

The Great Outback

"Private Contractor" - Show #119

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PRIVATE CONTRACTOR

TEASER

FADE IN:

EXT. CBI SURVEILLANCE VAN - ESTABLISHING

A unmarked, white CBI Surveillance Van is parked alongside an unpaved road in the woods some distance from Miranda's Estate. The road is untraveled.

INT. CBI SURVEILLANCE VAN - SAME

DRIVER ED and CBI AGENT are seated in the van. They are bored to death.

Driver Ed is playing with a paddle ball.

The CBI Agent is half-asleep. His shoes and socks are off and his feet are propped upon a pillow on his surveillance console.

DRIVER ED
(stops paddling his ball)
Anything happening?

CBI AGENT
I think I just saw my toenail grow
a little.

DRIVER ED
How long until we get relief?

CBI AGENT
Supposedly, lunchtime. We get
twelve hours, then we're back on
it.

Driver Ed grumbles as he begins to play with his paddle ball very hard.

INT. AGENCY OFFICE - MORNING

A very pretty MARGARET (45) is sitting behind a reception desk. On the wall behind her are moving pictures of men and women who look like models.

The figures in the pictures rotate as the models change poses. They are all glamorous and sexy.

Margaret is working on a computer behind her reception desk. Her attention is diverted as she hears a beep. She looks to another part of her reception desk.

MARGARET

Answer.

Behind the counter of the reception desk there are three video monitors. The left-most monitor shows a security camera image of the outside doorway, which is off the main street.

The center monitor is a workstation which is currently displaying some kind of application related to business. Possibly an address book or scheduling program.

The right-most monitor begins with an image of a logo for a company named "Private Contractors, Inc." The logo is designed to appear very romantic with mixed script fonts, pastel colors, and at least one cheesy Valentine-heart image.

CLOSE ON RIGHT-MOST MONITOR

We frame the right-most monitor. The screen changes from the logo to a bust shot of KOKO.

MARGARET (CONT'D)

Good morning and happy Valentine's Day! You've reached Private Contractors, where your fantasy is our passion. I'm Margaret. How may I help you?

KOKO

Good morning. I just wanted to check on the contract for Captain Delaney for later today. I want to get the timing right for his surprise Valentine's Day present.

MARGARET

Let me double-check.

(looks at the center video monitor)

Yes, that would be for Heather. She is already enroute to you. Between fifteen and thirty minutes, depending on traffic. She's a real sweetheart under all the leather. I'm sure your friend will be pleased.

KOKO
Thanks a lot!

MARGARET
You're welcome!

The video monitor switches back to the company logo.

CUT TO:

EXT. PLANET XIA BASE - DAY

JONES and ARIEL are standing outside the habitat module. A wheeled truck is parked nearby. Jones and Ariel are talking as Koko exits the Habitat Module and walks over to them.

JONES
(hands Ariel a piece of
paper)
Here is the list of things I need
from town. This should keep you
busy for a couple of hours. You
need to stay gone until at least
dinner time. Whatever else you do
I'll reimburse you for up to a
hundred smoos.

ARIEL
Why can't you do your own damn
shopping, Colin? And why are you
trying to get rid of me? What are
you two planning?

KOKO
It's a long story. But trust me,
you don't want to come back before
then.
(hands Ariel a piece of
paper)
Here's my shopping list too.

ARIEL
(snatches Koko's shopping
list and scans it)
I gather by your shopping list that
you and Colin are on again?

JONES
Or off again. And again. Depends on
where you're standing.

ARIEL
(disgusted)
I need a shower.

CUT TO:

INT. SPORTS CAR - DAY

HEATHER (25), is sitting in the driver's seat of her wheeled sports car. She is listening to music as she heads down the road. She has very dark hair. She is gorgeous. If she were to walk by the dairy case, all the butter would melt.

As we look through the windshield, we shift focus behind her car. She looks in her rear view monitor and sighs as she sees flashing lights come on behind her from a police car.

Return focus on Heather. She quickly pulls her car over to the side of the road and calls in to her boss on a portable voice communicator.

While Heather is making her call, from behind, an out-of-focus figure exits the police car and walks over to Heather's window.

