

"ALIEN TO LOVE"

FADE IN:

EXT: A VIEW FROM SPACE OF AN EARTH-LIKE PLANET

SUPERIMPOSED OVER the scene: CENTURION, A PLANET IN THE ALPHA-CENTAURI STARS SYSTEM, ABOUT FIVE LIGHT YEARS AWAY - FIVE YEARS AGO

EXT. A CLOSER AERIAL VIEW OF THE PLANET - DAY

A community beside a vast body of water. Geographic diversity with ample vegetation. Structures are similar to buildings in a modern Earth city, but more futuristic and only one or two stories high. In the sky are three suns of varying sizes.

INT. A ROOM INSIDE ONE OF THE STRUCTURES

Round, naturally lighted, and unique in design, it appears to be a type of classroom. At eye-level on the wall is a continuous projection surface, like flat screen TVs, that shows TV broadcasts from different countries on Earth.

HALEE and JACQUES-LYNN, two young women in their twenties, are seated at modernistic desks with books on them. Halee is Caucasian. Jacques-Lynn is a light-skinned black woman.

Both wear similar one-piece jumpsuit uniforms. They are braless and wear no jewelry or makeup, yet are strikingly beautiful and feminine.

GARRETT, a young man about the same age, wearing the same uniform, enters through an open doorway. He is accompanied by a FINDER, an alien wearing a long white robe, who resembles aliens supposedly once sighted near Roswell, New Mexico.

The Finder is short, frail, and hairless, with a disproportionately large head and oversized, almond-shaped eyes. There is no obvious indication of gender.

Halee greets them in a guttural language that sounds like it has roots in more than one Middle Ages Earth language. Garrett raises one hand in a "stop" gesture, speaks in English.

GARRETT

Let us speak English, Halee. It is the language you likely will use most often on Earth. You both need all the practice you can get.

HALEE

(grinning)

We already speak better English than you do, Garrett, but your idea is still a good one.

The alien does not speak, apparently communicating only by thought transfer.

GARRETT

(to the women)

Have you read the Finder's thoughts? Before you leave on your mission to Earth, he wishes to know what you will tell the people of Earth about his species.

Halee smiles, responds.

HALEE

Only that alien space travelers visited Earth in the year 1348, when the Black Death was killing a third of the people in Europe. The Finders feared that everyone might die, so they took people from several countries and moved them to this planet.

Jacques-Lynn chimes in.

JACQUES-LYNN

They wanted to ensure that our species survived.

She then looks at the Finder, responds to an unspoken thought transfer.

JACQUES-LYNN

Yes, Finder, we would like to see Earth at the time of the Black Death.

Th Finder stares in front of the two young women, where he projects a hologram from his mind. Although the projection includes sound, the alien does not move his lips.

The hologram shows 14th Century European peasants, dressed mostly in rags, on an unpaved urban street using farm implements to load corpses on a wooden cart without touching them.

There are corpses everywhere, mingled among those still dying. The living wail and moan, both those inflicted and those grieving the loss of loved ones.

Garrett interrupts.

GARRETT

The ill were cast into the street to die. This was done in the futile hope that they would not infect family members.

After several seconds, the hologram disappears.

GARRETT

(to the Finder)

Their mission is to explain to the people of Earth that we are now threatened by certain death just as our ancestors on Earth were centuries ago. Our planet has been drawn closer to one of its suns, and our atmosphere is gradually burning up.

He pauses, then continues.

GARRETT

These young women need to find a country willing to provide a home for all of us willing to move to Earth. We will repay our host country by sharing our advanced technologies to modernize and enrich it.

He turns to the young women.

GARRETT

Tell the Finder more about your mission.

Halee responds.

HALEE

As you may have already learned by reading our thoughts, Finder, we will assure the present inhabitants of Earth that we are people just like them. Earth is our original home and we share the same Middle Ages ancestors. We differ from them only because our evolution has been accelerated here on Centurion.

Jacques-Lynn again joins in.

JACQUES-LYNN

Even our abilities to read thoughts and move objects without touching them are natural talents. All humans will eventually learn them.

Halee grins, emphasizes Jacques-Lynn's remarks by twirling one finger in a spiral motion. One of the books on her desk rises high in the air above her, then returns as she twirls the finger the other direction.

HALEE

I will find it interesting to read the thoughts of people who try to lie to me.

