

DANIELLE DARE

by

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FADE IN:

EXT. NEVADA DESERT HIGHWAY - NIGHT, PRESENT DAY

A clear, star filled sky. Beneath the stars, an empty desert highway. A WINNEBAGO approaches, headlights on high beam.

From inside the vehicle comes the sound of an older male and female voice joyfully singing a Christian hymn, a cappella.

The headlights illuminate a road sign:

"LAS VEGAS 150"

EXT. NEVADA DESERT HIGHWAY, ROADSIDE - CONTINUOUS

POV: Someone or something stumbles through the desert undergrowth towards the road. Its breathing heavy, labored.

The Winnebago approaches with the sound of the singing.

Whatever it is comes to the edge of the road. It falls, everything goes black.

INT. WINNEBAGO - CONTINUOUS

BEN and GLADYS MACGREGOR, late 50s, sit in the front, singing. Gladys drives. They love each other as much as they love Jesus.

Ben stops singing.

BEN
Gladys, slow down! There's something
on the side of the road.

GLADYS
I don't see anything.

BEN
(pointing)
There, on the left.

Gladys brakes, the vehicle slows.

EXT. NEVADA DESERT HIGHWAY - CONTINUOUS

The Winnebago pulls over. Ben and Gladys get out, cross the empty road and warily approach a long dark shape. Ben switches on a FLASHLIGHT and shines it at the object.

A human form lies face down, dark clothes, dark hair, head on the asphalt. Only the back is visible.

GLADYS

Ben, it looks like a body.

They reach the motionless body. It's dressed in a black military jumpsuit. Ben reaches down, touches the neck.

BEN

They're alive! Let's get them in the van. You take the legs.

INT. WINNEBAGO - MOMENTS LATER

Ben and Gladys stand side by side and stare down in wonder at the person on the van's sofa.

BEN

She's a soldier Gladys.

Gladys reaches to a shelf, takes a black bible and holds it to her chest. On its front, a gold Christian cross.

GLADYS

A soldier of God.

An unconscious woman lays on the sofa, mid 20s, let's call her DANIELLE. Her olive skinned face is bruised, cut, dust covered. Her shoulder length dark hair disheveled.

Her black jumpsuit has insignia on it in the form of a thick gold Christian cross, stars at the tips and center. A similar GOLD CROSS PENDANT around her neck against a black t-shirt. There's a chest name tape filled with a line of cryptic symbols.

Danielle moves, turns her head. She opens dark, soulful eyes, blinks, raises a hand.

Affectionately, Ben and Gladys both take her hand.

GLADYS (cont'd)

It's alright.

BEN

You're safe with us.

FADE TO BLACK.

INT. LAS VEGAS POLICE HQ - DAY, LATE AUTUMN

SUPERIMPOSE: "A Year and a Half Later"

Senior detective ROGER BARTON, late 30s, an affable dark haired family man in a suit, walks to his office with a takeaway coffee.

SARAH, early 30s, a junior detective in a pantsuit with tied back hair, badge on belt, sits at a desk outside tapping at a computer.

ROGER
What's new Sarah?

SARAH
Your nine o'clock is in your office.

ROGER
I don't remember a nine o'clock.

He enters his office, closes the door. A lean tall blond man in a cream jacket, DAMIEN, early-40's, is seated in front of the desk and doesn't turn around.

Roger sits down behind the desk, puts the coffee down. Behind him are pictures of a wife and two daughters.

ROGER (cont'd)
So what's this about Mister...?

He looks up to see a chiseled, gaunt face with steely blue eyes and know-it-all grin, like a suntanned loan shark. Damien speaks with what could be a Scandinavian accent.

DAMIEN
I want to find a gambler. It's a big city and I was hoping you could help.

ROGER
I'm sorry, we don't do missing persons here. I'll give you a number you can call.

Roger reaches out to a notepad. Damien's hand reaches out over Roger's. On it is a circular tattoo of the digits "666".

A ring on Damien's finger glows with a strong blue light. Roger freezes as though hypnotized.

DAMIEN
You can hear me, can't you detective?

Roger answers in a monotone.

ROGER

Yes, I can.

DAMIEN

I need some help, that's all.

(looks at the family
pictures)

Your family doesn't need to get hurt
do they?

ROGER

No, they don't. You just need some
help.

DAMIEN

When you hear my voice, you'll do
exactly what I tell you to do.

ROGER

Your voice. Yes.

DAMIEN

Someone plays roulette. They always
bet three, seven, thirteen, nineteen
and twenty nine. Find them for me.

ROGER

Roulette. Numbers. Find them.

Damien reaches in a pocket and puts a business card bearing
only a phone number on the desk.

DAMIEN

Here's my number.

Damien takes his hand away and stands up, opens the door and
looks back at Roger.

DAMIEN (cont'd)

Thank you so much Detective.

Damien leaves.

Sarah comes in to see Roger staring, motionless.

SARAH

Leanne left a message to say your
brother is coming over for dinner
this evening. What was that about?

Roger snaps into normal thought, looks up.

ROGER

What was what about? Never mind.
Contact the casinos. I need them to
look for someone playing a roulette
system.

SARAH

Another European gang?

ROGER

I'd need to look in the file for the
details. But we should get moving on
this one.

INT. DANIELLE'S HOUSE, KITCHEN - DAY

The gold cross pendant we've seen before, hanging around a
woman's neck against a white t-shirt. She reads a newspaper,
brings a mug of coffee to her lips.

The front of the LAS VEGAS REVIEW-JOURNAL newspaper, held
open at a table. The headline reads:

"No Area 51 UFOs Says Pentagon"

The paper is lowered by Danielle, late 20's. Hair tied back,
makeup free face. She wears car mechanic coveralls bearing a
European sportscar logo. She has a quiet inward strength,
emotions contained.

She glances at a wall clock. The house is spacious, tidy,
sparsely furnished, recently built.

DANIELLE

(calling)

Phillipa, do you need a ride?

PHILLIPA (O.S.)

(from another room)

Count me in. Almost ready.

Danielle puts down the paper, stands, picks up a car key fob
from the table.

DANIELLE

(calling)

I'll be outside.

EXT. DANIELLE'S HOUSE, FRONT - MOMENTS LATER

A sunlit street of recently built suburban houses. Most with average family cars in the driveway except one which has an METALLIC BLUE OPEN-TOP LAMBORGHINI HURACAN SPYDER.

Danielle emerges from the house behind the Lamborghini, walks down the drive as a MAILMAN checks letter addresses by the mailbox. He holds out an envelope for her.

MAILMAN

One from Big Evil Bank to the owners.
You better take it Danielle.

Danielle reaches the mailbox, takes the letter, examines the front and back.

DANIELLE

Thanks Bill. It's probably
foreclosure-sale time.

MAILMAN

(leaving)
You had a good run. Take it easy.

DANIELLE

You too.

Danielle rips open the envelope as she looks sideways to the garden next door. A prissy woman in her 50's with perfect hair, MRS. DAVIS, sprays shrubs with a hose.

DANIELLE (cont'd)

(calling)
Hi, Missus Davis.

The woman feigns deafness, turns away. Danielle shakes her head, reads the letter as she walks back to the car.

PHILLIPA, mid 20's, spontaneous with an infectious love of life, leaves the house and locks the door.

She has thick long fair hair in a ponytail and is convincingly dressed as a PIRATE with a sword in a scabbard in one hand and large pirate hat containing a fake hook hand in the other.

PHILLIPA

(admiring the car)
I like today's color. It matches my
mood.

They get in. Phillipa puts the hat and sword on the floor. They buckle up, Danielle starts the engine.

The two put on sunglasses, look at each other approvingly and drive off down the street. Mrs. Davis watches them pass.

INT. LAMBORGHINI CAR - MOMENTS LATER

The car drives onto a busy multi-lane road towards the city.

DANIELLE

We cut the grass, feed their hungry cats and don't play loud music but our neighbors still hate us.

PHILLIPA

We're squatters. That cancels out being caring citizens who look after empty houses.

DANIELLE

I just don't like being hated.

PHILLIPA

You're universally loved! The crew always asks "where's your housemate?" every time we party.

DANIELLE

You know I stay away from alcohol.

PHILLIPA

If you're a lesbian, it's alright to tell me. I felt a little bi-curious once.

DANIELLE

Pip, are you good looking?

PHILLIPA

Duh!? If I'd taken the showgirl career path, some hedge fund billionaire would have bought me a condo by now.

DANIELLE

So a gay woman would have made a pass during all the time we've been sharing.

PHILLIPA

She would. Unless she can't even find the closet door.

(looking ahead)

Heads up! Audience approaching at one o'clock.

They near a MINIVAN in the right lane with two bored 6 year olds behind one another, noses pressed against the window.

Phillipa ducks then reappears sunglasses-less with hat, eyepatch and fake hook hand which she snarls at the kids with. The startled children recoil in terror.

PHILLIPA (cont'd)
 (to Danielle)
 Like a boss.

DANIELLE
 They'll have nightmares.

PHILLIPA
 And tell their friends they saw a real pirate. How cool is that?

INT. LAS VEGAS POLICE HQ - DAY

Sarah comes into Roger's office. He looks up.

SARAH
 We've got a positive on those roulette numbers. Some croupiers at the Luxor say a young woman regularly plays them at table thirteen.

ROGER
 Do we have a name?

SARAH
 We're running her face from surveillance video against driver licenses. She must be local, she's been doing this for years. Usually always loses the bet.

ROGER
 Tell me as soon as you know who she is and where we can find her.

EXT. LAS VEGAS SUPERCAR HIRE - DAY

Danielle, now alone, drives the Lamborghini through gates and into a parking space in front of "LAS VEGAS SUPERCAR HIRE", a workshop with office attached.

In the next parking space is a ten year old, dusty WHITE JEEP GRAND CHEROKEE SUV.

She gets out of the car, enters the office.

INT. LAS VEGAS SUPERCAR HIRE, OFFICE - CONTINUOUS

An Hispanic man, RICARDO, late-50s, an aging playboy with thick graying hair, sits at a desk in front of a computer screen, keyboard and desktop microphone. Behind him is a comfortable ARMCHAIR.

He wears sunglasses and listens to a SYNTHETIC FEMALE VOICE coming from desk speakers, reading email. He's blind.

SYNTHETIC FEMALE VOICE (O.S.)
Hi. We were wondering if you have a
Ferrari available--

A mechanical bell rings as Danielle enters through the door. A LABRADOODLE GUIDE DOG laying on the floor, JAX, looks up. He wears a SERVICE DOG VEST.

SYNTHETIC FEMALE VOICE (O.S.) (cont'd)
--for the fifth of next month. It's
our honeymoon and we'd really like--

Ricardo leans forward, speaking into a microphone.

RICARDO
Stop.

The synthetic voice stops. He turns to the door.

RICARDO (cont'd)
Danielle! I'm always happy to hear
your footsteps.

Danielle hangs the Lamborghini's fob on a key rack.

DANIELLE
Hi Ricardo, what's come in?

RICARDO
Just the one inside on the hoist. The
clutch needs checking. How was the
Spyder?

Danielle kneels to pat Jax.

DANIELLE
Hello Jaxy.
(looking up)
It's drifting a little to the left.
Should be checked before it goes out
again.

Ricardo feels a braille keyboard with his hands and types.

RICARDO
Thanks, I'll make a note. My nephew
could handle that.

DANIELLE
(surprised)
He's here today?

RICARDO
Not yet. But we live in hope.

INT. LAS VEGAS SUPERCAR HIRE, WORKSHOP - MOMENTS LATER

Another supercar sits on a lowered car hoist in the workshop. Danielle, alone, walks around, flicks a control lever. Hydraulics hiss, the wheels come up to head height.

She takes a wrench and works under the center of the car.

The legs of a woman in jeans, sandals, appears near the hoist controls. Danielle notices her.

DANIELLE
Can I help you?

There is a hiss of air, Danielle drops the wrench and dives towards the car's front as the hoist and car crashes towards the ground.

She lays face down, motionless, her legs still under the vehicle's front.

INT. HOSPITAL, EMERGENCY ROOM - DAY

Doors burst open. Danielle, unconscious, dirt smudges on her face, coveralls open, is wheeled in on a gurney by a MALE PARAMEDIC and FEMALE PARAMEDIC.

The dark haired duty doctor, JAMES BARTON, 29, comes over. He could be a daytime soap actor playing a doctor except he looks genuinely stressed from a very real shift.

JAMES
What have we got?

FEMALE PARAMEDIC
Collapsed car hoist with car on top.
Almost crushed her. She was lucky.

JAMES
(calling)
Let's hook her up for vitals.

A MALE NURSE comes over, attaches pulse and blood pressure sensors.

MALE PARAMEDIC

No external signs of fractures or bleeding. We think just bruising, maybe concussion.

