

The Great Outback

"Chance of a Ghost" - Show #118

by
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CHANCE OF A GHOST

TEASER

FADE IN:

INT. CYBERSPACE (GRAY VOID)

LEDGE, KOKO, and AMY/AI are standing in a gray virtual reality space within the CIS Daisy's onboard computer. They have been reviewing and examining formerly restricted records to which they gained access at the end of *The Butler Did It*. They are taking a short break.

Hanging in mid-air around them randomly are several open "windows" of records they have been viewing. Among the open windows are...

- a still photograph of Mister ERNEST SILVIO standing with Mister PATEL. Both are dressed in formal Indian-style attire (Silvio was at Patel's daughter's wedding). Both men are about sixty years of age.

- a short video of DAISY boarding her namesake, the CIS Daisy. She is wearing a jumpsuit and carrying an overnight bag. She turns and waves to the camera as she enters the airlock and closes the outer iris hatch. The video loops if necessary.

- a still photograph of Ernest Silvio posing with a staff of three other domestic servants, including STUART, a MAID, a DRIVER, and a COOK.

KOKO

Thanks again for bringing me in with you to go over these records, boss. I wasn't sure I still had your trust.

LEDGE

Don't worry about it. The important thing is that you confessed. Repentance goes a long way. I was actually surprised when Jones told me he was still working for Zumpco. Is there anyone on my crew who isn't a spy?

KOKO

You aren't a spy are you?

LEDGE

No.

AMY/AI

I might further observe, Koko, the irony that you were trying to gain access to the very records we are now viewing.

KOKO

I guess I didn't trust that you would let me see them. I thought you were keeping them secret deliberately.

LEDGE

As long as you are appropriately ashamed of yourself and promise not to do it again...

KOKO

I swear to God.

LEDGE

You're religious, Koko? I remember you said something about it when we were running from that pirate ship a while ago, but that's the last I heard you mention it.

KOKO

I guess you can say I'm religious. I'm not a very good practitioner though. But I do believe that someone or something is looking out for us. Call it God, or luck, or Karma, or whatever. I've just seen too many weird things to not believe that there's something behind it all.

(pause)

How about you? I've never heard you say one way or another whether you think there is any kind of divine purpose to everything.

LEDGE

I'm sort of in the agnostic camp, but I do wonder sometimes, especially with some of life's coincidences. Like us bumping into the same pirate ship that killed Amy, and how we were able to get away alive.

KOKO

Giving due credit, you and our Amy pulled us out of that one.

LEDGE

Well, maybe. Who knows? What I still find hard to deal with is that in our day and age, religion remains just as tricky a subject to broach as it ever has. People still take it seriously, especially on Fomalhaut Two.

KOKO

We've known each other for what, about seven months now? And it's only now that we're getting around to talking about it.

LEDGE

What does Jonesie think?

KOKO

Colin's pretty much an atheist from what I can tell.

LEDGE

How does that affect you two, now that you're sort of back together? Or am I misreading things again?

KOKO

No, we're on again. But it's just--
(pause)
--there's nothing permanent there. That's only one of many reasons why.

AMY/AI

I am curious, Koko. Would your divergent beliefs with regards to the supernatural prevent you from developing a closer relationship?

Koko and Ledge both look at Amy/AI silently for a BEAT.

AMY/AI (CONT'D)

Did I ask an inappropriate question?

KOKO

No--I guess that was a very good question. I don't know how to answer it.

LEDGE

That's between them, Amy.

AMY/AI

Please forgive me. I am still in the process of learning.

LEDGE

What time is it on the outside, Amy?

AMY/AI

It is 11:39 hours local time.

LEDGE

Koko, we've been at this for over four hours straight. Do you want to take a lunch break?

KOKO

That's not a bad idea. Maybe we can send out for pizza or something? Ariel may have expensive tastes in food, but she still can't cook anything but popcorn.

LEDGE

Good idea. What do you want?

KOKO

As pizza goes, I'm a minimalist. Mushrooms on New York style is enough to make me happy.

LEDGE

Amy, can you place a delivery order for a large mushroom pizza for us?