Jacques-Lynn again adds a comment.

JACQUES-LYNN

It also will be fun to show Earth people how relationships thrive when even unspoken desires are fulfilled.

Garrett joins the conversation, addressing the Finder, who never smiles nor shows any other facial responses.

GARRETT

It is essential that people of the host country understand that we come to Earth to be like them, not to make them like us. We chose female Centurion pilots as envoys because they must change the most to adapt to life on Earth.

Halee explains further.

HALEE

Even Earth's most advanced societies don't treat women with the equality we are accustomed to. And rather than dress for practical reasons, Earth women do so to make themselves more attractive to men.

Jacques-Lynn stands, opens her jumpsuit to her navel, partially exposing her breasts, and strikes a seductive pose. Halee looks at Garrett, runs her tongue over her lips, puckers, and slowly and silently mouths her words.

HALEE

Where do you want your kiss?

This gets a laugh from Garrett, but no visible response from the Finder. Garrett signals "thumbs downs." Jacques-Lynn closes her jumpsuit, adds her two cents.

JACQUES-LYNN

That includes wearing all kinds of jewelry and makeup that is extremely impractical for space travelers. The beams that relocate us back and forth between our spaceship and the planet use DNA to reconstruct. They cannot move inanimate trappings.

Garrett interrupts.

GARRETT

Can one of you answer the Finder's question about how many will move to the planet Earth?

Halee responds.

HALEE

Fewer than two hundred thousand. Many older people choose to live out their lives on Centurion. Our transport vessels will make several trips between the two planets, taking about 40 years. Centurion will remain habitable for only about 60 more years.

Jacques-Lynn adds a last comment.

JACQUES-LYNN

Our knowledge of Earth is a little behind the times. The TV and radio broadcasts we use to study the planet's customs and languages take years to reach us. So, we may encounter a few surprises.

EXT. HILLSIDE FARM HOUSE - DAY

The house is small, stone. Clothes dry on a line in the yard.

SUPERIMPOSED OVER the scene: BIARRITZ, SOUTHWESTERN FRANCE - PRESENT TIME

A dark, negative, skeletal image of a human form appears. It transforms into Halee, who appears to be the same age she was five years ago. She is clad only in a brief outfit fashioned from a living plant.

It contains flowers that are in bloom and consists of a bikini-type bottom and braids that cross and encircle her neck, with blossoms that partially cover her breasts.

Halee removes the plant outfit, takes a dress from the line, the view obscured by other garments. The dress is too small, but she squeezes into it.

She hides the plants behind a shed, steps around the side of the structure, is confronted by a BOY, early teens, who speaks in French.

HALEE

Speak English?

BOY

That is my sister's dress.

HALEE

(smiling)

Can I borrow it? For just a little while. . I promise.

BOY

(smirking)

No fit you. My sister little.

HALEE

It'll have to do.

She looks at her bare feet, grins.

HALEE

Have you something to walk in?
I'm going into town.

BOY

I will get my sister's clogs.

EXT. A CITY STREET - DAY

A sidewalk cafe. Halee walks between the tables, still wearing the too-small, borrowed dress. She walks awkwardly. The clogs she wears also are too small.

A tall, dark-haired YOUNG MAN, walking the other direction, blocks her path, stops only inches from her. He smiles at her and she looks him over suspiciously.

HALEE

You should be ashamed, Monsieur.

YOUNG MAN

Excuse me, Mademoiselle.

HALEE

(grinning)

Your thoughts about why I dress so
are untrue and despicable. I'm
new here and this was all I could
find to wear into town.

YOUNG MAN

(dumbfounded)

You are guessing my thoughts?

HALEE

I don't guess. I've a talent for
such matters.

YOUNG MAN

Then I apologize for my thoughts.

She smiles.

HALEE

You should. They are offensive
and insulting. Yet, I'm flattered
that my body arouses you.

YOUNG MAN

(smiling)

Again, I am sorry. You say that
you are new here. Where are you
from? England? USA?

HALEE

My home is much farther away.

YOUNG MAN

Is everyone there as beautiful as you?

HALEE

(smiling)

Want to sit for a minute?

YOUNG MAN

It would be my pleasure to assume any position you wish, Mademoiselle.

They both sit.

YOUNG MAN

(smiling)

Would you like to criticize some more of my thoughts?

HALEE

(smiles, too)

No, please tell me about the Basque region.