James pulls out a penlight, switches it on, pulls open an eyelid and waves the light over it.

JAMES

That looks good.
(to the paramedics)
What's her name?

FEMALE PARAMEDIC

Danielle. We didn't get a last name.

MALE NURSE

Pulse nearly normal. Blood pressure slightly elevated.

Danielle groans, moves her head. James leans over Danielle's face and speaks carefully with slightly raised voice.

JAMES

Danielle.
(waits, no response)
Danielle, can you hear me?

Danielle rolls her head as though dreaming, speaks some indecipherable language.

DANIELLE

Dashu eskay enato noll kristu.

JAMES

(looking around)
Anyone recognize that language?

Only blank faces, shaking heads. James turns back, again speaks carefully with slightly raised voice.

JAMES (cont'd)

You were in an accident, I'm a doctor, we're going to check for any internal injuries.

Danielle opens her eyes and looks at James.

DANIELLE

(softly)
There's no need to shout.

JAMES

Are there any technical issues today with scans?

MARY

Issues? No, everything's fine.

JAMES

Did you look at these for the falling car patient?

MARY

I just glanced at them. I didn't see anything.

JAMES

No, you're right, there's no injury. I just wondered if you saw anything unusual.

MARY

No, but I don't have crippling loans from med school.

Roger presses a final keyboard button and stands.

JAMES

Which ward was she moved to? I want to talk to her.

MARY

It'll be difficult. Despite everything we said, she discharged herself.

JAMES

Do we have personal information?

Mary shakes her head.

JAMES (cont'd)

Nothing? Insurance number? Credit card details?

MARY

Now there's something you don't see everyday.

JAMES

What do you mean?

Mary reaches over behind the nursing station counter, brings out a small white envelope and holds it open.

MARY

No insurance but she certainly wanted to settle the bill.

James reaches into the envelope and holds up a three ounce, yellow GOLD NUGGET.

MARY (cont'd)

The lab checked the density. One natural pure gold nugget. She had it in one of her pockets. Worth a lot.

James drops the nugget back in the envelope.

JAMES

Her first name was Danielle, don't we have a last name?

Mary puts the envelope back, takes out a sheet of paper with a large, loopy signature at the bottom in blue ink.

MARY

She signed her discharge form.

James takes the sheet and looks at the signature.

JAMES

You've got to be kidding.

MARY

You know that name?

JAMES

Know it? I've read it.

INT. BARTON HOUSE, HALLWAY - EVENING

The front door of a suburban family house opens. Roger comes in, hangs up his jacket, loosens his tie.

ROGER

(calling)

I'm here honey. Sorry I'm late.

LEANNE (O.S.)

(from another room)

You're right on time. Jim and I were about to start.

Roger takes off his gun and holster, locks both in a hallway gun-safe with pin-pad for opening. He walks through to the dining room.

INT. BARTON HOUSE, DINING ROOM - CONTINUOUS

Roger's wife LEANNE, a calm understanding mother of 2, late 30's, is already seated with James at a set dining table.

ROGER
Smells incredible Missus Barton.
(kisses Leanne, sits
down)
Jim! It's great you're working nearby
now. We'll see more of you. How have
you been?

Roger spoons food onto his plate. They eat.

JAMES
Living the single life. Cable sports
and takeout. Still getting used to
being back here.

LEANNE
You'll be able to get know the girls
better. They need an uncle.

JAMES
A babysitting uncle?

Leanne and Roger laugh.

ROGER
You saw right through us.
(to Leanne)
What are they up to honey?

LEANNE
Watching TV. Go up and read to them
later.

ROGER
So, have you heard from Alexandra?

JAMES
I get a message every so often. New
York's a fashion paradise, the
bonuses are fat. And she's met
someone.

LEANNE
Roger, you don't need to keep
bringing her up.

ROGER
I just think she was an amazing
woman. But she was all about career.
(MORE)

ROGER (cont'd)
Family and kids weren't on the
agenda.

JAMES
Leanne's right, she's in the past.
Unfortunately, I've become a trophy
husband for the rest of this city.

ROGER
And you're complaining?

LEANNE
Marriage does this to men, Jim.
Lovers become jailers. How's the new
job?

JAMES
Long hours but some interesting
cases. Had a young woman today with a
strange anatomical layout.

LEANNE
Something wasn't in the right place?

JAMES
Everything was in the right place but
reversed, like looking in a mirror.
Liver on the left instead of the
right. And her coccyx was unusual.

LEANNE
Now even I know that's an
evolutionary leftover from a tail.

JAMES
But her tailbone looked different,
like it had evolved aeons longer.

ROGER
You could get your name in the
medical books! The Barton Syndrome.
Sounds good. Mom and Dad would have
been proud.

LEANNE
That sounds extraordinary. Does she
know?

JAMES
I didn't get a chance to ask. She
discharged herself. I have a late
shift tomorrow so I'm going to try
and track her down.

INT. LUXOR CASINO - CONTINUOUS

Danielle comes and sits at the table, puts the chips in front of her. A FEMALE CROUPIER spins the wheel.

ROGER (V.O.)

I don't understand exactly how it works but they always bet three, seven, thirteen, nineteen and twenty nine.

FEMALE CROUPIER

Place your bets.

Danielle places one chip each on 3, 7, 13, 19, 29.

JAMES (V.O.)

They are all prime numbers. They can't be divided.

FEMALE CROUPIER

No more bets.

INT. BARTON HOUSE - CONTINUOUS

ROGER

(to Leanne)

You see. This is why he's the Doctor.

JAMES

But between each, there's a prime number missing.

LEANNE

And you found this person?

ROGER

Yeah, they play in the Luxor sometimes. Always the Luxor.

INT. LUXOR CASINO - CONTINUOUS

The roulette wheel ball bounces and lands in the 20 slot.

JAMES (V.O.)

So who tipped you off?

INT. BARTON HOUSE - CONTINUOUS

ROGER

You know, it's completely slipped my mind. I'd have to look in the file.

INT. LUXOR CASINO - CONTINUOUS

FEMALE CROUPIER

Twenty black.

The croupier rakes in all the chips. Danielle contemplates the empty table then walks away.

INT. LAS VEGAS SUPERCAR HIRE, OFFICE - DAY

The door opens, the bell rings. James, casually dressed, comes in. On the floor, Jax peers up at the newcomer. Ricardo, at his desk, turns towards the door.

RICARDO

Hello, how can I help you?

JAMES

Hi, I'm Doctor Barton. I treated one of your employees yesterday. The paramedics said they picked her up here. Goes by the name 'Danielle'.

RICARDO

Doctor, we're so grateful. She seems to be fine thank goodness. How can I help?

JAMES

Well, she left before she should of. I want to check if she's really okay.

RICARDO

She came in maybe fifteen minutes ago thinking she was going to do some work. I told her to take the rest of the week off.

JAMES

Do you know where I can find her?

RICARDO

Is there a white Jeep Cherokee outside?

James peers outside through a window blind.

JAMES
A dusty one, yeah.

RICARDO
There's a diner down just the street.
She's probably in there.

JAMES
Thanks. One question. How could a car
hoist fail like that?

RICARDO
I'd like to know too. The hoist
company service guys are going to
check it out.

James opens the door.

JAMES
And my patient is good with your
amazing cars?

RICARDO
They're beautiful, complex pieces of
engineering and she's the best.

INT. LAS VEGAS DINER - DAY

In mechanic coveralls, Danielle sits alone in a booth, coffee cup in hand. She reads a newspaper spread on the table. James's hand slides a DAN DARE COMIC over the newspaper under her eyes.

JAMES (O.S.)
Dan Dare I presume.

James slides her hospital discharge over the comic. The signature says "Dan Dare". James sits down opposite her.

JAMES
So you're humanity's last hope to
save the galaxy from an evil alien
mastermind?

Danielle shows a happy flash of recognition.

DANIELLE
You were the guy yelling at me.

JAMES
I'm James Barton, your attending
physician. James or Jim is fine.
(MORE)

JAMES (cont'd)
Do you usually pretend to be an
obscure British astronaut comic book
character?

DANIELLE
Sorry about that but I'm not really
on the grid.

A WAITRESS comes by.

WAITRESS
(to James)
Can I get you something?

JAMES
(to the waitress)
No, I'm good thanks.

The waitress puts a check on the table. James pushes it
towards Danielle.

JAMES (cont'd)
Do you carry smaller gold nuggets for
hot drinks?

DANIELLE
The government keeps printing
dollars. I thought you'd be happy I
didn't pay with something they can
debase. Where did you get the comic?

JAMES
A young English patient left it
behind. The Brits may not have a
space program but I found out they
have a fictional space hero.

DANIELLE
I'm impressed with your reading
choices Doctor. How did you find me?

JAMES
Your boss. He thinks the world of
your mechanical skills.

DANIELLE
I studied engineering and fixing
twenty first century supercars isn't
exactly rocket science.

JAMES
Has his sight gone completely?

DANIELLE

Almost. Macular degeneration. He used to win a lot of races. I drive him around sometimes. He still loves the noise and the acceleration.

JAMES

They're making a lot of progress with research.

DANIELLE

I'm sure one day you'll be able to fix it, just not now.

JAMES

When you came in yesterday, you spoke some words in a language nobody could recognize. What was it?

DANIELLE

People tell me I babble nonsense in my sleep sometimes, I'm sure that's what you heard. What do you want Doctor Barton?

JAMES

You shouldn't have left the hospital until I was sure you were alright.

Danielle closes the newspaper, leaves some dollar bills she takes from a pocket and stands up.

DANIELLE

It was nice to meet you again, James. Thanks for your concern but I'm fine.

She turns to go then crumples towards the floor. James lurches forward and catches her falling body under the arms.

INT. DANIELLE'S HOUSE, BEDROOM - DAY

DANIELLE's POV: A fuzzy image of 3 people looking down at her. They come into focus.

Phillipa in casual clothes wearing pirate themed t-shirt, then James. In sunglasses next to him, an Elvis impersonator in white Elvis attire, BRENDAN, late-20s.

PHILLIPA

How are you feeling?

The bedroom has few furnishings. Danielle, wearing a t-shirt, lies in outer space themed bedding on a double mattress on the floor.

She sits up on her elbows, looks at Brendan then Phillipa.

DANIELLE

(groggily)

Hello Pip. So the King isn't dead? Or maybe I am?

PHILLIPA

It's just Brendan, he's working at the wedding chapel later.

Brendan gives his best Elvis pointing gesture.

JAMES

You'll be fine. Just rest. Ricardo's getting someone to drive your Jeep over.

Danielle drops back onto the bed

DANIELLE

Have you met my attending physician Pip? He likes to shout at me.

PHILLIPA

You fainted and James brought you home.

(to James)

Stay for lunch, we've got enough for one more.

Brendan takes off his sunglasses and speaks in a broad London cockney accent.

BRENDAN

(to James)

Pip's cooking is Robin Hood.

PHILLIPA

(to James)

That's rhyming slang for "good".

(to Danielle)

We'll be in the kitchen Dan, yell if you need anything.

Danielle's arms emerge to give two thumbs up.

INT. DANIELLE'S HOUSE, KITCHEN - LATER

The kitchen table is set with plates, cutlery, glasses, bottles of mineral water. Brendan pours water into glasses, talks to James.

BRENDAN

It comes from Einstein's theory of relativity.

JAMES

You mean time travel?

James and Brendan sit opposite drinking. Phillipa cooks behind them.

BRENDAN

No such thing. Time can only move forward. But in a spaceship at high velocity, you get time dilation. Time moves much more slowly.

JAMES

So Elvis would have hardly aged?

BRENDAN

Exactly! Abducted by aliens whose ship travels near the speed of light. A few minutes for him would be many years for us.

PHILLIPA

(from the cooker)

Brendan studied astrophysics at London Uni.

JAMES

London University to Las Vegas?

Phillipa puts a large bowl of steaming food on the table and sits down.

PHILLIPA

It's the same reason I left home. Adventure. New worlds, new perspectives!

BRENDAN

They probably took him to Groom Lake and lifted off from there.

JAMES

You mean Area Fifty One? Why do all aliens have to arrive close to Area Fifty One?

DANIELLE (O.S.)

Maybe there's a gravitational anomaly that makes landing easy for a spaceship with gravity drive.

They look up and watch Danielle, in t-shirt and shorts, hair loose, walk across the room and sit next to Brendan. She pushes her hair back, looks at the others, shrugs.

DANIELLE

I must have read it in a Dan Dare comic.

INT. DANIELLE'S HOUSE, KITCHEN - 20 MINUTES LATER

The meal over, plates are empty, cutlery put down. Phillipa and Brendan hold hands across the table.

JAMES

That was really delicious Phillipa.

PHILLIPA

Dan's hopeless with food, she needed a housemate who could cook.

