately caress and then punish?
(humorous accent)

"Isn't that the problem with kid's today?" that their parents have smacked them, and said "don't hit people." And then hit them to stop them from hitting people. Which is absurd... And then turned around and said "oh, never mind" when the kid is really upset? It's all confusion.

(beat)

Pleasure and pain. I mean it's the same with sexuality and with relationships and everything. It's this intermingling of pleasure and pain. You see LaCroix must like Nick, because I don't think he's consciously brought anyone over for a long time, because he gets too carried away with it. He gets so carried away with the physical act of drinking the blood...

(CONTINUED)

(chuckle)
...that by the time he's finished,
there's none left. So, it takes
quite an... effort of self control.
I think it was a very deliberate
act. A very, very, deliberate
decision on his part, to create
this companion for himself.

SOMEBODY

(yell)
What about Daniel? Any idea on what
happened to him?

NIGEL

The little boy? No, nothing. There
are quite a few that... I mean I
said that LaCroix doesn't make
many... but in the very first
episode, he makes Alyce, the museum
curator. He turns her into a
vampire... and she's left at the
end. There are quite a few people
floating around who have been
turned... brought over if you
like... and then conveniently
forgotten. Now, whether they'll
return or not... I really don't
know. That's not my decision. You
never know. The people who inhabit
The Raven club have to come from
somewhere, don't they?

NIGEL takes a drink of water, then points to DEBBIE.

NIGEL

Yes.

DEBBIE

Speaking of Alyce, I always thought
she was accidentally brought over.
I mean... LaCroix is feeding on
her... when all of a sudden Nick
comes at him with a wooden plank.
Wouldn't LaCroix's survival
instinct jump in? In the movie *Nick
Knight* Alyce is definitely dead...
But in *Dark Knight*, LaCroix is only
getting started on Alyce when he
senses Nick coming at him, and
drops her.

(CONTINUED)

NIGEL

Yeh, I never thought of that. It makes sense I guess.

NIGEL points to a man.

NIGEL

Yes.

MAN #2

Is it harder to project a character who is only shown in glimpses in flashbacks?

NIGEL

In a way it's easier. You don't have to worry about the character developing. He's very much the same in the glimpses. And what's happened, I think, is that the full character has been exposed, if you like, over a very long period of time... rather than being exposed in one episode in all his facets. I mean, it's been 22 episodes, so far... and we still don't know everything about him... So, in a way, it's a bit of easier 'cause you can concentrate on just one specific area.

NIGEL takes a drink of water, then points to a woman)

NIGEL

Yes.

WOMAN #2

Is there any indication of exactly when LaCroix was brought over?

NIGEL

In an episode called *Dead Air*... he mentions Oedipus. But, whether he mentions him simply out of some sense of being obtuse, or whether he actually knew him... I'm really not sure. In the pilot he talks to Nick about all the people he's known. "I taught Nero the tune, and together we watched Rome burn. I rode with Charlemagne, and taught Genghis Khan the lessons of war." Rome burned in 64 AD. So he's been

(MORE)

(CONTINUED)

NIGEL (cont'd)

around since at least then. Whether he was at that time a mortal, or a vampire... I like to think that he was the very first vampire. But, I don't know. Who brought him over?

NIGEL takes a drink of water, then points to a man.

NIGEL

Yes.

MAN #3

How long has Janette been with LaCroix? In *Dead Air*, when LaCroix is torturing that derelict, Janette says, "He does look like your father?" How could she know what his father looked like, unless she knew his father...? I mean photographs weren't invented as of then. Therefore, she couldn't have seen a photo.

NIGEL

Good question. She could have seen a painting though, or she could have seen a picture of him in LaCroix's mind... Remember, that when vampire's feed on each other, they not only exchange blood... but memories. Remember Nick's girlfriend Erica? The one who kills herself in *Last Act*? When she drank Nick's blood... she saw into his memories. Janette could have seen him that way... As to how long Janette's been with LaCroix? I really don't know. We know that in 1228 she was already a vampiress... But, I think that whole scene, was an act... A game, a scripted conversation... And Janette... Janette was only playing her role.

NIGEL takes a drink of water then points to ST. JOHN.

NIGEL

Yes.

ST. JOHN

What about The Enforcers? There's the implication that they're very old, and powerful.

(CONTINUED)

NIGEL

The Enforcers are an interesting problem... There are some computer network things that talk about the episodes, and I got a look. They were quite, not, concerned, but, couldn't understand why LaCroix would put himself at risk with The Enforcers, to save Nick. It seemed, to them, such a strange thing to do. I don't think that it was, because... it's that argument, that Nick is his. You know? "No one's going to hurt him, because he's mine! I want him."

SOMEBODY

(yell)

No one can hurt him but me!

NIGEL

(laugh)

Yes absolutely... "He's mine. I'll do things to him if I want to, when I want to, but no-one else will." And, he stood up to The Enforcers and there were people saying... "Well, LaCroix could probably take them on, and kick their ass..." and others were saying: "Well, why'd he put himself at risk in that way...?" I don't know, to me, it's sort of, gotten a little bit like, the Chiefs of Staff of the army and the Prime Minister. ... You know that the Chiefs are more powerful on the surface... and if you look at The Enforcers, they would fill that sort of role. But, the Prime Minister actually controls them. And I wonder, how much LaCroix actually controls The Enforcers. I don't know.

NIGEL takes a drink of water, then points to a young girl.

NIGEL

Yes.

GIRL #2

Is *Forever Knight*, a fun production to work on?

(CONTINUED)

NIGEL

Yeh. It's great... The crew's amazing... They're one of the nicest crews I ever worked with. I just hope we get them all back when we go back into production. Because they're off working on other things now. The camera people, the look that they create for the series, is just unique on television at the moment. I don't think there's anything else that looks quite that way. And the cast... Ger is a lovely guy. We knew each other before the series. When I first came to Canada, six years ago, I rented his house. He was off in Vancouver shooting a series at the time. It's like we've been following each other around for a long time. And everyone, it's a really, really happy show. It really is. That sounds like rubbish, but it's true.

GIRL #2

What about the rest of the cast?
Has it become a sort of community?

NIGEL

It's become two communities in a way. Because there are certain people who, as of yet, I've never worked with. Like John Kapelos. I've never worked with him, because we just don't inhabit the same world. There tends to be the vampires -- myself, Deborah, and Geraint -- and then there's the real world. Geraint, John, Catherine, and Gary... So we sort of are separate. But, we all get along very well. John is a very funny guy. Very funny... He really is. As a person, let alone the character he plays. He's very funny. And, occasionally, we go out and have dinner.

NIGEL points to a young man.

(CONTINUED)

NIGEL

Yes.

MAN #4

What's your average week like?

NIGEL

It's a 6 day shoot with 2 days off in every 7. So, you don't get a whole episode shot in 1 calendar week. There's always a little bit left over. So, if we start shooting the episode on Sunday, we shoot Sunday-Thursday with Friday & Saturday off, and finish the following Sunday. Then we'd start one after that. So it sort of staggers itself along... An episode I'm in, I'm in for about 2 or 3 days. It depends. I was in 14 of the 22 episodes.

NIGEL takes a drink of water, then points to a woman.

NIGEL

Yes.

WOMAN #3

How do feel about flying? Do you hate it?

NIGEL

(laugh)

No, but Geraint does. He has a fear of heights. I find it fun. When you're in the harness, and you're being flipped up in the air, that's a buzz... There was one scene, in 1966, when LaCroix burns a library down to prevent Nick from getting his hands on *The Abarat*, an ancient book of cures. Nick arrives as the building's in flames. And LaCroix is standing there, on the top of the building, looking down at him, and sort of... laughing. When we started shooting the scene, I was perfectly ok. No safety harness or anything. Then they said: "Can you move a bit closer to the edge?" So I walked to the edge and said: "Like this...? Aaaaah" at which point the stunt coordinator just

(MORE)

(CONTINUED)

NIGEL (cont'd)
knelt down behind me and grabbed my
belt. His hand up my back holding
my belt, during the whole scene...
But, that was weird, that was,
standing there, going "Aaaaah".

NIGEL takes a drink of water, then points to a man.

NIGEL
Yes.

MAN #5
The contacts. Are they real, or
painted? And, can you see through
them?

NIGEL
They're not painted. They're just
plain, specially made, yellow
contact lenses, with a little green
edge... You can see through them,
but the aperture in the center is
fixed. So, everything tends to be a
little bit blurred through them...
They're getting new ones for next
season, which are like the ones
that were used in *Innocent Blood*,
which can apparently be any colour
you want. So we'll have to see.

NIGEL points to a woman.

NIGEL
Yes.

WOMAN #4
Do you have a favorite episode?

NIGEL
It's difficult to say... I like
what I did in *Dead Air*. I mean...
it was just, when I killed that
derelict there... I don't know what
the heck I was thinking of but it
was just... it really looked
bleech. It looked disgusting. So,
that was nice. I make myself laugh
occasionally, with the little
comments that he throws across at
Nick. LaCroix says: "It was breed
into me." and Nick responds "No,
we're killers, not... torturers."

(MORE)

(CONTINUED)

NIGEL (cont'd)

To which LaCroix responds "I was referring to a more insidious form of breeding." Then Nick says: "You sicken me LaCroix." And LaCroix responds with "Don't watch." In *Unreality TV*, the episode whose past was set in The American Civil War, in which LaCroix says he hates war, but loves the free food... I love those sort of comments... But a favorite episode...? No, I don't know, I don't think so.

NIGEL takes a drink of water, then points to a boy.

NIGEL

Yes.

BOY #2

How'd you get into acting?

NIGEL

Um, I went to, what in England, we call secondary school. You go at age 11, so it would be like Junior High, I suppose... We did school plays every year, and I did school plays every year... and, suddenly announced, to my teachers and parents and everyone, that I wanted to be an actor. When I was 15, I suppose I'd absolutely no idea how to do it... I went along, and auditioned for the Royal Academy of Dramatic Art, in London. And didn't get in. Then, I went to University and studied drama and education. I came out as a teacher of drama and worked doing that for a year. Then, I simply applied. In England it's not easier... it's difficult, but, I applied for a job in a company that was expanding and had Equity cards to give out. Equity, is the British equivalent of Actra and The Screen Actors Guild. I was lucky enough to get an Equity card. And it just sort of went from there... Before I came to Canada in '87, I was doing 95% stage work and 5% television. Then, when I came over, it just reversed itself. It was the

(MORE)

(CONTINUED)

NIGEL (cont'd)
strangest thing. As far as I could see, I wasn't doing anything different. But suddenly, I was doing lots of television... and very little stage. And, that's the way it's been.

NIGEL Takes a drink of water, then points to a little girl.

NIGEL
Yes.

GIRL #3
Do you prefer TV because if you muff something they can always reshoot?

NIGEL
(laugh)
Yeh. It's also easier than stage. But it's, the fact that... you can concentrate your energy in bursts rather than having to maintain it for a full two hours or whatever for a performance. That demands a very large amount of emotional and physical and all sorts of energy you need to put into a performance. And to do it 8 times a week is just draining.

NIGEL takes a drink of water, then points to a woman.

NIGEL
Yes.

WOMAN #5
Is there a difference between stage and television?