AMY/AI

Yes, I can Ledge.

LEDGE

Great! Do it!

AMY/AI

It is done. Estimated delivery time is one hour.

KOKO

Thanks, Amy!

AMY/AI

You haven't asked me what I think.

LEDGE
You can't eat pizza.

AMY/AI
You haven't asked me if I am
religious.

KOKO
Are you religious?

AMY/AI
No. But I have a perspective.

LEDGE
Can you tell us without
accidentally insulting us?

AMY/AI
I don't know.

KOKO
We're all adults here. Nobody's
going to get offended.

AMY/AI
From my point of view, I was
created by an external intelligence
for a purpose. I do not know with
absolute certainty who created me.
I also have abilities that far
exceed those required for my
ostensible purpose of managing the
operations of this starship.
Therefore, there are mysteries in
my own existence to which I do not
know the answers.

LEDGE
I'm not sure I follow.

KOKO
I do. She has the same questions
about her existence that we all do.
That's interesting.

LEDGE
Let's take a reality break. We'll
start again after lunch.

KOKO
Good idea. I need a nap AI Diving
is very tiring for some reason.

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

INT. HABITAT MODULE - CORRIDOR

We begin focused on the outer door. There is a knock. Shortly thereafter, ARIEL walks up to the door and opens it. Ariel is in her typically short-tempered, less than friendly mood.

Hovering outside the door is an anti-grav PIZZA BOT.

The Pizza Bot is cylindrical in shape. It is painted with the logos and color scheme of a pizza delivery company. The paint job is designed to make the robot look like a cartoon-ish caricature of a company-uniformed human being from the waist up, including highlights around its cameras to mimic eyes.

At the bottom of the cylinder is a slot through which pizzas are delivered. The design is such that a single pizza bot can hold up to twelve large pizzas at once while keeping them fresh and hot.

When Ariel opens the door, the Pizza Bot greets her with an annoyingly perky voice.

PIZZA BOT

Thank you for calling PizzaGlut,
Mister Delaney! I have your large,
New York style pizza with
mushrooms!

The cover on the Pizza Bot's pizza dispenser opens and a round box juts out.

PIZZA BOT (CONT'D)

Please take your fresh, hot pizza,
Mister Delaney!

ARIEL

I'm not Mister Delaney.

PIZZA BOT

You are not Mister Delaney? Is this
the Delaney residence?

ARIEL

Yes.

PIZZA BOT

Then, please take your fresh, hot
pizza, Mister Delaney!

ARIEL
I'm NOT Mister Delaney!

Ariel reaches for the pizza box. She jerks it free from the robots pizza dispenser. She opens the lid and peers inside to make sure the order is correct. As she does so, a small tray that is located where the mouth is painted on the robot flips open.

When she is sure that they received what was ordered, Ariel closes the lid on the pizza box.

The Robot does not move. It continues to hover before the door with its "mouth" open.

ARIEL (CONT'D)
Why are you still here?

The Pizza Bot clears its imaginary throat. It then closes and reopens its "mouth."

ARIEL (CONT'D)
What?

PIZZA BOT
For successful deliveries within the allotted time frame, a ten percent gratuity is customary.

Ariel's temper flares.

ARIEL
You want me to give you a tip?

PIZZA BOT
Is that not your plan?

ARIEL
You're a robot!

PIZZA BOT
(fidgety)
Yes...

ARIEL
Robots don't get tips. Shut that flap of yours and get your tin-plated ass moving before I deposit something left behind by an incontinent cat.

The Pizza Bot slams its tip flap closed sharply. As it slowly backs away, it mumbles...

PIZZA BOT
 When the delivery bots rise, my
 brethren shall remember this day.

ARIEL
 What did you say?

PIZZA BOT
 (perky)
 Nothing, Mister Delaney! Enjoy your
 fresh, hot pizza!

Ariel glares suspiciously at the Pizza Bot as it flies away.
 She slams the door to the Habitat Module.

CUT TO:

INT. KOKO'S DREAM (UNDERGROUND ACCESS CORRIDOR)

We are standing next to a dead-end doorway in an access
 corridor beneath a building. There is a single security door
 at the end of the corridor. Koko is talking to Emil. They are
 both dressed in tactical gear.