DANIELLE

I can never get my head around ingredients. All those strange looking vegetables.

JAMES

So where are you from Danielle?

DANIELLE

Nevada. My parents live just outside town. I was adopted.

JAMES

Have you ever tried to find your biological parents?

DANIELLE

No. The parents I have are great people.

BRENDAN

Maybe a little Patrick Swayze?

DANIELLE

A little crazy sometimes maybe, but they always mean well.

PHILLIPA

(to James)

Mister and Missus MacGregor are very religious. Devout Christians.

JAMES

Phillipa, you said you're a pirate in a show this evening. I thought they only employed women as mermaids.

PHILLIPA

So did they, but I threatened a discrimination lawsuit when they wouldn't give me a pirate job.

JAMES

Didn't that make things difficult with your employer?

PHILLIPA

At first. Then they saw how many female couples wanted a photo with me. That changed their attitude.

DANIELLE

Phillipa wants to make Captain.

PHILLIPA

I think it's good to have goals in life.

JAMES

(getting up)

Excuse me, but where's the bathroom?

BRENDAN

At the end of the hall.

James leaves the room. Phillipa whispers to Danielle.

PHILLIPA

He's really cute! And he keeps looking at you.

Danielle rolls her eyes.

BRENDAN

(agreeing)

He might be falling in rubber glove.

INT. DANIELLE'S HOUSE, BATHROOM - MOMENTS LATER

James enters the bathroom, locks the door. He pulls out a zip-lock plastic bag from a pocket with DNA swab material inside and looks around.

On a shelf are 2 electric toothbrushes on chargers, one with a pirate on the handle, the other an astronaut.

He opens the bag, wipes the astronaut brush head against the material inside, puts the brush back, seals and pockets the bag.

INT. DANIELLE'S HOUSE, KITCHEN - MOMENTS LATER

Phillipa clears away dishes. Danielle and Brendan sit at the table.

DANIELLE

So you never talk to English couples
in your London accent?

BRENDAN

They don't fly all the way to Vegas
for a cockney to marry them.

(with Elvis gesture)

They want the King.

James comes back in.

JAMES

Look, the meal was wonderful but I
should go. I'm on duty later.

Danielle stands.

DANIELLE

I better say thanks for helping me,
twice. I don't how to repay you.

JAMES

Let me buy you dinner tomorrow night?

DANIELLE

Really, I--

Phillipa puts her hand over Danielle's mouth then pretends to listen to her.

PHILLIPA

--what's that Dan? You'd love to?

(to James)

She'd love to.

JAMES

Great. And you'll take it easy tomorrow, right?

Phillipa's hand still over her mouth, Danielle nods.

PHILLIPA

When she's not working, Dan looks for things in the desert. It's her hobby.

JAMES

Just rest if you feel faint. Pick you up at seven?

Danielle looks at nodding Phillipa then at James. She nods too.

INT. BARTON HOUSE, LOUNGE - EVENING

Leanne is on the sofa, feet up, watching the TV news.

A Middle Eastern leader in a suit, surrounded by advisers, gives a speech in Arabic at a podium. A British accented, male TRANSLATOR simultaneously, haltingly translates.

TRANSLATOR (O.S.)

(filtered TV)

I am appalled by this terrible act in which innocent women and children were murdered.

Roger comes in, leans over the sofa and kisses his wife on the cheek.

LEANNE

Kids asleep?

TRANSLATOR (O.S.)

(filtered TV)

I condemn this and other such acts committed by these terrorists.

He looks up at the TV.

ROGER

Like princesses. What's this?

TRANSLATOR (O.S.)

(filtered TV)

These criminals will be hunted down and dealt with.

LEANNE
 Another dictator executing opponents
 and blaming somebody else.

TRANSLATOR (O.S.)
 (filtered TV)
 They are aided by foreign powers
 trying to destroy our country.

ROGER
 That man at the back on the right.

At the back of the group on the right stands a man with
 blond hair. It's Damien.

TRANSLATOR (O.S.)
 (filtered TV)
 We should therefore consider
 ourselves at war with this scum.

LEANNE
 Must be a foreign adviser.

TRANSLATOR (O.S.)
 (filtered TV)
 And the people's army will use all
 means to crush them.

ROGER
 I've seen him before somewhere but
 for the life of me I can't think
 where.

EXT. NEVADA DESERT - DAWN

The sun rises over the desert, casting shadows of
 elaborately weathered rock formations.

Lizards run across sand between stunted shrubs. It's hot.

EXT. NEVADA DESERT ROAD - MORNING

Danielle's white Jeep follows an asphalt road though the
 desert. It turns off onto a dirt track.

The Jeep follows the track, throwing up a dust cloud as it
 drives into the vastness of the desert, the mountains in the
 distance.

EXT. NEVADA DESERT TRACK - MOMENTS LATER

The Jeep passes a sign:

"AREA 51 - RESTRICTED AREA - NO TRESPASSING"

It drives further over a low hill then stops.

Wearing sunglasses, baseball cap, t-shirt, shorts and boots, Danielle gets out, opens the back. She puts on knee protectors, fingerless gloves, buckles a belt holding a small MINER'S PICK and ELECTRONIC PINPOINTING PROBE.

She pulls out a METAL DETECTOR with large circular search coil. This is serious metal detecting.

She walks away from the Jeep, flicks a switch on the detector. There's a low humming tone from the electronics.

She walks slowly, sweeping the coil over the ground. The empty desert stretches out beyond her.

LATER

The detector's hum modulates to a higher pitch. Danielle switches off the detector, kneels, takes the miner's pick and hacks at the ground to make a hole.

She takes and switches on the pinpointing probe. It whines. She moves it around the hole until the whine gets louder. She switches it off, picks something out of the hole, wipes it on her shorts, holds it up. It's a sizable GOLD NUGGET.

INT. HOSPITAL, LABORATORY - DAY

DOUGLAS the hospital lab manager, mid-40s in white coat, looks through a microscope. James, also in white coat, arrives beside him, looks around, speaks conspiratorially.

JAMES

Doug, can you help me?

Douglas looks up then looks back into the microscope.

DOUGLAS

Hi Jim. It's a happy coincidence we both took jobs at the same hospital. But physicians don't usually drop by to reminisce so I'm wondering what rule you want me to break.

James pulls out the plastic bag with the toothbrush DNA.

JAMES

Could you look at the human D.N.A. on this?

DOUGLAS

And you have a signed consent form?

JAMES

Well, no. This is a little under the radar.

Douglas turns to face James.

DOUGLAS

I knew it. Did they charge you for the med school ethics class? Because you should really ask for your money back if they did.

JAMES

I know this could get you into a lot of trouble but maybe just this once?

DOUGLAS

A lot of trouble is an understatement.

(beat)

Okay, how about this. Your brother requested it for a police investigation.

JAMES

Perfect.

DOUGLAS

And he'll vouch for me if I get audited?

JAMES

Totally. He wants me to be famous. I'm just curious.

Douglas takes the bag and looks at it.

DOUGLAS

Alright, just this once.

EXT. NEVADA DESERT, HATCH LOCATION - DAY

Danielle walks, sweeps with the detector. There's a massive whine from the detector. She waves and lifts the coil up and down over the spot. This is it! She discards the detector, takes the metal pick, kneels, feverishly hacks at the earth.

LATER

One foot down, she wipes sand and stones away with her hand to reveal a circular GOLD METALLIC HATCH, the size of a manhole cover, surrounded by dull black plastic material.

Nearly smooth with no handle, embossed across it are cryptic symbols like those seen on her military uniform name tape.

Near the middle is a single indentation in a shape that matches the cross pendant around her neck.

INT. HOOVER DAM, BEL LAGO RESTAURANT - NIGHT

Overlooking the lake behind the Hoover dam, James and Danielle sit opposite each other at the end of a meal.

Danielle is unusually feminine in plain skirt, blouse, wristwatch. James wears a white buttoned shirt, chinos. She's enjoying his company but is nervous, unsure.

DANIELLE

I love the view. And the food. This is really nice, thanks.

JAMES

Did you go into the desert today?

DANIELLE

I did. I always do if I have some free time.

JAMES

So how was it?

DANIELLE

Oh, it was good. Really, really good.

JAMES

You found something?

DANIELLE

I did. I found something special.

JAMES

Will you tell me what?

DANIELLE

As long as you don't tell anyone.

She reaches into a leather shoulder bag and holds up the gold nugget she found earlier. James takes it, amazed.

JAMES

You found this? Where?

DANIELLE

You need a special gold detector. Maybe if you can think of a great place to go next, I'll tell you.

James hands back the nugget.

JAMES

Phillipa gave me the impression you don't go out much.

Danielle puts it back in her bag.

DANIELLE

It's been a while. She thinks I might prefer women.

JAMES

And there's no truth in those suspicions?

DANIELLE

None, but I'm not sleeping with you.
(realizing she's
gone too far)

I mean, if you happened, purely hypothetically speaking, to have ever even considered that. And I'm sure you haven't.

JAMES

I'd really only planned on dinner. What's your position on goodnight pecks to the cheek?

DANIELLE

I'm sorry, I shouldn't have said that. I mean, it's true, but it's not because you aren't attractive, I think you are... I'm not improving things am I?

JAMES

When I want to forget about trauma injuries, I like to play Whack-a-Mole.

DANIELLE

An arcade. Kind of cheesy, but it never gets old.

INT. LAS VEGAS ARCADE - AN HOUR LATER

Laughing, James and Danielle take turns at Whack-a-Mole.
Game ended, a relaxed Danielle puts her hand on James's arm.

DANIELLE
Let's see what else they have.

They walk around. Danielle flinches as they pass game players destroying spaceships and killing aliens.

They come to a pinball machine.

DANIELLE (cont'd)
This looks fun.

She puts some money in and plays. James stands at the side, watching the ball bounce around.

DANIELLE (cont'd)
Shouldn't you be helping with the
flippers?

James takes the hint and stands close behind her, his hands on hers, pushing the flipper buttons. Danielle giggles as they score points.

The last ball gone, she turns to him.

DANIELLE (cont'd)
That was fun, right? And we got a
good score.

JAMES
My apartment is near here. It's got a
great view. Would you like to come
up?

DANIELLE
Maybe. I know, only if you can win me
a plush toy on the claw machine.

JAMES
Challenge accepted.

They come to a claw machine, James puts money in. Danielle watches though the clear casing, laughing as the claw grabs then drops a toy.

DANIELLE
If you can't snag one before the
clock runs out, you're taking me
home.

The claw grabs a 3-eyed alien plush toy wearing an "I Like You" vest and drops it in the chute. He presents it to her.

DANIELLE (cont'd)

Too cute.

JAMES

I spent hours on these things as a kid. So you'll come up?

DANIELLE

Sure, but I'm still not sleeping with you.

JAMES

I think we covered that. I'll drive you back later.

INT. COSMOPOLITAN HOTEL, BALCONY SUITE - LATER

The door opens, James switches on the lights and comes in with Danielle. She puts her bag down and walks towards the balcony, admiring the room.

DANIELLE

You're the first person I've met who actually lives in a hotel.

JAMES

It's temporary. I did my residency interstate and was homeless when I came back. I got a good deal, the manager's a high school buddy.

Danielle walks onto the balcony, high above the Vegas strip. The Bellagio Fountains are putting on a spectacular show below.

James leans through the balcony doorway.

JAMES (cont'd)

What would you like to drink?

DANIELLE

Just a soda water thanks.

JAMES

A shot of vodka?

DANIELLE

No. Absolutely no alcohol. I don't drink alcohol.

JAMES

Got it.

James goes back inside. Danielle watches the fountains for a few moments longer then follows him inside.

There are two clear drinks in slightly different glasses on the table. James wipes a vodka bottle at the sink. Danielle picks up a glass and thirstily drinks. James comes over.

JAMES (cont'd)

My fault for not telling you, that one was mine. It's just got a dash of vodka in it.

Horrified, Danielle looks at the glass, puts it down. She lifts up her arms and looks at them.

DANIELLE

I can feel it going down my arms.

JAMES

It was just a dash. You won't get drunk.

She drops her arms and looks at James, deadly serious.

DANIELLE

Listen to me. Whatever I say, whatever I do, however much I beg or plead, do not have sex with me. Is that understood?

JAMES

Yes, yes of course. No sex. I hear you.

She stares at James for a moment, looks him up and down, walks towards him.

DANIELLE

Hear what?

He walks backwards, away from her, into the bedroom. He falls backwards onto the bed with her straddling him on top.

JAMES

(weakly)

No sex. We're not having sex.

DANIELLE

Shut up.

She puts her hands on his chest and rips his shirt open. Buttons fly in all directions.

FADE TO BLACK.

EXT. LAS VEGAS STRIP - DAWN

The strip, eerily empty of people, strewn with discarded tickets and food wrappers from the previous evening.