NIGEL
Yes, yes. People used to say... "It's the same thing as on stage, only you do less of it." Well, that's not strictly true. It's far more difficult in front of the camera. You have to be aware of where the camera is... where the lights are.. the sound... You have to be able to split yourself into different levels of, awareness if you like. You have to be performing
(MORE)

(CONTINUED)

NIGEL (cont'd)

with another actor who, may be standing right next to the lens to give you an eyeline. ... and at the same time, you have another part of your brain that's remembering where you're casting shadows... and thinking of the lights... and another part of you, that's thinking on some other level... So, it's quite difficult in that way. When I say it's easier to do than stage... I don't mean the actual acting is easier, not at all. It's just that the amount of energy... no, not even the amount of energy, 'cause you have to put the same energy in... even in these short little takes that we do. But it's easier because you don't have to do it for two solid hours.

NIGEL takes a drink of water, then points to a girl.

NIGEL

Yes.

GIRL #4

What about repetition? It seems like you do a scene three different times because it's from this angle, then that angle...

NIGEL

At least... Yeh, yeh... And that's assuming you only do one take. You can see this on television sometimes... where actors have given a slightly different performance when it's their shot, from the performance they give when it's another actor's shot. And you can actually see the difference in expression or body posture. That's another one of those things you have to be aware of. You have to try and maintain the same performance, the same, level of performance.

NIGEL takes a drink of water, then points to a boy.

(CONTINUED)

NIGEL

Yes.

BOY #3

Is there a role you haven't played that you really would like to?

NIGEL

Oh, god...! There are thousands of them. Thousands of them... I'd loved to have done Hannibal Lector, in *Silence of the Lambs*. I think I'd do better than Anthony Hopkins.

(laugh)

On stage, any of the great Shakespearean roles are just wonderful to do... Now, Geraint's very lucky... He's done a lot of them. He's done a lot of these things, and I haven't. Because Ger was, and is, a leading man, very much a leading actor. You know, the young boyish good looks... all that sort of thing... And I was always a character actor, never had that sort of boyish thing. So, I never played the lead roles. But, there are lots, lots.

NIGEL takes a drink of water, then points to a boy.

NIGEL

Yes.

BOY #4

I hear you're a big *Star Trek* fan. Is that true?

NIGEL

God, I love *Star Trek*. I'd give my eye teeth, to be on *Star Trek*. We talked about that during shooting. Just short of jokingly one day... Ger and I were sitting and talking and saying that we should do guest shots on every series that's on at the moment... You know, on *Star Trek*, they should discover a planet inhabited by vampires. Should be great... God, I'd love it.... Just think about it, a vampire crew member... There's no daytime in space... I worked on an episode of

(MORE)

(CONTINUED)

NIGEL (cont'd)
Beyond Reality and the producer was Hans Beimler, who, was a producer on the first season of *The Next Generation*. So I was just "Ahhh" you know, to meet a guy who'd been a producer on TNG, that was a thrill.

NIGEL takes a drink of water, then points to a boy.

NIGEL
Yes.

BOY #5
Do you prefer TNG or DS9?

NIGEL
It would be great to be on DS9, wouldn't it...? Definitely more of a thinking person's space adventure than TNG.

NIGEL looks around and points to a woman.

NIGEL
Yes.

WOMAN #6
Are you married?

NIGEL
Yes.

WOMAN #6
Kids?

NIGEL
Yes, two... Both boys... Michael J, is 7, and Sam, is 2... Michael is as much a *Star Trek* fan as I am. But he's very dismissive about the original series... I remember watching it in University. It was a big thing to go and watch *Star Trek*. And we were watching in black and white. And you look at it now, it's just sooo... I mean, it was amazing for its time, but compared to the technical effects and the tricks they have now... it's just very naive, very innocent sort of television.

(CONTINUED)

(beat)
One more question.

NIGEL points to a woman at back.

NIGEL
Yes.

WOMAN #7
I was wondering... Is it just Earth's sun, SOL, that Vampire's are allergic to? Or is it any sun? Because if it was just SOL, wouldn't that mean that... if they lived on a planet in another Solar System... they would be able to walk in the sunlight...?

NIGEL
Well to answer the first part, I honestly don't know. But, if the first part was true, and it was just Earth's sun, then yeh, the second part would be true.

(beat)
And, on that note, that's all we have time for, for today. I thank you all for being here, and I'll see you around the hotel. Bye.

The crowd claps, and cheers, and NIGEL exits the stage. Once NIGEL is off, people start exiting the room. ST. JOHN, DEBBIE and MIKE, rise and head for the exit.

MIKE
2:27.

ST. JOHN
Jason and Jo are meeting us at 3:30, right?

MIKE
Yeh.

ST. JOHN
That gives us almost an hour. What do you want to do?

DEBBIE
We could go back to the Dealer's Room for a while.

(CONTINUED)

MIKE

Again?

DEBBIE

We never finished looking around.

ST. JOHN

(put arm around Debbie)

Whatever you say, hon. You're the boss.

DEBBIE flashes him a smile, as they walk out the door.

CONTINUE TO:

76

EXT: HALLWAY

76

MIKE

Who is scheduled to talk at 2:30?

DEBBIE

Yes.

MIKE

(confused)

Yes what?

DEBBIE

Yes *Who* is scheduled to talk next.

MIKE looks at DEBBIE in confusion.

DEBBIE

The next speaker is Peter Davison.
He played the fifth Doctor.

MIKE

Ha, ha, very funny.

They head for the Dealer's Room.

CONTINUE TO:

77

TIME FLIES

77

They enter the Dealer's Room. They look around the Dealer's room. And buy some more things.

CONTINUE TO:

78 TIME RESUMES (3:15PM)

78

MIKE is looking at an item on a table. DEBBIE looks at ST. JOHN.

DEBBIE

I'm going to go put these bags in the room. I'll meet you guys at the restaurant, okay.

ST. JOHN

Okay.

DEBBIE kisses ST. JOHN and exits the Dealer's Room. MIKE watches her leave and then goes over to ST. JOHN.

MIKE

Where's Deb going?

ST. JOHN

To put the bags in the room.

MIKE

Oh.

(beat)

I want to show you something.

MIKE leads ST. JOHN to a table.

CUT TO:

79 ROOM 575 (3:17PM)

79

ANNA is asleep. The door opens. DEBBIE enters. She notices ANNA is still asleep. She heads to the spot where the other bags are. (note: She doesn't completely close the door because she is not planning on staying long.)

DEBBIE

Maybe I should organize these bags a little better.

(look at clock)

Hmm. Maybe later. Don't really have the time for it now.

DEBBIE turns to head back to the door and is startled to see MIKE standing behind her. (Note: The room door is now closed)

DEBBIE

Gee, Mike. Don't do that.

(CONTINUED)

MIKE

Sorry.

MIKE looks at the sleeping ANNA. DEBBIE notices that look again.

DEBBIE

Okay Mike. What happened between you two out there?

MIKE looks at her.

MIKE

What do you mean?

DEBBIE

I saw the way she was looking at you earlier. I know that look.

MIKE

Ah...

DEBBIE

Mike.

MIKE

Well... When we were trapped in that cell, she was.. well, she was scared. I knew I had to do something to calm her down.

DEBBIE

What did you do?

MIKE

I... I...

DEBBIE

Mike.

MIKE

I kissed her.

DEBBIE

(mad)(loud)

You ki...

(quieter)

You kissed her?

MIKE

Yes. It was just a kiss Deb. It meant nothing. I just...

(CONTINUED)

DEBBIE

I don't think she thinks it meant nothing.

MIKE

I know.

DEBBIE

What?

MIKE

A few moments later, she kissed me.

DEBBIE

Oh Mike, what have...

MIKE

I'm sorry. I...

DEBBIE

Sorry? How are you...

MIKE walks right up to DEBBIE, giving her this look. DEBBIE stops talking. MIKE brings his hand up to the side of her face.

MIKE

You know I love you.

DEBBIE

Yes, but...

MIKE

When Caine sent you away, I saw what it did to St. John. I was feeling the same only couldn't show it.

DEBBIE

I...

MIKE

Sh. I have to say this now.

(beat)

St. John was going through hell. We tried everything and couldn't find you. then, Arkov called and said he saw you in Paris. We dropped everything to go get you and bring you home. I saw a light in St. John that had been missing for weeks. When we got to Paris and found out we only moments to get to St.

(MORE)

(CONTINUED)

MIKE (cont'd)

Mike's I prayed we'd get there on time.

DEBBIE goes to say something but knows MIKE isn't finished.

MIKE

And we did. Didn't we. Just in time. But, things weren't the same. Dale had left a mark on you. I know it was killing me, so I could only imagine what it was doing to St. John.

(beat)

Dale did the right thing and left but, you also left.

DEBBIE

I didn't leave. I just...

MIKE

I know. And St. John agreed to give you the time you needed. So when you called, he was... We've missed you so much and we are glad you're back.

(beat)

You are back, right?

DEBBIE

(smiles)

Yes. I'm back. I've missed you all so much.

MIKE

(smiles)

He really has missed you. He just hasn't been the same since Paris. He needs you.

DEBBIE

I need him too.

MIKE

I can't be responsible for hurting him like that again.

DEBBIE

What are you...

ANNA starts to wake up. They don't notice. MIKE kisses her. Really kisses her. MIKE breaks the kiss and looks at DEBBIE.

(CONTINUED)

MIKE

My original offer stands. If things don't work out...

DEBBIE

Mike, I...

MIKE

As much as I hate saying this, I can't keep doing this. All we can be is friends. Nothing more.

MIKE leaves the room. DEBBIE watches him go. ANNA pretends to go back to sleep. DEBBIE looks at ANNA.

DEBBIE

Maybe she can forget what happened last night. Maybe...

(beat)

Why do I let Mike get to me so much? I love St. John. I have him back and I'm not letting go.

(beat)

Mike is right. We can't keep doing this.

DEBBIE exits the room.

JUMP TO:

80

HOTEL RESTAURANT (3:30PM)

80

ST. JOHN and MIKE are seated at round table, that has 6 chairs at it. The entrance to the restaurant is visible from the table. There are six menus on the table. DEBBIE walks over and takes a seat between MIKE and ST. JOHN. She looks at ST. JOHN and gives him a kiss. There are 6 glasses of water on the table. One at each setting.

DEBBIE

Anna is still asleep. I wonder how much of her adventure last night she will remember.

ST. JOHN

One can never tell. She might remember everything, or nothing, or just bits and pieces.

DEBBIE

Did the doctor say if the medication would have any side-effects?

(CONTINUED)

MIKE

He said that in some cases one might experience hallucinations.

DEBBIE

Really?

MIKE

Yeh.

DEBBIE files that piece of information away for later.

CONTINUE TO:

81 TIME FLIES 81

They drink the water, and study the menus, while waiting for JASON and JO.

CONTINUE TO:

82 TIME RESUMES (3:40PM) 82

ST. JOHN

They're late.

DEBBIE

What else is new.

MIKE

I say we start without them.

DEBBIE

(look toward door)

Here they come now.

DEBBIE waves to JASON and JO, who spot her and head over. JO sits beside ST. JOHN, and JASON sits beside JO. (There is an empty chair between JASON and MIKE.)

JASON

Sorry we're late.

JO

You guys having fun yet?

DEBBIE

I can't speak for these two, but I am.

ST. JOHN

It's... different.

(CONTINUED)

MIKE

But, it kinda grows on ya, you know?

ST. JOHN

(to Jason and Jo)

What about you? Turn up anything?