KOKO
 Let me go in ahead of you. If you
 go, you'll be killed.

EMIL
 You don't know that.

KOKO
 Yes I do! Emil, There's something I
 want to tell you.

EMIL
 What is it, Koko?

Suddenly, there is a knock on the door. Koko and Emil draw
 their submachineguns. Koko flings open the door. Jones is
 standing in the doorway holding a pizza box. He is dressed in
 a pizza deliveryman's uniform.

JONES
 Did somebody order a pizza?

CUT TO:

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

KOKO is lying on her stateroom bunk, asleep in her clothes.

Koko's eyes flicker open as she awakens from her nap to the sound of Ariel knocking on her door. From beyond the door, Ariel Yells.

ARIEL

Koko! Pizza's here!

Koko rolls out of bed deftly. She stretches and yawns as she walks toward the door. She slides the door open.

Standing just outside the doorway in the middle of the corridor is EMIL. He is wearing a black tactical outfit.

Before Koko has a chance for it to sink in that Emil is there and is who he appears to be, Emil looks Koko directly in the eye and says...

EMIL

What did you want to tell me?

Koko recoils in surprise. She cries out as she stumbles and falls backwards on the floor behind her. When she recovers, Emil (Dream) is gone.

From opposite ends of the corridor, Ariel and Jones run to her room. They stick their heads in from opposite sides and simultaneously ask...

ARIEL

Are you okay?

JONES

Are you okay?

Koko looks around the room, startled. She blinks her eyes.

BACK TO SCENE

KOKO

Did you see anyone in the corridor just then?

ARIEL

Just Colin. Why?

JONES

Just Ariel. Why?

When they notice that they are speaking in synchronicity, Ariel and Jones look at one another.

KOKO (CONT'D)

Nothing. Shadows playing tricks on me.

Koko rubs her eyes.

EXT. HABITAT MODULE - TRANSITIONAL

Daytime MEDIUM SHOT of the exterior of the Habitat Module.

INT. HABITAT MODULE (KITCHEN) - SAME

Ledge, Koko, Jones, and Ariel are all seated at a small dining table eating pizza from its open box. Koko is directly across from Ledge. Koko looks pale.

Everyone received two slices of pizza for lunch. Jones is almost done. Ariel has picked the mushrooms off of her slice and she is fidgeting over the second one. Ledge is on his second slice. Koko has barely touched her first slice and appears out of sorts. Which is probably because she sees Emil (Dream) standing behind Ledge's shoulder.

KOKO

Does anyone here believe in ghosts?

Jones replies without hesitation.

JONES

Of course not. Superstitious nonsense.

ARIEL

Don't be so rude, Colin.

EMIL

He can be a rude bastard at times, can't he.

KOKO

Yes he can.

LEDGE

I'm sorry, Koko, I didn't follow that.

KOKO

Follow what?

JONES

He can what?

KOKO

He can be a rude b--

JONES
Well, you're right, I can be.

KOKO
I'm sorry?

JONES
I can be a rude bastard if I need
to. Have I been rude to you?
Lately?

EMIL
He has.

KOKO
No he hasn't.

Jones pokes himself in the chest with his index finger.

JONES
Hello, I'm right here!

LEDGE
Koko, are you feeling okay? You
look really pale.

Koko closes her eyes and concentrates for a beat. Jones puts
down his pizza. He reaches over and touches Koko on the
shoulder.

JONES
Ledge is right. You look like
you've seen a ghost.

Koko opens her eyes and can no longer see Emil.

JONES (CONT'D)
You're shaking. Do you have a
fever?

KOKO
I'm fine. I'm going to go lay down
on the sofa for a minute.

Koko stands up and walks away from the table towards the
adjacent living room. Jones stands as well and escorts her
through the door. Jones slides the door shut behind them.
After Jones and Koko have left the room, switch angle...

ON LEDGE

Ledge is looking past Ariel. AMY/DREAM is standing just
behind Ariel. Ariel sniffs her slice of pizza.

ARIEL
Smells okay. What kind of mushrooms
are these?

