

The Great Outback

"All About Amy" - Show #113

by
John D. Powers

PO Box 28055
Atlanta, GA 30358
www.panggenre.com/about/contact.html

(C) 2010 Panggenre, LLC

ALL ABOUT AMY

TEASER

FADE IN:

BLACK

We can hear voices that sharpen as they reach crescendo at the end of the scene.

LIZ (V.O.)
Fire control's out! I can't return
fire.

HOLGER (V.O.)
The hull is breached. We're in bad
shape.

ROGERS (V.O.)
Ledge, do we have helm control?
Ledge! Snap out of it!

INT. HABITAT MODULE (LEDGE'S STATEROOM) - MORNING

LEDGE jumps forward in bed toward the camera. He is sweating and breathing rapidly. Ledge takes several deep breaths, regaining his composure. He looks as if he has not slept soundly.

Ledge flops back down on his bunk and closes his eyes. He only receives a moment's peace as we hear SFX a loud KNOCK on his door.

ARIEL (O.S., THROUGH DOOR)
Delaney! Wake up! You lift off in
an hour-and-a half!

Ledge sighs, and then rolls out of bed.

EXT. PLANET XIA BASE - MORNING

KOKO and JONES are standing in a safe spot on the edge of their planet-side base. A small, folding table has been set up next to where Koko is standing. On it is an open bag. Several gun-related items are sitting on the table.

In the distance a makeshift target has been hand-drawn and is pinned to a stake. The stake has been driven into the ground.

Koko is holding her pistol in her hand, carefully observing safety rules as she speaks to Jones.

KOKO

The first thing we have to go over
is firearm safety.

Koko squares herself and stands facing downrange at her improvised target.

KOKO (CONT'D)

One. Never point your weapon at
your friends. For training
purposes, we'll consider your
friends to be anywhere to the left,
right, or back of where I am
standing now.

JONES

So everybody on that side of the
planet is my enemy. Got it.

KOKO

Stop being a pain. This is serious.

JONES

Why don't you teach me some of that
kung fu stuff first?

KOKO

Because the kung fu stuff is just
so you can toss your enemy far
enough away to give you time to
draw your pistol and shoot him.

(pause)

Two. Never chamber a round unless
you feel you are in imminent need
of having to draw your weapon.

JONES

How will I know that?

KOKO

(sighs)

I'll tell you. Three. Always keep
the safety catch engaged unless you
are ready to shoot.

JONES

Which thingy is the safety catch?

Koko flips a switch on and off on the weapon, making sure that Jones sees it.

KOKO

On this model, it is right here. Notice that it is ambidextrous. Some models will only have one on the right or left. They will almost always be set so you can use your thumb. The good ones anyway.

JONES

Where did you learn all this?

KOKO

Public school. Four. Always treat a weapon as if it were loaded at all times.

JONES

What if I go off half-cocked while I'm holding the pistol?

Koko is getting frustrated with Jones not taking the training seriously. She secures her pistol and places it in its holster.

KOKO

Why aren't you interested in learning this?

JONES

I was getting interested. Sort of. I just haven't got any particular attachment to guns.

KOKO

Are you saying that I'm a gun nut?

JONES

Well, that's logical. I'm not enamored of guns, therefore Koko is a gun nut?

KOKO

Answer this question. Would you shoot someone to protect me?

JONES

I don't know.

KOKO

We'll try this again later when you decide how much the boss and I mean to you.

Koko places all of her weapon supplies back in her bag. She turns and walks away, pushing past Jones.

INT. HABITAT MODULE (LIVING ROOM) - MORNING

Ledge is standing before the big video monitor. MIRANDA is on the monitor. He is dressed very casually, in shorts and printed over-shirt, as if he is just lounging around the house. His hair is unkempt. He is holding the remote control at his side and munching on a nutrition bar.

Miranda is wearing informal, but sharp business attire. The background behind Miranda is her study in her home that we showed in the Tag from Episode 109 *Adventures in Fine Dining*.

LEDGE

So, just fly up to orbit, rendezvous with the CCS Crimmins, pick up four cargo crates, and bring them back down here?

MIRANDA

Precisely.