YOUNG MAN

Ah, this is about geography. I was hoping anatomy.

Halee puts her hand on his, lifts a finger to her lips, kisses it, briefly puts it in her mouth, then returns his hand to the table.

HALEE

Unfortunately, that's the only oral stimulation on today's agenda.

YOUNG MAN

It does make one look forward to the future. Do you plan on moving here?

HALEE

I guess you could say that.

EXT. SKY - DAY

A bright blue sky extends far into the heavens.

EXT. SPACE

A small, triangular-shaped spaceship hangs in Earth orbit.

INT. SPACESHIP - OPERATIONS DECK

The dominant feature is a triangular table with two seats attached to it. At each location, there are control panels flush with the tabletop.

At the rear of the operations area, an opening on one side of the deck has a ladder to quarters below.

Jacques-Lynn, dressed in a jumpsuit, sits at the table. Like Halee, she appears to be the same age she was five years earlier.

She has on an elaborate headset and watches a large viewing screen above her, which has three split images. Two show news broadcasts, from America and eastern Europe. The third shows Halee back at the farm where she borrowed the dress.

There is no audio. Jacques-Lynn apparently listens through the headset.

ON TV SCREEN

Halee is barefooted and wearing the plant outfit. The dress is in her hand. The teenage boy who let her take the dress and the young man from the sidewalk cafe are with her.

Halee points to the sky, engages in an unheard conversation with the man and boy. Then she hands the dress to the boy, shakes hands with both of them, and kisses each of them on the cheek. She then waves to the sky.

RETURN TO OPERATIONS DECK

Jacques-Lynn touches a control on the table. Panels open up on the floor and overhead, revealing arrays of mirrors and glass. Sunlight streams through the center of the vessel.

ON TV SCREEN

Halee becomes a dark, negative image, inside a beam of light, disappears. The man and boy stare in disbelief at where she had been standing.

RETURN TO OPERATIONS DECK

Halee immediately appears in the center of the deck, again as a dark, negative form. There are multiple images of her as she changes to her normal form. Jacques-Lynn speaks to her companion playfully.

JACQUES-LYNN

When I saw your tall friend at the farm, I thought you were bringing back a man for me.

HALEE

Your turn will soon come.

JACQUES-LYNN

Now that you have met your first Earth man, Halee, tell me what he was like.

HALEE

(rolling her eyes)

More between the hips than between the ears.

Halee walks to the wall, takes off the plants, puts them in damp soil, steps into a jumpsuit identical to the one Jacques-Lynn is wearing. In a separate container beside the plants are leafy vines.

JACQUES-LYNN

Did you happen to tell him he's the first man you've been near in five years?

HALEE

(smiling)

Oh, hush. The time in space passed quickly. I can wait a little longer -- for a more compatible companion, that is.

Halee joins Jacques-Lynn, also sits at the table.

HALEE

And going to a different topic, on the bright side. He told me everything we need to know about the Basque region. It's a perfect location for the colony.

JACQUES-LYNN

I like Alaska. Lots of animals and open space. We could fix the climate.

HALEE

Alaska is part of a country that didn't exist when our ancestors were taken. Europe is our true home.

EXT. AN UNIDENTIFIED SEA - DAY

There is no land in sight. The USNS Observation Island, a ship about the size of a cruiser loaded with radar equipment, is underway.

INT. SHIP'S RADAR ROOM

A naval RADAR OPERATOR sits at a radar screen, watches intently. He yells to another enlisted man across the room.

RADAR OPERATOR
Holy shit! Get the Officer of the Deck. I've got one hell of a UFO.

The enlisted man runs from the room, returns seconds later with the OFFICER OF THE DECK.

OFFICER OF THE DECK
(to radar operator)
What you got?

RADAR OPERATOR
It's all over the screen, moving at unbelievable speed.

The Officer of the Deck and the enlisted man stand beside the radar operator.

RADAR OPERATOR
It's just outside our atmosphere, Sir.

He points to a fast-moving blip on the screen.

RADAR OPERATOR
It's an alien spaceship!

OFFICER OF THE DECK
(sarcastically)
That's quite an assumption.

RADAR OPERATOR
Its flight path is obviously planned. It's showing off -- doing figure eights.

The officer leans closer, looks over the operator's shoulder at the screen.

OFFICER OF THE DECK
Like it wants to be detected?