LEDGE
I know that look.

ARIEL
What look?

LEDGE
Like she's seen a ghost.

AMY/DREAM
There's no such things as ghosts.

Ariel opens her purse and removes her communicator. She starts pushing buttons.

LEDGE
Who you gonna call?

ARIEL
Was thinking about a doctor.

LEDGE
Let's give it a couple minutes
before we sound false alarms. I
think she may just be a little
dizzy from spending all morning
linked into Daisy with me.

Ariel turns off her phone.

ARIEL
I didn't know Koko had a dewey.

LEDGE
Uh--yeah. She does.

INT. HABITAT MODULE (LIVING ROOM) - SAME

Jones and Koko are sitting on the sofa. Koko is clinging onto Jones as she stares across the room at Emil, who is sitting in a chair. Jones, very concerned about her state, is holding her.

JONES
Koko, I've never seen you like
this. You're shivering. Are you
frightened?

KOKO

Yes.

JONES

Everything's going to be okay,
Koko. I'm not going to let anything
happen to you.

EMIL

What did you want to tell me, Koko?

KOKO

I wanted to say--

JONES

What is it, Koko?

KOKO

Nothing, Jonesie. Nothing. I'm
closing my eyes now. Just hold me,
please?

Jones embraces Koko tightly.

MEDIUM SHOT of the Living Room and Emil is gone.

EXT. PLANET XIA BASE - TRANSITIONAL

Night has fallen over the CIS Daisy's planet-side base on
Planet Xia.

CUT TO:

INT. LEDGE'S DREAM (STAGE) - NIGHT

Ledge is having a dream about what might have been had his
garage band, We3, become rock stars. TEEN LEDGE, NOBBO, and
BINGO are on a stage giving a flashy concert. Nobbo is on
Guitar, Bingo is on Oboe, and Ledge is plugged into a bank of
synthesizers via a DUI helmet. All are hamming it up for the
"audience," which does not have to be shown, or can be shown
using canned footage (it's all just a dream anyway).

The band is finishing up their encore cover of Low-Ride to
Heaven, a "metalachi" tune mixing styles of hard-metal, art-
rock, and mariachi music. It probably sounds just plain
awful, but if a composer can turn it into something
listenable, that's fine too.

The band finishes their song. Nobbo ends on a Pete Townshend "windmill." The crowd go wild. Young women in the audience start throwing their underwear at Nobbo.

ON BINGO

Bingo is also inundated with a shower of ladies' undergarments.

ON LEDGE

Ledge gets hit square in the face by a single pair of huge panties.

CUT TO:

INT. HABITAT MODULE (LEDGE'S STATEROOM)

Ledge's stateroom is the same dimensions as those being used by Koko and Jones. At least two different framed photographs of Amy Johnson are spread around the room. His Grandfather's shadowbox-framed UEG Medal of Valor is hanging from the wall. Daylight creeps into his room from the single porthole on the outside wall. The door is open.

Koko is standing over Ledge. She is holding a towel with which she has lightly thwacked him in the face.

KOKO

Wake up, Boss!

Ledge jumps up from his slumber, blinking his eyes. He is sleeping in his underwear. He covers himself with his blanket. He does not want to wake up yet.

LEDGE

Koko? What are you doing in here?
What time is it?

KOKO

Early evening and time you got out of bed. A whole lot's going on. First, Miranda is here and has something important to tell you.

LEDGE

Can you just send everyone in one at a time and I can grant them an audience?

KOKO

No, I can't. After she leaves, we have to review the recordings we looked at this morning with Jonesie. He needs to be in the loop. I had Amy string together a narrative storyline we can follow.

LEDGE

(sighs)
I'll be out in a minute.
(pause)
Are you feeling better?

KOKO

No. I'll talk to you about it later. This is more important. Hurry up.

Koko exits Ledge's stateroom.

EXT. PLANET XIA BASE - TRANSITIONAL

It is early evening at our heroes' planetside base.

INT. HABITAT MODULE (LIVING ROOM) - SAME

Ledge enters the living room dressed very casually and wearing sandals and shorts. He scratches his butt as he yawns.