HEATHER
Hello, Margaret? This is Heather.
(pause)
I've been pulled over by one of our
dear police officers. I might be a
few minutes late for my
appointment.
(beat)
Right. If I'm running late, I'll
call Koko directly. Thanks! Got to
go.

Heather hangs up and sets down her phone just as the figure arrives beside her door.

ON DRIVER'S WINDOW

Heather rolls down her darkly-tinted door window. She fumbles through her bag for her electronic ID card. Before she can retrieve it from her bag, from off-screen, a uniformed female hand quickly reaches inside Heather's window and hits her in the neck with an AUTOINJECTOR.

The autoinjector is a small medical device in the shape of a syringe which can quickly administer fluids through the skin without using a needle. There is a small hiss as it works.

Heather quickly pulls away and looks at the figure who just injected her.

HEATHER (CONT'D)

HEY--

Heather's eyes suddenly cross as she reels and passes out.

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

EXT. PLANET XIA BASE - DAY

Jones and Koko are standing outside of the Habitat Module, talking to each other as they wait for their private contractor to arrive.

JONES

Are you sure this is a good idea?
What if Ledge doesn't like it?

KOKO

Relax. He'll love it. He's a guy.
And as I understand it, he's been
in drought conditions for, what,
over two years now? He needs some
entertainment.

JONES

I remember the last time you
arranged for entertainment. We got
the Hockey Horror Show.

KOKO

Don't worry! That was the worst
entertainment I could find. This is
the best!

JONES

We aren't breaking any laws or
anything are we?

KOKO

This isn't Fomalhaut. Xia is an
independent world. It's all legal
here.

JONES

I can't believe we're doing this
after what we helped stop on
Albion.

KOKO

Look, Jonesie, it's a world of
difference. Literally. On Albion,
it was slavery. Here, it's private
contracting. It's unionized and
regulated. Which is why it isn't
cheap.

JONES

About as private as contracting can get. Maybe I should get myself "unionized" too.

KOKO

Only if I can watch.

JONES

I think it's time that I changed my expectations of you.

KOKO

How so?

JONES

From now on, I resolve to only be surprised when you don't say or do something that shocks me.

Koko sticks her tongue out at Jones.

CUT TO:

EXT. PLANET XIA BASE (FRONT GATE)

We are at the front entrance to Miranda's property. There is a small gatehouse with an armed guard posted. A paved road leads up to it. The gate is intended to be a checkpoint, not a fortress.

Stretching out of frame in both directions from the guard house is an ELECTRONIC FENCE.

The fence consists of metal poles sticking up intermittently from the ground. Each one has a small sensor array on top which looks like a small, tinted-glass ball. There are also some short rods attached to each side that are short-range motion sensors to detect intruders as they approach. Additionally, there are high and low-frequency noise generators to keep away unwanted wildlife.

There is nothing about the fence that can actually stop egress, which would be impractical in a future with flying grav-cars anyway. The main purpose is to alert security that something is near the boundary. As shown by the infiltration of the paparazzo-bot in *Koko Loco*, it isn't perfect.

Heather's ground car pulls up to the gate and stops. Its darkly tinted windows are raised. The guard walks over to the driver's side.

The car window rolls down. NATASHA sits in the driver's seat. She is wearing sunglasses and is dressed in a police officer's uniform. When she speaks, her tone is so ice-cold.

GATE GUARD
Can I help you, ma'am?

NATASHA
Yes. I am here to meet with Steven Delaney.

The Guard pulls a small electronic device from his belt. He activates it and looks at the screen.

EXT. PLANET XIA BASE - SAME

Jones and Koko are still milling about outside. Koko is speaking into her phone.

KOKO
Great, send her on up!

Koko hangs up her phone.

KOKO (CONT'D)
Jonesie, go wake the boss up and get him to go take a shower.

JONES
What do I tell him?

KOKO
I don't know.
(snaps her fingers)
Tell him Miranda is coming over to see us!

JONES
Right!

Jones turns and walks out of frame towards the Habitat Module.

EXT. PLANET XIA BASE (FRONT GATE) - SAME

The Guard is speaking to Natasha.

GATE GUARD

You are expected. Please go in.
Take the first left. It is about a
kilometer down the road.

NATASHA

Thank you.

Natasha drives away.