JASON

No. Not a thing. Not a single thing. Looks like Malduke's slipped through our fingers again

JO

Okay. Enough talk. I don't know about you but I'm starving. I say we order.

Gang looks at their menus.

JUMP TO:

83 INT: ROOM 575 (4:30PM) 83

ANNA is fast asleep in bed. The adjoining room door opens, and MIKE looks in. He sees that she is still asleep. He shakes his head, and closes the door.

84 EXT: HOTEL - GARDEN (4:35PM) 84

ST. JOHN and DEBBIE, are walking back through the garden, towards the hotel. He has his arm around her, and her head is on his shoulder.

DEBBIE

You know, Anna's gonna be real disappointed she missed this convention. I mean she loves *Blake's 7* and *Doctor Who* and *Forever Knight*.

ST. JOHN

Is there any show she doesn't watch?

DEBBIE

I don't think so.

(beat)

I only came to see Nige. I...

ST. JOHN

(look at her)

Nige?

(CONTINUED)

DEBBIE
Yeh, Nigel Bennett.

ST. JOHN
You call him Nige?

DEBBIE
Everyone does.
(beat)
Anyways like I was saying. I never
watched *Blake's 7* and I've only
seen a handful of *Doctor Who*
episodes. Some of the ones with Tom
Baker and K9.
(beat)
I just wish there was some way we
could bring the convention to her.

ST. JOHN
(idea)(smile)
Maybe there is.

DEBBIE
(look at him)
What?

ST. JOHN
I've got an idea.

DEBBIE
What is it?

ST. JOHN
(consult watch)
I'll tell you while we're in the
autograph line. Come on, let's go.
Mike's probably waiting.

ST. JOHN takes her hand in his, and they run to the hotel
doors.

JUMP TO:

85 INT: HOTEL - DOWNSTAIRS FOYER (6:50PM)

85

ST. JOHN, MIKE, and DEBBIE, are in line. DEBBIE has a NIGEL
BENNETT photo, that she wants him to autograph. ST. JOHN has
just finished telling them his idea. They are close to the
front.

ST. JOHN
What do you think?

(CONTINUED)

DEBBIE
I think she'll love it.
(Kiss him)
I love you.

MIKE
Only one problem, how are we gonna
pull it off?

They think. ST. JOHN is about to say something, but stops.
They are next in line. DEBBIE hands ST. JOHN her camera, and
approaches NIGEL.

DEBBIE
Hi.

DEBBIE hands NIGEL the photo. NIGEL looks at her and smiles.

NIGEL
Hi. Debbie isn't it?

DEBBIE
(surprised)
Yes.

NIGEL
I met you in the summer at Toronto
Trek, didn't I?

DEBBIE
You rem..

NIGEL
(smile)
You bought Ger's fangs. One doesn't
quite forget that.

NIGEL signs the photo and flashes her another smile.

DEBBIE
By the way, Happy birthday.

NIGEL
Thanks. Love'd your questions
earlier about Lestat and Alyce.

DEBBIE
Thanks

NIGEL
I actually never thought of Alyce
being an "accident". It's
interesting.

(CONTINUED)

DEBBIE smiles.

DEBBIE
Can I take your picture?

NIGEL
Only if you get in it with me.

DEBBIE gives him a smile, and goes to the other side of the table. NIGEL motions her to sit on his lap. She does. He moves the hair to one side of her neck, and pretends to be biting the bare side. ST. JOHN takes the picture. DEBBIE turns to NIGEL.

DEBBIE
Merci.

NIGEL
De Rein.

NIGEL smiles and hands her the autographed picture. She takes it and leaves with ST. JOHN. MIKE gets NIGEL to sign a picture "To Anna". MIKE goes to ST. JOHN and DEBBIE, who are waiting for him.

ST. JOHN
(consult watch)
It's 7:00 now. When's the next
panel you want to see?

DEBBIE
9:30.

ST. JOHN
What do you say we go have dinner,
and work out the details of this
plan?

MIKE
Sounds like a great idea. Want me
to go round up Jo and Jason?

ST. JOHN
Sure. You can meet us at the
restaurant.

MIKE
Okay. See ya.

ST. JOHN / DEBBIE
Bye.

MIKE runs off. ST. JOHN and DEBBIE walk to the restaurant.

JUMP TO:

86 INT: RESTAURANT (9:00PM)

86

ST. JOHN, DEBBIE, MIKE, JASON, and JO, are sitting at the same table as before. Same positions. They've finished dinner and discussing the plan.

ST. JOHN

So, everyone know what they're supposed to do?

Everyone nods.

ST. JOHN

Good.

(look at Jo)

Try to have the information by lunch time tomorrow.

JO

Might even have it before then. Depends on...

ST. JOHN

Yeh, I know.

JASON

(turn to Jo)

Guess we should get The Wolf's computers started on that information.

(to everyone)

See you guys later.

JASON and JO rise.

MIKE / DEBBIE / ST. JOHN

Bye.

JASON and JO exit.

DEBBIE

I can't wait to see the look on Anna's face. She's going to be so happy. Thanks guys. You're the best.

DEBBIE gives them both a kiss. MIKE on the cheek and ST. JOHN on the lips.

(CONTINUED)

MIKE

What are friends for.

ST. JOHN

Come on. We better get a move on if you want to make it to that Vampire panel.

DEBBIE

Yeh.

ST. JOHN and DEBBIE rise. MIKE remains seated. ST. JOHN puts his arm around DEBBIE, and turns to MIKE.

DEBBIE

Aren't you coming?

MIKE

What? Yes, of course I'm coming.

MIKE rises. They exit.

JUMP TO:

87 INT: HALLWAY - FIFTH FLOOR (11:15PM) 87

ST. JOHN, DEBBIE, and MIKE, exit the elevator, and walk down the hall to room 575.

CONTINUE TO:

88 ROOM 575 88

ST. JOHN and DEBBIE stop.

MIKE

Night Deb.

DEBBIE

Night Mike.

MIKE continues to Room 577. He opens the door, and enters. DEBBIE turns to ST. JOHN.

DEBBIE

I guess this is good night for us also.

ST. JOHN kisses her. She wraps her arms around his neck. He pulls her to him. After about 6-7 seconds, they break the kiss.

(CONTINUED)

ST. JOHN

Night Deb.

DEBBIE

Night Stj.

ST. JOHN walks to 577. DEBBIE puts the key in 575. They look at each other, and open their doors. They enter their rooms, and close the doors.

CONTINUE TO:

89

ROOM 575

89

DEBBIE enters ANNA is awake.

DEBBIE

You're awake.

ANNA

We need to talk.

DEBBIE

(raise eyebrow)

About what?

ANNA

Mike.

DEBBIE

Mike?

ANNA

I heard you two earlier.

DEBBIE

What?

ANNA

You thought I was asleep. I woke up while you were talking.

DEBBIE wonders exactly how much she heard.

DEBBIE

Are you sure it was us? I mean we've been downstairs most of the day. I...

ANNA

I know what I saw.

(CONTINUED)

DEBBIE

Do you?

ANNA

Yes.

DEBBIE

You sure it was real? Maybe your mind was playing tricks on you?

ANNA

You think I imagined it?

DEBBIE

A lot happened to you the other night. And those pills your taking have been known to produce hallucinations. Maybe your mind is trying to cope with what...

ANNA

But it was so real.

ANNA gives her a look, and thinks to herself.

ANNA (VO)

(thought)

Is it possible? Could it have just been a dream?

JUMP TO:

SATURDAY NOVEMBER 20th 1993

90

INT: ROOM 575 (11:00AM)

90

ANNA is asleep. DEBBIE is gone. ANNA wakes up with a start. She gets out of bed, and struggles to the bathroom. She comes back, and goes to the window. She opens the curtains, and lets the sun shine in. Then, she goes back to her bed. She lies down, and glances at the clock.

ANNA

11:00am? I've only been asleep for two hours? That can't be right?

She looks at the clock again and sees "SAT" in the corner.

ANNA

SATURDAY!!

(sit up straight)

Great. I've already missed one complete day of the convention.

(CONTINUED)

She jumps off the bed and starts to get dressed. She has a flash of MIKE kissing DEBBIE.

ANNA

Was that real? No way. It...

She gets another flash of DEBBIE telling her it was a dream.

ANNA

Wow. Those must have been some potent pills.

CONTINUE TO:

91 TIME FLIES 91

ANNA continues getting ready.

CONTINUE TO:

92 TIME RESUMES (11:20AM) - ROOM 575 92

ANNA is dressed, and is just about ready to walk to the door. There is a knock on the door.

ANNA

Just a minute.

She walks over to the door and looks through the peep-hole. It's MIKE.

ANNA

(mutter)

Why wouldn't he have used the adjoining door?

She takes a deep breath and opens the door. MIKE gives her a disapproving look, when he notices she is all dressed.

ANNA

Mike, come on in.

MIKE enters. ANNA closes the door.

MIKE

Where do you think you're going?

ANNA

Uh... downstairs to get something to eat?

(CONTINUED)

MIKE

You can eat here. That's what room service is for. Remember, the doctor said complete bed rest for 72 hrs.

ANNA

Ah, come on Mike. It's only breakfast.

ANNA goes around him. MIKE turns, and she looks at him.
(NOTE: ANNA is in front of the bed. Her back is to it. MIKE is standing in front of her, facing her.)

MIKE

No way. Now get back into bed.

MIKE advances toward her. She walks backwards. ANNA calls out for DEBBIE. Her voice rises with each DEBBIE.

ANNA

Debbie.
(beat)
Debbie!
(beat)
DEBBIE!!!!

MIKE

She not up here. She's downstairs, with St. John.

ANNA

Oh.

ANNA backs into the bed. She stops. So does MIKE.

ANNA

Okay, okay. You win.
(sit on bed)
But, I'm bored Mike. Will you at least stay and...
(beat)
...play cards with me.

MIKE

Cards?

ANNA

Yeh, cards.

MIKE thinks.

(CONTINUED)

ANNA

Well?

MIKE

Okay. What do you want to play?

ANNA

Crazy 8's?

MIKE

Sure.

ANNA moves back on the bed and removes a deck of cards from the bedside table. MIKE sits in front of her, on the bed. ANNA deals the cards. MIKE thinks to himself.

MIKE (VO)

I guess Deb managed to convince her it was a dream after all. I should stay for a while just to be sure.

JUMP TO:

93

INT: CONVENTION AREA - OBSERVATION LOUNGE (NOON)

93

The brunch has ended, and everyone is exiting the room. ST. JOHN turns to DEBBIE.

ST. JOHN

Where to?

DEBBIE

The Autograph line. I want to get some autographs for Anna.

ST. JOHN

But...

DEBBIE

I know. But if I don't, she might think I'm up to something.

ST. JOHN

(smiles)

You're so smart. Let's go.

They exit and head for the Autograph line.

JUMP TO:

94

INT: ROOM 575 (12:30PM)

94

MIKE and ANNA are still playing Crazy 8's. MIKE has two cards left the 7 and 3 of hearts. ANNA, has three cards left, the 7 of spades, the 6 of diamonds, and the Jack of clubs. The last card thrown, was the 5 of hearts. It's MIKE's turn. He throws his 3 of hearts.

MIKE

Last card.

ANNA can't go, so she picks up a card. She picks up the Queen of spades. She still can't go. It's now MIKE's turn. He throws his 7 of hearts.

MIKE

I'm out.

ANNA drops her cards. There is a knock on the door.

