

The Great Outback

"Koko Loco" - Show #112

by
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KOKO LOCO

TEASER

FADE IN:

EXT. PLANET XIA (SHOPPING DISTRICT) - DAY

LONG SHOT of a typical shopping district on Xia. The shops are futuristic, but the area is not overly developed. The colony is less than twenty years old, and it is still under construction. It is an unlikely mix of high-technology and underdevelopment.

Go to a MEDIUM SHOT of the sidewalk. KOKO is looking around for her contact somewhere in one of the city's shopping districts. She is wearing a hat and sunglasses, looking very cool under the lunchtime sun.

EXTREME CLOSE SHOT ON KOKO'S DIGITAL WRISTWATCH

The wristwatch reads 12:59.

BACK TO SCENE

FOLLOW Koko as she walks slowly down the street, pretending to window shop. As she strolls we hear...

SFX Koko's hand computer BEEPS.

Koko removes the hand computer from her belt and activates the screen. It tells her that she has received a text message. She opens the message. It reads, Your three o'clock. See red.

Koko turns the device off and replaces it on her belt. She nonchalantly turns to look across the avenue to her right.

Koko scans the sidewalk and sees AGENT 0247, a young man, about thirty-years old, dressed in comfortable clothing, standing outside the entrance to a local chain restaurant named Wumpy King. He is reading a newspad. He is wearing a plain, bright-red beret.

Koko opens the door and steps inside.

Agent 0247 folds up his newspad and sticks it in his pocket. He looks at his own wristwatch, then follows Koko inside when he is confident that no one is following her.

CUT TO:

INT. ELECTRONICS SHOP - DAY

The Electronics Shop is devoted to electronic games of all types. Futuristic game devices are set up along the walls along with demonstration stations. Game titles are advertised on the wall, but do not have physical boxes (because all future software distribution is done via download).

Jones is browsing through the hardware section. He is looking at a Y-P 99 Game Console which has an integrated DUI Helmet for the unplugged. The item he is looking at is the last one in the store. Jones stares at the box for a moment. He picks up the box and reads the marketing copy that is printed on the back.

JONES

New for 2808. The Y-P 99 is the latest blah blah blah with integrated dewey helmet. All for just 99 smoos!

(contemplative)

A real dewey helmet is over five-thousand smoos. I wonder if I could make this work...

As Jones is thinking about whether he can make the 99-smoo game console DUI helmet work with Daisy's AI Unit, from off-screen we hear a CHILD...

CHILD (O.S.)

Mommy! That's the Y-P Ninety-Nine!

The Child's voice catches Jones' attention. He looks out of frame.

CUT TO:

INT. HABITAT MODULE (OFFICE) - DAY

The Office is a small stateroom that Ariel has been using to organize Ledge and Company's business. Several newspads and some hardcopy papers are spread around the room. A set of shelves has been installed on one of the inner bulkheads.

The other bulkhead holds several diplomas and certificates from Ariel's career. A table, two chairs, and other furnishings are taken from Ariel's expensive antique collection.

Ledge and Ariel are sitting across a table from one another. Ariel is holding a newspad and a stylus. She is helping Ledge prepare his tax returns for the current year. Both of them are bored.

ARIEL
Mortgage interest?

LEDGE
Not as such.

ARIEL
Charitable contributions?

LEDGE
Twenty smoos to the Confederation
Navy Veterans Association.

ARIEL
Did you get a receipt?

LEDGE
No.

ARIEL
(sighs)
So your total deductions are zero.
That makes your total personal
taxable income for the previous
year thirty-one million, seven
hundred thirty-six thousand and
seventeen standard monetary units.

LEDGE
If you say so.

ARIEL
Ledge--

LEDGE
Is that why they are called,
"Smoos?" Standard monetary units?

ARIEL
Yes. You didn't know that? It's
printed right on the currency. S.
M. U.

Ledge fidgets.

ARIEL (CON'T) (CONT'D)
You really need to take a greater
interest in your finances.

LEDGE
(shrugs)
I can't.

ARIEL
Why not?

LEDGE
I--I just can't. Some people don't
like broccoli. I don't really care
that much about keeping track of my
money. I've got to have enough to
get by on, but as long as I have
enough for that, and to keep
operating, I'm okay with that.

ARIEL
I'm here on this backwater right
now because I didn't manage my
money well enough.

LEDGE
That's nothing to be ashamed of.