RADAR OPERATOR

Yes, Sir.

OFFICER OF THE DECK

Why do you think it's alien?

RADAR OPERATOR

(grinning)

Because it just crossed the Mexican border at El Paso.

The O.D. glares at the radar operator.

RADAR OPERATOR

Actually, it's because it's moving at fifteen hundred miles a second.

The officer is surprised, loudly blurts out his response.

OFFICER OF THE DECK

A second!?

RADAR OPERATOR

No one on our planet has that kind of technology.

OFFICER OF THE DECK

Is that fast enough for interstellar travel?

RADAR OPERATOR

It'd be a snail's pace between stars, but interstellar vessels would probably go a lot slower inside solar systems.

The officer stands up straight, strokes his chin.

OFFICER OF THE DECK

How big is it?

RADAR OPERATOR

It's sure not the Enterprise. Near as I can tell, it's no bigger than a corporate jet.

The officer grins.

OFFICER OF THE DECK

Good. If they are aliens, there can't be too many of them.

INT. SPACECRAFT OPERATIONS DECK

Halee is seated, wearing a headset. Jacques-Lynn is standing.

HALEE

The computer has located a diplomat at an embassy in the USA who may be able to help us. His name is Louis Benoit. He's French, but lives in New York City.

JACQUES-LYNN

They call that "The Big Apple," don't they?

Halee nods.

HALEE

Angles are too tight to beam you from here, so let's buzz The Big Apple.

Jacques-Lynn sits down.

EXT. THE NEW YORK CITY SKYLINE - DAY

An object moving at unbelievable speed and resembling a streak of light, flashes through the skyline, zipping between the tallest structures and turning at sharp angles without slowing.

It makes a high loop over Central Park and returns. It slows and can now be identified as the alien spaceship. It stops, hovers above an apartment building by shifting its nose side to side, like the pendulum of a clock.

INT. SPACECRAFT OPERATIONS DECK

Halee is seated, wears a headset. Jacques-Lynn stands, wears a plant outfit.

HALEE

Sorry about overshooting the target.

EXT. SKY ABOVE CENTRAL PARK

An Air Force jet streaks overhead. The alien spacecraft turns, disappears into the sky.

INT. INSIDE THE JET COCKPIT

The PILOT talks into his intercom.

PILOT

The UFO took off for places unknown, and it's a damn good thing. I sure don't want a dogfight with that baby. It's a hundred times faster and more maneuverable than I am. It can pivot and turn on a dime, and it was out of sight in less than a second.

The pilot pauses, listens.

PILOT

No, damn it, I haven't been drinking or smoking anything!

EXT. RESIDENTIAL STREET - LATE

Fashionable apartment buildings adjacent to Central Park.

INT. APARTMENT - LIVING ROOM

LOUIS BENOIT, a dark-haired man in his late thirties or early forties, sits on a couch, watches TV. A small dog, a male rat terrier, is beside him.

Louis wears glasses, and has thinning hair and a slightly receding hairline. Although only a little overweight, he has a distinctive beer belly.

ON TV SCREEN

BRAD GILBERT and HEIDI JARRELL, young newscasters who look better-suited to modeling careers, sit at a desk console.

HEIDI

The unidentified spacecraft...

BRAD

(interrupting)
Spacecraft?!

HEIDI

Moving at such fantastic speeds,
what else could it be?

RETURN TO THE LIVING ROOM

Suddenly, a beam of light enters through the window. Jacques-Lynn materializes in the center of the room, wearing a plant outfit. The dog jumps down, barks loudly.

LOUIS
 Sacre Bleu!

He takes cover behind the couch, awkwardly tumbles over the back of it and lands on his knees, grimaces in pain, and then peeks over the top of the couch.

Jacques-Lynn extends her hand in a stop gesture. The dog stops barking, wags a tiny stump that is all he has for a tail.

JACQUES-LYNN
 No need to be afraid, Louis. I'm Jacques-Lynn, a harmless visitor from that spacecraft she's talking about on the TV. We need you to help us negotiate with the French.

Louis uses a remote to shut off the TV, then stands, and stares at her. After a moment of stunned silence, he speaks as Jacques-Lynn pets the dog. His face is flushed, and his voice comes out a little shaky, confused, and panicky.

LOUIS
 I'll take your word for it that you're an alien, but, ah .., could you please not touch my dog.