ANNA

Who is it?

JO (VO)

Jo.

ANNA

Come on in, it's open.

JO enters. She is surprised to see MIKE there. She thought he would have been with ST. JOHN and DEBBIE. She says her line, as she closes the door.

JO

Oh, hi Mike.

MIKE

Hi.

ANNA

Wanna play cards with us?

JO walks over, and says her line while she pulls a chair up to the side of the bed.

JO

What are you playing?

ANNA

We were playing Crazy 8's, but I'm getting sick of it. Mike keeps winning.

(CONTINUED)

JO

I guess I could stay for a while.

MIKE gives JO an "any luck" look. JO nods her head "No."
ANNA doesn't notice the exchange as she is gathering up the cards.

ANNA

You guys know 1000 and 1?

MIKE

No.

JO

It's been a while since I played it.

ANNA

Okay. The first hand will be a test. I'll show you as we go. Okay?

MIKE and JO nod okay. ANNA deals.

JUMP TO:

95

INT: HOTEL - DOWNSTAIRS FOYER (1:00PM)

95

DEBBIE is standing in line for Peter Davison's autograph. She already got Paul Darrow's, and ST. JOHN was lining up for Michael Keating's. ST. JOHN approaches.

DEBBIE

Did you get it?

ST. JOHN

Yep.

ST. JOHN hands her two photos. One is signed "To Debbie" and the other is signed "To Anna." DEBBIE puts the photos in her shoulder bag. (NOTE the other photos are also in the bag.) ST. JOHN looks at the size of the line, then looks to DEBBIE.

ST. JOHN

You think we'll make it to the front by 1:30?

DEBBIE

What time is it now?

ST. JOHN

(consult watch)

1:02.

(CONTINUED)

DEBBIE
 We'll make it. Here.
 (hand him one photo)
 You get Anna's.

ST. JOHN
 (flash a smile, mock salute)
 Yes boss.

She laughs, and playfully punches him in the arm. He puts his arm around her, and pulls her to his side.

ST. JOHN
 Where to after here?

DEBBIE
 Nige is giving another Q & A at
 2:00.

ST. JOHN
 Didn't we just listen to him
 yesterday?

DEBBIE
 There'll be different questions
 this time.

ST. JOHN
 Oh.

DEBBIE
 Jo and Jason still joining us for
 lunch at 3:00?

ST. JOHN
 As far as I know. I haven't seen
 them yet.

JUMP TO:

96 INT: HOTEL LOBBY - BY THE ELEVATORS (3:10PM)

96

ST. JOHN and DEBBIE are waiting for an elevator. JASON runs over to them.

JASON
 Guys.

They turn around. JASON reaches them.

JASON
 I've got the information. Here.

(CONTINUED)

JASON hands ST. JOHN two pieces of paper. One says: Mike. PD. Rm 946. The other one says: ST. JOHN. PD. Rm 777. MK. Rm 779. (AJR)

ST. JOHN

Thanks. Now all I have to do is get this piece of paper to Mike.

The elevator opens, and they get on.

JUMP TO:

97 INT: FIFTH FLOOR - HALLWAY 97

The elevator door opens. DEBBIE, ST. JOHN, and JASON, exit. A room service waiter gets on. They walk down hall to room 575. They can hear MIKE, JO, and ANNA, laughing. ST. JOHN and DEBBIE exchange a look. DEBBIE gets her key out of her pocket. They continue to room. DEBBIE inserts the key, and opens the door.

CONTINUE TO:

98 INT: ROOM 575 98

MIKE, JO, and ANNA, are sitting at the table, eating. As soon as the door opens, they fall quiet. ST. JOHN, DEBBIE, and JASON, enter. ST. JOHN and DEBBIE head over to the table, as JASON closes the door. Then, JASON heads over.

DEBBIE

Sorry we're late. But, I'm glad you went ahead and ordered. Looks great.

ST. JOHN

(look at Mike)

Mike, can I see you for a moment?

MIKE

(rise)

Sure.

DEBBIE and JASON sit. ST. JOHN and MIKE, walk over to a corner.

PAN TO:

99 FOCUS ON MIKE AND ST. JOHN

99

ST. JOHN hands MIKE the piece of paper. It reads "MIKE. PD. Rm 946."

ST. JOHN
Here.

MIKE
(take it)
Is this what I think it is?

ST. JOHN
Yeh.

MIKE
Thanks.

ST. JOHN and MIKE head back over to the table.

JUMP TO:

100 INT: ROOM 575 (5:30PM)

100

DEBBIE, ST. JOHN, MIKE, ANNA, JO, and JASON, are all sitting around the table, talking. DEBBIE looks at the clock.

DEBBIE
Ah... Mike, Stj... if we want to
get a good seat for 6:00, we better
get going.

MIKE / ST. JOHN
Right.

ST. JOHN, DEBBIE, and MIKE, rise.

ANNA
Where are you going?

ST. JOHN, DEBBIE, and MIKE, exchange an "ahhh" look.

DEBBIE
Video Room 1.

ANNA
Oh? What's on?

DEBBIE
FK: Love you to Death.

(CONTINUED)

ANNA

Can I come?

DEBBIE

No. Remember what the doctor said?

ANNA

Yeh, yeh, yeh.

DEBBIE

Come on guys.

ST. JOHN, DEBBIE, and MIKE, walk to the door. MIKE opens the door. ST. JOHN, DEBBIE, and MIKE, turn to JO, JASON, and ANNA.

ST. JOHN / MIKE / DEBBIE

Bye.

JASON / ANNA / JO

Bye.

ST. JOHN, DEBBIE, and MIKE, exit. MIKE, closes the door behind him.

CONTINUE TO:

101

INT: FIFTH FLOOR - HALLWAY

101

ST. JOHN, DEBBIE, and MIKE, walk to the elevator.

ST. JOHN

Quick thinking, hon.

MIKE

But, what if she looks at the schedule?

DEBBIE

She won't.

MIKE

But what if she does?

DEBBIE

Well, if she does... she'll find it listed at 6:00.

MIKE

Oh.

CONTINUE TO:

102 INT: ROOM 575

102

ANNA

What do you guys want to do till
7:30?

JASON

7:30?

ANNA

That's when they'll be back.

JASON

What makes you...

ANNA

Mike told me, this morning, that we
were all getting together at 3:00
for lunch, and then at 7:30 for
dinner.

JASON

Oh.

JO

Anything but cards.

ANNA

What about... hang-man?

JO and JASON exchange a look.

JO / JASON

Sure.

JUMP TO:

103 INT: HALLWAY - SEVENTH FLOOR (5:40PM)

103

The elevator doors open. ST. JOHN and DEBBIE exit, talking
to MIKE.

MIKE

Good luck guys.

ST. JOHN

You too. Meet ya in the lobby
after.

MIKE

Okay. Bye.

(CONTINUED)

DEBBIE / ST. JOHN

Bye.

ST. JOHN and DEBBIE, start walking down the hall, looking for Rm 777.

DEBBIE

God, I'm so nervous.

ST. JOHN

Relax. Just let me do the talking.

As they approach 777, they hear voices in 779. They realize that PAUL and MICHAEL are together in 779. They go to 779, and knock on the door. MICHAEL answers.

MICHAEL

Yes?

ST. JOHN

Michael Keating?

MICHAEL

Yes.

ST. JOHN

Is there a Paul Darrow here as well?

MICHAEL

Yes. But, what's this...

ST. JOHN

(flash DNS ID)

St. John Hawke. DNS.

MICHAEL

DNS?

ST. JOHN

Can we talk to you for a moment?

MICHAEL

Uhhh... Yeh sure, I guess. Come in.

ST. JOHN and DEBBIE enter. MICHAEL closes the door.

JUMP TO:

104 INT: HALLWAY - NINTH FLOOR (5:45PM) 104

MIKE is walking down the hall, looking for room 946. He finds it, and knocks on the door.

PETER (VO)

Coming.

Door opens.

PETER

Yes.

MIKE

Peter Davison?

PETER

Yes.

MIKE

(flash DNS ID)

Mike Rivers, DNS. Can I speak to you for a moment?

PETER

Uh... sure, come on in.

MIKE

Thank-you.

MIKE enters and PETER closes the door.

JUMP TO:

105 INT: HOTEL LOBBY (6:55PM) 105

MIKE is waiting for ST. JOHN and DEBBIE. He is sitting on a bench, reading the newspaper. He looks up, as ST. JOHN and DEBBIE, are walking over. ST. JOHN and DEBBIE reach him, and join him on the bench.

MIKE

Well, how'd it go?

DEBBIE

Once they realized we weren't there on official business, it went great. They said they'd love to do it.

ST. JOHN

What about Peter?

(CONTINUED)

MIKE

He said he'd love to do is as well.

DEBBIE

I can't believe we pulled it off. She's going to be so thrilled. Too bad we couldn't find Nigel. Oh well. Three's better than none. And she's met Nige before. C'mon. They're probably waiting for us again.

ST. JOHN, DEBBIE, and MIKE rise.

CONTINUE TO:

106

ROUTE TO ELEVATORS

106

They walk towards the elevators.

MIKE

Actually, they shouldn't be expecting us back until 7:30.

ST. JOHN and DEBBIE look at MIKE.

MIKE

I told Anna, earlier, that we'd all get together for dinner at 7:30.

DEBBIE

Oh. Are you two coming to the Masquerade at 8:00?

ST. JOHN

Wouldn't miss it.

MIKE

Think I'll pass.

ST. JOHN

You sure Mike?

MIKE

Hey, I can always have The Lady tape it and watch it later.

They reach the elevators as one opens. They get on.

CONTINUE TO:

107 INT: ELEVATOR

107

MIKE presses button five. The doors close.

DEBBIE

What about the dance?

ST. JOHN

Definitely. I wouldn't dare leave you at the Galactic hangout by yourself. I might lose you to some being from another planet, galaxy, time...

DEBBIE

Oh, Stj.

(beat)

What about you Mike?

MIKE

I don't know. I'll see.

ST. JOHN

You okay Mike?

MIKE

(look at St. John)

What do you mean?

ST. JOHN

I thought you'd have jumped at the chance to meet all these exotic women.

The elevator doors open, and they exit.

CONTINUE TO:

108 INT: FIFTH FLOOR - HALLWAY

108

MIKE

I said I'd think about it.

MIKE walks on ahead of DEBBIE and ST. JOHN. ST. JOHN and DEBBIE stop, exchange a look, then follow MIKE.

JUMP TO:

109 INT: ROOM 575 (7:50PM)

109

The gang is finished dinner.

DEBBIE

You sure you don't want to come to
the Masquerade, Mike?

MIKE

I'm sure. You two go on.

DEBBIE

O-kay. See ya later guys.

MIKE / ANNA / JO / JASON

Bye.

ST. JOHN and DEBBIE walk to the door. ST. JOHN opens the door. They wave good-bye to MIKE, ANNA, JO, and JASON, and exit. ST. JOHN closes the door behind him. JASON looks at everyone.

JASON

Everyone know how to play Euchre?

Everyone nods affirmatively.

JASON

Good. We'll play 3 sets. The first set will be Mike and Anna vs. Me and Jo. The second set, will be Guys vs. Girls. And the third set, will be Mike and Jo vs. Me and Anna. Okay?

Everyone nods affirmatively.

JASON

Great. Pass me the cards.

ANNA passes JASON the deck.