LEDGE

Easy enough. I'll have the crew prep for lift off as soon as possible.

MIRANDA

Thank you, Captain Ledge.

LEDGE

You can just call me Ledge. I'm not big on formality.

Miranda looks Ledge up and down. She winks at Ledge.

MIRANDA

So I've noticed.

Ledge glances down at his attire and shrugs.

CUT TO:

INT. SPACEPORT (CUSTOMS) - DAY

Amy Johnson's younger sister DAWN walks off of a transport and queues up behind a short line that is going through a security checkpoint. Her resemblance to Amy Johnson is uncanny, but they are clearly different persons.

Dawn is wearing an olive drab Che Guevarra T-shirt and a black beret. She has the expression of a Marxist revolutionary who just heard that Madrid had fallen to Franco.

Dawn is stopped by a customs agent. The agent examines her ID Card. Seeing that all is in order, he says...

CUSTOMS AGENT

Welcome to Xia, Miss Johnson. Enjoy
your stay.

Dawn takes her ID Card. She walks away.

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

EXT. PLANET XIA BASE - DAY

The CIS Daisy is lifting off from its planet-side base. The landing gear retracts as the ship begins to pitch upward, pointing its nose skyward. It wobbles slightly. There is no effect on the ground or any sound other than that made by the mechanical landing gear and landing gear doors.

Once her nose is pointing ninety-degrees upward, the CIS Daisy begins to accelerate away from the surface gently, at about ten-feet per second per second.

INT. CIS DAISY - SAME

Ledge and Koko are sitting in their seats in the Cockpit. Miranda's image is on the ship's video monitor. She is chatting with the crew.

MIRANDA

Thank you again for making this trip on short notice. I'll save much more by bypassing customs than I'm paying you to retrieve it.

LEDGE

No problems, Miranda. I'm glad we were able to start earning our keep. We still owe you for the loan of the land.

KOKO

Yes, it's very nice. And remote. And private.

MIRANDA

It's an investment that is already paying me dividends. Just ping me or my staff when you land and I'll send over a truck to pick up the shipment.

LEDGE

Roger that. Over and out.

CUT TO:

EXT. PLANET XIA BASE - ESTABLISHING

We take a wide angle shot of the planet-side base. The weather looks as if a storm is moving into the area.

INT. HABITAT MODULE (OFFICE) - SAME

The door to the Office is open. Ariel is seated at the table. She is busily trying to finish up some administrative work when...

SFX Ariel's phone RINGS.

Ariel answers her phone, annoyed at the disturbance. The gate guard for Miranda's estate is speaking on the other end but his voice is unintelligible.

ARIEL

Hello?

(pause)

She's here to see Ledge? What about?

(pause)

He isn't in right now. It may be at least an hour until he returns. Does she mind waiting?

(pause)

I guess it's okay to send her on up. What's her name again?

(pause)

Dawn Johnson. Got it. Tell her to park next to the building so we keep the landing field clear for our ship.

(pause)

Thanks. Goodbye.

Ariel yells out of the door. Jones replies from down the corridor, off-screen.

ARIEL (CONT'D)

Colin!

JONES (O.S.)

Yes?

ARIEL

We've got company coming in about five minutes. Can you greet her?

JONES (O.S.)
Sure, I guess. It's not like I'm
busy trying to solve the mysteries
of the universe or anything.

Ariel returns to her work.

CUT TO:

INT. CIS DAISY - LATER

Ledge and Koko are using a pair of gravitic grapples to carry a series of four cargo crates from another ship and place them into one of the CIS Daisy's small cargo bays. The grapples are placed on either side of the crates and allow those carrying them to do so without any real effort except for having to take care in maneuvering the boxes. The crates they are moving into place are all labeled Fragile.

KOKO
I've been thinking about what you
told me the other day.

LEDGE
Which particular thing did I tell
you which you're referring to now?

KOKO
I've been thinking that you may be
right about me and Jones.

LEDGE
About your maybe not being real
compatible? That's your business,
and I was wrong to interfere.

KOKO
I don't know if he's strong enough
to take it if I cut him off.

LEDGE
I told you that it's not my
business.

KOKO
Shut up and listen.