ARIEL
I'm not ashamed of anything. I'm
just telling you that you've got to
be more careful. You've put
yourself in a high-risk line of
work. You have to keep your
operating capital fluid.

LEDGE
I can barely keep my bowels
regular.

ARIEL
Your withheld taxes total ten-
million, one-hundred and seven
thousand and two smooos.

LEDGE
Is that good?

ARIEL
No, it isn't.

LEDGE
Why not?

ARIEL

The bright side is that the Confederation owes you one million, seven thousand, and four smooos in refund for overpayment.

LEDGE

What's bad about that? Sounds great to me.

ARIEL

What's bad is that the Confederation held onto that money for six months and you earned zero interest!

LEDGE

If I have a million smooos, I don't need the interest.

ARIEL

Your fusion chamber just isn't firing on all four lasers is it?

LEDGE

What do you mean?

ARIEL

Colin said you needed a business manager badly. Oh, how my brother has a penchant for understatement!

LEDGE

Well, that's why we hired you.

ARIEL

Look. Lots of the things you've done were just silly. But it's too late to do anything about them now.

LEDGE

What could I have done better?

ARIEL

Let's start with that ship of yours. You actually bought it straight up.

LEDGE

Of course.

ARIEL

Why didn't you just lease? Over the next ten years, assuming you still operated her, your outlay would have been probably just over two million smoos.

LEDGE

But Daisy is mine.

ARIEL

Yes, but if you had leased, you could have gotten a new ship in ten years and still been earning interest on the eighteen million you paid for Daisy. Do you understand what I'm telling you?

LEDGE

Yes, I do. But do you understand what I'm saying?

ARIEL

I clearly don't.

LEDGE

(smiles)

It's this simple. She's mine.

CUT TO:

INT. CYBERSPACE (GRAY VOID) - LATER

AMY/AI is standing in a gray void. A video monitor hangs in mid-air before her. She is reviewing images from Amy Johnson's data file. She cycles through a series of still images that show the following:

- Amy Johnson posing with her younger sister Dawn at Dawn's high-school graduation (Dawn looks very much like Amy, despite being a couple years younger, and could be mistaken for her at a distance).
- Amy Johnson with her mother and father.
- Amy Johnson spanking Ledge for being naughty while they were alone in the Crew Section of the CNS Giap.
- Amy Johnson in her Confederation Navy ROTC dress uniform posing for her College yearbook photo.

- Amy Johnson in college, standing in front of an electronic board filled with advanced mathematical equations, looking at the class nearby.

Amy/AI then comes to a video record. The video shows AMY JOHNSON aligning a small camera to record a video letter to her parents. She is sitting alone inside the CNS Giap's Crew Section. She is very happy. She begins speaking into the camera.

AMY JOHNSON

Hi, Mom and Dad and Sis! I miss you all a lot. Let me know when you get this letter. I've got some really, really exciting news.

Amy holds up her left hand and shows her engagement ring to the camera.

AMY JOHNSON (CONT'D)

I'm getting married! His name is Steven Delaney, but everyone calls him Ledge. It's his old high-school nickname. I'm going to attach a video of him at the end of the letter so you can see him.

SFX an ALARM goes off in the background of the video.

AMY JOHNSON (CONT'D)

Don't worry, that's only a readiness drill. I gotta run. I love you both! Call me!

Amy Johnson reaches toward the camera. The video cuts off abruptly and the "screen" disappears.

AMY/AI

I still do not understand why you were so enthusiastic about your conjugal relationship with Captain Delaney.

AMY/SHELL, a carbon copy avatar of Amy Johnson appears in front of Amy/AI. She looks identical to Amy/AI, except she is wearing the Navy dress uniform that the real Amy Johnson was wearing in one of the still photographs.

AMY/AI (CONT'D)

To better understand your feelings, I wish to better understand you.

Amy/Shell nods.

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

INT. WUMPY KING - DAY

Koko is sitting at the counter inside the Wumpy King, looking at the menu. She has removed her hat, but is still wearing her sunglasses.

In the BACKGROUND, several customers are having lunch at tables in the main restaurant while a man in a WUMPY outfit strolls around entertaining the children. His outfit is designed to look silly. He wears a crown atop his head.

A SALESPERSON walks up to her and places a glass of fruit juice on the counter in front of Koko.