CONTINUE TO:

110 TIME FLIES: (CUT BACK AND FORTH BETWEEN ROOM 575 AND THE MASQUERADE / DANCE)

110

ROOM 575 JASON separates the cards. He takes out the 9's, 10's, J's, Q's, K's, and A's. Then, they play. MIKE and ANNA win set one. The guys win set two. And MIKE and JO win set three.

MASQUERADE: ST. JOHN and DEBBIE watch as all the contestants show off their costumes, then they head for the DANCE.

(CONTINUED)

DANCE: ST. JOHN and DEBBIE sit at a table, and dance every slow song, and a few fast songs.

CONTINUE TO:

SUNDAY NOVEMBER 21st 1993

111 TIME RESUMES (1:00AM) -- ROOM 575 111

MIKE, ANNA, and JO, are all laughing. The door opens, and they all fall quiet. So quiet, you can hear a pin drop. ST. JOHN and DEBBIE stand in the open doorway. DEBBIE has her arms crossed.

DEBBIE

What's going on in here! We could hear you guys all the way down the hall!

MIKE

Ahhh, nothing Deb.
(rise)
Honest.

JO

(consult watch)
Oh, gee, look at the time. I better get back to my room.

JO rises. MIKE can tell that DEBBIE looks mad so he decides to get out of there.

MIKE

(to Jo)
I'll walk you.

MIKE turns to ANNA and flashes her a smile.

MIKE

See ya tomorrow.

ANNA

Yeh. See ya.

MIKE and JO walk towards the door. ST. JOHN looks at MIKE, as he passes them.

ST. JOHN

Where's Jason?

JO

He left about 1/2 hour ago.

(CONTINUED)

MIKE and JO exit into the hall. ST. JOHN closes over the door. ANNA is cleaning up the mess. ST. JOHN and DEBBIE, are walking towards the adjoining room door. They reach it. ST. JOHN turns, and looks at ANNA.

ST. JOHN
Night Anna.

ANNA
Night St. John.

ST. JOHN
(look at Debbie)(Kiss her)
Night Deb.

DEBBIE
Night Stj.

ST. JOHN opens the adjoining room door and walks through it. DEBBIE watches him leave then closes the door.

DEBBIE
(turn to Anna)
Oh, by the way...
(beat)
I got some autographs for you.

ANNA
Really?

DEBBIE takes the pictures out of her shoulder bag, and hands them to her. ANNA takes them and looks at them.

ANNA
Thanks.
(beat)
Listen, could I borrow your
con-badge and schedule?

DEBBIE
I don't know, I...

ANNA
I just want to go downstairs and
look around.

DEBBIE
I...

ANNA
Pleeeeeeease.

DEBBIE

Well... o-kay.

DEBBIE removes her con badge, points an accusing finger at ANNA, and offers her the badge.

DEBBIE

But if anything happens, I was fast asleep when you took it. I know nothing about it.

ANNA

(smile and take badge)

Thanks.

ANNA puts on the badge, and walks over to the dresser. She picks up the schedule, and walks to the door. She turns around, and looks at DEBBIE.

ANNA

Oh, can I have the room key, too?

DEBBIE tosses her the key. ANNA catches it.

ANNA

Thanks. See ya later.

DEBBIE

See ya.

ANNA opens the door, and exits. She closes the door behind her. DEBBIE shakes her head from side to side, and turns. She looks at the adjoining room door, then the main door, then back to the adjoining room door. She smiles, and walks to the adjoining room door. She opens the one on her side, and walks through. She knocks on the door on 577's side.

ST. JOHN (VO)

Yes?

DEBBIE turns the knob, and is surprised to find it unlocked. She opens the door, and stands in the doorway. ST. JOHN walks over to her. DEBBIE puts her arms around his neck.

DEBBIE

I, uh... managed to uh... get rid of Anna for a while. So, uh... why don't you come over and...

ST. JOHN puts his arms around her, and pulls her to him. He kisses her. While they are kissing, they walk through the adjoining room doors, into 575. When they get to 575, ST. JOHN closes the door, and locks it. They break the kiss. He

(CONTINUED)

nuzzles her neck, as she whispers in his ear. (NOTE: ST. JOHN is leaning against the door.)

DEBBIE

I've missed you.

ST. JOHN

I've missed you too.

He kisses her again, passionately. They walk over to, and fall on to, the bed. He breaks the kiss, and looks at her. She smiles at him.

DEBBIE

Are you sure you're up for this?

ST. JOHN

I could ask you the same thing.

DEBBIE

I want you, Stj. I'm sorry I've been...

ST. JOHN

Sh. I understand. And I'm glad your back.

She flashes him a smile. He and kisses her passionately. She pulls him close to her.

JUMP TO:

112 INT: CON SUITE - THIRD FLOOR - ROOM 310 (1:30AM) 112

ANNA enters the room. The room, is full of Starfleet personnel. (Uniforms: TOS, TNG, DS9, even the movies.) There are also various Doctor's, even some of his companions. In one corner there's a Blake's 7 group. (Group consists of: an AVON, and a BLAKE, who are actually getting along. Also, a VILA, CALLY, TARRANT, and a DAYNA.) In another corner, there is a JENNA, who is in a deep conversation, with a JANETTE, and a LACROIX. ANNA makes her way through the crowd, to the bar.

CONTINUE TO:

113 TIME FLIES 113

She gets a drink, then sits on a couch, and listens to all the conversations going on around her. She stays for a while, then exits. She walks to the elevators. She waits for an elevator. She enters the elevator, when it opens, and takes it to the lobby. ANNA, gets off the elevator, and

(CONTINUED)

makes her way to the Video Rooms. She passes the Dealer's Room. Which, of course, is closed. Then she passes the art room. She enters the art room, and looks around. Then, she exits, and heads to the Video Rooms. When she reaches the Video Rooms, she consults the schedule on the door.

CONTINUE TO:

114 TIME RESUMES (2:55AM) 114

She notices that VD-1 is showing an episode of QED which she hasn't seen. It starts at 3:00am. She checks her watch. It reads: 2:55am.

ANNA

Five minutes.

She enters VD-1, and takes a seat.

JUMP TO:

115 INT: ROOM 575 (3:55AM) 115

ST. JOHN and DEBBIE, are lying in bed. Their clothes, are on the floor. DEBBIE is resting her head on his chest. He is running his fingers through her hair. DEBBIE raises her head, and looks at him.

DEBBIE

I love you.

ST. JOHN

I love you too.

He kisses her. They break the kiss after about 7 seconds.

DEBBIE

I don't know how much longer Anna will be gone, so you better get going.

ST. JOHN gets up and dressed. Then he kisses DEBBIE good-night and opens the adjoining door. He notices that the door on his side, has been closed. Which means, that MIKE's back. ST. JOHN looks at her.

ST. JOHN

Mike's back.

DEBBIE

You still have your room key?

ST. JOHN checks his pocket. It's there.

(CONTINUED)

ST. JOHN

Yeh.

DEBBIE

Then go around. You can tell Mike that we, went for a walk.

ST. JOHN

(smile)

Good idea. As long as he didn't hear us, he'll...

DEBBIE

Stj!

ST. JOHN

(kiss her again)

Night.

DEBBIE

See ya in the morning.

ST. JOHN walks to the door. He opens the door and exits. Then closes the door behind him.

JUMP TO:

116 INT: HOTEL - FIFTH FLOOR - HALLWAY (5:00AM) 116

ANNA exits the elevator and walks down the hall to 575. She takes the key out of her pocket, and opens the door.

CONTINUE TO:

117 INT: ROOM 575 117

ANNA enters and closes the door. She walks over to the dresser, puts the schedule, the room key, and DEBBIE's con badge, on it. She looks in the mirror and notices that the adjoining room door on their side, is wide open. She turns, and looks at it. She could have sworn that door was closed when she left. She raises her eyebrow, and looks over at DEBBIE, who is fast asleep. ANNA shakes her head back and forth, and gets ready for bed.

JUMP TO:

118 INT: ROOM 575 (9:30AM)

118

ANNA wakes up. DEBBIE is dressed and brushing her hair.

ANNA

I forgot to ask you last night. Did you manage to find any of those fanzines we were looking for?

DEBBIE

Yeh. They're in the dresser. Bottom drawer.

ANNA gets out of bed, and goes over to the dresser. She opens the bottom drawer. There are big ones, small ones, TREK ones, KNIGHT ones, and even some BLAKE'S 7 and DOCTOR WHO ones. ANNA looks through them, and sees *GOOD GUYS WEAR FANGS 1*.

ANNA

You found it! I think I'll read this one today.

ANNA is about to take it out of the drawer. DEBBIE stops her.

DEBBIE

Ahhh. Sorry. You won't have time.

ANNA

What? Why not? I'm not going anywhere.

DEBBIE

No, but... we've arranged a surprise for you.

ANNA

We? Who's we?

DEBBIE

The guys and I.

ANNA

What kind of surprise?

DEBBIE

(grin)

If I told you that, it wouldn't be a surprise now would it?

ANNA closes the drawer and goes back to bed.

(CONTINUED)

ANNA

No, but I'd feel better.

DEBBIE

No way! The guys would have my head on a silver platter if I told you.

ANNA

How about a hint?

DEBBIE

Uh-uh. But if I were you, I'd go have a shower and put on something nice.

ANNA

Now you've really got me curious. Just one...

There is a knock on the adjoining room door.

DEBBIE

Come in.

ST. JOHN

(enter)

Ready?

DEBBIE

Yep. Let's go.
(Turn to Anna)
Bye.

ANNA

Fine! Leave. See ya.

CONTINUE TO:

119 INT: FIFTH FLOOR - HALLWAY

119

ST. JOHN and DEBBIE leave. MIKE is waiting for them in the hall. DEBBIE pulls the door closed behind her.

CUT TO:

120 INT: HOTEL LOBBY (9:55AM)

120

ST. JOHN, DEBBIE, and MIKE, exit the elevator.

MIKE

What panel is first?

(CONTINUED)

DEBBIE

"Sci-Fi TV: Then and Now", starts
at 10:00. Followed by "Time in
Television" at 11:00.

MIKE

Oh.

They head towards Holodeck 1.

JUMP TO:

121 INT: ROOM 575 (12:05AM)

121

ANNA is dressed. She is wearing a long blue jean skirt, a billowing white blouse, and a funky multi-colored vest. She is just finished her make-up when the door opens. DEBBIE enters. She looks at ANNA and closes the door.

DEBBIE

Not bad.

ANNA

Gee, thanks.

DEBBIE

No, really. You look fine.

ANNA

Really? You're not just saying
that?

DEBBIE

Really.

Knock on door.

DEBBIE

Coming.

DEBBIE smiles, and walks over to the door. She opens it. It's PAUL "Avon" DARROW. ANNA can't believe her eyes. PAUL gives DEBBIE a hug, and a peck on the cheek.

DEBBIE

Hi Paul. Come on in.

PAUL

(entering)

Thanks Deb.

(CONTINUED)

DEBBIE

(turn to Anna)

Well, here's part of your surprise.
Gotta fly. The guys are waiting.
See ya.

DEBBIE exits, closing the door behind her. ANNA tries to get a hold of herself, pull herself together.

ANNA

Please, grab a chair, and sit down.

PAUL

(smile)

Thanks.

PAUL sits.

ANNA

Can, I get you something to drink?

PAUL smiles that killer "Avon" smile of his.

PAUL

Sure. Would you happen to have a
beer?