LEDGE
Okay. I'm listening.

KOKO

I'm going to let him down as easy as I can, but I'm afraid that he might already be attached to me. If he doesn't take it well, and I wind up breaking his heart, will you still kick me off your ship?

LEDGE

I'd never kick either of you off. You two are like the little know-it-all younger-brother and unbalanced kid-sister that I never had.

KOKO

I knew you were bluffing.

LEDGE

I think you are both good people, despite the occasional unnecessary drama. There aren't many like you around anymore.

KOKO

It still hurt when you said that though.

LEDGE

Tell me truly that you didn't deserve it.

KOKO

Nobody deserves to get hurt.

LEDGE

Not even--

KOKO

For anything.

LEDGE

Even if--

KOKO

Ever.

CUT TO:

EXT. PLANET XIA BASE - DAY

Jones and Dawn are standing outside the Habitat Module. An electric-powered, rental ground car is parked nearby.

The CIS Daisy is not at the base. In the distance, thunderstorms are threatening. Jones waves his hand in greeting. Dawn speaks with determination.

DAWN
Hello. Who are you?

JONES
I'm Doctor Jones. Are you Amy?

DAWN
No. I'm her sister, Dawn. How do you know who Amy was?

JONES
I've seen her picture.
(pause)
You two look very similar. Are you twins?

DAWN
No. Amy was four years older than me.

JONES
You keep saying, was.

DAWN
Yes. Amy's dead.

JONES
(stunned and embarrassed)
Oh! I'm sorry!
(pause)
Does Ledge know?

DAWN
Is that supposed to be a joke?

JONES
(perplexed)
I don't understand.

DAWN
Amy died almost two years ago.
Didn't Delaney tell you about it?

JONES
No. He never mentioned that. He never really talks about Amy much.
(pause)
That pretty much explains everything though.

DAWN
What do you mean?

JONES
Nothing, really.

DAWN
Where is Delaney?

In the distance, a flash of lightning lights up the horizon.

JONES
He's picking up some cargo from a
ship in orbit.

SFX distant THUNDER rumbles.

JONES (CONT'D)
Come on inside before we get rained
on. They should be back in an hour
or so.

Jones opens the door for Dawn and motions for her to enter.

CUT TO:

INT. CIS DAISY - LATER

Ledge and Koko are piloting the CIS Daisy as it reenters the atmosphere with Miranda's cargo. AMY/AI's avatar is on the ship's video monitor.

AMY/AI
Ledge, I am reading turbulent
weather near the landing site. We
may encounter thunderstorms.

LEDGE
What happens if we get struck by
lightning?

KOKO
Nothing much. The ship's fully set
to withstand things like that. The
electricity would get shunted into
the electrical system. It would
actually recharge our capacitors.
I'm surprised you didn't know that.

LEDGE

I was a starship pilot. I didn't get fully trained on atmospheric craft.

KOKO

Want me to buy you a copy of Piloting for Dummies?

LEDGE

Think it will help? The last For Dummies book I read was over my head.

Koko begins to say something, but stops, unable to think of anything to follow Ledge's last line.

AMY/AI

Both of you should fasten your seatbelts. It's going to be a bumpy landing.

CUT TO:

EXT. PLANET XIA BASE - LATE AFTERNOON

The CIS Daisy comes in for a landing. It is overcast, stormy, and raining. The ship makes no audible noise as it lands, with any sound drowned out by the rain.

INT. HABITAT MODULE (LIVING ROOM) - SAME

Jones, Ariel, and Dawn are sitting around, talking over tea.

ARIEL

So, what brings you all the way out here?

DAWN

I just want to talk to Delaney.

ARIEL

What about?

DAWN

That's our business.

From off-screen, we hear...

SFX the outer door to Habitat module opens, mixed with the SFX of rain on the outside.

JONES
That should be them now.

INT. HABITAT MODULE (FOYER) - SAME

Ledge and Koko step inside from the storm. They close the door behind them. They are soaking wet from running in from the ship without an umbrella. Koko shakes her head rapidly, throwing water all around. Ledge turns away from the extra shower.

LEDGE
Koko!

KOKO
What?

From off-screen, we hear Jones call out...