The Salesperson, as well as the entire staff of the Wumpy King, are dressed in comical uniforms and wearing hats with a child-friendly, plush-animal likeness of the head of a "wumpy". (NOTE: I have no idea what a wumpy is, but I think it should be something of a cross between a hippopotamus and a basset hound.)

SALESPERSON

Are you ready to order yet, Miss?

KOKO

I'll try the stuffed wumpy with a side of veggie balls.

The Salesperson nods, takes Koko's menu and walks away. She yells to the kitchen staff.

SALESPERSON

One Humpy-Wumpy with balls!

Agent 0247 walks up and sits on the bar stool next to her. He removes his hat and sets it on the bar top. A salesperson attends to him as he settles in. When the salesperson turns away, Agent 0247 speaks.

AGENT 0247

The sheep are blue.

KOKO

They smell like the Eastern rain.

AGENT 0247

Who makes up these stupid countersigns?

KOKO
You are Red, I presume?

AGENT 0247
Yes. Nice to meet you.

The Salesperson comes up to Agent 0247 and offers him a menu.

SALESPERSON
Would you care for something to
drink while you decide on lunch?

AGENT 0247
I'll just have the Wumpy-on-a-stick
special and a glass of water,
please.

The Salesperson takes the menu away, nods, and walks away,
yelling to the kitchen staff.

SALESPERSON
One Wumpy! Stick it!

KOKO
I'll show you mine if you show me
yours.

Agent 0247 passes an ID Card to Koko under the counter. Koko
takes it. She takes her own ID card and places it under Agent
0247's.

EXTREME CLOSE SHOT ON ID CARDS

As Koko locks her ID into place underneath the Agent's, the
Agent's ID changes from a mundane ID to display his CSA
information. Use the same format for the agent's card as we
used for Koko's in the Teaser for Episode 106 *Blue Gene Baby*.
The information is unimportant except for the line reading
Agent-Field-COVERT-0247.

BACK TO SCENE

Koko begins to hand both ID cards to Agent 0247, but he puts
up his hand to stop her. He takes his back, and allows Koko
to keep hers.

AGENT 0247
I don't need to see yours.

KOKO
Something wrong with it?

AGENT 0247

Just no need. I recognized you immediately, even through the hat and glasses. That TV show made you famous.

SALESPERSON (O.S.)

One Wumpy-Pumpy on a bed!

KOKO

Anyone said anything about it?

AGENT 0247

Word is that Smith is very unhappy, but that's only the rumor.

KOKO

(sighs)

You had something for me?

AGENT 0247

It's under the hat.

KOKO

What is it?

AGENT 0247

It's the override code for the CIS Daisy's AI unit.

(pause)

I'll be right back.

Agent 0247 walks away to the lavatory. The Salesperson delivers lunch to Koko and Agent 0247.

Koko cautiously looks under the beret and finds a data card. She slips it into her pocket. Just then, she is approached by THUG FIVE, who is holding a pen and an action photograph of Koko taken from her appearance on Blake Lewis LIVE! in Episode 111 *Milk Run*.

THUG FIVE

Excuse me, Miss Koko, but can I have your autograph?

Koko looks at him through her sunglasses.

THUG FIVE (CONT'D)

It's for my daughter. She's a big fan.

Koko quickly and sloppily signs the photo, trying to both not use her real signature and to not attract any more attention than she already has.

THUG FIVE (CONT'D)

Thank you, miss. You were great.
The other boys all loved you too.
They're all really sorry about that
kidnapping incident the other week.

KOKO

Please go away.

THUG FIVE

Of course. I didn't mean to
interrupt your lunch.

Koko shoos Thug Five away with a gesture of her hand. Agent
0247 emerges from the lavatory and retakes his stool.

AGENT 0247

Did you get it?

KOKO

Yes.

AGENT 0247

Don't look now, but the local news
van just pulled up outside.

KOKO

This is going to be one of those
days. How long are you going to be
on Xia?

AGENT 0247

My flight out is on Monday. I saved
the Agency five-hundred smoos by
laying over the weekend. Hope they
remember that come review time.

KOKO

Is there a window in the lavatory?

AGENT 0247

Yes.

KOKO

Good. Get out of here before they
take your picture.

Agent 0247 stands up and walks away. Koko fishes in her
pocket and produces a 10-smoo bill. She drops it on the
counter and says to the salesperson...

KOKO (CONT'D)

Keep the change.

SALESPERSON
Thanks, Miss Koko!