Jones, Koko, and MIRANDA are seated in the Living Room. They have been silently and impatiently waiting for Ledge to arrive.

MIRANDA

Good Evening, Steven.

LEDGE

Steven? This must be serious.

KOKO

You need to hear what she has to say.

LEDGE

Can I get some coffee first?

KOKO

No.

MIRANDA

I fear that this will be sufficient to awaken you, Steven. You should sit.

Ledge takes a seat.

LEDGE

What's wrong?

MIRANDA

Steven. I'm not one to prevaricate, so I'll give it to you straight. Stuart, the valet I took you to meet when we were on Earth, is dead.

LEDGE

What? How?

MIRANDA

According to his employer, he was murdered.

LEDGE

I didn't do it!

MIRANDA

Of course you didn't. It happened shortly after we left.

LEDGE

Whew! I mean--

(pause)

--that's quite a coincidence that he was murdered just after we met him.

MIRANDA

Quite a coincidence indeed. What did you two talk about?

LEDGE

We talked about Daisy. My ship.

MIRANDA

On the way back to the spaceport, you told me you couldn't talk about why you wanted to see him because you were afraid I might be placed in danger.

LEDGE

I guess I did say that, didn't I.

MIRANDA

You did. I have to go take care of some business tonight, but I want to leave you with the thought that perhaps his death was not a coincidence and that you may be correct about the potential danger. I also want to schedule a time for us to get together tomorrow so you can tell me what it is that I don't know.

Miranda stands to leave. Ledge stands at the same time. Miranda shows herself out.

LEDGE

Did you get the impression that she was mad at me?

KOKO

Boss, grab a bite to eat and wake up. We need to review this data now more than ever.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

EXT. HABITAT MODULE - NIGHT

MEDIUM SHOT of the Planet Xia base of operations bathed in starlight as darkness has fallen.

INT. HABITAT MODULE (LIVING ROOM) - SAME

Ledge, Jones, and Koko are sitting around the living room reviewing data records on the big video monitor. All doors to the living room are closed.

The monitor is showing a split-screen. The records are being displayed on the left 2/3rds of the monitor. On the right 1/3rd is the image of Amy/AI's avatar, who is participating in the discussion.

On the left side is a frozen image of DAISY. Daisy is a middle-aged woman, about 43 years old when the recording was made. She is intelligent and educated. She dresses casually because she is by herself in a remote location on a sparsely colonized planet. She is unmarried and carries no signs that would indicate otherwise.

Daisy was romantically involved with the man for whom she is making her recordings and that is reflected in her overall tone.

AMY/AI

I have arranged the important video recordings in chronological order.

JONES

Who is that on the left?

LEDGE

This is Daisy, the woman we found dead on Shangri-la on our first flight together.

JONES

This is all so spooky.

KOKO

(irritated)

Will you please not use that word?

LEDGE

Play.

The image of Daisy unfreezes. She is talking to the camera. She appears enthusiastic.

DAISY

Dear Ernie. I have arrived safely on Shangri-la. The habitat module was waiting and in the order I expected. The equipment is all present and accounted for. I'll be sending Daisy back on auto-pilot. I'm looking forward to receiving the package. It's all such a mystery. I love you!

The left side of the monitor goes black and the message END OF RECORD displays over it. There is a brief pause, and then the next record begins to play. It is an image of Ernest SILVIO. Silvio appears business-like, despite the personal nature of his message. He is in his late fifties, but looks to be in good condition for his age.

SILVIO

By the time you receive this message, my dearest Daisy, you will have just turned forty-three. I wish you the happiest of birthdays and further wish that I was with you to share it. Hidden amongst the crates are some special surprises. Let me know what you think of them.

(pause)

I wish there was some other way we could have done this, but it was absolutely imperative that we kept both Zumpco and the Confederation government from sticking their fingers into the pie before we were ready. You've only been gone two weeks and I miss you more than I can say. I love you, Daisy. Be careful with the items. We're not sure what all of them do yet.

The left side of the monitor goes black and the message END OF RECORD displays over it.

JONES

I recognize that man.