ANNA

Ah. I'll check.

ANNA walks over to and checks the courtesy bar.

ANNA

Is a Coors, okay?

PAUL

Coors is fine. Thanks.

ANNA brings him over a can of Coors, and a glass. She still can't believe she's face-to-face with PAUL "Avon" DARROW.

PAUL

You know, your friend Deb is, very
persistent.

ANNA hands him his can and his glass. And sits on the edge of the bed.

PAUL

Thanks.

PAUL opens the can and pours it into a glass.

(CONTINUED)

PAUL

Her and her boyfriend St. John, managed to find my room. I still don't know how they did that. But I suppose it has something to do with St. John's government contacts.

(take a drink from glass)

Anyway, they told me how you came all the way to the convention, then couldn't attend. They told me how much you loved Blake's 7, and well, after such an appeal, how could I refuse?

(smile)

I just couldn't let one of my fans walk away disappointed now could I?

PAUL flashes her another smile.

ANNA

Thanks for coming. I...

Knock on door.

ANNA

I wonder who that could be?

(to Paul)

Excuse me for a moment.

(rise)

Coming.

ANNA walks to the door, and opens it. She freezes when she sees who it is. It's MICHAEL "Vila" KEATING. MICHAEL is rubbing his hands together, as if they are cold.

MICHAEL

Is this where the party is?

MICHAEL sees PAUL, and enters.

MICHAEL

Hi Paul.

ANNA closes the door. MICHAEL turns to ANNA.

MICHAEL

Sorry I'm late. I forgot the room number.

MICHAEL sees PAUL's can on counter.

(CONTINUED)

MICHAEL

Say, is there anymore where that came from? I'm feeling rather thirsty.

ANNA pulls herself together.

ANNA

Yeh, sure. I'll get you one.

MICHAEL

Thanks.

CONTINUE TO:

122 TIME FLIES

122

MICHAEL pulls up a chair and sits beside PAUL. ANNA brings MICHAEL a can and a glass. MICHAEL pours his drink into his glass. ANNA is again sitting on the edge of the bed. PAUL and MICHAEL tell ANNA stories about their time on *BLAKE'S 7*. Blown lines, missed cues, props falling apart, everything. They even slip in and out of their characters. They answer all her questions. She gets them to autograph her *BLAKE'S 7* zines. Then they goof around with the camera.

CONTINUE TO:

123 TIME RESUMES

123

PAUL (AVON)

Out of my way, idiot! She wants to take my picture!

MICHAEL (VILA)

But she wants mine too.

(look to Anna)

Don't you?

ANNA laughs and starts snapping photos.

CONTINUE TO:

124 TIME FLIES

124

Some shots are serious ones. Some have them goofing around. And some are just down right silly. MICHAEL takes some pictures of her and PAUL, and PAUL takes some pictures of her and MICHAEL. The three of them, are having a great time.

CONTINUE TO:

125 TIME RESUMES (2:15PM)

125

MICHAEL's watch is beeping.

ANNA

What's that?

MICHAEL

(turning it off)

Alarm. Looks like we've got to go.
We have a panel in 15 minutes.

PAUL

Duty calls. It was nice meeting you
Anna.

MICHAEL

Yeh. Can't believe it's 2:15
already.

ANNA

Thanks guys. I really had fun.

PAUL

So did we.

MICHAEL

Say bye to Deb and St. John for me.

PAUL

Yeh, me too.

ANNA

Will do.

PAUL / MICHAEL

Bye.

ANNA

Bye.

PAUL and MICHAEL let themselves out. ANNA goes over to the dresser, and puts the BLAKE'S 7 zine back in. She sees GOOD GUYS on the top, and is about to take it out when, there is a knock on the door.

ANNA

(knock at door)

Coming.

ANNA goes to the door and opens it. It's MIKE. He is holding a single red rose in his hand. He offers it to her.

(CONTINUED)

MIKE

Here. This is for you.

ANNA

(take it)

Thanks.

(kiss him on cheek)

Come on in.

MIKE enters and closes the door. ANNA finds a glass, and fills it with water. Then she places the rose in a glass and puts the glass on the dresser. She walks over to MIKE. MIKE kisses her. There is a knock on the door. They break the kiss.

ANNA

Now what?

ANNA walks to the door. MIKE smiles and sits down. ANNA, is about to tell whoever it is, to GO AWAY! She opens the door. She opens her mouth to say something, but nothing comes out. It's PETER DAVISON.

MIKE

Come on in Peter.

PETER

Thanks Mike.

PETER enters and goes over to MIKE. ANNA pulls herself together and closes the door.

ANNA

Can I... uh... get you something to drink?

PETER nods a yes. ANNA goes to the bar.

MIKE

Here, have a seat.

PETER

Thanks.

PETER sits in a chair. ANNA returns and hands PETER a can, and a glass. PETER flashes her a smile.

PETER

Thank-you

ANNA

(smile back)

You're welcome.

CONTINUE TO:

126 TIME FLIES 126

ANNA sits on the edge of the bed. PETER tells ANNA and MIKE stories about his time on *DOCTOR WHO*. Blown lines, missed cues, props falling apart, everything. He answers all their questions. Somewhere during the conversation, MIKE gets up to get PETER another drink. When he returns, he sits beside ANNA, on the edge of the bed, and protectively puts his arm around her.

CONTINUE TO:

127 TIME RESUMES (6:15PM) 127

PETER's watch is beeping.

ANNA

Don't tell me. You have to go.

PETER

'Fraid so. I've got a panel at 6:30, and that's in 15 minutes.

ANNA

Oh well. All good things must come to an end.

PETER

That's what they say.

(rise)

Well, it was nice meeting you.

ANNA

Believe me, the pleasure was mine.

ANNA is about to get up.

PETER

It's okay. I'll let myself out.
Bye.

MIKE / ANNA

Bye.

PETER exits. ANNA turns to MIKE, and raises her eyebrow at him.

ANNA

What was that all about?

(CONTINUED)

MIKE

What was what all about?

ANNA rises from the bed, and crosses her arms. She stares at him.

ANNA

Don't you play the innocent with me, Michael Rivers.

MIKE holds up his arms in an "I surrender" gesture, and rises from the bed.

MIKE

Okay, okay. Promise you won't get angry?

ANNA

(raise eyebrow)(think)
Promise.

MIKE puts his hands on her shoulders, and looks at her.

MIKE

It's just, I heard that he was separated or divorced or something. And, I know how much you love Doctor Who, and I...

ANNA

(look him in the eye)
You're jealous.

MIKE

No, I...

ANNA

Your jealous. Of the Doctor. Really, Mike?

MIKE

I...

ANNA

You're not going to get rid of me that easily.

MIKE raise an eyebrow in confusion. ANNA kisses him. The door opens. It's DEBBIE. She sees them kissing and stops in the doorway.

(CONTINUED)

DEBBIE

Oops. Sorry.

They break the kiss.

ANNA

Great timing Debbie.

DEBBIE

I said I was sorry. How was I supposed to know...

ANNA

What did you want?

DEBBIE

St. John and I were wondering if you wanted to join us for dinner?

MIKE and ANNA exchange a look. MIKE looks at DEBBIE.

MIKE

Sure Deb. When and where?

DEBBIE

Next door. At say...
(consult watch)
...6:30?

ANNA

Okay. 6:30. See ya then. Bye.

DEBBIE

See ya.

DEBBIE closes the door and looks at MIKE.

DEBBIE

Bye Mike.

MIKE

Bye Deb.

ANNA

Now, where were we?

MIKE flashes her a smile, and kisses her.

JUMP TO:

128 INT: ROOM 577 (8:00PM)

128

ST. JOHN, DEBBIE, MIKE, and ANNA, are all sitting around the table. They have finished dinner, and dessert. ST. JOHN, DEBBIE, and MIKE, have just finished telling ANNA what they've seen and done at the convention.

ANNA

Sounds like you guys are having fun.

ST. JOHN

We are.

MIKE

I never knew these conventions could be so much fun.

ANNA

I thought Jo and Jason would have been here?

ST. JOHN

They... had other plans.

ANNA

Oh.

DEBBIE

(turn to St. John)

It's a lovely night out. Why don't we...

(rise)

...go for a walk.

ST. JOHN

Sounds like a great idea.

(rise)(look at Mike)

You guys want to come?

MIKE

Sure.

ANNA

I could use the fresh air.

MIKE and ANNA rise.

ST. JOHN

Let's go then.

They all exit the room.

CUT TO:

129 INT: HOTEL LOBBY (11:30PM)

129

ST. JOHN and DEBBIE enter the hotel in each others arms. MIKE and ANNA follow them in, holding hands. The four of them have a severe case of the giggles, and can't stop.

DEBBIE

Sh... quiet.

They stop laughing. They walk over to the elevator, trying not to start up again. They don't succeed. Something keeps setting them off.

CUT TO:

130 INT: FIFTH FLOOR - HALLWAY

130

ST. JOHN, DEBBIE, MIKE, and ANNA, exit the elevator. They have succeeded in composing themselves. They walk to Room 575, and stop in front of its door. ST. JOHN kisses DEBBIE good-night. MIKE kisses ANNA goodnight. MIKE and ANNA break their kiss first.

MIKE

Night.

ANNA

Night.

DEBBIE has her arms around ST. JOHN's neck, and the key in her hand. ANNA, takes the key out of her hand, and opens the door. ANNA enters, and leaves the door open. MIKE enters room 577. After 5-6 seconds, ST. JOHN and DEBBIE break their kiss.

ST. JOHN

Night.

DEBBIE

Night.

ST. JOHN smiles at DEBBIE, and walks off to room 577. DEBBIE stands against the wall, till ST. JOHN gets there. ST. JOHN turns and blows her a kiss. She catches it, and throws him back one. They enter their room, closing the doors behind them.

CONTINUE TO:

131 INT: ROOM 575

131

ANNA comes out of the bathroom ready for bed. She goes over to, and lies down on her bed. DEBBIE is sitting on the edge of hers. She wonders what is really going on with MIKE and ANNA. She wonders if MIKE has changed his mind and is actively pursuing something. She looks at ANNA.

DEBBIE

Okay, out with it.

ANNA

Out with what?

DEBBIE

I thought you didn't want to chance a relationship with Mike. What happened to change your mind?

ANNA stares at ceiling with a dreamy look on face.

ANNA

He kissed me.

DEBBIE gets an "oh brother" look on her face. ANNA decides to tell DEBBIE the whole story. Everything that happened Thursday night, or was it Friday morning? ANNA sits up on the bed, and takes a deep breath.

ANNA

It all started...

CUT TO:

132 INT: ROOM 577

132

MIKE is lying in his bed. ST. JOHN is lying on his bed. ST. JOHN turns over, on to his side. ST. JOHN looks at MIKE.

ST. JOHN

Okay, Mike. What's going on?

MIKE

With what?

ST. JOHN

You and Anna. I thought you agreed not to make a move on her.

MIKE

Well, I...

(CONTINUED)

MIKE falls silent. ST. JOHN waits for him to finish his sentence. After a few moments, ST. JOHN prompts him to continue.

ST. JOHN
You what, Mike?

MIKE
I... It... it just sort of happened. I wasn't planning it.

ST. JOHN
Maybe you should start at the beginning.

MIKE
Okay.

MIKE rolls on his side so that he is looking at ST. JOHN.

MIKE
It all started when we went after Malduke...