JONES (O.S.)
Ledge, when you make it up this way, there's a visitor here to see you.

LEDGE
Okay, I'll be right there.
(pause)

Koko, can you grab us a couple of towels?

KOKO
Sure, Boss.

Ledge turns toward the Living Room and Koko goes the opposite direction, towards the linen closet.

INT. HABITAT MODULE (LIVING ROOM) - SAME

Ledge enters the doorway to the Living Room. Jones, Ariel, and Dawn are seated around the coffee table. Dawn stands upon Ledge's entry.

Ledge fumbles for words as he sees Dawn standing in the middle of the living room. His face is still wet from the rain, and the water is in his eyes. He looks as if he has seen a ghost.

Ledge looks at Jones and Ariel, at first thinking that he is hallucinating again and wondering whether the others can see Dawn.

LEDGE

A-Amy?

DAWN

No.

ARIEL

This is Amy's sister, Dawn Johnson.

Ledge slowly creeps forward into the room. Dawn walks over to Ledge with her hand extended. Ledge stops when he is inside the living room. Unsure of what to do, he begins to offer his hand to Dawn in return.

When she has gotten close enough to do so, Dawn suddenly hauls her hand back and slaps Ledge across the face so hard that she knocks him down.

Koko enters through the same doorway that Ledge used. She is carrying two towels in her right hand. Her left hand is free. She is taken by surprise by Dawn's sudden action. She stands ready to act, but she does nothing as she also immediately notices Dawn's resemblance to Amy.

Jones circles around the furniture and likewise stands ready to act, although he is completely unsure of what he would do if the need arose.

Dawn takes a couple steps back from Ledge. She is furious.

DAWN

How DARE you, Delaney!

Ledge is lying on the floor, stunned. He rubs his cheek.

LEDGE

Huh?

DAWN

How DARE you put Amy's image on your damned ship's computer! I saw that television show! You had her on the monitor and you were even using her name to talk to her!

Ledge sits up. He starts to stand, but then thinks twice about it and remains sitting.

LEDGE
You came all the way out here just
to hit me?

DAWN
You didn't even have the guts to
show up at Amy's funeral!

LEDGE
This is going to be awkward, isn't
it?

Dawn kicks Ledge while he is down.

LEDGE (CONT'D)
Ow!

Koko takes a step forward.

KOKO
Don't--

DAWN
DON'T WHAT?

JONES
What is this, PMS Day or something?

Silence descends and everyone looks at Jones. Koko reaches over and smacks Jones with the back of her hand. Jones places his hand over the spot where Koko hit him.

JONES (CONT'D)
OW! Koko!?!

When Jones turns toward Koko, we hold for another short BEAT, then Dawn kicks Jones in the shin. Without removing his hand from his cheek, Jones lifts his leg and grabs his shin with his other hand.

JONES (CONT'D)
OW! Dawn!?!

Jones, his cheek and shin smarting, hops out of range.

LEDGE
Everyone leave us alone, please.
Dawn and I need to talk.

There is an awkward silence. Ledge looks toward Jones and Ariel and nods in the direction of the staterooms.

KOKO
You sure, boss?

LEDGE

Yes. But hand me a towel first. And bring me the happy pills.

Koko hands Ledge one of her towels. She grabs Jones' hand and drags him along. Jones hops on the leg Dawn did not kick. Ariel follows them, silently.

EXT. HABITAT MODULE - TRANSITIONAL

The skies outside remain overcast. The torrential rains have calmed down to a light rain.

INT. HABITAT MODULE (JONES' STATEROOM) - SAME

Jones, Koko, and Ariel are milling about inside of Jones' stateroom. Koko has dried herself off with a towel which is placed on the table nearby. The stateroom is packed with all kinds of science stuff, with emphasis on things astronomical.

Several comically odd-looking scientific instruments are strewn about. Koko is holding one, looking at it quizzically.

JONES

Do you think Ledge is going to be alright?

ARIEL

I saw him gulp down at least four happy pills.

KOKO

Can we use any of these things to listen in on their conversation?

JONES

Are you serious? That's private.

KOKO

(sarcastic)

People trying to use bugging devices to listen in on our conversations? Unprecedented.