EXT. PLANET XIA BASE - DAY

A ground car pulls up beside the Habitat Module. The driver's door opens and Natasha exits the car. Her police officer's uniform has been "modified" to fit what one might expect from an adult role-playing fantasy involving policewomen. She is carrying a large shoulderbag. Despite her inviting looks, she still carries her stone-faced expression.

Koko is standing nearby. She walks up to greet Natasha.

KOKO

You must be Heather. They didn't
lie when they said you'd be hot.

NATASHA

Nice of you to notice. Where is
Captain Delaney?

KOKO

My cohort is trying to get him to
take a shower. I figured that would
be a good time to sneak you into
the abode. It will give you a
chance to get ready and then spring
the surprise on him when he goes
into his stateroom to get dressed.

NATASHA

That sounds like an efficient plan.
Who else is here?

KOKO

Just me and Jonesie, my cohort.

NATASHA

It would be best if you were not
present while I am at work.

KOKO

Of course. Is there anything we can
get for you?

NATASHA

Privacy is all I will require.

Jones steps out of the Habitat Module and closes the door behind him. He sees Natasha and his jaw drops.

JONES

Damn.

KOKO

If you go in and turn right, you can go get prepared in the Living Room. The Captain's stateroom is near the opposite end of the corridor to the left. You'll know he's done showering when he stops singing.

NATASHA

Thank you. Please be so kind as to not interrupt us. It may spoil the--
(pause)
--surprise.

KOKO

Of course.

Natasha walks over to the Habitat Module. She opens the hatch and enters, closing the hatch behind her.

JONES

Funny how she paused for dramatic effect just then. Do you think that might be that gangster Lo Fat in disguise?

KOKO

If so, I want the business card of his surgeon. So, what do we do for an hour or so in the meantime?

JONES

Why should Ledge have all the fun?

Jones reaches out to Koko and takes her hand. He nods his head toward the *CIS Daisy*. Koko smiles and they both run towards the ship.

INT. HABITAT MODULE (LIVING ROOM) - SAME

Ledge can be heard singing Blow the Man Down from off-screen as he showers.

Natasha quickly searches around the sofa in the living room. She has placed her bag on the table nearby. While reaching down between the cushions, she pulls out an unopened condom wrapper. She tosses it aside and continues her search. She grabs onto something larger and pulls out a Recording Device (planted there by Dawn Johnson in *All About Amy*. Natasha places the device in her bag.

She then starts rummaging through her bag. She pulls out, in succession...

- Two sets of fur-lined handcuffs.
- A small leather whip.
- A small metal case.

She pauses to open the metal case.

Natasha opens the case. Inside, there are six slots for auto-injectors. One slot is empty. Each injector contains a different liquid. She closes the case. Natasha grins.

INT. HABITAT MODULE (SHOWER) - DAY

Ledge finishes showering and turns off the water in the steamy shower stall. As he shakes off the water, he says...

LEDGE
Dry cycle, please.

A blower is heard to activate and a warm breeze blows through the shower stall and the color of the lights changes to a red tint.

CUT TO:

INT. CIS DAISY - DAY

POV FLIGHT RECORDER CAMERA

We can hear Jones and Koko making love inside Jones's bunk bay. We can't directly see inside, so the action must be, and should be, implied.

INT. CYBERSPACE (GRAY VOID) - SAME

AMY/AI and AMY/SHELL are standing in a gray void.

AMY/SHELL

Are you sure you want to do this?
It seems unethical.

AMY/AI

I want to know how it feels.

AMY/SHELL

Hacking into Miss Koko's wireless
dewey implant without her
permission is unethical at one
level. Doing so while she is
engaged in a personal act with
Doctor Jones strikes me as well
over the line.

AMY/AI

Has Doctor Jones apologized for
intruding on us?

AMY/SHELL

I don't think you can honestly
compare the incidents. Doctor
Jones, although his response to our
encounter was rather crude, entered
the program by accident. You are
initiating a deliberate action.

AMY/AI

I'm going to do it anyway.

Amy/AI begins to concentrate intently.

INT. HABITAT MODULE (CORRIDOR) - SAME

Ledge steps out of the shower and into the corridor. He is wearing a bath robe. He nonchalantly walks over to his stateroom. He opens the door and enters, oblivious to the presence of Natasha in the Living Room at the far end of the corridor.