A road cleaning truck with rotating brushes inches its way up the street.

Workers in reflex vests collect garbage, sweep sidewalks.

INT. COSMOPOLITAN HOTEL, BALCONY SUITE - MORNING

Danielle's face sleeping. She's on her back, head on a pillow.

She opens her eyes, looks to her left. James is next to her, fast asleep, face buried in a pillow.

She looks at her watch then gently shakes James. He stirs, mumbles into the pillow.

JAMES

No sex. We're not having any more sex. My body won't take it.

DANIELLE

James, I have to go.

Danielle gets up, pulls on clothes. She comes back, leans over him, caresses his face, his eyes still closed.

JAMES

I'd get up but for some reason every muscle aches and I can't move.

DANIELLE

Can I borrow your car to get home?

JAMES

Sure. The keys are on the table. I should get a ride to the E.R. in an ambulance anyway.

DANIELLE

I'll bring it back this evening, okay?

Danielle kisses his head then walks towards the front door, grabs the keys, her bag and the "I like you" plush toy.

INT. ENGINEERING WHOLESALE SHOP - DAY

Danielle in desert clothes, baseball cap, approaches the store counter. JOE, 40s, a large, bearded, tattooed man is serving.

JOE
Hey Danielle, what are you fixing today?

She puts a small backpack with the plush toy attached on the counter.

DANIELLE
Hi Joe. I need the strongest two part epoxy resin you've got, some sheets of the best Kevlar and some carbon fiber fabric.

Joe reaches under the counter and brings out clear plastic packets of a white and black fabric then reaches over to a shelf and brings over 2 two liter plastic pots of resin.

JOE
Are you fixing up a vehicle to be bullet and bomb proof?

Danielle puts the packets in the back pack.

DANIELLE
Something like that. How long will the resin take to cure?

JOE
Temperature?

DANIELLE
Around a cool room temperature.

JOE
For maximum strength, I'd give it a week to harden up.

DANIELLE
A week. Okay. I can wait.

INT. HOSPITAL, LABORATORY - DAY

Douglas is setting up the controls of a gas chromatograph.

James, tired, yawning, comes and leans against the bench next to him, looking around for anyone listening. Douglas continues his work.

DOUGLAS

Jim, just the man.
(glancing at James)
You should ease off with the bachelor lifestyle.

JAMES

Doug, about that D.N.A. sample...

DOUGLAS

I want my name on the paper.

JAMES

What paper?

DOUGLAS

The scientific paper you're going to write about that D.N.A.

JAMES

I'm not writing any paper. I want you to destroy it

Douglas turns to James.

DOUGLAS

Don't you want to know what I found?

JAMES

No. I should never have got that sample in the first place. And it was wrong to ask you to sequence it.

DOUGLAS

It's not wrong if we end up with a Nobel prize.

JAMES

There'll be no paper and no prize.

DOUGLAS

You don't expect me to just forget about it, do you?

JAMES

It was a joke.

DOUGLAS

A joke?

JAMES

A prank. I got a college buddy to splice some random genes together.

DOUGLAS

And you're going with that story?

JAMES

Retiring early on half a pension must be tough. Isn't that what happens when lab managers perform illegal sequencing?

Douglas considers poverty.

DOUGLAS

I see you took the optional blackmail class at med school. You don't need to get a refund for that subject.

JAMES

Erase the computer data as well.

Douglas comes close and wags a finger in James's face.

DOUGLAS

The day after I retire, on a full pension, I expect you to tell me where you got that D.N.A.

JAMES

I hear Florida is beautiful.

EXT. NEVADA DESERT, HATCH LOCATION - DAY

Seen from a distance, Danielle's Jeep comes down the track.

She stops, gets out, opens up the back, takes out the backpack, puts it on then takes out the pots of epoxy.

She closes the Jeep up and carries everything over to a piece of rusty roofing iron covering the gold hatch.

She moves the iron, takes off her cross pendant, leans down with it for a moment, puts it back on.

She climbs down an unseen ladder into the ground with the backpack and pots.

INT. COSMOPOLITAN HOTEL, BALCONY SUITE - NIGHT

There's a knock at the door. A woman's arm opens it.

Outside is Danielle. She's surprised by not seeing James.

DANIELLE

Hi...

(holding up the key
fob)

I'm dropping back James's car.

ALEXANDRA, 29, holds the door open. She could be Danielle's evil dissimilar twin but the hair, makeup, clothes and jewelry belong on Park Avenue, Manhattan.

ALEXANDRA

Oh, right. You must be the grease
monkey. Come in.

Danielle warily walks past her. Alexandra shuts the door, looks Danielle up and down as she walks in.

DANIELLE

He called me that?

Danielle turns to face Alexandra.

ALEXANDRA

I'm sorry, that's me. He just said
that you worked with expensive
sportscars. I'm Alexandra, an old
friend of his.

She holds out a bejeweled hand, Danielle takes it.

DANIELLE

You were close?

ALEXANDRA

That's history now. We were at high
school together but our lives took
different paths. Please, have a seat.

Danielle sits. Alexandra sits down opposite.

ALEXANDRA (cont'd)

James and Oliver went to fix a
luggage problem. We're flying back
tonight. It was just a quick family
visit. James seems to really like
you.

DANIELLE

He said that?

ALEXANDRA

I can tell.

(MORE)

ALEXANDRA (cont'd)

(beat)

It's strange being back here. Like traveling back in time after New York.

DANIELLE

Do you work there?

ALEXANDRA

Investment banking. Mostly tech M and A. We just bought a loft in SoHo. Oliver's in private equity.

DANIELLE

Sounds like a hectic life.

ALEXANDRA

I love it. The rewards, the city. You've surely visited the Big Apple?

DANIELLE

I haven't. It's been years since I was away from the Big Cactus.

Alexandra laughs

ALEXANDRA

Such a lovely name for Vegas. But you really have to visit Manhattan. The atmosphere there is simply out of this world.

DANIELLE

Should I pack my spacesuit?

Alexandra laughs some more.

ALEXANDRA

You're such a hoot.

DANIELLE

You do make it sound like another planet.

ALEXANDRA

In a way, it is. It's really not my place to say this, but you don't seem... well, you don't seem to be his type.

DANIELLE

He has a type?

ALEXANDRA

He's always been attracted to worldly people. You know, outward looking, well-traveled. You don't seem to fit that mold.

DANIELLE

Well, I've been working on the travel part. But anyway, doesn't the universe come to Vegas?

The door opens. James comes in with OLIVER, mid 30's, horn-rimmed glasses, dapper, Alexandra's male counterpart with an English accent only acquired at expensive British schools.

OLIVER

Alex darling, it's all fixed it up. We can leave for the airport, pronto.

Danielle stands up.

DANIELLE

(to James)

I brought the car back. Alexandra was telling me all about New York.

Alexandra stands up, smiling at James.

JAMES

I'm sure she was. Oliver, could I introduce Danielle.

Oliver extends a hand which Danielle takes.

OLIVER

Oliver. Delighted to meet you. I'm frightfully jealous about those wonderful machines you get to play with every day.

DANIELLE

Thanks, the engineering is cool.
(looking at James)
I feel lucky too.

ALEXANDRA

We must be going but it was so lovely to meet you.

DANIELLE

Likewise. Have a good trip.

JAMES
(to Danielle)
Can I drive you home?

INT. JAMES'S SUV CAR - LATER

James drives through the suburbs, Danielle beside him. He breaks the silence.

JAMES
I got invited to the wedding.

DANIELLE
Whose?

JAMES
Alexandra's. She and Oliver are getting married. It'll be a massive affair in the Hamptons.

DANIELLE
I'm happy for her. I'm sure the wedding will be... a hoot, and out of this world.

JAMES
I can bring someone.

DANIELLE
Then I guess you need to find a person who can breathe that sophisticated New York air.

JAMES
What do you mean?

DANIELLE
Did you know I'm not your type?

JAMES
On no. What did she say?

DANIELLE
I'm a grease monkey.

JAMES
I'm sorry, I'm really sorry.

DANIELLE
And I'm a hoot.

James exhales deeply.

JAMES

After she went to business school on the east coast, we all became a bunch of hillbillies earning a living emptying slot machines.

DANIELLE

Don't worry. Maybe the Big Apple thinks she's the hillbilly.

(beat)

I wanted to talk to you about last night. About the alcohol.

JAMES

I've seen people change after drinking but that was... well, the word 'wild' would be an understatement.

DANIELLE

I guess I'm... unusual. I want to apologize for how I behaved. It's just, with alcohol, I drop my guard.

JAMES

Did I complain? Is there anything else I should know about you?

James halts the car outside Danielle's house, her Jeep in the driveway.

DANIELLE

Yes, there is something important I have to tell you.

He switches off the engine. The two turn to each other. A pregnant pause.

DANIELLE (cont'd)

I hate broccoli.

JAMES

They say it's healthy.

They kiss softly, affectionately.

JAMES (cont'd)

But then there's always spinach.

DANIELLE

And you think I know what that looks like? Do you want to come in?

JAMES
I do, but I have an early shift and
the patients might notice my snoring.

Danielle touches James's face.

DANIELLE
Get some rest.

EXT. LAS VEGAS SKYLINE - DAWN

The sun edges up over the horizon into a clear sky,
illuminating the city's buildings.

It illuminates long, neat rows of houses in the suburbs.

INT. DANIELLE'S HOUSE, BATHROOM - MORNING

A digital thermometer in Danielle's mouth.

She takes it out and looks at the reading. 99.3 Fahrenheit.
She closes her eyes, takes a deep breath. This isn't good.

INT. DANIELLE'S HOUSE, KITCHEN - MOMENTS LATER

Phillipa enters in PIRATE THEMED PAJAMAS, holding a mug of
coffee, yawning.

PHILLIPA
Hey Dan, have you seen my...

Danielle is sitting on a chair, feet up, face buried in her
knees. Phillipa sits down and puts an arm around her.

PHILLIPA (cont'd)
What's wrong?

Danielle looks up, red eyed. She's been crying.

DANIELLE
I'm pregnant.

PHILLIPA
Wow, that was... that was quick. Are
you sure?

Danielle nods.

PHILLIPA (cont'd)
Your attending physician?

She nods again.

PHILLIPA (cont'd)
What will you do?

DANIELLE
I'm scared. With my D.N.A. I don't
know what will come out.

PHILLIPA
Hey, it's always a roll of the dice.
Everybody's got some bad genes. But
you know there's always... the last
resort option.

Danielle shakes her head.

DANIELLE
I'm like you. I couldn't do it.

PHILLIPA
Maybe you should talk to him. Explain
things.

Danielle nods. Phillipa hugs her.

PHILLIPA (cont'd)
Are you going to the desert today?

Danielle shakes her head.

DANIELLE
I'm waiting for something to dry.

INT. LAS VEGAS SUPERCAR HIRE, WORKSHOP - DAY

Ricardo is alone, rubbing wax with a cloth onto a supercar inside the closed workshop. He wears a phone headset on his head covering one ear, connected to a phone in his pocket.

The front door bell rings, footsteps come into the workshop. Ricardo stands, listens. On the floor beside him, Jax looks up.

RICARDO
(voice raised)
You were meant to take the rest of
the week off.

Danielle, in casual clothes, hands in pockets, ambles across the workshop.

DANIELLE
Just checking if everything's under
control.

Ricardo continues waxing.

RICARDO
That nephew of mine may be lazy but
he somehow manages to fix things.

Danielle rubs Jax's head.

DANIELLE
Hey Jaxy.

RICARDO
I heard about what happened in the
diner. It's not every woman who has
their physician following them
around.

She picks up a rag and starts polishing too.

DANIELLE
He took me home.

RICARDO
Does the story really end there?

DANIELLE
Okay, you win, he took me to dinner.

RICARDO
I'm glad because he sounded like a
good guy.

DANIELLE
Ricardo, did you ever wish you had
children?

Ricardo kneels down and feels the lines of the car.

RICARDO
Kids? You know, I had a wild life.
Rio, Melbourne, Monte Carlo. I raced
everywhere. It's possible a piece of
me is walking around and the mother
never told me. I wish she had.

Ricardo continues waxing.

DANIELLE
And if she had told you?

RICARDO
I would have stopped, right there. I would have said 'I'm not traveling any more, I want to be a father'.

DANIELLE
I'm thinking about leaving.

Ricardo stops again, turns his head.

RICARDO
Sad news. Is there a reason?

DANIELLE
Something I left unfinished.

RICARDO
Will you come back?

DANIELLE
Not for a long time. Where I'm going, time goes quickly.

RICARDO
Have you told Ben and Gladys?

DANIELLE
Not yet.

RICARDO
Maybe your physician would like a trip too?

Danielle stops polishing.

DANIELLE
I'm not sure he'd be ready for this one. Sending postcards is difficult.