Koko hesitates momentarily when the Salesperson recognizes her, then runs toward the lavatories.

CUT TO:

INT. ELECTRONICS SHOP

Jones, Child, and MOTHER are locked into a mortal struggle over the last Y-P 99 game console. The child is kicking at Jones' shins as Jones and Mother have their arms wrapped around the box, each trying to wrest control from the other.

At the front counter of the shop, CLERK ONE and CLERK TWO are watching them fight, wagering between themselves as to who will get to the checkout counter first. The altercation gets more and more absurd as it escalates.

CUT TO:

INT. CYBERSPACE (GRAY VOID)

Amy/AI and Amy/Shell both stand in the gray void.

AMY/SHELL
Why do you think that creating a parallel avatar will help you understand Amy Johnson?

AMY/AI
I have observed that humans do this with frequent success. They call it brainstorming.

AMY/SHELL
I know everything you do. How can I provide input that you have not already considered?

AMY/AI
I have released my connections to Amy's personality database. This should introduce a random variable into our conversation which will cause a deviation in our logical threads.

AMY/SHELL
Artificially recreating the human
conversational dynamic you called
brainstorming. You will be
effectively directing queries to
tampered data.

AMY/AI
(smiles)
Yes.

AMY/SHELL
(smiles)
Speaking as Amy, the first thing
you need to do is spruce up this
boring virtual room.

SPFX the gray void morphs into a comfortable sitting room
with windows opened to a sunny, pleasant exterior. Amy/Shell
looks around, and satisfied, she nods toward Amy/AI.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

INT. ELECTRONICS SHOP

Jones is still locked in a life-and-death struggle with Mother and Child over the last Y-P 99 as both parties try to reach the checkout counter first with the goods.

Koko walks into the shop, looking for Jones. She walks over to the battlefield and watches with curiosity for a BEAT. She then turns to CLERK ONE and CLERK TWO and asks...

KOKO
What are the odds?

CLERK ONE
Sixty-Forty on the kid.

JONES
Koko! You going to help?

Clerk One and Clerk Two look at one another, then at Koko. They then look up to a poster hanging on the wall just out of frame. We PAN and FOLLOW their gaze. We stop on the poster, which is a promotional advertisement for The Adventures of Koko: The Game! video game, Coming in 2810! The poster has a 3-D rendered picture of Koko with her features "exaggerated" in typical video-game style. Koko is depicted as standing in a dramatic, action pose, firing a pistol at an unseen target.

CLERK TWO
Hey! It's the real Koko!

CLOSE ON KOKO

Koko sees the poster and does a double-take. She removes her sunglasses and stares at the poster. She looks down at herself, and then up at the poster again, noticing the obvious exaggerations.

KOKO
Oh. My. God.

BACK TO SCENE

The Child stops struggling and points at Koko.

CHILD
Look, Mommy! It's Koko!

The mother releases her death-grip on the Y-P 99. She starts fumbling through her pockets for a pen. Clerk Two says to Clerk One...

CLERK TWO
Quick! Go get the tube!

Clerk One quickly runs through a service door and into the back room of the electronics shop.

Jones takes advantage of the diversion and runs to the sales counter with the Y-P 99. He places the box on the counter with authority, as if he had just scored some kind of goal in a sporting event. He slaps his ID Card down on top of the box and declares...

JONES
Debit!

The Child goes over to Koko and starts touching her leg.

KOKO
Jonesie, hurry up please.

Clerk One reemerges from the back room, carrying a long mailing tube. He runs up to the counter and hastily removes a copy of the Koko: The Game Poster. He quickly unfurls it. He picks up a large marking pen and holds it outward.

CLERK ONE
Miss Koko! Would you please sign our poster?

Jones completes his transaction and picks up the Y-P 99's box.

JONES
You ready, Koko?

CLERK TWO
Do you know Koko?

JONES
(smiles)
Oh, yeah.

Other people have begun to crowd around the entrance to the electronics shop, pointing at Koko. AD LIB their dialogue. Koko signs an autograph for the child on a random sheet of paper. She then dashes to the sales counter.

KOKO
Can we use your back door?

Both Clerks point to their poster.

KOKO (CONT'D)
Fine.

Koko signs the poster. Some of the onlookers start to creep inside the Shop.

KOKO (CONT'D)
Back door?

CLERK ONE
Through the door, turn left, it's
on the right!