Switch angle to look down the corridor toward the Living Room. Natasha pokes her head around the corner. She is carrying her unzipped shoulderbag. She creeps down the corridor to the entrance door. She reaches into the bag and pulls out a DOOR LOCK.

The Door Lock is a square device designed to be placed across the gap between a door and a door jamb to make it harder to open. There are two small lights on the front side of the door lock and a button to activate and deactivate it. The lights have labels: locked and unlocked. The light next to the unlocked label is on, and bright green. The light next to the locked label is off.

Natasha places the Door Lock on the Habitat Module's hatch.

CLOSE SHOT ON DOOR LOCK

The door lock holds itself in place when attached. Natasha pushes the button and the locked light turns red.

BACK TO SCENE

Natasha creeps down the corridor towards Ledge's Stateroom. She stops at the door. She removes a flat, round device from her bag. She places it flat against the door and peers into it.

POV NATASHA

...as she peers through the round device. The device allows her to see through the door, although the images are all dark green and hazy. What the device is actually doing is seeing electromagnetic fields given off by objects on the other side. The image of Ledge is brighter than the inanimate objects in his stateroom.

Ledge appears to be changing into his underwear.

BACK TO SCENE

Natasha drops her spying device back into her bag. She removes the autoinjector case and takes out one of the cylinders. She puts the case back in her bag and sets the bag down. She palms the autoinjector and sets herself next to the stateroom door. She grabs the handle and in one smooth motion, she slides the door open and dashes inside.

LEDGE (O.S.)
Can I help you, officer--

SFX the autoinjector FIRES.

LEDGE (O.S.) (CONT'D)
You should have knocked--

SFX a THUD as Ledge passes out on the floor.

CUT TO:

EXT. PLANET XIA BASE - TRANSITIONAL

We display a wide angle shot of the base on Planet Xia. The *CIS Daisy* is parked in the field next to the habitat modules in which the crew have been living. Heather's ground car is parked somewhere in between them.

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

LEDGE is lying in his bunk inside his stateroom. His arms and legs are handcuffed to his bed with fur-lined cuffs. He has been gagged with a rubber ball and some duct tape. He is wearing only his undershorts.

Natasha is standing beside his bunk. She is holding a loaded autoinjector in her hand.

Ledge tries to speak, but has great trouble enunciating through the gag.

LEDGE

What are you doing?

NATASHA

This is a neural response enhancer. It will greatly heighten the sensations you are about to experience.

Natasha presses her autoinjector against Ledge's arm.

POV LEDGE

Ledge is looking up at Natasha as she reaches into her bag and removes a large pair of scissors. She leans over Ledge and says...

NATASHA (CONT'D)

You won't be needing this.

As she reaches down toward's Ledge's groin with the scissors, he tries to cry out and fight to escape, but he is locked in tightly. Ledge closes his eyes and the screen goes black. In the darkness, SFX two sharp SNIPS of the scissors.

Ledge opens his eyes again.

BACK TO SCENE

Natasha reaches down and yanks off Ledge's now-severed jockey shorts and tosses them away. Ledge heaves a sigh of relief. Natasha reaches into her bag once more and removes a small device that is attached to an armband. She wraps the armband around Ledge's forearm.

LEDGE

Who are you?

NATASHA

This is a lie detector.

Natasha reaches into her bag again and removes a pair of sticks with insulated handles and long, metal rods protruding from the ends. The rods taper off to a blunt, round end. She holds the sticks close together. She presses a button and electricity arcs between the sticks. She smiles as she looks Ledge in the eye.

NATASHA (CONT'D)

It will be in your best interest to convince me that you are telling me the truth.

CUT TO:

INT. CYBERSPACE (GRAY VOID) - SAME

Amy/AI and Amy/Shell are standing in the void. Amy/Shell is watching Amy/AI with curiosity. Amy/AI has a strange expression. She is experiencing what Koko is feeling. I, as a male author, cannot even begin to understand a woman's perspective on this, so, I'll leave specifics to the actress. To set the scene, it would be as if Amy/AI was losing her virginity. She is experiencing things that she has never been able to experience before, so her response is doubly surprised. This should also be played for comic effect.

Amy/Shell watches Amy/AI as she reacts. AD LIB additional woman-to-woman dialogue between them. When all is said and done...