Jacques-Lynn looks confused, stops petting the dog, replies defensively, fingers the plant she is wearing.

JACQUES-LYNN
 This might look like poison ivy, but it's not. I am quite safe.

Louis ignores her comment and continues to stare at her. When he speaks, it is in the same shaky voice.

LOUIS
 Why the weird outfit? Don't you find it rude to just pop through someone's window with nothing on your body except a few flowers?

Jacques-Lynn looks down, appears embarrassed.

JACQUES-LYNN
 Well, our relocating beams can only move living organisms, such as plants, animals, -- and people.

After a brief pause, she regains her composure, looks up and smiles at him.

JACQUES-LYNN

Anyway, don't you think the
flowers are pretty?

He smiles back, nods, looks her up and down approvingly. He begins to move in front of the couch, nervously trips over the front leg of the couch, begins to stumble and fall. His glasses also fall off.

Jacques-Lynn makes hand movements unnoticed by Louis. A lifting gesture with one hand stops Louis's fall and enables him to regain his balance. A sweeping gesture with the other hand sends the glasses onto the couch rather than the floor.

Louis seems pleased with how easily he regained his balance and smiles to himself. He moves closer to his alien visitor, then sneezes violently three times in a row. His eyes water, and his nose begins to run.

Jacques-Lynn looks at him quizzically.

LOUIS

I'm sorry. I'm allergic to pollen.

JACQUES-LYNN

Then I'd better take the flowers
off. Could I borrow some clothes?

Louis takes a handkerchief from his pocket, blows his nose loudly. With his other hand, he gestures toward a bedroom. Jacques-Lynn walks into the bedroom.

While she is gone, Louis sits on the couch and the dog joins him. Jacques-Lynn emerges seconds later wearing a man's dress shirt, slides into an easy chair across from them.

LOUIS

If you're an alien, why no spines
on your forehead -- or pointed
ears?

JACQUES-LYNN

(glancing at her
chest)

I'm wearing an Arrow shirt. Don't
I get points for that?

LOUIS

You sure do! Have people always
lived up .. well, where ever you
came from?

JACQUES-LYNN
 Our ancestors were taken from
 Earth in the Middle Ages.

She curls her legs under her.

LOUIS
 Where were your ancestors taken?

JACQUES-LYNN
 A planet in the Alpha-Centauri
 system.

LOUIS
 (smiling)
 Why are .. ?

She stands, paces the room as she talks.

JACQUES-LYNN
 Now we need to come home. Our
 atmosphere is burning up.
 (grinning)
 None of us want those kind of mid-
 life hot flashes.

The dog jumps down, walks to her wagging his stump violently.
 Louis doesn't try to stop him.

JACQUES-LYNN
 What happened to his tail?

LOUIS
 It's just something they do to
 that breed of dog. Chop off their
 tails when they are puppies.

He pauses, thinks for a few seconds, then continues.

LOUIS
 I've often wished he had a real
 tail to wag.

JACQUES-LYNN
 You know, we can fix that. All we
 have to do is relocate him.

Louis shows surprise.

LOUIS
 You're joking?!

JACQUES-LYNN

Our relocation beams use DNA to reconstruct. He'll rematerialize with a full tail.

LOUIS

That's amazing, but .. ah .. I just don't know.

JACQUES-LYNN

We'll be back in seconds. It's perfectly safe. I've done it hundreds of time.

Louis still appears apprehensive.

LOUIS

You're sure nothing else will change?

JACQUES-LYNN

Come to think of it, there could be a problem. Has he been altered, that is, so that he cannot breed?

Louis looks puzzled.

LOUIS

Yes, why?

JACQUES-LYNN

That's not in his DNA. It will change when he is relocated.

Louis thinks for a couple seconds.

LOUIS

That's okay. I'd like to be able to breed him, too.

She walks into the bedroom, returns seconds later wearing the flowers she arrived in.

JACQUES-LYNN

Are you coming with us?

LOUIS

No! I definitely can't go.

JACQUES-LYNN

Why not?

He hesitates, then blushes and blurts out his response.

LOUIS

Because I've been altered, too.

It takes Jacques-Lynn a couple of seconds to realize what he has told her. Then she grins broadly.

JACQUES-LYNN

Then you definitely should stay.

LOUIS

(still blushing)

Don't leave yet. Tell me what you're negotiating and how I can help.