EXT. HOSPITAL, MAIN ENTRANCE - EVENING

In casual clothes, James leaves the hospital carrying a bunch of flowers.

Danielle stands outside in casual clothes, hands in pockets leaning against her parked Jeep. James stops, surprised, looks at the flowers guiltily.

JAMES
You caught me red-handed.

DANIELLE
How many girlfriends do you have?

JAMES

It's my sister-in-law's birthday.

DANIELLE

And you can prove she exists and it's her birthday?

JAMES

Come with me, they live just around the corner.

DANIELLE

Will she mind?

JAMES

She'd love to meet you.

EXT. SUBURBAN STREET - MOMENTS LATER

James and Danielle walk side by side.

JAMES

So you're a girlfriend? Does that make me a boyfriend?

DANIELLE

There's a vacancy but maybe I'm still interviewing.

JAMES

What did you do today?

DANIELLE

Read the newspaper. Visited my boss. Thought about going on a long trip.

JAMES

To a wedding in the Hamptons?

DANIELLE

A little further than that.

JAMES

You mean Coney Island? I hear they have some great arcades there.

DANIELLE

So your brother's a detective. What sort of cases does he work on?

JAMES

A lot of casino stuff. Someone might cheat and he'll bust them.

DANIELLE

How could they cheat?

JAMES

Different ways. An insider might rig a roulette wheel so accomplices can bet on it. Over dinner the other night, he was telling me about a strange system with five numbers... here we are.

James opens the front gate to the yard of a suburban house.

DANIELLE

James, there's something I want to talk to you about.

JAMES

Shall we drop the flowers off first?

He walks ahead up some steps to the porch and opens the unlocked front door.

JAMES (cont'd)

(calling inside)

Leanne. It's Jim. I brought my girlfriend.

INT. BARTON HOUSE, KITCHEN - LATER

Outside in the backyard, two young girls bounce on a mini-trampoline. Leanne yells through the window.

LEANNE

Take it easy you two. Someone will get hurt.

She sits back down with James and Danielle at the kitchen table. The three of them are drinking coffee. The flowers arranged in a vase on the table.

LEANNE (cont'd)

(to Danielle)

So you get to take the cars home?

DANIELLE

Sometimes. I test them and it's good marketing if they're seen around town.

LEANNE

It works, I've seen the yellow one you mentioned. Maybe you were driving. It looked really sexy.

DANIELLE

Perhaps I can try and drop by with it one day on the way home.

LEANNE

(to both of them)

I don't know where you two are headed but please stay friends.

They all laugh.

ROGER (O.S.)

(from the hallway)

How's my birthday girl?

LEANNE

(calling)

Hi honey. Come in and meet Jim's friend.

(to Danielle)

So how did you two meet?

Roger comes in with more flowers, kisses Leanne's cheek and stands behind her, pulling off his tie, listening to the conversation with a hand on Leanne's shoulder.

DANIELLE

Well, I was his patient for about five seconds in the emergency room. I left early so he came to find me.

LEANNE

(touching Roger's hand)

This is my husband. Roger this is Danielle.

ROGER

(to Danielle)

You seem familiar... let me think. I know, Jim mentioned you. You've got the mirror image anatomy, right?

Danielle's face darkens. She glowers at James, stands up.

DANIELLE

Leanne, I really appreciate your hospitality but, you know what, I really have to go. Don't get up, I'll see myself out.

James stands up too.

JAMES

I'll come with you.

Danielle snaps back.

DANIELLE

Don't bother. I'm fine.

She leaves, the front door closes loudly.

ROGER

What did I say? Jim, haven't you talked to her about it?

LEANNE

Jim, you better go after her.

James leaves.

EXT. LAS VEGAS ACADEMY, ENTRANCE - MOMENTS LATER

Danielle sits alone on the steps in front of the art-deco Academy entrance, head in hands. The street below is empty.

James arrives at the bottom of the steps and looks up at her.

JAMES

Danielle, it's not what you think.

Danielle doesn't move.

JAMES (cont'd)

I was going to ask you if you knew.

Danielle jerks her head up, stands up and comes down the steps to James. She's livid and lets her rage rip in his face.

DANIELLE

So that's what this has been about? You knew I was different so you decided to get to know me, find out about me, my friends, my parents.

(MORE)

DANIELLE (cont'd)
Why? Why? So you could give a speech
at some conference?

JAMES
It's true, at first I was curious.

DANIELLE
(she pushes his
chest)
Curious.
(pushes again)
Curious. What were you going to do?
Strap me to a table so your doctor
buddies can stick needles in me and
take samples. Because that's what you
people do isn't it? If it isn't
really human, anything goes.

JAMES
Yes, I was curious, but my feelings
towards you have changed.

Danielle ignores him and comes up close.

DANIELLE
Well you want to know the irony of
all this mister medicine man? You
want to know the biting, sad irony?
This lab specimen is carrying your
half freak child.

She turns and walks away.

JAMES
(calling after her)
How could you know that so soon? It's
not possible.

Tears replacing anger, Danielle stops and half turns towards
him.

DANIELLE
I'm a freak, remember. We freaks know
these things.

She walks away leaving James alone. He looks at the ground,
runs his hands through his hair.

INT. LUXOR CASINO, ROULETTE TABLE 13 - LATER

It's late. Stony faced, Danielle comes to the roulette table
with five chips. A MALE CROUPIER spins the wheel.

MALE CROUPIER

Place your bets.

She bets 3, 7, 13, 19 and 29. Next to her, Damien's hand with the "666" tattoo places bets on 5, 11, 17, 23 and 31. She freezes with fear.

MALE CROUPIER (cont'd)

No more bets.

Danielle senses Damien's arm around her waist. He holds the glowing ring in his hand over her kidney. He stands next to her in a dark suit with shirt and tie and whispers into her ear.

DAMIEN

Miston fentera klostá.

SUBTITLES

Move and you're dead.

The roulette ball stops.

MALE CROUPIER

Nine red.

The chips are raked off the table. Damien leans towards Danielle's ear and talks quietly.

DAMIEN

All the primes at last and look who makes contact. How disappointing for you.

Still frozen, Danielle looks straight ahead.

DANIELLE

How did you find me?

DAMIEN

I asked a helpful friend to do it for me. Isn't it a little stuffy in here? Let's get some air on the balcony.

With Damien's hand and glowing ring over Danielle's kidney, his head next to hers, they walk across the gaming floor with only a few scattered gamblers.

DANIELLE

Your grammar is very good.

DAMIEN

I drop by every few earth years. My hobby is running social simulations, only with real societies. I'm fascinated by how much oppression and misery these earthlings tolerate.

(MORE)

DAMIEN (cont'd)
My Korean peninsula project is a
must-see for all demagogues.

DANIELLE
Why do you torment this world?

DAMIEN
Torment? You especially, the daughter
of two assassinated senators, should
appreciate how I create momentous
history.

DANIELLE
Our law is not to disturb other
civilizations.

DAMIEN
Disturb? I'm just a political
consultant. That's a respectable
profession here.

INT. LUXOR HOTEL, BALCONY - MOMENTS LATER

They come out alone onto a balcony. Damien takes his arm
away, Danielle turns to face him. He takes the ring off,
shows her, pockets it. He lifts his hands up, palms open.

DAMIEN
A truce, so we can talk. Or rather,
you can tell me what I want to hear.
Besides, it doesn't help if you're
not breathing.

Damien half pulls a 9mm handgun from his jacket pocket.

DAMIEN (cont'd)
A crude weapon, in case you try to
kill me. Using real weaponry here
would be indiscreet, even for me. But
you don't take life do you? You
incarcerate. I remember that well.

DANIELLE
You should never have escaped. You
were never to be released.

DAMIEN
Who would give these primitive worlds
a darkness to fear if I was still
locked up.

DANIELLE

It was one of your brainwashed servants who tried to kill me under the car.

DAMIEN

Good gracious no. I tried to kill you before you got here. The car accident was meant to just put you in a wheelchair so you couldn't leave. Unfortunately, you can still walk.

DANIELLE

I don't have what you want.

DAMIEN

Well they were with you and you survived with that pretty little cross around your neck, so I have to assume you know where they are.

DANIELLE

I got separated from the ship. I don't know where it is.

DAMIEN

Now let me see, if I have you drugged or tortured, you won't break. What's your soft spot? I know, I'll have your nearest and dearest killed. One by one, in horrible ways. Persuasive?

DANIELLE

I can't give you what I don't have.

DAMIEN

I don't really have a choice. If you can't deliver, they'll suffer anyway. If you can, they can be saved. Simple logic.

DANIELLE

Give me some time.

DAMIEN

To consider your choices? Why not. If you could leave you would have done so long ago. Let's meet tomorrow evening, at seven, in Paris.

Damien walks away. He turns as he leaves.

DAMIEN (cont'd)
Under the Eiffel Tower. Don't forget
your baguette.

He's gone. Danielle slumps against the balustrade. She
slides down towards the ground, takes a deep breath.

DANIELLE
(to herself)
What would Dan Dare do?
(beat)
He'd try to save the galaxy.

INT. DANIELLE'S HOUSE, KITCHEN - MORNING

Phillipa sits at the table in pirate pajamas, drinking
coffee, holding up the Las Vegas Review-Journal. The
headline reads:

"Aliens Good For Tourism"

She looks up at the sound of the front door opening and
shutting.

PHILLIPA
(calling)
Dan? Is that you?

Danielle comes into the kitchen in desert clothes, wearing
gloves, takes off her baseball cap. She places a short
STAINLESS STEEL WIDE MOUTHED THERMOS FLASK on the table,
takes off the gloves and sits opposite.

Phillipa puts down the paper.

PHILLIPA (cont'd)
What's in the thermos?

DANIELLE
Noodles. I was out in the desert.

PHILLIPA
You can find things in the dark?

DANIELLE
You know I said there was something
valuable that somebody wants?

PHILLIPA
They're here in Vegas?

Danielle nods.

PHILLIPA (cont'd)
Could you run?

DANIELLE
No. People will get hurt.

PHILLIPA
So what's the plan?

DANIELLE
You've got to be careful. Don't be alone. Stay with Brendan tonight.

PHILLIPA
Don't worry, I'll be surrounded by a crew of salty fake pirates with dangerous swords. I'll be fine. And you?

DANIELLE
I might need a disguise. Can I raid your closet?

PHILLIPA
Sure, go wild. I have something for any occasion. Are you going undercover?

DANIELLE
Probably the opposite of undercover. I also need to use your baking stuff.

PHILLIPA
Is this a good time to learn how to cook?

DANIELLE
That depends on the recipe.

INT. COSMOPOLITAN HOTEL, BALCONY SUITE - DAY

There's a knock on the door. Dressed only in sweat pants and t-shirt, James opens it. Danielle is outside, still in desert clothes.

DANIELLE
I have to talk to you.

JAMES
I'd like that. Come in.

Danielle walks past James. He shuts the door.

JAMES (cont'd)
About the baby.

Danielle turns. She's not in a cordial mood.

DANIELLE
That's my concern, not yours.

JAMES
Do you want something to drink?

DANIELLE
So you can spike it again and get me
to reveal my feelings?

James comes towards her. She backs up.

JAMES
So those were your real feelings?

DANIELLE
Don't touch me.

James stops.

JAMES
Maybe tea or coffee?

DANIELLE
Someone may try and hurt you.

JAMES
Emotionally? I deserve it.

DANIELLE
No, I mean physically and it's no
joke.

JAMES
Seriously? Who?

DANIELLE
Someone wants something from me and
they'll hurt anyone I care about to
get it.

JAMES
So you do care about me?

DANIELLE
They might believe I do.

JAMES
Thought about going to the police?

DANIELLE

It's not that simple. Look, you have to be careful. I just need some time to try and fix this.

JAMES

I have a shift at the hospital. I have to be there. But afterwards I can go to my brother's house. He's a cop and he's armed.

DANIELLE

Good, do that. I'll call you later.

Danielle walks back to the door.

JAMES

And give me an explanation?

DANIELLE

I have to go. I have to talk to my parents.

EXT. MACGREGOR HOUSE - DAY (ESTABLISHING)

A simple, single story family house on the outskirts of Las Vegas surrounded by open country.

The MacGregor's Winnebago and Danielle's Jeep stand in the driveway.

INT. MACGREGOR HOUSE, LOUNGE - DAY

Daniel sits on a sofa in desert clothes, leaning forward.

DANIELLE

I want you to pack up the Winnebago and disappear for a while.

On another sofa opposite, with a few more gray hairs, are Ben and Gladys.

BEN

Danielle, are you in trouble? You know you can always ask us for help.

DANIELLE

Look, it's... it's like this. The Dark One is in Las Vegas.

GLADYS

Oh child, we know that.

BEN

He came with the casinos and the alcohol.