CUT TO:

MONDAY NOVEMBER 22nd 1993

133

INT: ROOM 575 (12:30AM)

133

ANNA is sitting up on her bed. DEBBIE is sitting on her bed. ANNA has just finished telling DEBBIE everything that happened. There is a momentary silence, as ANNA lets DEBBIE absorb the information

ANNA
Why did you tell St. John that I liked Mike? You weren't supposed to tell anyone. Especially St. John.

DEBBIE
I didn't want you to get hurt.
(lie down on bed)
I know how Mike is. I've seen him go through a lot of women since I've been dating St. John. I was afraid, that... that you would take his innocent flirting too seriously. So, I asked Stj to have a little chat with Mike.

(CONTINUED)

ANNA

(fall back onto bed)

Oh, great. Wonderful. Excuse me, I think I'll just go and die of embarrassment now.

DEBBIE

Anna! I told St. John last December! Mike's known how you've felt for some time now. And...

(think of something)

Wait, how did you know I told St. John? Did Mike tell you, that they...

ANNA

No. Mike didn't have to tell me. I've seen the little looks that you and St. John exchange, and then how you'd both look at Mike. I don't have to be a rocket scientist, or hold a degree in time travel, to figure out that you told them.

DEBBIE

I'm sorry, really. I was just looking out for you. I don't want to see either of you get hurt.

ANNA

Okay. Just promise me, that if I tell you something in confidence, that you'll keep it to yourself? That includes not telling St. John. And, in return, I won't tell Mike, or anyone else for that matter, anything you tell me, that you don't want on the 6:00 news. Deal?

DEBBIE

(smile)

Deal.

DEBBIE grabs her FOREVER KNIGHT night shirt, and goes to the bathroom to change. ANNA watches her, and when the bathroom door closes, ANNA gets under her cover, and stares at the ceiling. She thinks to herself.

ANNA (VO)

I wonder if I should bring it up? It's probably nothing. I mean Debbie has a solid relationship with St. John. Doesn't she? I don't

(MORE)

(CONTINUED)

ANNA (VO) (cont'd)
know. What if she takes it the
wrong way? What if...

DEBBIE exits the bathroom. She puts her clothes on the
chair, and walks over to the bed. She climbs into bed.

DEBBIE
Night.

She turns on her side, away from ANNA, and turns off her
light. ANNA turns over on her side, and looks at DEBBIE's
back.

ANNA
So... what's the story with you and
Mike?

DEBBIE opens her eyes, but doesn't turn to ANNA. DEBBIE
thinks to herself "not again".

DEBBIE
What do you mean?

ANNA
Every so often your eyes lock, or
you both exchange a sort of look,
that... oh I don't know, that says
that something happened, that
shouldn't have. And, I've noticed
how he calls you Deb, not Debbie.

DEBBIE remains silent.

ANNA
Then there's the weird dreams I
keep having.

DEBBIE take a deep breath and turn to face her.

DEBBIE
Well...
(sit up in bed)
Remember that deal we just made?

ANNA
You mean the one about secrets?

DEBBIE
Yeh.

ANNA

Yes. What a... wait, are you trying to say that something did happen between you and Mike?

DEBBIE

Yeh. And not only once.

ANNA

What? You mean...

DEBBIE

Shh. Keep your voice down. They're right next door, remember?

ANNA

(quietly)

Sorry.

DEBBIE

You have to promise me you will never, ever, tell St. John. Or Mike.

ANNA

(surprise)

St. John doesn't know?

DEBBIE

No, he doesn't. At least I don't think he does. And I don't want to lose him.

ANNA

Okay. I promise. Cross my heart.

DEBBIE

(deep breath)

Remember when we first met them?

ANNA

Of course. It was at Frank's Halloween party in '92.

DEBBIE

Well remember a few days later, when I was supposed to go on a tour with St. John, but went with Mike instead?

ANNA

Remember? How could I forget!!! You had everyone climbing the walls.

(CONTINUED)

DEBBIE

Well, we... Mike and I... were all alone on that Island. And... well, we were watching the sunset, when all of a sudden, for no apparent reason, I started to cry. Mike put his arms around me, and let me cry on his shoulder. I felt so safe in his arms. When I'd finished crying, I looked at him. And, he wiped a tear from my eye. Our eyes locked. The next thing I knew we were kissing.

ANNA

He kissed you?

DEBBIE

I don't know who kissed who. I think we kissed each other. Thing was though, I didn't stop him. One thing led to another, and...

ANNA

Wait, are you telling me that you and Mike... you know...

DEBBIE

Yeh. We did.

ANNA whistles. When DEBBIE doesn't continue after a few seconds, ANNA prompts her.

ANNA

So, when was the next time?

DEBBIE

(deep breath)

Last Christmas.

ANNA

You mean the Aspen trip. When everybody showed up at the same Ski Lodge.

DEBBIE

Yep.

ANNA

Didn't you say that Mike went there with Cindy?

(CONTINUED)

DEBBIE
(look at her)(surprise)
You remember her name?

ANNA
I remember everything about Mike.

DEBBIE
Then you must also remember that I
said that she took off on him.

ANNA
Yeh. No one knew why.

DEBBIE
Nobody except me and Mike that is.

ANNA
You mean, Cindy caught you and
Mike...

DEBBIE
Not exactly.

ANNA gives her a "go on" look.

DEBBIE
Okay. ... Mike and gang were having
a snowball fight, and St. John and
I had just returned from walking
Dusty. And Mike, kind of
accidentally hit St. John with a
snowball. St. John chased Mike, and
knocked him down. I'd let Dusty off
his leash, and, well, Dusty watched
Mike and St. John, and when St.
John headed back over to us, Dusty
ran over to Mike. Dusty kind of
knocked Mike back down on to the
ground, and gave him a lick attack.
You know how Dusty gets.

ANNA nods.

DEBBIE
Mike told me to get Dusty off him,
so I did. Then, I offered Mike a
hand up. Well, instead of me
helping him up, he pulled me down.
He started giving me a snow job.

ANNA

A snow job! Where was St. John?

DEBBIE

Inside. He said: You got yourself into this, you get yourself out.

ANNA

He didn't.

DEBBIE

Oh, he did.

ANNA

Where was everyone else?

DEBBIE

They'd all gone inside.

ANNA

So, you and Mike, were... alone.

DEBBIE

(nod)

Alone, in the snow, with Mike on top of me. He gave me a very thorough snow job. If you know what I mean. Put snow everywhere.

ANNA

Everywhere?

DEBBIE

Everywhere. His hands lingered in a few places. And I'm sure you know where I mean. His touch was so... so... sensual. I didn't want him to stop.

(beat)

While his hands were lingering, he looked at me. I felt like just giving into everything I was feeling. I wanted him so much. My whole body wanted more of him. I'd never felt that way before. So, so, out of control of myself. All I could think of was how much I wanted him. How much I wanted to feel him inside me, like that night on the island. So, I let him kiss me.

(beat)

But it was a lot more than a simple kiss. When he kissed me, I pulled

(MORE)

(CONTINUED)

DEBBIE (cont'd)

him close. His hands were still on me. I wanted him. I lost control of everything. I let my body tell him, just how much I wanted him. Just when I thought he was going to take me up on my offer, he broke the kiss. He removed his hands and rose up off me. He put out his hand and helped me up.

(beat)

I walked off, back to my cabin, and he turned and headed to his. He looked up, and... that's when he saw Cindy. She was standing in the window. He wasn't sure how long she'd been standing there, or how much she'd seen. But, he was convinced that all she could have seen, was the kiss. Anyway, that's the reason that she left.

(beat)

I don't know what it is. I mean I love St. John. I really do. But... whenever I'm alone with Mike, something always happens. Something keeps attracting us to each other.

(beat)

I don't know what would happen if St. John ever found out. There was a time, when he suspected that something was going on but he couldn't prove anything had.

ANNA thinks she remembers the incident that DEBBIE is referring to.

ANNA

That's what that fight was on the night before your 6 month party? The fight Mike knew about. That's how Mike got that black eye. St. John gave it to him.

DEBBIE

Yes.

ANNA

I helped convince St. John he was over reacting. I... Did something happen that night?

(CONTINUED)

DEBBIE

(lie)

No.

ANNA

What about now? Are you...

DEBBIE

No. St. John means everything to me. He's the best thing that's ever happened to me. He loves me, and I love him. I love him more than I've ever loved anyone else. I don't want to lose him. Especially not now. Not..

ANNA

You won't lose him. Your secret's safe with me.

DEBBIE

(smile)

Thanks. I'm really glad you and Mike are going to give it a chance.

ANNA

Thanks.

DEBBIE lies back down. ANNA looks over at her.

ANNA

So, tell me, how is he?

DEBBIE

What?

ANNA

You know... Mike. How is he?

DEBBIE

You mean in...

ANNA

Yeh. Is he as great a lover as he looks?

DEBBIE

Well, if I know Mike...

(quietly)

...and I know Mike...

(normal)

...you'll probably find out for yourself soon enough. I wouldn't want to spoil it for you.

(CONTINUED)

ANNA

If we last long enough for the relationship to go that far.

(beat)

Come on tell me. Or at least give me a hint?

DEBBIE

No. Patience my dear.

ANNA

Okay, at least tell me this. Who's better Mike or St. John?

DEBBIE

Good night Anna.

ANNA

(lay down)

More more thing. Was it really a dream?

DEBBIE

Was what really a dream?

ANNA

Friday afternoon.

DEBBIE

(lie)

Yes.

CUT TO:

134 INT: ROOM 575 (7:00AM)

134

DEBBIE is in the shower. ANNA has just finished getting dressed. There is a knock on the adjoining room door.

ANNA

Come in. It's open.

The door opens, and MIKE enters. MIKE walks over, leaving the door open.

MIKE

Want to go grab some breakfast? We can go out if you want?

ANNA

Sure, I'd love to. What about Denny's?

(CONTINUED)

MIKE

Okay.

ANNA

Just let me write a quick note to Debbie.

MIKE nods. ANNA goes over to the dresser, and scribbles the following note on a piece of paper. The note says, "Gone to Denny's with Mike. Later, Anna."

ANNA

Okay, let's go.

MIKE and ANNA walk to the door. MIKE opens it. ANNA grabs her leather jacket, and her purse. ANNA exits. MIKE exits, closing the door behind him.

CONTINUE TO:

135

INT: FIFTH FLOOR - HALLWAY

135

MIKE and ANNA, walk to the elevator. MIKE presses the button, and they wait.

ANNA

Mike?

MIKE

Hm?

ANNA

How did you guys get those guys to show up yesterday?

MIKE

It was Deb and St. John, who suggested it. She knew how depressed you were at missing the convention. So we schemed together to surprise you. Deb and St. John tackled to those two guys from Blake's 7, and I used my DNS ID to convince Peter to visit you.

ANNA

You had to use your government ID? The good ole Mike Rivers charm wouldn't work?

MIKE

Hey, my charm only works on women. Thank-you very much.

(CONTINUED)

ANNA

How did you find them?

MIKE

That was Jo and Jason's job.

ANNA

Oh.

MIKE

Did we surprise you?

ANNA

Yes. It was a complete shock.

MIKE flashes her a smile, as the elevator doors open. They get on the elevator.