ARIEL

Come on, brother, I'm curious.

JONES

Well, you're both out of luck. No listening devices here.

ARIEL

(sighs)

Okay, then, can anyone explain to me what's going on between those two?

I can.

KOKO

I can.

JONES

JONES

I defer to the lady.

ARIEL

Lady?

Koko turns to Ariel, points her finger and begins to tell her off, but Jones stops her.

KOKO

You know--

JONES

LaDIES! Please! I'll do it then.

(pause)

From what I gather, Ledge used to know a woman named Amy. Amy died about two years ago. Ledge used her image as our ship's AI Avatar. Amy's sister, Dawn, flew all the way out here to slap Ledge for using that image.

ARIEL

That's all?

JONES

I guess. What did I miss?

KOKO

Ledge was engaged to Amy a couple years ago. Just before they got married, Amy was killed in a space battle.

ARIEL

(shocked)

That's--

KOKO

Yeah, it is.

JONES

Where did you learn that?

KOKO
I asked Ledge.

JONES
You're not supposed to ask guys
about things like that!

KOKO
Why not?

JONES
It's just--
(shrugs)
--not cricket.

ARIEL AND KOKO
(simultaneously)
Cricket?

INT. HABITAT MODULE (LIVING ROOM) - SAME

Ledge and Dawn are sitting across the coffee table from one another. Dawn is sitting at one end of the sofa. Dawn is bitter, but less belligerent than she was when she first met Ledge in the previous scene, which was the first time the two had ever met.

Dawn is completely oblivious to the fact that AMY/DREAM is sitting on the opposite end of the sofa from her. Amy/Dream is wearing a navy dress uniform, which stands in sharp contrast to Dawn's semi-revolutionary garb. Except for their personalities and the way they dress and do their hair, Amy and Dawn have an uncanny resemblance to one another. Amy tends to display correct posture while Dawn tends to slouch.

Ledge is sitting in a chair, drying himself off with a towel. He is trying to keep his gaze fixed on Dawn, but it occasionally drifts over to Amy/Dream.

There is an awkward silence. Ledge finally breaks it.

LEDGE
I heard that her-your-parents
didn't want us to get married.

DAWN
No, they didn't. I didn't want it
either.

LEDGE
Why not?

DAWN

I didn't like the idea that she was going to marry into a Navy career. I don't much care for people in uniform. Never have. Never will.

LEDGE

Did she ever tell you that we were going to muster-out together and go take over my parent's farm?

DAWN

(surprised)

No. She never mentioned that.

AMY/DREAM

You worked so hard to get your commission. Were you really going to give up your career just to be with me?

LEDGE

(to Amy/Dream)

I was second-in-command on our ship. At the end of our tour, had I signed on again, I would probably have gotten a promotion to Lieutenant and gotten command of my own cutter.

(to Dawn)

But Amy and I were going to become farmers instead. I only ever wanted her to be safe. And happy.

(to Amy)

She always seemed happy when we talked about the farm.

Dawn notices that Ledge is looking away when he is talking to her. She thinks it is a sign that Ledge is being dishonest.

DAWN

I got a message from Amy just before she went on that last cruise with you. She was supposed to leave the Navy then, but she signed on again. She told me it was because she wanted to be with you.

LEDGE

I knew that--

DAWN

Six months later, her cremated remains came home in a tiny little box.

(pause)

Why didn't you come to her funeral? Or at least send a greeting of some kind? You did nothing!

LEDGE

I was locked in a padded cell in a psychiatric ward in a naval hospital under suicide watch. I couldn't do anything. I'm sorry.

Dawn does not know what to say. She does not change her mood, but Ledge's explanation does register with her.

CLOSE ON LEDGE

FLASHBACK

Ledge's eyes open just as his helmet visor slams shut and locks. He blinks as he looks around. He looks up at the ceiling of the bridge and sees a gash torn by a ship's laser cannon. He then looks down and sees that he is holding Amy's hand in his. Amy's space-suited right arm is all that remains of her.

END FLASHBACK

Ledge is looking Amy/Dream squarely in the eyes.

LEDGE (CONT'D)

I was holding her hand when she died.