She sits with the dog on her lap. Louis sneezes.

INT. LA GUARDIA INTERNATIONAL AIRPORT - LOUNGE AREA

Army Specialist 4 HAYDEN LANGE stands watching incoming passengers. He is in his early 20's, in uniform, short haircut, looks like he just stepped off an Army recruiting poster.

One incoming crew member is NATISHA MILLER, a flight attendant in her late twenties, who pulls a small bag on a wheeled carrier. She is attractive, almost beautiful.

Hayden waves to her.

HAYDEN

Hey, Sis! Over here! Hey, Natisha!

NATISHA

(turning in his direction)

Hey, little bro! Get your ticket yet?

HAYDEN

I'm gonna do that now.

(Beat)

Why were you on a domestic flight?

NATISHA

Filling in for my roommate. She's taking care of the cats while I'm in Paris.

They walk toward the terminal.

HAYDEN

I'm looking forward to Paris -- Germany, too.

NATISHA

You'll love Europe, Hayden.
You're going to have a ball the
next three years -- if you can
handle those frauleins without
your big sister to advise you.

She winks.

HAYDEN

I'll manage. Just watch my smoke
in Paris.

NATISHA

I will.

HAYDEN

The same goes for you. Paris is
the perfect place to forget Steve
and get on with your life.

NATISHA

Steve who?

They both laugh.

NATISHA

I'm sure ready. It's been so
long, I'm one giant erogenous
zone, head to toe.

She strikes a sexy pose, speaks with affected sensuality.

NATISHA

Touch me, Mister, and I'm yours!
(checking watch)
Gotta run. Lots of last minute
shopping to do.

HAYDEN

I'll see you Friday.

She squeezes his hand.

NATISHA

This trip's going to change both
our lives. I feel it. You're
going to meet a woman who'll make
you forget Beth ever existed.

HAYDEN

That good, eh?

NATISHA

Out of this world. You'll see.

She kisses him on the cheek. He walks toward the ticket counters.

INT. SPACECRAFT OPERATIONS DECK

Jacques-Lynn is seated at the table. Halee is by the plants, pruning them as she speaks.

HALEE

We need to anticipate objections to our settling here and cut them at the root, as Earth people say.

JACQUES-LYNN

I think the Earth people expression is "nip it in the bud."

HALEE

Either way, we need to stress that we plan to learn the language and blend in. We may be from another planet, but we come as friends, not conquerors.

She pauses for a second, ponders.

HALEE

We also need to find someone we can train to operate the vessel and relocating beam. So we can go down to the planet together.

Halee waits for a response from Jacques-Lynn. When she receives none, she continues.

HALEE

How about the diplomat from the U.S. French Embassy?

JACQUES-LYNN

Louis won't relocate.

HALEE

(appears surprised)
He's afraid?

JACQUES-LYNN

(grinning, ruefully)
Only a small part of him. It's personal.

Halee doesn't understand Jacques-Lynn's response, but doesn't question her further.

HALEE

For that matter, Louis will be busy negotiating with the French government. We don't want to monopolize all his time.

Before responding, Jacques-Lynn fiddles with a nearby headset.

JACQUES-LYNN

I plan to monopolize him anyway. He and I will have a relationship.

HALEE

(obviously surprised)
How did that happen so quickly?

JACQUES-LYNN

(coily)
It hasn't happened yet, but it will soon.

Halee sits beside her, pauses, thinks for a moment before responding. When she does speak, her voice indicates that she considers her fellow pilot's revelation an incredible one.

HALEE

You're doing this to reward him for helping us!?

JACQUES-LYNN

That's not the only reason. He's older than any of my past boyfriends and a little clumsy, but he's also smart and kind of sweet.

Halee raises her voice, still expressing concern about what Jacques-Lynn has proposed.

HALEE

And if the relationship sours? Then what happens to the negotiations!?

JACQUES-LYNN

I promise you, the relationship won't end until you and I are ready to return to Centurion.

Halee shrugs, shakes her head.

HALEE

I could never do that. Be involved in a relationship I knew from the start was temporary.

JACQUES-LYNN

My way isn't a better way. It's just better suited to someone who spends so much time in space.

(Beat)

We'll be gone for 10 years at a time.

INT. APARTMENT - LIVING ROOM - DAY

Louis and Jacques-Lynn sit on the couch, watching TV. She again wears one of his dress shirts.