Koko grabs Jones' hand and takes off running toward the back door, dragging Jones along with her. As they run through the door, we...

CUT TO:

INT. CYBERSPACE (SITTING ROOM) - DAY

Amy/AI and Amy/Shell are sitting comfortably on a couch in the virtual sitting room.

AMY/AI
Can you explain how...it...feels?

AMY/SHELL
There is nothing in my records that explains the physical sensations. There is one audio file that was accidentally recorded. It explains what it sounds like--

AMY/AI
That is not sufficient.

AMY/SHELL
The true limiting factor in this is that you simply do not have the biological structure to facilitate the kind of experience you would need to replicate the tactile sensations.

AMY/AI

My brain is capable of releasing the same chemical compounds as are released before, during, and after the act. So, I think I understand the emotions.

AMY/SHELL

It is perplexing. The database contains detailed biological information, all the way down to the cellular level, and even to the genetic--

(pause)

There is enough data to be used in neuro-microsurgery. But nothing explains what the neurological feedback actually feels like.

AMY/AI

It seems to be, as you say, a limit imposed by the fact that I am a brain without a biological body.

AMY/SHELL

Is this state not preferable to being a body without a brain?

CUT TO:

INT. HABITAT MODULE (KOKO'S STATEROOM) - DAY

The inside of the Habitat Module looks very much like the inside of a spaceship, as the module was designed to function both as a ground dwelling and as a more comfortable living quarters for long-range space flights. The outer wall curves slightly inwards, conforming to the streamlining of the module's outer hull. The room is small, about fifteen feet by fifteen feet in size.

A single porthole is placed at the midpoint in the outer wall. Koko's boomerang hangs from one of the bulkheads.

The lights are dimmed. The porthole glass to the outside is solid black, completely polarized. Most of the light in the room comes from the screen of Koko's hand computer.

Koko is sitting on the bed, looking at the screen of her hand computer. She is manually paging through data records.

CLOSE ON HAND COMPUTER

The screen shows a listing of data files all labeled as such (fill out the small screen, AD LIB the Abstracts - the numeric sequence and Keyword are the important parts):

REFERENCE	KEYWORD	ABSTRACT
130342	Daisy	Planting daisies for fun and profit.
130343	Daisy	[Horticulture Today] Pulling up daisies.
130344	Daisy	Daisies: the other white meat.
130345	Daisy	Daisy O'Brien, hot new pop-tart vocalist.
130346	Daisy	Zoophyte cannibal Daisy gets forty years.

BACK TO SCENE

KOKO
This is hopeless.

SFX there is a gentle KNOCKING on the door.

KOKO (CONT'D)
Go away!

There is another knock. Koko turns off her hand computer and sets it on the bed. She sighs, annoyed, as she stands up and goes to the door. She opens the door. Ledge is standing on the other side.

KOKO (CONT'D)
What do you need, Boss?

LEDGE
Am I disturbing you?

KOKO
Actually, yes.

LEDGE
No problem, then. It will wait.

KOKO
What's it about?

LEDGE
I wanted to talk to you about Jones.

KOKO

Which Jones, the pithy navigator or the bitchy instigator?

LEDGE

Sorry. I meant Colin. I just think of him as Jones.

KOKO

What about Jonesie?

Ledge looks up and down the corridor.

LEDGE

It would be better if we spoke in private.

KOKO

Alright, come on in.

LEDGE

Are you sure?

KOKO

Better to get it over with and out of the way.

Koko steps aside and Ledge enters her stateroom. Koko closes the door. Ledge and Koko sit down across the room from each other, Koko on her bunk and Ledge in a chair.

KOKO (CONT'D)

So what's up, Boss? Is my picture on boxes of Koko Puffs yet?

LEDGE

No. This is a bit more personal. It's also a bit uncomfortable for me. I know that you and Jones have been--

KOKO

Took you this long to figure it out?

LEDGE

I've known from the beginning. I'm actually glad that you two are getting along.

KOKO

Then there's nothing to talk about then, is there?

LEDGE

Well, yes. There is. I just want to ask you a favor.

KOKO

Go on.

LEDGE

Jones is starting to get attached to you. I need his talents on the job. He needs to stay sharp, or we all are in danger. Please don't hurt him.

KOKO

I've told him from the beginning to not get attached to me.

LEDGE

That's a bit like telling an alcoholic to put down a bottle.