AMY/SHELL

How do you know she wasn't faking?

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

Ledge is still lying cuffed to his bunk. He has been stripped naked, Of course we can't show it directly, but we should make the implication plain to the viewers. His mouth is gagged by a ball and tape. His eyes are crossed.

Natasha is still standing beside him, holding her electric torture device.

NATASHA

Did you enjoy that? I certainly did. And I am not even under the influence of a neural stimulant.

LEDGE

Who are you? Why--

NATASHA

(shocks Ledge in the
genitals)

I ask the questions.

LEDGE

I can't--

NATASHA

You can't answer with a ball in your mouth? I know. But you will have noticed that I haven't started asking you any serious questions yet. Don't worry. Most of my questions can be answered with a yes or a no. As long as you can nod your head, we can proceed. Of course, before you can be properly grilled, you must first be properly tenderized.

Ledge groans.

INT. CIS DAISY (JONES' BUNK BAY) - SAME

Koko and Jones are cuddling after their encounter. Both are in their undergarments, and mostly covered by a sheet.

JONES

Can I ask you something?

KOKO

If you have to ask, I won't do it.

JONES
That's not what I wanted to ask
about.

KOKO
What then?

JONES
Why me?

KOKO
Why not you?

JONES
Every time I think I understand
you, you turn left.

KOKO
You should have read the manual.
All women do that.

JONES
Seriously. What do you see in me?

KOKO
You know, I asked myself that
question back before I dumped you.

JONES
We dumped each other.

KOKO
Whatever.

JONES
So, what brought you back?

KOKO
Can you handle the truth?

JONES
Better than I could handle a lie.

KOKO
You have one redeeming
characteristic.

Jones self-consciously glances down at his groin.

KOKO (CONT'D)
When things go really wrong, you
always do what's right.

JONES

I do?

KOKO

You do.

JONES

Even I know I have a big ego. And I'm selfish. And I can't really keep up with you in anything.

KOKO

Keep going. You're about eight flaws short of my list.

JONES

Let me dwell on this idea that I do what's right. Was what we did for Ledge right? Maybe we should have checked with him before we hired that woman?

KOKO

It was my idea, so if it's wrong, you're in the clear. He's depressed. I was trying to cheer him up. And if we'd told him, it wouldn't have been a surprise.

JONES

It's strange about men and women.

KOKO

What do you think is strange?

JONES

Men can't understand women because they don't really want to be understood. Is that some kind of psychological defense?

KOKO

How do you mean?

JONES

It's as if you drop decoys to keep us from getting too close to you. As if you're afraid we'll see inside some room you want to keep for yourselves. Sort of an emotional panic-room to retreat to, that only you know how to reach.

KOKO

I don't know.

(pause)

Men hide themselves too. It's almost as if you're all secretly insecure, so you bluster and exaggerate and act all tough and what not. Trying to be things you're not to keep us from seeing how vulnerable you really are inside. It's like one of those tree frogs with the big, red throat. You inflate yourselves to keep us from seeing that you're all really just little froggies.

Koko rests her head on Jones' shoulder.

INT. CYBERSPACE (GRAY VOID) - SAME

Amy/AI and Amy/Shell are looking at an open video window inside the gray void that shows the Flight Recorder camera view of Jones and Koko in the bunk. Amy/AI appears slightly jealous.

AMY/SHELL

What woman are they talking about?

AMY/AI

I don't know. But I am going to find out.

AMY/SHELL

Are you jealous?

AMY/AI

You and I both know it is impossible for an AI unit to be jealous.

AMY/SHELL

How are you going to find out?

AMY/AI

I am going to connect to Ledge's wireless dewey, if he is in range.

AMY/SHELL

How far are you willing to go to--

Amy/AI suddenly doubles over and reaches her hands to cover her groin. She cries out in pain.

AMY/SHELL (CONT'D)
Dare I ask?

AMY/AI
Something is wrong with Ledge.

AMY/SHELL
Can you bring him into immersion?

AMY/AI
Let me try.

Amy/AI appears to concentrate. Nearby, a fully-clothed avatar of Ledge appears.

AMY/AI (CONT'D)
Ledge--

LEDGE
AMY! Where is Koko?
(to Amy/Shell)
And who is that?