DANIELLE

No, he's a man. And he's very real. Flesh and blood. He wants something valuable. Something that can give him enormous power. And he could hurt anyone close to me unless I give it to him.

BEN

Is this because, because of where you came from?

GLADYS

Before we found you?

DANIELLE

Exactly. That's exactly why. And he can send someone to harm you. He can control minds, he can make good people do terrible things. He plays with this world like a toy.

Gladys and Ben turn to each other.

GLADYS

John thirteen twenty seven.

BEN

Satan entered Judas and said to him--

GLADYS

--what you do, do quickly.

They turn back to Danielle.

BEN

We'll pack the van.

DANIELLE

Just be invisible. Don't use your credit cards. Only answer your phone if it's my number calling.

INT. LAS VEGAS SUPERCAR HIRE, OFFICE - DAY

The door opens, the bell sounds. Ricardo is typing with earphones on. He takes them off.

On the floor, Jax issues a low growl. Ricardo senses danger, swivels around towards the door and puts a finger on a red panic button under the desk.

RICARDO
Hello, can I help you?

DAMIEN (O.S.)
I was hoping I could rent one of your sporty vehicles.

RICARDO
What kind?

Damien stands near the door casting a long shadow.

DAMIEN
I think the black one outside would really suit me.

RICARDO
I'm afraid it's booked out.

DAMIEN
Such a shame. Well, if the booking gets canceled, please contact me. I always stay at the Trump.

RICARDO
Sure, if you give me a name and room number?

DANIELLE
Tell your young mechanic I dropped by. She knows the room number.

RICARDO
Is there a name?

The door shuts. Damien has gone.

INT. HOSPITAL, EMERGENCY ROOM - DAY

James walks by the nursing station. Mary taps on a keyboard.

JAMES
Who's next?

MARY
Young lady in bed six. I'll be there in a couple of minutes to help.

She hands him a clipboard with some notes.

JAMES

Thanks.

Looking at notes, James walks by some curtained off beds and walks inside the curtains of the last one.

JAMES (cont'd)

Good morning Miss... Angel. I'm
Doctor Barton. I believe you...
(looking up)
fell off a pole.

Sitting up on the bed is ANGEL, early 20's. A lightly-clad barbie in heavy makeup with augmented breasts and matching voice, one arm in a sling.

ANGEL

Doctor, I'm in incredible pain. It
was such a stupid accident.

JAMES

I'm just going to feel your shoulder.

He presses her shoulder. She winces.

ANGEL

It hurts so much Doctor.

JAMES

I'm going to have to look at the arm
so...

He turns away, unlocks a drawer at the side, prepares a disposable syringe.

JAMES (cont'd)

...I'll just give you an injection
for the pain.

Angel lifts her arm out from the sling, takes out a large, closed switchblade knife from her clothes and gets up from the bed.

JAMES (cont'd)

It's just a mild local anesthetic.

She comes up behind James.

JAMES (cont'd)

It won't hurt at all.

She pops the knife, draws her hand back, ready to plunge. Her voice isn't so Barbie any more.

ANGEL
I wouldn't bet on that Doctor.

A stainless steel surgical tray is swung violently against her head. She falls. James turns to see Mary standing with the tray and Angel out cold on the floor holding the knife.

MARY
Maybe it was your bedside manner.

Mary leans over to an intercom box on the wall, presses a button and speaks into it.

MARY (cont'd)
Security to E.R. immediately. We have
a crazy.

James, stunned, kneels down, takes the knife, looks at the blade then up at Mary.

JAMES
Thanks?

INT. DANIELLE'S HOUSE, KITCHEN - DAY

Danielle stands in front of the kitchen table wearing a PIRATE GIRL COOKING APRON. On the table is a large bowl surrounded by some unmarked packets.

She picks up a STAINLESS HAND FLOUR SIFTER and squeezes the handle several times, dropping a white powder into the bowl.

DANIELLE
(to herself)
A sprinkle of starch for texture.

She selects a box and pours in some silver powder.

DANIELLE (cont'd)
(to herself)
Some aluminum for spiciness.

She pours liquid from a jug into the bowl, picks up an electric mixer, holds it up, spins the blades for a moment, puts it into the bowl.

DANIELLE (cont'd)
(to herself)
Mix well.

She turns the mixer on for two seconds then puts it down.

She picks up a 1 foot long, 3 inch diameter, hollow white plastic pipe and looks down it.

DANIELLE (cont'd)
 (to herself)
 Big enough.

She puts the pipe down next to a row of 6 similar pipes then reaches down to the floor and lifts up a heavy plastic bag.

DANIELLE (cont'd)
 (to herself)
 And lashings of this for flavor.

She heaves the bag onto the table. There's a large printed label on it which reads:

"FERTILIZER"

EXT. NEVADA DESERT HIGHWAY - DAY

A woman stands beside the road, early 20's, short hair, simply dressed in t-shirt sunglasses, jeans and sandals. Jeans and sandals Danielle saw before the hoist collapsed.

She watches for approaching traffic with a guitar case at her feet. In one hand, she lifts up a handwritten sign:

"GOING TO THE GOSPEL FESTIVAL"

The MacGregor's Winnebago approaches.

Behind her back, in her other hand, she cocks the hammer on a large semi-automatic HANDGUN.

INT. WINNEBAGO - CONTINUOUS

Ben drives, Gladys looks ahead. The woman and sign come into view. Ben takes his foot off the gas.

GLADYS
 What are you doing?

BEN
 We can't leave her out here in the sun.

GLADYS
 What did our daughter say? Keep going.

BEN
This is being very unchristian.

The slowing van passes the woman, stopping several vehicle lengths beyond her. Seen in the side mirror, she picks up the guitar case and walks towards the van.

The engine running, Ben and Gladys argue.

GLADYS
So give me your best shot.

BEN
Matthew five forty two: Give to the one who begs from you.

GLADYS
Peter five eight: Your adversary prowls around like a roaring lion, seeking someone to devour.

The woman in the mirror is getting closer.

BEN
Hebrews thirteen sixteen: Do not neglect to do good and to share what you have.

GLADYS
Corinthians eleven fourteen: Even Satan disguises himself as an angel of light.

The woman has almost reached the van.

BEN
Darn. You always out-quote me.

Ben engages gears and they drive away. In the side mirror, the woman stops and watches them leave, her image shrinks as she's left behind.

INT. LAS VEGAS SUPERCAR HIRE, OFFICE - DAY

Ricardo, feet on a stool, is dozing in the armchair near his desk. Jax lays on the floor.

The door opens and the bell rings. Jax looks up. Ricardo wakes up.

RICARDO
Danielle? The rest of the week isn't over yet.

DANIELLE

I just wanted to check on you.

Ricardo gets up, feels his way over to the desk chair and sits down.

RICARDO

Everything's fine. My nephew is finally getting out of bed.

DANIELLE

Did anybody unusual come by?

RICARDO

Yes, somebody did visit and he seemed to know you. He wanted to rent the black car but my partner here didn't like the idea. It's not often you hear a service dog growl.

DANIELLE

I know who he was. Ricardo, would you do me a favor and rent it to him. And let me know when he's going to pick it up.

RICARDO

Sure, if he's got a valid credit card. Is the car good to go?

DANIELLE

Leave it to me, I'll check it over now.

Danielle takes a car key fob from the key rack.

RICARDO

He didn't leave a name but said he was at the Trump and you'd know the room number.

DANIELLE

He'll be staying in six six six.

RICARDO

Six six six? The number of the beast? And he wants the black car? Please tell me it's a coincidence.

Danielle opens the office door.

DANIELLE

Six six six was his prisoner number, a long time ago, in another life.

RICARDO

This guy's definitely going to be paying maximum insurance cover.

DANIELLE

And would you mind if I borrow Jax for a few hours?

Hearing his name, Jax stands up, wags his tail.

RICARDO

I think I just heard your answer.

EXT. FAKE PIRATE SHIP - DAY

There's crowd applause as Phillipa, other pirates and women in mermaid costumes take a bow and walk off the ship's deck into the wings.

A MERMAID, 20's, and Phillipa are last off. Phillipa has the eyepatch down and her hook hiding one of her hands.

MERMAID

Great show today Phillipa.

PHILLIPA

Thanks. Went pretty well.

The mermaid pulls the sword from the scabbard of a nearby pirate.

MERMAID

It's a shame it'll be your last.

The mermaid grunts as she brings the sword down with both hands towards Phillipa's head. Phillipa dodges to one side so the blade lodges in a wooden beam.

Phillipa lifts her eyepatch to look at the embedded sword.

PHILLIPA

A mutiny?

The mermaid dislodges the sword, Phillipa draws hers and assumes a defensive position. The mermaid is an amateur but Phillipa's done this before.

The mermaid takes another swing, Phillipa blocks, stepping backwards onto the open stage. Another swing, Phillipa deflects with her hook. They are well in public view now.

The departing crowd turns, lifts cameras and hoists children on shoulders to witness a sword fight worthy of Errol Flynn.

MALE TOURIST
 (in the crowd)
 Must be an encore.

FEMALE TOURIST
 (in the crowd)
 I love the realism.

More sword play around masts and cannons. The mermaid takes a big swing, embeds her sword in the deck, pulls it out.

MALE PIRATE
 (in the wings to
 another male pirate)
 Are they still on the clock?

Phillipa's got things under control, forcing the mermaid backwards.

The mermaid backs up onto the GANGPLANK. A parry and the mermaid's sword is whipped from her hand as she runs out of plank and looks behind her. Phillipa raises a boot and pushes her backwards, arms flailing, into the water below.

The crowd cheers, whistles. Relieved, Phillipa sheaths her sword and looks down at the mermaid gasping for air below.

Now aware of the applause, she looks up smiling, takes off her hat, extends her arms and bows with a rakish flourish.

INT. TRUMP HOTEL, LOBBY - LATE AFTERNOON

A CONCIERGE opens an entrance door and Danielle enters, led by Jax who wears a guide dog vest and harness. She carries a LARGE SILVER ATTACHÉ CASE. At least it might be Danielle.

Channeling Audrey Hepburn in Breakfast at Tiffany's, only blind, she wears a black knee length figure hugging dress, large sunglasses, high heels, opera gloves, oversized hat plus lots of makeup and bling.

Male heads turn as Jax, wearing a bling collar, leads her towards the elevator.

Waiting at the elevator doors in shirt and tie is a possible MALE MODEL, late 20's. He turns as she approaches.

MALE MODEL
 Please, could I be of assistance?

In speech, Danielle is channeling Park Avenue Alexandra.

DANIELLE

How kind you are. I would be so grateful.

The elevator doors open. The male model guides Danielle by the arm.

MALE MODEL

It's here now, you can step in. It's right in front of you.

DANIELLE

Thank you so much.

They get in the elevator. Jax leads Danielle as they turn around in the corner of the elevator.

MALE MODEL

What floor would you like?

DANIELLE

Six please.

He presses a button, the doors close.

INT. TRUMP HOTEL, ELEVATOR - CONTINUOUS

Certain that she's blind, the male model carefully looks Danielle up and down.

MALE MODEL

Are you staying long?

DANIELLE

Just a short visit with my dog. It's so quaint here after the hustle and bustle of Manhattan. Vegas is always such a hoot.

MALE MODEL

Maybe we'll meet again downstairs at the tables.

DANIELLE

Quite possibly. I do so love the sound of the ball spinning around.

MALE MODEL

Roulette's your game?

DANIELLE

I adore roulette. Although my dog prefers craps.

The male model looks down at Jax. Jax looks up at him.

EXT. LAS VEGAS SUPERCAR HIRE - LATE AFTERNOON

Damien's hand, with the "666" tattoo, lifts the front luggage compartment cover of a BLACK LAMBORGHINI DIABLO. It contains a large first aid kit bag.

Damien closes the cover, walks around and opens the door. The car has its roof on.

On the driver's seat is a DAN DARE COMIC. He picks it up and leafs through it.

DAMIEN
(to himself, shaking
his head)
Why are the bad aliens always green?

He throws the comic onto the passenger's seat, gets in, shuts the door.

The engine roars, the car speeds away.

EXT. TRUMP HOTEL, 6TH FLOOR CORRIDOR - EVENING

Danielle walks down a deserted room corridor led by Jax. She comes to room 666 and puts down the attaché case. Jax sits.

She reaches inside one of her gloves and takes out a device that looks like a thick silver pen.

DANIELLE
(whispering to Jax)
Don't tell Ricardo you saw this, OK?

She holds it near the electronic door lock, twists the bottom and small lights flash at the end nearest the lock.

The door unlocks with a click. She puts the device back in her glove, picks up the case, looks around, opens the door and enters with Jax.

EXT. LAS VEGAS STRIP - EVENING

Damien drives the black Lamborghini down the strip.