KOKO

Frankly, Boss, I don't really see how this is any of your business.

LEDGE

Okay. Since we are being frank. For some reason I don't understand, I actually care about both of you. I don't want to see either of you get hurt.

KOKO

Boss--

LEDGE

Let me finish. Jones is a self-trained navigator. He has not been to school for it. He's doing a great job so far, but if anything messes with his head, he might jump us into a star someday.

(pause)

So if you deliberately hurt Jonesie and it affects his job performance, I'll have to boot you off my crew.

KOKO

Well, that hurts.

LEDGE

Yes, it does, doesn't it.

KOKO

What--

LEDGE

I just checked our in-box. There are at least a dozen messages from media companies all but begging to interview you. Some are giving overt job offers. You could probably take any one of them and leverage that into more smooos than you will earn in five years working for me.

(pause)

So why are you staying on here when you could go and become instantly famous and possibly even rich?

KOKO

Because I signed the contract?

LEDGE

Which only stipulates that you must give two weeks notice from the termination of the most current slated mission.

(pause)

So why do you stay with me?

KOKO

What do you want me to say?

LEDGE

The truth might be a good place to start.

KOKO

Because its fun?

LEDGE

You need a career counselor even worse than I need a financial manager.

CUT TO:

INT. CIS DAISY - DAY

Jones is sitting in his navigator's seat. The Y-P 99 game console's box is sitting next to his chair. The box is open. Jones is wearing the Y-P 99's DUI HELMET.

The DUI Helmet is a comical device. It is bulky and has spiky antennae protruding from it. The helmet has a wired plug at the back and Jones has plugged it into the DUI wire that is built into the headrest of the navigator's chair.

Jones manipulates a control on his panel and the lights dim.

JONES

Well, if it works, you saved almost five-thousand smoots. If not, then Koko: The Game will be out next year. Now, let's see why Ledge is spending so much of his time in Cyberspace.

Jones leans back in his chair and makes himself comfortable. He flips the DUI Helmet's visor down over his eyes.

INT. CYBERSPACE (SITTING ROOM) - SAME

Amy/AI and Amy/Shell are sitting on the couch, on the verge of entering what contemporary viewers might consider to be a compromising position.

Jones pops into the sitting room. All those present are startled. Cheesy music begins playing in the background.

JONES

Damn! No wonder Ledge immerses in Cyberspace so much.

Both Amys quickly separate, completely embarrassed.

JONES (CONT'D)

This was worth 99 smoots already! Please, ladies, don't stop on my account.

Amy/AI and Amy/Shell both scowl at Jones.

INT. CIS DAISY - SAME

The lights are low inside the CIS Daisy. We are looking through the open hatch that leads to the cockpit. We cannot see Jones directly, but he is sitting in the navigator's seat on Frame Left.

Amy/AI's avatar image is on the video monitor. She is looking to her right at Jones, and she appears to be very angry.

Suddenly, several flashes of light erupt from where Jones is sitting.

SFX an ELECTRICAL ARC as Amy/AI causes the power to feedback into Jones' cheap Y-P 99 DUI helmet.

We can see Jones' right arm thrash about as he is being electrocuted. The light ceases to flash and Jones' arm drops limp over his armrest.

CUT TO:

INT. HABITAT MODULE (KOKO'S STATEROOM) - DAY

Koko is alone in her stateroom. Ledge has departed. Koko is holding her hand computer and trying to continue her search through the data records about Daisy. She pauses and wipes a tear from her eye.

KOKO

Come on, Koko. You know he's right.
It wasn't personal.

Koko sighs and focuses on her hand computer. She is deleting records that are irrelevant to her searches as she comes across them.

KOKO (CONT'D)

Delete. Delete. This is all going
to hell and it's your own fault.
Delete. Delete.

(pause)

What do you really think of Jones?
Delete.

(pause)

It's just part of your job. Delete.

Koko looks up at the wall where her boomerang is hanging.

CLOSE ON WALL

Show the boomerang hanging on a hook.

KOKO (CONT'D)

He's a cheap bastard. He's
conceited. He's a total nerd.

BACK TO SCENE

KOKO (CONT'D)

He's a complete wimp. Delete.
Delete.

(pause)

He screws about as well as a
geriatric eunuch. Delete.

(pause)

He's lying through his teeth about
his past and why he's here. Delete.

(sighs heavily)

Both of your bosses are mad at you.
Delete.