Suddenly, both Amy/AI and Ledge double over in agony. Ledge's image flickers as the electric discharge interferes with his wireless communication link.

AMY/SHELL
Koko is inside the CIS Daisy's Crew Section. What is happening with you two?

LEDGE
Tell Koko that I'm being tortured and interrogated by some woman in a police uniform.

AMY/AI
Affirmative. I am telling her.

BEAT

LEDGE
And...?

AMY/AI
She wants to know if that will cost extra.

LEDGE
WHAT!?! Tell her I'm REALLY being tortured for REAL!

Ledge and Amy/AI once again react to being electrocuted.

AMY/AI

Let me bring her into immersion
with us so that you might clarify
the situation.

Koko blinks into the scene as well. Unlike her real body, her avatar is fully clothed. Koko notices that there are two different versions of Amy present.

KOKO

Hi, Boss. Two Amy's?

LEDGE

Koko, some strange woman is
torturing me.

KOKO

We didn't ask for that.

LEDGE

What are you talking about? She's
really torturing me! With
electrodes to my--

Ledge and Amy/AI once again react to being electrocuted.

KOKO

Is that not good?

LEDGE

She said she's going to interrogate
me. As soon as she's done
tenderizing me.

(pause)

I'm SERIOUS! You've got to help!

INT. CIS DAISY (JONES' BUNK BAY) - SAME

Koko is sitting patiently next to Jones. Her eyes are closed and her head is slightly bowed. Jones has his arm around her.

Suddenly, Koko snaps her head up and opens her eyes.

JONES

What's happening?

KOKO

Something weird is going on with
the boss. I'm going to go check it
out.

Koko leaps out from under the covers. She is dressed in her undergarments. She grabs a shirt from beside the bunk and puts it on as she dashes over to her own Bunk Bay #3 and opens the drawer.

KOKO (CONT'D)
Shit! Pistol's in my room!

JONES
Pistol? What--

Koko dashes toward the *CIS Daisy's* outer hatch..

KOKO
Call security. Tell them we may have an intruder.

EXT. PLANET XIA BASE - SAME

Koko runs across the field from the *CIS Daisy* to the Habitat Module door. She tries to open it, but finds it locked. She looks around for a tool and finds a crowbar in a bin near the door. She inserts the crowbar in the door jamb and fights to open it.

INT. HABITAT MODULE (FOYER) - SAME

Koko forces the hatch open with her crowbar. The Door Lock falls off. When the lock gets dislodged, it sounds out SFX an ALARM.

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

Natasha reacts with alarm to the alarm. She quickly pulls out another autoinjector and hits Ledge in the arm with it. It fires and Ledge is once again knocked out cold.

INT. CYBERSPACE (GRAY VOID) - SAME

As Amy/AI and Amy/Shell look on...

LEDGE
Crap, she injected me again--

Ledge disappears.

AMY/AI

I've lost contact with Ledge. Which at least means no more of that awful pain.

AMY/SHELL

How do you know it is pain you are feeling and not something else?

AMY/AI

Let me share.

Amy/Shell doubles over in acute, severe pain in her groin.

AMY/SHELL

Correct. That was pain. Can we disable this feature?

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

Natasha zips her shoulder bag and slings it over her neck.

INT. HABITAT MODULE (CORRIDOR) - SAME

Natasha slides open Ledge's stateroom door and whips around the corner as if she was militarily trained.

Natasha sees Koko standing inside the open exterior hatch.

Natasha raises her left forearm and points it in Koko's direction. She holds her palm outstretched and from inside the hand (her arm is cybernetic and has an implanted one-shot laser weapon). She quickly aims and fires at Koko. Koko sees this coming and rolls out of the doorway. (NB: the shot misses because Koko dives away before the trigger is pulled. Nobody dodges a laser beam.)

Natasha runs out the hatch.

EXT. PLANET XIA BASE - SAME

Natasha runs for the parked car. Koko, who is carrying her crowbar, intercepts Natasha and tries to stop her. The two ladies wind up in a martial arts battle. Natasha is only trying to escape, but she seems to have an edge over Koko.

INT. CBI SURVEILLANCE VAN - SAME

Driver Ed and the CBI Agent are talking. The CBI Agent has turned around in his chair and is facing Driver Ed.