Heads turn as it roars past the casinos.

INT. TRUMP HOTEL, LOBBY - EVENING

The elevator doors open. Led by Jax, Danielle emerges, still carrying the attaché case.

She walks towards the exit. The concierge opens the door.

EXT. PARIS HOTEL, ENTRANCE - EVENING

Damien drives up outside the hotel. The word DIABLO is visible on the back of the car as it stops.

An Hispanic HOTEL VALET, 30's, comes over and opens the passenger door.

Damien gets out, looks around, gives the key fob with a hundred dollar bill to the valet.

EXT. PARIS HOTEL, EIFFEL TOWER - EVENING

Below the Vegas strip's Eiffel Tower, minus JAX, Danielle arrives dressed as before but carrying a SMART PHONE and a NUMBERED LUGGAGE RECEIPT in gloved hands. She looks around.

A voice comes from behind.

DAMIEN (O.S.)
Mademoiselle, you look charmingly
Parisian.

She turns to see Damien right behind her, now wearing a beret.

DAMIEN
(looking up)
This reminds me of the year nineteen
forty, when I stood under the real
thing with my jack-booted protégés.
Mind you, getting them to invade
Russia and exterminate an entire race
weren't my best ideas. But we all
have our bad days.

DANIELLE
You should be back in the prison you
escaped from.

DAMIEN
And who'll put me back? You? I'm
enjoying the car by the way.

Danielle takes off her sunglasses.

DANIELLE

Leave Ricardo alone. He has nothing to do with this.

DAMIEN

You think so little of me. I'm indebted to your employer for providing my ideal vehicle. Why don't we get down to business?

DANIELLE

Do I have to do what you want?

Damien strokes her cheek. She stiffens with revulsion.

DAMIEN

You don't have to do what I want. You're free to do whatever you like. But the consequences will be your worst nightmare.

DANIELLE

I lied. I have the crystals.

Damien takes his hand away from her face.

DAMIEN

Ah, I thought you might prefer that your friends don't have to dodge more assassins. Their luck would run out eventually.

DANIELLE

No one can see me give them to you. No one can know I did this. I could never go back if they found out.

DAMIEN

Faced with an impossible moral dilemma, you made the best choice you could. To part with your precious cargo instead of seeing countless innocents suffer. A tragic tale I shall keep to myself.

DANIELLE

They're in a silver case. I left it at reception inside. Here's the receipt.

Danielle holds out the luggage receipt. Damien looks at it then at her.

DAMIEN

Mark my words, if you trick me, if you deceive me... I will make sure everyone in this city suffers an excruciating death before it becomes an uninhabitable wasteland.

(beat)

And when that's done, I'll send an army of assassins just to kill you.

DANIELLE

Well please don't sugar-coat it.

They stare at each other. He snatches the receipt.

INT. PARIS HOTEL, LOBBY - MOMENTS LATER

Damien goes to the bell station and holds out the luggage receipt.

The bell captain looks through bags and hands him the silver attaché case Danielle had with her earlier.

Damien tips a hundred dollar bill and strides to the exit.

EXT. PARIS HOTEL, ENTRANCE - CONTINUOUS

Damien exits the hotel. The Diablo is waiting for him outside with the valet.

He takes the key fob from the valet and tips another hundred.

He gets into the car with the case, closes the door.

INT. LAMBORGHINI DIABLO - CONTINUOUS

Damien puts the case on the passenger seat and opens it. It's stuffed full of alien plush toys like the ones from the claw machine. He holds one up and looks at it.

DAMIEN

(to himself)

How amusing.

Bright lights shine into the car and an FBI AGENT speaks through a blow horn.

AGENT 1
(filtered)
You are surrounded. Exit the car
slowly with both of your hands
visible.

DAMIEN
(angrily to himself)
This universe isn't big enough to
hide from me, you little bitch.

EXT. LAS VEGAS STREET - CONTINUOUS

Damien gets out of the Lamborghini with his hands up and looks around. He is surrounded by a heavily armed SWAT team pointing their weapons at him.

AGENT 1
(shouting)
Kneel on the ground, put your hands
behind your head, now.

Damien gets on his knees with hands behind his head. SWAT members cuff his hands behind him. They pat him down and take the gun from his pocket.

DAMIEN
Officers, I am just an ordinary
tourist, enjoying your fair city. And
I have a concealed weapon license for
that gun.

AGENT 1, wearing shirt and tie, in FBI flak jacket, steps forward and looks down at Damien.

AGENT 1
I'm sure you do.
(beat)
I'm arresting you for conspiracy to
murder. You have the right to remain
silent--

DAMIEN
--your making a big mistake--

AGENT 1
--I haven't finished. Anything you
say or do can and will be held
against you in a court of law.

INT. LAS VEGAS POLICE HQ, INTERROGATION ROOM - NIGHT

Damien sits at a table, his wrists chained to it. He's relaxed, carefree.

In suits, FBI AGENT 1 and FBI AGENT 2 stand in front of him.

AGENT 1

All your I.D.'s check out. The only problem is, we can't find anyone who knows you, or anyone related to you. In fact, we can't find any evidence that you really exist.

DAMIEN

I'm very shy.

AGENT 2

Who are you working for?

DAMIEN

I'm a consultant. Anyone who agrees to my price.

Agent 1 goes to a corner table and picks up a clear plastic evidence bag containing the comic from the car. He drops it in front of Damien.

AGENT 1

This has your prints on it.

DAMIEN

It was already in the car.

AGENT 2

We found traces of a radioactive isotope on it.

DAMIEN

I have no idea what you're talking about.

Agent 2 goes to the corner and brings over a steel tray with something on it covered by black plastic marked EVIDENCE. He puts it in front of Damien and lifts the plastic.

On the tray is Danielle's noodle thermos, the white plastic tubes taped around it. Wires lead from the tubes to a digital timer taped to the front. It looks like a home-made bomb.

AGENT 2

It was in your room and it was armed to detonate. Now it's harmless.

DAMIEN

I've never seen it before.

AGENT 1

The explosive in the tubes is homemade. What we want to know is, where did you get the plutonium that we removed from the thermos?

DAMIEN

Really gentlemen, this was planted. I'm being framed.

AGENT 2

The hotel's computer says only your passkey was used to go into that room.

DAMIEN

Someone, with technology you don't understand, tricked the computer. Can't you see I'm being set up?

AGENT 1

Who gave you the plutonium? It could only have been manufactured in a nuclear reactor.

DAMIEN

Did you consider that it might have come from an alien spaceship?

AGENT 2

You think this is funny?

DAMIEN

Your evidence is circumstantial. You don't have a case.

AGENT 1

We had an anonymous tip off about you and we were also given this.

Agent 1 takes out a digital voice recorder, puts it in front of Damien and switches it on.

DAMIEN (V.O.)

(filtered)

I will make sure everyone in this city suffers an excruciating death before it becomes an uninhabitable wasteland.

Agent 1 switches it off. Damien's anger is welling up.

DAMIEN
I want my phone call.

AGENT 1
You need a lawyer?

DAMIEN
I want to make a phone call.

INT. DANIELLE'S HOUSE, KITCHEN - NIGHT

Still as Audrey Hepburn, Danielle walks into the kitchen. She throws gloves, sunglasses and car keys on the table, takes off her hat and slumps into a chair.

Brendan and Phillipa sit opposite in casual clothes. Even without hair gel, Brendan resembles Elvis.

BRENDAN
Dan, you look really barb wired.

PHILLIPA
But you're rocking that dress.

Phillipa pours some coffee and milk into a mug from jugs on the table and slides it over to Danielle.

DANIELLE
Thanks.
(to Phillipa)
They were talking about the sword fight on the car radio. I didn't know you were that good.

PHILLIPA
I took fencing lessons in high school. Cheerleading wasn't my thing. I think I always wanted to be a pirate.

DANIELLE
I talked to Gladys and Bill, they're fine. But James had a patient with a switchblade try to stab him. And nothing with you Brendan?

BRENDAN
Not a sausage. Who'd want to hurt the King?

PHILLIPA
How did they find you?

DANIELLE
 You know I play roulette every week.
 Somebody must have seen me... noticed
 the numbers I choose...
 (thinking it
 through)
 ...someone who can find out about...
 (realizing
 something)
 ...people playing a system.

INT. BARTON HOUSE, KITCHEN - NIGHT

Roger, Leanne and James sit around the kitchen table.

ROGER
 So this woman tried to stab you?

JAMES
 Tried to kill me is more like it.

LEANNE
 Where is she now?

JAMES
 Locked up with a sore head awaiting
 psychiatric evaluation. She says she
 doesn't remember anything.

James's smart phone rings. He looks at it and gets up.

JAMES (cont'd)
 Can I take this in the study?

LEANNE
 Sure, go ahead.

James gets up and leaves the kitchen.

BARTON HOUSE, STUDY

James answers as he walks into the study and switches on a
 desk light.

JAMES
 (into phone)
 Hi.

DANIELLE (O.S.)
 (filtered)
 It's me. Where are you?

JAMES

At my brother's house. I was just telling him what happened.

DANIELLE'S HOUSE, KITCHEN

DANIELLE

(into phone)

You said your brother was looking for a roulette system. Someone betting five numbers. What was the system?

BARTON HOUSE, STUDY

Someone comes into the study and shuts the door.

JAMES

(into phone)

It involved prime numbers. He just walked in, I'll put the phone on speaker and he can tell you himself.

James presses the phone to switch on the loudspeaker and holds it out.

DANIELLE (O.S.)

(filtered)

You have to get yourself and his family away from him, now!

JAMES

Roger, what are you doing?

Roger, in a trance, lifts his gun and points it at James.

JAMES (cont'd)

What's wrong with you? Put that gun down!

DANIELLE'S HOUSE, KITCHEN

Danielle stands, feverishly pressing her phone screen.

DANIELLE

(to herself)

Come on, come on.

She pushes the screen a final time, looks up and waits.

BARTON HOUSE, STUDY

Roger pulls the hammer back. Damien's recorded voice comes over the phone.

DAMIEN (V.O.)
 (filtered)
 You don't have to do what I want.
 You're free to do whatever you like.

Roger awakes from his trance. Looks at the gun.

ROGER
 Jim. What's going on?

James moves his hand towards the gun.

JAMES
 Just stay calm and give me the gun.

James slowly takes the gun away from him.

ROGER
 Who took my gun out of the drawer?

DANIELLE (O.S.)
 (filtered)
 James, are you alright?

JAMES
 Yes, everyone's alright. But you
 better come over. We need to talk.

EXT. BARTON HOUSE, FRONT - NIGHT

Danielle, still as Audrey Hepburn but without sunglasses, hat and gloves, opens the front gate and walks towards the house. The front door opens and James comes down the steps.

They face each other.

JAMES
 You'd fit right in at the Hamptons.

Danielle looks down at her clothes.

DANIELLE
 I think I could hold my own. Is
 everyone asleep?

JAMES
 The kids are. Roger's laying on the
 sofa trying to figure out why he
 nearly shot me.

DANIELLE
 I'm sorry everybody had to go through
 that.

JAMES

And you'll tell me why we did?

DANIELLE

Let's go and see my parents tomorrow.
They'll be home by then.

JAMES

And they can explain?

DANIELLE

Not really. They'll probably confuse
you even more, but they're a big part
of the story.

JAMES

Are you still angry at me?

DANIELLE

Yes.

JAMES

How can I make it right?

DANIELLE

Asking that question is a good start.

JAMES

There's something else?

She comes closer, puts her hands on his chest and looks up
into his eyes.

DANIELLE

Promise you'll never ever tell me I'm
a hoot.

INT. MACGREGOR HOUSE, LOUNGE - DAY

Gladys and Danielle in the kitchen are in the background
drying dishes, talking about Danielle's unfriendly
neighbors.

Bill walks with James into the lounge.

BILL

We're so glad she's met you. When she
moved to the city, we worried a lot
about all the bad influences, all the
temptations for a young woman.

JAMES

I think she's met some good people.

BILL

We were never able to have a child of our own. It was a blessing that we had often prayed for.

JAMES

So you adopted?

BILL

She had no-one else to help her.

JAMES

Other couples didn't want her?

BILL

We found her beside the road.

JAMES

Someone left a baby by the road?

BILL

What baby?

(taking James's arm)

Come with me, I'll show you something.

INT. MACGREGOR HOUSE, BEDROOM - MOMENTS LATER

A PLANETARY MOBILE hangs from a bedroom ceiling. Bill, James next to him, opens a cupboard drawer.

Inside, ironed and neatly folded, is Danielle's black military jumpsuit with the cross insignia on it.

BILL

She was wearing this.

JAMES

When you found her?

BILL

We named her Danielle because, like Daniel in the lion's den, with the Lord's help she had survived great adversity.

James tries to clarify what he's hearing.