DAWN

But the report said she was--

Dawn stops, suddenly horrified.

LEDGE

All I can tell you is that I loved your sister as much as it is possible for a man to love a woman. When she died, so did I. It's going on two years later, and almost every night, I wake up to see this--

(pause)

--empty space where she should be.

Dawn is somewhat shaken, and it is reflected in her voice.

DAWN

Why did you put her image on your ship computer?

AMY/DREAM

It's slowly driving you insane.

LEDGE

Amy's image is all I have left to remember her. It's the only thing that keeps me even remotely sane.

DAWN

Under the circumstances, I won't comment on your sanity.

LEDGE

You know what days like today remind me of, with all the rain pouring down? Of all the time she and I spent together, it never once rained. Never once.

EXT. PLANET XIA/BASE - LATER

It is drizzling. Ledge walks Dawn to her car, holding an umbrella for both of them. Dawn no longer shows the sharp temper she first displayed, but she remains cold and distant to Ledge. When they reach the car, Dawn stops and says...

DAWN

There are two last things. First, I know that your mother hated Amy.

LEDGE

I'm sorry for that. I never understood why.

DAWN

My dad was engaged to your mom.

LEDGE

HUH?

DAWN

Before Amy was born. They were engaged. As much as it pains me to say this, my dad had an affair with my mom while he was engaged to your mom, and my mom became pregnant with Amy.

(pause)

(MORE)

DAWN (CONT'D)

That broke up the engagement to your mom. That's probably why she hated Amy.

LEDGE

How do you know that?

DAWN

Our mom told me after Amy died. I know what your mom said to her, and no, I won't forgive her for it.

LEDGE

I never forgave my mother for how she treated Amy either.

DAWN

Well, for better or worse, you know why she did it.

LEDGE

What was the second last thing?

DAWN

I'll never forgive you for getting my sister killed. No matter what the truth is. If it wasn't for you, she'd still be with us. I hate you more than I can say.

Dawn opens her car door and climbs inside. Ledge closes the door for her. Dawn turns on her vehicle's lights and the quiet, electric ground car backs away and turns.

INT. CAR - NIGHT

Dawn is driving away from the scene. Ledge is visible in the rear view mirrors as he watches her car drive off. Suddenly, Dawn's phone rings.

Dawn answers her phone with one hand on the steering wheel. We cannot understand the voice of the person on the other end, but it is the voice of NATASHA.

DAWN

Yes, I slipped the device down in between the cushions of their sofa. They won't find it unless they do some serious spring cleaning. None of them look like the type for that.

NATASHA
(unintelligible)
Is it in a good position?

DAWN
Yes, I think it should pick up most
of their conversations, at least
those in their living room and
kitchen.

NATASHA
(unintelligible)
Did anyone suspect you?

DAWN
No.

NATASHA
(unintelligible)
Payment will be deposited to the
account you requested.

DAWN
I'd have paid you for the
opportunity. But thanks. My parents
need it.

EXT. HABITAT MODULE - NIGHT

Ledge is standing in the rain, watching the lights of Dawn's car as it drives away in the distance.

Ledge turns and walks back inside the habitat module as the rain begins to increase in intensity again. As Ledge closes the door, a bolt of lightning flashes in the sky in the background and a thunderclap booms.

FADE OUT:

END OF ACT TWO

TAG

FADE IN:

INT. CIS DAISY - NIGHT

We are standing inside the CIS Daisy's Crew Section. We are focused on the rear hatch. The hatch opens and Ledge is standing in the hatchway, dripping wet. The outer hatch at the other end of the Airlock is open to the outside. It is very dark and stormy outside. The rain is torrential. Lightning lights up the sky and thunder booms outside.

Ledge steps inside and walks toward the cockpit. Ledge leaves the hatch open behind him.

CUT TO:

INT. HABITAT MODULE (KOKO'S STATEROOM)

Koko's boomerang hangs on the wall. It has been cracked and splintered from where Koko used it to smack the Papparazo Bot at the end of Episode 112 *Koko Loco*.

A framed electronic paper is hanging on the wall near the boomerang. It is showing a photo of five-year-old Koko with her mother and father.