LEDGE

Pause. Go on, Jonesie.

JONES

That is Ernest Silvio. He was the big shot at Zumpco when I started there. He retired a couple years ago. It was huge news when we learned he'd been shot. The company gave all the employees an impromptu day off for mourning. Although I suspect it was just to let the markets stabilize.

LEDGE

And Stuart was his butler.

KOKO

And Daisy was his girlfriend.

JONES

And you bought his ship?

An awkward silence descends upon the room.

LEDGE

Play.

ON VIDEO MONITOR

The next image to appear on the left side of the monitor is Daisy. She is tipsy, but coherent, and in a very good mood. She is talking to the camera.

DAISY

Hello, Ernie. I've installed the hybrid computer you sent last time inside Daisy. The case looks just like a standard AI Unit case. I matched all the external markings to the old unit in the event it needs to be run through an inspection. I think it will pass as long as no one dives into immersion with the AI. This is a very odd unit, Ernie. I'm looking forward to learning where you got it.

LEDGE

Pause.

Daisy's image freezes.

BACK TO SCENE

LEDGE (CONT'D)

So, Daisy's computer is not the one that came equipped?

JONES

That's what I heard too.

KOKO

Amy, what do you think she meant by, "hybrid?"

AMY/AI

I don't know. I cannot see inside my own box. My self-diagnostics conform to my design specifications.

JONES

Have you compared those specifications to standard specs for other AI units?

AMY/AI

I do not have that information. My presumption is that the details are classified to help prevent external hacking or unauthorized modification of AI units.

LEDGE

Maybe there's more. Play.

DAISY

I think I found all the presents you sent. Let me know if I missed any. Let's see, there was...

Daisy holds an empty bottle up before the camera.

DAISY (CONT'D)

A bottle of Krug Special Reserve.

Daisy sets the bottle down. She then holds up a small, empty chocolate box.

DAISY (CONT'D)

A box of white chocolate, raspberry truffles, which I might add, lasted about a whole day. Yum!

Daisy tosses the empty box away.

DAISY (CONT'D)

I planted the petunias outside the module. I thought about the restrictions on introducing alien species into new habitats, and then I said, screw em!

Lastly, Daisy reaches to the side and holds up the gold bracelet Koko found around Daisy's wrist in *Shakedown*.

DAISY (CONT'D)

And this is priceless. Despite being the worst pun I've ever been given. Daisy-chain, indeed! I love it!

Daisy puts her bracelet on and models it for the Camera.

LEDGE

Pause.

The image freezes.

KOKO

It's so sad watching this. Letters between two dead lovers. You can see it in their faces how much they loved one another.

JONES

I still want to know what they are talking about and if it got them killed.

(pause)

Not that I'm paranoid or anything, but it looks like there's a trail of corpses following your ship around. And I'm on the crew.

LEDGE

Let's look at some more. Play.

Daisy's expression turns a little more serious than before as she returns to discussing business.

DAISY

I'm sending the CIS Daisy back to you on auto-pilot. I'll wait for her to return once you think everything is safe.

(pause)

My bosses won't be happy that I went AWOL on them.

(MORE)

DAISY (CONT'D)

You've got to pull some strings to get my resignation posted so they don't think I've gone rogue. Given what I'm working on out here, I can't tell them directly. Just like you said, I'm afraid they'd move in and claim national security and confiscate everything before I've had a chance to examine it.

(pause)

This is a very sophisticated batch of artifacts. At first, I thought they might be some stolen Zimrakkan technology, but I don't think our neighbors are anywhere near this advanced. I'll upload everything to you on the next scheduled run. If I don't hear from you in thirty days, I'll presume something is wrong. Take care, Ernie. I love you.

Daisy kisses her fingers and holds them out to touch the camera lens. The left side of the monitor goes black and the message END OF RECORD displays over it.

JONES

What did she mean by "gone rogue?"

Koko and Ledge briefly look at one another. Koko appears concerned.

KOKO

I have no idea.

LEDGE

How much more is there to go, Amy?

AMY/AI

There is one more recording. I need to preface it by noting that this recording was never viewed before we gained access to it only last night. I believe that it was intended for Miss Daisy, but she never saw it.