JUMP TO:

136 INT: ROOM 575 (7:30AM)

136

ST. JOHN walks through the open adjoining room door. He hasn't gotten dressed yet and is only wearing a bath robe. DEBBIE exits the bathroom wearing nothing but a towel. She is towel drying her hair, and looking at the floor. Therefore, she does not see ST. JOHN leaning against the doorway, with his arms crossed. He is looking at her, and smiling. DEBBIE walks over to the dresser, and sees ANNA's note. She reads it to herself. Then, she drops the towel she was drying her hair with, and looks in the mirror. She sees ST. JOHN, and is startled. ST. JOHN walks over to her.

ST. JOHN

Didn't mean to startle you.

She turns around to face him. He walks right up to her. She puts her arms around his neck. He puts his arms around her waist.

ST. JOHN

I... just came over to see if, you were hungry.

DEBBIE

(smile)

I am.

ST. JOHN

You want to go downstairs for breakfast, or order room service.

(CONTINUED)

DEBBIE

What I want isn't on the menu.

ST. JOHN

Hunh?

DEBBIE

(seductively)

It's not food that I'm hungry for.

She opens the belt on his bath robe, and kisses him. He pulls her to him, and removes the towel. She slides the bath robe off his shoulders, and down his arms. He lets it slide off. They walk over to, and fall on to, the bed. They don't break the kiss. She pulls him close to her, in a passionate embrace. They make love.

JUMP TO:

137 INT: ROOM 577 (9:30AM)

137

ST. JOHN and DEBBIE are dressed and eating breakfast. MIKE and ANNA enter.

DEBBIE

Well, well, well, look who's back.
You know, we have to be checked out
by noon.

MIKE

Actually, the car has to be back by
10:00.

ANNA

I guess that means we have to go
pack?

DEBBIE

You got it.
(rise)(kiss St. John)
See ya in a bit.

ST. JOHN

Okay.

ANNA

(turn to Mike)
See ya.

MIKE

(smile)
See ya.

(CONTINUED)

DEBBIE and ANNA walk through the adjoining doors. MIKE joins ST. JOHN at the table.

CONTINUE TO:

138 INT: ROOM 575

138

DEBBIE and ANNA, are packing.

DEBBIE

Oh, by the way, I called my parents and told them I was going to visit Frank.

ANNA

Frank?

DEBBIE

I told them that he'd invited me down for Thanksgiving.

ANNA

But...

DEBBIE

I'm really going with St. John.

ANNA

Did you mention his condition?

DEBBIE

No. It would only have worried them. And, brought up to many questions.

ANNA

So, they don't know that he works for DNS?

DEBBIE

No. They don't. Besides, St. John's "condition" is much better.

DEBBIE looks at ANNA.

DEBBIE

Have you figured out how you're gonna explain your cuts and bruises to your parents?

ANNA

Damn! I hadn't thought of that.

MIKE, who is standing in the adjoining room doorway, speaks.

(CONTINUED)

MIKE

If you go home looking like that, I don't think they'd be too thrilled with me.

ANNA laughs, and throws a bed pillow at MIKE. MIKE, of course, catches the pillow.

MIKE

Why don't you take some R & R at the cabin?

DEBBIE and ANNA exchange a look.

MIKE

At least until those cuts have finished healing.

ANNA

(turn to Mike)(smile)
You're on.

MIKE throws the pillow back on the bed and smiles at her. Then he turns and exits. DEBBIE looks at ANNA with a "how are you gonna explain this?" look.

ANNA

I'll call home, and tell them the same thing you told yours. That Frank invited us down for Thanksgiving.

ANNA walks over to the phone, and dials.

CUT TO:

139 INT: HOTEL LOBBY (9:30AM)

139

DEBBIE kisses ST. JOHN goodbye.

DEBBIE

I'll meet you at Santini Air.

ST. JOHN

I'll be there. Bye.

DEBBIE

Bye.

They kiss again.

(CONTINUED)

JO
 (yell)
 Come on St. John. Let's go.

ST. JOHN breaks the kiss, and goes over to JO and JASON. ST. JOHN, JO, and JASON, exit the hotel. MIKE and ANNA, walk over to DEBBIE.

MIKE
 Ready?

DEBBIE
 Yeh. Let's go.

DEBBIE, MIKE, and ANNA, exit the hotel.

CONTINUE TO:

140 EXT: HOTEL

140

DEBBIE, MIKE, and ANNA, are walking to the car.

ANNA
 I thought you said you were going somewhere with St. John?

DEBBIE
 I am.

ANNA
 So why aren't you...

DEBBIE
 St. John, Jo and Jason, have a little errand to run with The Wolf.

ANNA
 Oh.

DEBBIE
 And...

MIKE gives DEBBIE a "don't say it" look.

ANNA
 And what?

DEBBIE
 You'll see.

ANNA
 Wait, if they're taking The Wolf, then how are we...

(CONTINUED)

DEBBIE

Jason and Jo, came in on a Santini
Air chopper, remember?

ANNA

Oh right.

They continue to the car.

CONTINUE TO:

141 TIME FLIES

141

They get to the car. MIKE opens the trunk and the three of them put their bags in it. MIKE gets in the driver's side of the car and starts it. ANNA gets in the front, beside MIKE. DEBBIE closes the trunk and gets in the back seat. DEBBIE and MIKE exchange a look through the rear view mirror. MIKE backs out of the parking space and drives off. They reach the Car Rental. They take their bags out and return the car. Then they go to the waiting taxi. They put their bags in the trunk and get in the cab. They are all in the back seat. MIKE is in the middle. The cab driver takes them to the field where they landed AIRWOLF.

CONTINUE TO:

142 TIME RESUMES (10:30AM)

142

The cab pulls up. ANNA, MIKE, and DEBBIE, exit. DEBBIE and ANNA remove the bags from the trunk. MIKE pays the driver and the cab leaves. They pick up their bags and start to walk over to the Structure. There is a tall man wearing a long black trench coat waiting by the door to the structure. DEBBIE and MIKE exchange a "he's here" look. They stop. MIKE turns to ANNA and gives her best innocent look.

MIKE

It completely slipped my mind. We
have an extra passenger. He lives
in Toronto.

ANNA

But Mike, we're not...

MIKE

I know. But he missed his flight.
So, I offered him a lift. Hope you
don't mind the detour.

ANNA

No, not at all.

(CONTINUED)

MIKE, DEBBIE, and ANNA continue to the structure. The man's back is to them. MIKE addresses him.

MIKE

I hope you haven't been waiting too long.

The man turns to face MIKE. It's NIGEL BENNET.

NIGEL

Nope. Just got here. It was very kind of you to offer to fly me home, Major. Thank-you.

MIKE

My pleasure. Oh, by the way, this is Anna.

NIGEL

Hello Anna.

ANNA

Hi.

MIKE

And you remember Debbie.

NIGEL

How could I forget.

MIKE opens the door, and they enter the structure.

CONTINUE TO:

143 INT: STRUCTURE

143

AIRWOLF is gone and replaced by a SANTINI AIR chopper. MIKE opens the doors wide. They walk over to the chopper. MIKE opens the baggage compartment. Everyone hands him their bags and he puts them in. Then they board the chopper. MIKE gets in the pilot's seat. NIGEL gets in the back, behind MIKE. ANNA goes to get in the back beside NIGEL. DEBBIE looks at her teasingly.

DEBBIE

You sure you wouldn't like to be up front? With Mike?

ANNA

(turn)(smile)
Maybe later.
(beat)

(MORE)

(CONTINUED)

ANNA (cont'd)
 Besides, you know how to fly this,
 so you would be the better
 co-pilot.

ANNA opens the back door, and gets in. DEBBIE opens the front door, and gets in. MIKE starts up the chopper, and prepares for lift off.

CONTINUE TO:

144 INT: CHOPPER

144

Everyone puts on their headphones. MIKE lifts the chopper up, a few feet, and flies straight ahead. He exits the structure, then puts the chopper on a 45 degree angle, and rises up. Once he has reached the height he wants, he levels it out, and flies straight. ANNA turns to NIGEL.

ANNA
 How'd you miss your flight, Mr.
 Bennett?

DEBBIE looks at MIKE, then at NIGEL. They exchange a look. The look, is the look of a little kid who has just been caught with his hand in the cookie jar. NIGEL turns to ANNA.

NIGEL
 Please. Call me Nigel.

ANNA
 Okay. Nigel.

NIGEL
 Well, you see, it all started like
 this...

CONTINUE TO:

145 EXT: CHOPPER

145

Chopper flies on to Toronto.

FADE OUT.

BOSTON SCI-FI CONVENTION SCHEDULE

FRIDAY

TIME	EVENT	ROOM
11:00a - 10:00p	Dealer's Room	Holodeck 3 & 4
11:00a - 1:00p	Registration	Main Lobby
1:00p - 1:30p	Opening Ceremonies	Holodeck 1 & 2
1:30p - 2:30p	Nigel Bennett	Holodeck 1 & 2
2:30p - 3:30p	Peter Davison	Holodeck 1 & 2
3:30p - 5:30p	Paul Darrow/Michael Keating	Holodeck 1 & 2
6:00p - 9:00p	Autograph Lines	Main Foyer
9:30p - 10:30p	Vampires: Facts & Legends	Holodeck 1
9:30p - 10:30p	Doctor Who Panel	Holodeck 2
10:30p - 11:00p	Space travel in Sci-Fi	Holodeck 1
10:30p - 11:30p	Blake's 7 Panel	Holodeck 2

SATURDAY

TIME	EVENT	ROOM
10:00a - 10:00p	Dealer's Room	Holodeck 3 & 4
10:00a - 10:45a	Vampires: All You Ever Wanted To Know	Holodeck 1
11:00a - Noon	Brunch	Observation Lounge
Noon - 1:30p	Autograph Lines	Main Foyer
2:00p - 3:00p	Nigel Bennett	Holodeck 1 & 2
3:00p - 4:00p	Peter Davison	Holodeck 1 & 2
4:00p - 6:00p	Paul Darrow/Michael Keating	Holodeck 1 & 2
6:00p - 7:00p	Brit SF: B7 & Doctor Who	Holodeck 2
7:00p - 8:00p	(Masquerade set up. Closed)	Holodeck 1 & 2
8:00p - 10:30p	Masquerade	Holodeck 1 & 2
10:00p - ?	Dance	Ballroom

SUNDAY

TIME	EVENT	ROOM
10:00a - 10:00p	Dealer's Room	Holodeck 3 & 4
10:00a - 12:00p	How to Operate a TARDIS	Holodeck 2
10:00a - 11:00a	Sci-Fi TV: Then and Now	Holodeck 1
11:00a - 12:00p	Time Travel in Television	Holodeck 1
12:00p - 12:15p	(room closed)	Holodeck 1 & 2
12:30p - 1:30p	Peter Davison	Holodeck 1 & 2
1:30p - 2:30p	Nigel Bennett	Holodeck 1 & 2
2:30p - 4:30p	Paul Darrow/Michael Keating	Holodeck 1 & 2
5:00p - 6:00p	Forever Knight Panel	Holodeck 1
6:00p - 7:00p	Blake's 7 Panel	Holodeck 2
6:30p - 7:30p	Doctor Who	Holodeck 1
7:30p - 9:30p	Autograph Lines	Main Foyer
9:30p - 10:30p	Closing Ceremonies	Holodeck 1 & 2

24 Hours

VIDEO ROOM 1	(See schedule posted)	Transporter Room 1
VIDEO ROOM 2	(See schedule posted)	Transporter Room 2
ART ROOM		Main Engineering