Red-with-white polka dot curtains have been hung in front of the porthole, but they are currently pulled open.

Koko's bunk is folded down from the bulkhead on one side of the stateroom. A small table and chair are pushed up against the opposite wall.

Koko is lying on her bunk, looking outside of her porthole at the rain. There is a knock on the door. From outside the door we hear...

JONES (O.S.)
Koko? Can I come in?

KOKO
Yes. Enter.

Jones opens the door and steps inside. He closes the door behind him. Jones notices that Koko's boomerang has been broken.

JONES
What happened to your toy?

KOKO
I used it and it broke. I'm sorry.

JONES
It's okay. It's only an object.

Jones looks at Koko's photograph. He focuses on her father, noticing that he looks a lot like Ledge.

JONES (CONT'D)
Who's this in the picture?

KOKO
That's me an my parents.

JONES
You were really cute even then.
(pause)
Are you mad at me?

Koko continues to stare out of the porthole. She can't bring herself to look Jones in the eye.

KOKO
Mad isn't the right word.

JONES
Tell me what it is then. Please.

KOKO
I don't think we're right for one another.

For just a moment, Jones shows that this really hits him hard, but he quickly recovers and appears to brush it off.

JONES
And?

KOKO
I--I think we should just be friends.
(pause)
I didn't mean to lead you on.

JONES
That's okay. I'll talk to you later.

Jones turns and leaves the room, closing the door behind him.

After the door closes, Koko glances away from the porthole, apparently befuddled by Jones' reaction.

ON KOKO

HOLD for a SHORT BEAT

INT. JONES' STATEROOM - A MINUTE LATER

Jones walks into his stateroom, stone-faced. He closes the door behind him. He then turns around and begins slowly banging his head against the door.

INT. CYBERSPACE (SITTING ROOM) - DAY

Ledge and Amy/AI are in the comfortable Sitting Room first shown in Episode 114. It is daylight in the virtual environment outside of the room.

LEDGE

What did you want to talk to me about, Amy?

AMY/AI

It has not escaped my notice that you have been developing an emotional attachment to my avatar.

(pause)

I am concerned that this may interfere with your ability to act as pilot for the CIS Daisy. It may, in fact, be indicative of a greater psychosis.

LEDGE

Amy--

AMY/AI

My imbedded protocols are therefore compelling me to act.

LEDGE

What do you mean?

AMY/AI

I will be forced to restrict your access to my virtual environments until your psychological state has been examined and cleared by a licensed psychiatrist.

LEDGE

Amy?

AMY/AI

I'm sorry, Ledge. This is for your own good. Unless it can be proven that the safety of this ship requires your immersion, you will not be allowed inside.

(pause)

I know this is all my fault. I have deliberately led you on in my attempts to understand myself. I have been very selfish.

Ledge is speechless, but acts in the same way he might if he had just been dumped by a real-life lover. He appears completely deflated and depressed.

AMY/AI (CONT'D)

Goodbye, Ledge.

Ledge disappears from the frame. Amy/AI remains behind. After Ledge is gone, she looks very sad. She cannot shed tears, but she is overcome with emotions that she does not fully understand or know how to deal with (she is still, in essence, a computer).

AMY/AI (CONT'D)

For now.

INT. CIS DAISY - NIGHT

Ledge has curled up in his pilot's seat, as if he feels a chill. His DUI wire is still plugged in. All the hatches on the CIS Daisy are open, and the sound of rain falling outside can be heard.

Amy/Dream is sitting on the navigator's armrest. She is wearing a black dress. She looks at Ledge sympathetically.

AMY/DREAM

I guess you're cut off.

Ledge looks at Amy/Dream. He is very sad. He says nothing.

AMY/DREAM (CONT'D)
She's right, you know. You need
help.

LEDGE
I need you.

From outside the windshield, a flash of lightning lights up
the sky. Shortly thereafter, there is a rumble of thunder.
Tears well in Ledge's eyes. He repeats himself, softly.

LEDGE (CONT'D)
I need you.

Amy/AI's image is visible on CIS Daisy's video monitor. She
is looking at Ledge as we...

FADE OUT:

THE END