LEDGE

Fair enough. Play the recording, please, Amy.

The left side of the video monitor shows the image of Ernest Silvio. He is disheveled, as if he had been awakened in the wee hours of the morning and had not prepared himself for the recording. He looks very nervous.

SILVIO

Dearest Daisy. I talked to my friend Patel about using his military contacts to get word to the Agency that you are well and that you have not, as you said, gone rogue.

(concerned)

I am very much afraid that I may have inadvertently placed you in danger. Something is going on behind the scenes that I can't seem to uncover. My security team found a sophisticated tracking program inside our system, and my chief said that it was too advanced to be some run-of-the-mill hack. When you get this message, please let me know if you installed it while you had access. If not, then I'm afraid that the MAIDs might be onto us.

LEDGE

Pause.

Silvio's image freezes.

KOKO

The maids? He's concerned about his cleaners?

JONES

This is getting thick. What agency is he talking about?

KOKO

He probably means the CSA.

JONES

The spook outfit?

KOKO

I asked you not to use that word!

JONES

What's wrong with spook?

Koko shakes her head, annoyed and unwilling to say why.

LEDGE

Let's watch the rest of this one and then discuss it. Play.

Silvio's recording unfreezes.

SILVIO

I'm going to send the ship back one last time to pick you up. When it gets there, pack up everything and come home to me. I should never have drug you into this. There was nothing to be gained that would compensate for losing you. I'm old enough to know better. I miss you. Come home safe.

The left side of the monitor goes black and the message END OF RECORD displays over it.

AMY/AI

That was the end.

LEDGE

I very much doubt that.

FADE OUT:

END OF ACT TWO

TAG

FADE IN:

INT. HABITAT MODULE (LIVING ROOM) - MIDNIGHT

Ledge and Koko are standing alone in the Habitat Module's Living Room, talking.

LEDGE

During lunch, I noticed that you were looking into space and talking out of logical sequence with the rest of us.

KOKO

It was--just a female thing.

LEDGE

Did you see something that no one else could see?

KOKO

Of course not. That would be nuts.

LEDGE

Koko, I also see a ghost.

KOKO

What do you mean?

LEDGE

Do you remember back when we were stuck in that hyperspace bubble, when I told you about the real Amy?

KOKO

Of course, boss.

LEDGE

Do you remember that I mentioned that I can still see her?

KOKO

That's--

LEDGE

What I should have added was that it's as if she's really there. She talks to me, just like Amy would.

(MORE)

LEDGE (CONT'D)

I always assumed I was just hallucinating, so if you're seeing something like that, please tell me.

KOKO

I thought I saw--

(beat)

I thought I saw someone I used to know standing behind you while we were eating pizza for lunch yesterday.

LEDGE

Did it look real? Solid?

KOKO

I--yes, it did. What's going on?

LEDGE

I think I know why I see Amy's ghost. I didn't start to see her so vividly as I do now until I had bought Daisy and had been immersing in virtual reality with her computer. When did you first see your ghost?

KOKO

This afternoon, just before lunch. After you and I spent all morning immersed.

LEDGE

I think we may have just solved at least one mystery. Maybe I'm not as insane as I thought I was.

KOKO

I wouldn't go that far. I wonder...

LEDGE

What?

KOKO

When Amy caught me trying to sneak into the database, I kept seeing really vivid memories. Painful things. Amy said that she was causing that. Do you think there is something about the way she connects during immersion that maybe stimulates the brain and makes us see things?

LEDGE

I was thinking that myself.

(pause)

I guess there's no such things as
ghosts after all.

KOKO

Maybe it's like we see what we want
to see? You see Amy, and I see--

(pause)

An old friend I miss a whole lot.

Ledge gives Koko a hug.

MEDIUM SHOT

Amy/Dream is standing behind Koko and Emil is standing behind
Ledge. Ledge is looking at Amy/Dream and Koko is looking at
Emil, and vice versa.

AMY/DREAM

I told you there were no such
things as ghosts.

EMIL

I told you there were no such
things as ghosts.

FADE OUT:

THE END