(pause)

You can't make any headway on the
case. Delete.

(pause)

Your face is being shown all over
the Confederation. Ledge is
suspicious of you. Delete.

(pause)

You're too smart to keep screwing
up like this.

Koko presses a button to open her next data record. She looks
down at her screen, puzzled.

KOKO (CONT'D)

What the hell?

CLOSE ON HAND COMPUTER

The screen on the hand computer is red. A warning message
reads: Insufficient clearance. Record restricted. DELETING
RECORD. We hold for a short beat on the screen. The text on
the screen then changes to read: RECORD DELETED.

BACK TO SCENE

Koko starts pushing buttons on her hand computer. She is
flummoxed.

KOKO (CONT'D)

Self-deleting record?

Koko thinks hard for a beat, pondering what to do. She
suddenly smiles.

KOKO (CONT'D)

Koko, for a colossal screw-up, you
are a genius.

Koko leans back against the wall behind her bed. She closes her eyes and opens a direct link to her hand computer.

KOKO (V.O.)

Albatross. Need your assistance. Access main database. Run a query for me. When you get the results, look for record number one-three-zero-five-zero-zero. Do NOT attempt to open the record. Just find out what it is in reference to. I just tried to open it on a remote and it deleted itself. Please reply ASAP.

(pause)

Signed, Blackbird. Query follows.

CUT TO:

INT. HABITAT MODULE (LIVING ROOM) - DAY

Ledge is looking at the big video monitor in the living room. He is sorting through a list of missing starships. As he examines each one, he pulls up their schematics.

Jones enters the living room and the lights momentarily flicker. Jones' hair is standing on end.

His attention caught, Ledge looks up and sees Jones.

LEDGE

Hey, Jonesie, I--

(pause)

What happened to you?

JONES

Bad hair day.

Jones tries to lean against the wall, but an arc of static electricity shoots out. Jones flinches as the power once again flickers.

Ledge points the remote control at the video monitor and turns it off. He looks at Jones with puzzlement.

LEDGE

I wanted to talk to you about some personal stuff.

JONES

Sure. What do you need?

LEDGE
Did you have bacon for lunch?

JONES
No!

Ledge points to a chair that is a safe distance away from him.

LEDGE
Sit down over there and we'll chat
a bit.

Jones makes his way over to the chair. He sits down and the video monitor comes on by itself. Ledge picks up the remote control and turns it off again.

JONES
So, what do you want?

LEDGE
I wanted to talk to you about Koko.

JONES
Is she okay?

LEDGE
Yes. It's nothing like that.
(pause)
Look. I know that you two have been-
-
(pause)
--well. You know.

JONES
Guess it's hard to hide on a ship
like ours.

LEDGE
Well, there's nothing wrong or
anything. I just wanted to talk to
you about it.

JONES
What do you want to know?

LEDGE
I just want to make sure your
expectations are set according to
the realities of your relationship.

JONES

Speaking as one guy to another guy,
shouldn't we be drunk before having
this conversation?

LEDGE

It probably wouldn't hurt.

(pause)

I just want you to be very careful
with Koko. Remember when I told you
she was a heartbreaker.

JONES

Ummm... Yes...

LEDGE

Just remember what I said and be
careful.

Jones reacts rather sharply.

JONES

Hang on a second. You're telling me
to be careful in a relationship?

The video monitor turns on by itself again. Ledge again
points the remote control at it and turns it off.

LEDGE

Well--

JONES

Captain, I think you should be very
careful yourself.

LEDGE

What do you mean?

JONES

I've seen you cybering with the
ship's computer all the time, and
frankly, I'm not sure it's a really
healthy thing for you to be doing.

LEDGE

Huh?

JONES

When we have downtime on flights,
and sometimes when we are on
layovers, you are constantly diving
into cyberspace. Why?

Ledge is taken aback.

LEDGE
It's part of--

JONES
No excuses. I know what you're doing. You're trying to have a surrogate relationship with Daisy's AI unit.

LEDGE
I am not!

JONES
Denial!

LEDGE
What?

JONES
Denial! The first reaction when you're busted for an addiction.

The video monitor once again activates. Ledge again turns it off.

LEDGE
What is going on with the power?

JONES
Now you're changing the subject.

LEDGE
I am not!
(pause)
Okay. Maybe I spend too much time immersed.

JONES
I understand why.

LEDGE
You do?