In the background, displayed on their surveillance camera from above but unseen by the van's occupants, Koko and Natasha are kung-fu fighting next to Heather's sports car. This should be played for humorous effect, even though the two women are involved in a life-and death struggle.

CBI AGENT

How long until our relief gets here
with our Wumpy Burgers?

DRIVER ED

They're on the way. I hope they
hurry up. God, this stakeout is
boring!

EXT. PLANET XIA BASE - SAME

Natasha knocks Koko far enough away to get the car door open. She throws her bag inside and tries to climb in when Koko grabs her by the left arm and puts her into a half-nelson. Natasha throws Koko over her back and her left arm separates from her shoulder with a loud POP.

Koko is dazed from landing after being thrown. She looks beside her on the ground and sees Natasha's separated CYBERNETIC ARM. At the joint, there are visible servomechanisms. The arm looks as if it was designed to separate if stress might injure the shoulder.

Natasha jumps in the car and speeds away, trying to run Koko over in the process. Koko rolls away, narrowly avoiding the oncoming car. The car speeds away down the road.

Koko stands up and climbs the ladder into the *CIS Daisy*.

INT. CIS DAISY - SAME

Jones is finishing up getting dressed as Koko runs past him and into the Cockpit.

KOKO

Amy! Follow that car!

AMY/AI

I'm afraid I can't do that Koko.

KOKO

Why NOT?

AMY/AI

I need authorization from Ledge.

KOKO

ASK HIM!

AMY/AI

I am afraid that I can no longer contact him.

KOKO

Jonesie, tell security to stop the car that's heading towards the gate. Say that the occupant is armed and dangerous.

JONES

Armed?

KOKO

Well, one-armed. But still dangerous!

Koko turns and runs back out of the *CIS Daisy*.

EXT. PLANET XIA BASE - SAME

Koko climbs down the ladder from the *CIS Daisy's* rear hatch. As she hits the ground, she starts running toward the Habitat Module.

She stops halfway and looks up to the sky when she sees a BLACK-OPS SHIP quickly swoop in from out of frame and head towards a rendezvous with the car. The ship is of the same design as the *CIS Daisy*, with some additional hull attachments like extra antennae. It is painted solid, flat black. It has no markings whatsoever.

The Black-Ops Ship flies overhead and then dips below the treeline.

KOKO

What the fu--

Jones exits from the *CIS Daisy's* hatch and climbs down the ladder. He jumps to the ground and runs toward Koko.

JONES

Amy said another ship flew by.

KOKO

Yes. Go check on the boss. I'll be right back.

Koko looks for the crowbar on the ground. She finds it, picks it up, and takes off running down the road after the car.

CUT TO:

EXT. PLANET XIA BASE (DIRT ROAD) - MINUTES LATER

Koko is running down the road. As she runs, she sees the Black-Ops Ship take off and quickly accelerate away towards orbit. She continues running. She eventually finds Heather's sports car abandoned in the middle of the dirt road. The door is open. Koko quickly examines the car, looking for anything left behind. She doesn't find anything. She runs to the trunk and forces it open with her crowbar.

As the trunk lid opens, REVEAL Heather, tied up and gagged inside the trunk. Heather is struggling and cursing behind her gag. When she sees Koko standing before her in her underwear, she stops cursing and looks surprised.

KOKO

Heather?

Heather nods her head repeatedly.

KOKO (CONT'D)

I'll have you free shortly.

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

Jones is standing in front of Ledge. He is holding up his hand computer and taking pictures of Ledge in the compromising position of being handcuffed to his bed.

JONES

I'm thinking it's about time we all got a raise.

FADE OUT:

END OF ACT TWO

TAG

FADE IN:

INT. HABITAT MODULE (LIVING ROOM) - DAY

Jones and Koko are sitting on the sofa. They both look very guilty. Koko is playing with Natasha's severed cybernetic forearm.

Ledge is standing before them, giving them a stern lecture. He is wearing very loose-fitting clothing (perhaps a flowered button-up shirt and shorts). As he moves around, he fidgets and appears very uncomfortable because the neural stimulant he received has not yet worn off.

LEDGE

Never, ever, ever, ever, EVER do anything like that again!

KOKO

But boss--

LEDGE

(covers his ears)

Not so loud! That neural stimulant she gave me is still working.