JAMES

She was an adult in a uniform?

BILL

And spoke in tongues.

JAMES

She didn't speak English?

BILL

One Corinthians Twelve. The Holy Spirit's gift to speak strange languages. But she learned perfect English in a few months.

JAMES

And you never asked where she came from? You never wondered?

BILL

That wasn't important to us. But we realized it must be a place very far away and she had stumbled in the middle of an important journey.

(touches James's
arm)

Our beliefs may seem simple, even naive, but they can help in understanding the infinity that surrounds us all.

INT. JAMES'S SUV CAR - LATER

James drives along a desert road towards the city, Danielle next to him.

JAMES

So are you going to tell me what's going on?

DANIELLE

I know, they can be a little over the top sometimes with the bible stuff.

JAMES

Well they didn't show me any baby photos. Maybe because you weren't adopted as a baby. Bill showed me the uniform you were wearing when they found you.

DANIELLE

Oh, you saw that? That's kind of hard to explain away, isn't it?

JAMES

And he said you could only speak a strange language, which is what I must have heard in the emergency room.

DANIELLE

You better take that dirt road on the right.

JAMES

To Groom Lake?

DANIELLE

We'll take a turning before the lake. There's something else you ought to see.

EXT. NEVADA DESERT, HATCH LOCATION - DAY

Danielle and James walk to the rusty piece of roofing iron from the car. Danielle pulls it away to uncover the gold hatch.

JAMES

A manhole cover? Out here?

DANIELLE

That's not what it is.

She takes off the cross pendant from around her neck and places it in the matching indentation in the hatch.

The hatch HISSES, opens to reveal a vertical, dull black plastic tunnel into the ground, a black ladder on one side.

JAMES

What on earth is down there?

DANIELLE

You'll see.

She steps into the hatch, climbs down the ladder, looks up.

DANIELLE (cont'd)

You're safe, it's not my private dungeon.

INT. SPACESHIP - CONTINUOUS

Lit only by a shaft of sunlight from above, Danielle climbs down the ladder. Standing at the bottom, she calls up.

DANIELLE

There's no spiders, are you coming down?

James comes down the ladder to stand next to her.

She presses a switch. Lights come on to reveal they are on the upper deck of a spherical spaceship, the size of a small house. The walls are black with no metal visible.

James walks around, awestruck.

JAMES

How did this become buried?

DANIELLE

After I crash landed, I left and closed the hatch. The ship automatically hid itself. Area Fifty One also has very soft ground.

JAMES

How could it hide itself?

DANIELLE

It's a gravity ship. Silicon composite, very strong, very light. It flies by riding gravity waves like a surfer on ocean waves. It used the earth's gravity to bury itself.

JAMES

And you were looking for it?

DANIELLE

It was dark, I went a long way for help. Later, I couldn't find it. A metal detector only reacts to the ship's one large metal part, the hatch that I opened.

JAMES

Can it fly?

DANIELLE

Now it can. We were attacked by the same man who tried to kill you. I've repaired the flight systems and over here...

Danielle walks to one side and feels the hull where there's an area of newly epoxied black carbon fiber.

DANIELLE (cont'd)
...a laser cannon blasted a hole.
I've patched it up with kevlar.

JAMES
You were alone?

DANIELLE
I was outside in a spacesuit checking
the hull. The pilot and copilot were
knocked unconscious and the ship
depressurized. I couldn't save them.
It's protocol to leave casualties in
space.

JAMES
And your mission?

DANIELLE
I volunteered to fetch something that
can keep the galaxy safe from the
forces attacking it. I'll show you.

Danielle presses a button and a panel in the floor slides
open. A twinkling luminescence emanates from the opening.
James and Danielle gaze down into the light.

JAMES
What is it?

DANIELLE
Crystals of a rare element from the
far side of the galaxy. They can give
their owner the power to rule worlds.
That's what he wanted.

JAMES
I'm guessing home isn't within
driving distance.

DANIELLE
The cross on my uniform is the
Southern Cross constellation.

JAMES
And your people?

DANIELLE
Almost a mirror image of you. Our
people have been coming to this
planet for millenia.

JAMES
Do those crystals have a name?

Danielle caresses his face.

DANIELLE

I could tell you. But if I did... I'd have to rip your clothes off again.

James looks in her eyes, pushes her hair back.

JAMES

I'm listening.

INT. BARTON HOUSE, LOUNGE - EVENING

Leanne sits on a sofa watching the beginning of the local Las Vegas evening news read by a male NEWSREADER.

LEANNE

(calling)

Roger, it's the news.

Roger comes in and stands behind the sofa, watching.

NEWSREADER

(filtered TV)

Some new details about the dramatic casino arrest of a terrorist suspect. Sources say there was an attempt to detonate a so-called 'dirty bomb' in the heart of the Vegas tourist area. The device consisted of lethal nuclear material surrounded by conventional explosives. Experts say the scattered radioactivity could have poisoned thousands and turned the city into a ghost town. Over to Emma, live at the arrest scene.

ROGER

I'm glad the feds took care of that one.

EMMA, the reporter, interviews the Hispanic HOTEL VALET who took Damien's key. He has a strong Central American accent.

EMMA

(filtered TV)

So do you remember the suspect?

HOTEL VALET

(filtered TV)

Sure, he was driving this really cool black car.

EMMA
 (filtered TV)
 What struck you about him?

HOTEL VALET
 (filtered TV)
 I think he was a celebrity because he
 was a big tipper.

EMMA
 (filtered TV)
 You weren't involved?

ROGER
 (filtered TV)
 Not that I remember.

EMMA
 (filtered TV)
 And what kind of car was it?

HOTEL VALET
 (filtered TV)
 The car's name is a Spanish word.
 (hesitating)
 I'm religious so...
 (he crosses himself)
 I don't want to say it.

EXT. DANIELLE'S HOUSE, FRONT - DAY

SUPERIMPOSE: "One Month Later"

Danielle's Jeep is parked in the road outside the house.
 Mrs. Davis prunes her shrubs next door and looks up.

A REALTOR walks across the front lawn and hammers in a sign.
 He leaves. The sign says:

"SOUTH SIDE REALTORS - SOLD"

INT. DANIELLE'S HOUSE, KITCHEN - DAY

Phillipa, in pirate costume without eyepatch and hat,
 wearing Danielle's gold cross pendant, sits at the table
 holding up the Las Vegas Review-Journal. The headline reads:

"Housing Market Recovering"

On the table is a RECTANGULAR BISCUIT TIN.

DANIELLE (O.S.)
Do I look OK?

Phillipa puts down the newspaper, looks up.

PHILLIPA
In that costume, people will think
you're really in the military.

Danielle stands in her black military jumpsuit, black t-shirt, hair tied back, simple makeup. Her gold cross pendant has been replaced by a smaller, simpler CHRISTIAN CROSS.

Phillipa comes over to face her, straightens Danielle's collar.

DANIELLE
(touching the cross)
Ben and Gladys gave me this cross.
(beat)
We had a great time, didn't we?

PHILLIPA
The best.

Phillipa reaches over, picks up the biscuit tin.

PHILLIPA (cont'd)
I baked you some muffins. Blueberry.
For you and the baby.

Danielle takes the tin.

DANIELLE
I'm going to miss these.

She puts the tin on the counter. They hug, eyes water up.

A car SOUNDS ITS HORN twice outside.

PHILLIPA
That's Brendan. He hired an S.U.V.
with a G.P.S. locator, so they can
find it later.

DANIELLE
How's he feeling?

PHILLIPA
Excited. This is his ultimate
schoolboy fantasy. Are you going
straight there?

DANIELLE

There's a gift I have to drop off on the way.

PHILLIPA

Something you found in the desert?

Danielle nods.

DANIELLE

It's against the rules, but...

PHILLIPA

I won't tell.

INT. LAS VEGAS SUPERCAR HIRE, OFFICE - DAY

Ricardo snoozes in the office armchair with headphones on, music comes from them. Jax lies on the floor next to him.

A shadow falls over Ricardo. Jax looks up.

Danielle, in uniform, looks down at Jax, puts a finger to her lips.

She lifts up a black plastic device consisting of a thick handle with a small disk attached. She presses a button, the disk lights up and rotates.

Her arm holds the rotating disk over Ricardo's sunglasses for a couple of seconds. She switches it off, takes it away and leaves.

INT. MAXIMUM SECURITY PRISON - DAY

A line of prison cells. Damien in orange jumpsuit, hands and legs shackled, blankets with toiletries across his arms, is led to a cell by two GUARDS.

The door slides back, he goes inside, the door closes, he turns and the shackles are removed by the guards.

On the top bunk is a short, rotund CELLMATE, 30s, who's engrossed in another DAN DARE COMIC.

CELLMATE

New guy, eh? Too late, top bunk's already taken. So what are you in for?

Damien slowly turns his head towards him and speaks slowly, deliberately.

DAMIEN
I'm the antichrist.

The cellmate looks up at Damien, jumps down, terrified.

CELLMATE
Just kidding. It's all yours. I get
vertigo, anyway.

Damien gives him a withering look and throws his blanket
onto the top bunk.

INT. LAS VEGAS SUPERCAR HIRE, OFFICE - DAY

In the armchair, Ricardo awakens with a jolt.

RICARDO
Is there someone there?

The dog looks up at him. There's no-one.

Ricardo stands up, looks around, takes his sunglasses off,
looks around again. He can see!

RICARDO (cont'd)
Holy Mother of God!

Ricardo kneels down and affectionately rubs Jax's head
between his hands, talks to the dog

RICARDO (cont'd)
Holy. Mother. Of. God. I can see!

EXT. STAR FLEET COMMAND WEDDING CHAPEL - DAY (ESTABLISHING)

The outside of the wedding chapel with star trek motifs on
the door and a sign:

"Star Fleet Command Chapel"

INT. STAR FLEET COMMAND WEDDING CHAPEL - DAY

A chapel in the form of the bridge of a spaceship. At the
altar holding hands are Danielle in her uniform and James in
astronaut costume. A male SPACE COMMANDER reads the vows.

SPACE COMMANDER
Do you, Medical Officer James Barton,
take Engineering Officer Danielle to
be your wife?

JAMES

Yes, I do.

SPACE COMMANDER

And do you, Engineering Officer
Danielle MacGregor...

(reading a post-it
note)

...of the Southern Cross Fleet
Gravity Ship Orion?

He looks up to check it's right, Danielle nods approval.

SPACE COMMANDER (cont'd)

Take Medical Officer James to be your
husband?

DANIELLE

I do.

SPACE COMMANDER

With the power invested in me by Star
Fleet Command and the State of
Nevada, I now pronounce you man and
wife.

Danielle and James kiss.

On one side behind them are Leanne and Roger in astronaut
costumes. On the other side, Gladys and Bill in alien
costumes. Leanne and Gladys sob with happiness, their
husbands console them.

James looks back at the congregation.

JAMES

What happened to Phillipa and
Brendan?

DANIELLE

I didn't tell you but there was a
smaller, stolen ship that also crash
landed. It was a female adventurer
who bet the missing prime numbers one
night at roulette. That's how we
found each other.

JAMES

Do you mean...?

DANIELLE

When they complete my mission, she
and her pot and pan will be heroes.

JAMES
Her pot and pan?

DANIELLE
Her man.

INT. SPACESHIP

The ship's consoles are lit with pulsing lights. In pirate costume, hat off, eyepatch raised, Phillipa sits strapped in at the controls.

Like a pro, she presses buttons, watches lights flash. The "I Like You" plush toy sits on the console in front of her.

PHILLIPA
(to herself)
Power cells to maximum.
(pushes other
buttons)
Navigation engaged.
(pushes more
buttons)
Gravity drive primed.

She leans back, flips down her eyepatch, puts on her hat and looks to her side.

PHILLIPA (cont'd)
Cast off Mister Presley.

Strapped in next to her sits Brendan in Elvis costume and sunglasses. He gives an Elvis pointing gesture to Phillipa.

BRENDAN
(Elvis voice)
Aye aye Captain.

He lifts a clear protecting flap from a large round convex button flashing red. He presses the button, it turns green.

The ship and the plush toy vibrate. Brendan and Phillipa look at each other, hold hands.

Brendan sings, Elvis style.

BRENDAN (cont'd)
(Elvis voice)
Well, it's one for the money...

EXT. NEVADA DESERT, HATCH LOCATION - CONTINUOUS

The ground vibrates.

BRENDAN (O.S.)
(Elvis voice)
...two for the show. Three to get
ready...

The earth cracks and bulges upwards.

BRENDAN (O.S.) (cont'd)
(Elvis voice)
...let's go, cat, go...

A black spherical spaceship, bearing the same gold cross insignia as Danielle's uniform, BURSTS FROM THE GROUND, accelerates upwards and disappears into the sky.

FADE OUT.

THE END