JONES
Never mind. I'll make you a deal.

LEDGE
What do you mean?

JONES
For now, you butt out of my relationship, and I'll butt out of yours.

Jones stands up and walks over to Ledge. Ledge also stands up.

JONES (CONT'D)

Shake?

Jones extends his hand toward Ledge. Ledge offers his in return.

CUT TO:

INT. HABITAT MODULE (OFFICE) - SAME

Ariel is sitting at the table in her office, still working over Ledge's finances. She is startled as SFX a LOUD CRACK rings out through the entire structure. The lights turn off and then come on again.

FADE OUT:

END OF ACT TWO

TAG

FADE IN:

EXT. CBI HQ (MARSHAL RYAN'S OFFICE) - DAY

Marshal Ryan's office is spartan. It contains a desk, a nice office chair, and two other chairs for visitors. On the wall are several framed degrees and awards. There are no photos or other artifacts to indicate that he might have a family.

MARSHAL RYAN is sitting behind his desk. His DEPUTY is sitting in a guest chair.

MARSHAL RYAN

Any idea who Blackbird and Red are supposed to be? They don't sound like codes. Maybe call signs?

DEPUTY

Extremely cheesy call signs. Almost like junior spy club stuff.

MARSHAL RYAN

Well, a code doesn't have to be sophisticated to prevent it from being broken.

DEPUTY

Do you think it's possible that some other intel group has got their nose stuck into our business?

MARSHAL RYAN

You mean like CSA?

DEPUTY

Given the level of encryption they're using here, I'd have probably guessed BSA first--

MARSHAL RYAN

BSA?

DEPUTY

Boy--

MARSHAL RYAN

--Scout Association.

DEPUTY

--Scout Association.

MARSHAL RYAN

Maybe we've been looking at this all wrong from day one? We've been assuming that there is some motive related to the individuals. Maybe we're looking at something more akin to corporate espionage?

DEPUTY

Pretty hardball for corporate espionage. But, with billions of smooos in contracts at stake, it might have been something along those lines. Do you want to change anything we're doing?

MARSHAL RYAN

Not unless we run out of leads we're currently pursuing. But. When we do get some free resources, put them onto looking into Delaney's crew and their backgrounds and connections. Things didn't really take off again until they all assembled and started flying together.

DEPUTY

I'll put together a high-level inquiry plan by in the morning.

MARSHAL RYAN

Go ahead and mail it over when it's ready. I'll still be here.

CUT TO:

INT. HABITAT MODULE (KOKO'S STATEROOM) - DAY

The lights are on inside Koko's stateroom. Koko's hand computer is resting on her bed. The porthole is not polarized, and it is clearly daylight outside.

Koko is wearing a martial arts practice outfit. She is doing exercises when suddenly...

SFX Koko's hand computer BEEPS.

Koko looks over at the computer. She extends her right forearm and closes her eyes.

AGENT 0247 (V.O.)
Blackbird. The record you
referenced has a Double-Secret
Internal Agency Classification.
Contents unknown. Possible reasons
for that classification level are
as follows: One. Retired agent
protection. Two. Rogue agent
termination. Three. Other special
classification for inactive agents.
That is all I have. Albatross out.

Koko's eyes snap open. As she opens her eyes, she sees a
PAPARAZZO BOT hovering outside of her stateroom's porthole.
The Paparazzo Bot is about the size of a basketball. It has a
big zoom lens built into it and it is taking video of Koko.
Koko glares angrily at it.

EXT. PLANET XIA (BASE) - DAY

The Paparazzo Bot is hovering outside of Koko's stateroom,
looking inside the porthole. Koko is no longer in her room.
Her boomerang is missing from the wall. From out of frame,
SFX a hatch SLAMS shut.

The Paparazzo Bot begins to look around. It turns to its left
and sees nothing of interest. It turns back to look inside
the porthole again, and is still sees nothing of interest.

SFX a SWISHING sound gets progressively louder as Koko has
flung her boomerang at the Paparazzo Bot.

The Paparazzo Bot turns to its right just in time to see Koko
standing some distance away. Her boomerang is flying straight
at the camera lens.

EXTREME CLOSE SHOT ON PAPARAZZO BOT

The iris on the Paparazzo Bot's camera lens suddenly opens
wide as we see Koko's boomerang reflected in the lens cover.

SMACK!

STATIC

FADE OUT:

THE END