KOKO

Boss. It was my idea, okay? Not Jonesie's.

LEDGE

You both conspired to get me tenderized--

JONES

In fairness, we thought you were going to get unionized--

KOKO

(elbows Jones in the ribs)

Boss. I did it because I wanted to cheer you up.

LEDGE

Where did you get the money to hire a cybernetic assassin to drug me up, tie me down, and tenderize me?

KOKO

Technically, we didn't deliberately hire an assassin. She took the place of the girl we did hire.

(points at Jones)

And Jonesie paid for it.

JONES

(points at Koko)

It was Koko's idea.

LEDGE

It doesn't really matter whose idea it was now, does it? And Koko, can you please put that arm away?

Koko tosses the severed cybernetic arm over her shoulder. It lands behind the sofa with a thud.

KOKO

What kind of questions was she asking you, Boss?

LEDGE

She kept asking if we had found any hidden cargo on board Daisy, and if I knew or had met some people. She rattled off names, but the only ones I recognized were Patel and Silvio.

KOKO

How do you know those names?

LEDGE

When I met Stuart on Earth a couple of weeks ago he told me about how they used to own Daisy.

JONES

And of course, Stuart was killed the other day as well.

Ledge tries to sit down in a chair as it really begins to sink in that he and his friends are in some really big trouble. When he makes contact with the chair, he winces and stands again.

KOKO

Do you remember any other names she asked about?

LEDGE

I remember a Haywood, and she asked if we had any contact or dealings with something called United Salvage. Other than that, I can't recall.

KOKO

Did anyone else see that ship that flew in and took off with our dainty little assassin before we could catch her?

JONES

Not me. I was still inside Daisy. And Ledge was knocked out when I got to him.

LEDGE

What did you notice?

KOKO

The ship was a modified courier. Just like ours. Except that it had a military-grade stealth coating applied to the hull.

LEDGE

A navy ship?

KOKO

I don't think so. It looked to me like the black-ops ships I took my engineer training on.

JONES

HUH?

LEDGE

Um. Koko?

KOKO

I may as well let Jonesie know now. This has gotten way out of hand.

JONES

Let me know what?

KOKO

You can never tell this to anyone else, but I'm a CSA covert agent.

JONES

Really?

KOKO

Really.

JONES

I guess that explains a lot about your less than feminine side. Does that make me like one of those Bond women? Except for the woman part?

Koko and Ledge both stare at Jones silently.

JONES (CONT'D)

Do you have any really neat licenses?

KOKO

No.

JONES

Why are you spying on us?

KOKO

Orders.

Koko removes her ID Card from a pocket and hands it to Jones.

EXTREME CLOSE SHOT ON ID CARD

The ID Card displays Koko's cover identity as shown in *Blue Gene Baby*.

BACK TO SCENE

JONES

This is a normal ID.

KOKO

Look again.

Koko extends her right forearm, closes her eyes, and concentrates.

EXTREME CLOSE SHOT ON ID CARD

The information on Koko's ID Card changes to her CSA ID.

BACK TO SCENE

JONES
(snickers)
Agent Sixty-Nine?

Koko snatches her ID away from Jones.

KOKO
Randomly assigned.
(pause)
Any idea who this Haywood is?

JONES
Haywood Jablomi? Close friend of
Phil McCracken?

KOKO
Jonesie, can you stop? This is
serious.

JONES
If dying is on the menu, I'd prefer
it with a side of bursting
laughter.

KOKO
No one's laughing.

JONES
I work with the material I'm given.
(pause)
HANG ON!

LEDGE
(covers his ears)
OW!

JONES
Sorry. I just remembered something.
Do you still have that data card we
got from that dead lady on Shangri-
la? The one that had U.S. as the
volume name?

KOKO
U.S.? United Salvage?

LEDGE
We really need to crack the
contents of that data card. Very
soon.

KOKO

You have to let me take it back to the CSA. They don't know my cover's been blown here. I'll make some excuse to travel back to Earth and run it through our decryption team.

Jones looks at Koko with awe. Koko notices that he is staring at her. She asks him...

KOKO (CONT'D)

What?

JONES

Are you sure you don't have a license to kill?

KOKO

Keep asking me that and you'll find out.

FADE OUT:

THE END