LOUIS

Napoleon, come.

The dog runs to him, wagging a full-length tail. Jacques-Lynn examines the dog's tail, grins broadly.

LOUIS

(to the dog)

Let's watch the news. They're talking about your tail-growing alien buddies.

He pets the dog vigorously.

ON TV SCREEN

The news is on. Brad and Heidi are the commentators.

BRAD

There are rumors that the alleged aliens have highly advanced medical technology.

HEIDI

Including the ability to eliminate cancerous tumors instantly, and even to regrow missing limbs.

RETURN TO LIVING ROOM

Louis kisses Napoleon on the snout.

LOUIS

And we know how they do it. Don't we, Boy?

Napoleon barks, wags his tail, which knocks a drink off the coffee table. Jacques-Lynn laughs, joined by Louis, who cleans up the mess.

Napoleon begins humping Louis's leg. Louis shakes the dog off and yells at him.

LOUIS

Napoleon!

Jacques-Lynn laughs.

JACQUES-LYNN

He's only testing his reconnected plumbing.

LOUIS

Maybe, but he tested the plumbing regularly even when it was disconnected.

Jacques-Lynn pets the dog.

JACQUES-LYNN

Good boy, Napoleon.

During a TV commercial break, Louis throws a ball for Napoleon to fetch. Just as the dog is about to pounce on it, Jacques-Lynn points and the ball squirts in another direction. She does this twice more before allowing the dog to get the ball.

LOUIS

(laughing)

Telekinetics, eh? The Yankees would love to have you do those things against the Red Sox!

The dog returns the ball to him. He takes it.

JACQUES-LYNN

It's a difficult skill to master. Hallee, my fellow pilot, is really good at it.

LOUIS

(to Jacques-Lynn)

Are there any other special abilities you haven't told me about?

JACQUES-LYNN
 (grinning)
 Just one. I have a talent for
 always knowing how to please a
 man, but it's a secret for now.

Louis's eyes widen, he grins, too. She stands up.

JACQUES-LYNN
 We can talk more later. I have to
 get back to the spacecraft.

She walks into the bedroom. The dog follows her. Seconds
 later, there is a scream from the bedroom.

JACQUES-LYNN (O.S.)
 Bad dog, Napoleon!

LOUIS
 What happened?

JACQUES-LYNN (O.S.)
 He sprayed all over my plants.
 I'll have to leave them here.

The dog slinks out of the bedroom, his tail between his legs.

INT. SPACECRAFT OPERATIONS DECK

Jacques-Lynn sits at the table, wearing a headset. The
 overhead screen has a single image, of a passenger jet in
 flight.

SUPERIMPOSED OVER the scene: A FEW DAYS LATER

Halee enters via the ladder, walks toward Jacques-Lynn, who
 removes the headset, stands up.

JACQUES-LYNN
 Do me a favor and keep an eye on
 the international flight. Louis is
 aboard.

Halee nods, sits, puts on the headset. Jacques-Lynn walks to
 the ladder, descends.

EXT. JET IN FLIGHT - DAY

It slices through the sky high above the ocean.

INT. INSIDE THE PLANE

Natisha, wearing a flight attendant uniform, leans over
 Brayden's seat.

NATISHA

Come up to First Class with me.
There's an empty seat.

He follows her up the aisle.

NATISHA

(softly)

You'll be next to the French
diplomat who was on the news.
He's going to France to help the
so-called aliens buy land.

HAYDEN

They'll probably cash in deeds to
the moon and the stars.

INT. SPACECRAFT OPERATIONS DECK - LATER

Halee is seated alone, wearing a headset. The overhead screen
is split into two images.

ON TV SCREEN

One image shows the jet, flying at night in a thunderstorm.
Lightning flashes, but there is no sound. The other half
shows Louis seated inside, with Hayden beside him. The two
are engaged in unheard conversation.

RETURN TO OPERATIONS DECK

Halee watches the screens, leans back, yawns.

INT. PASSENGER JET - FIRST CLASS CABIN

More of the cabin is shown than was visible on the TV screen.
There are several other passengers, in addition to Louis and
Hayden, in the background, all buckled into seats. Even
Natisha is seated and strapped in.

The plane shudders and bounces.

HAYDEN

So, how do aliens pay for land?

LOUIS

By sharing their technology. The
Basque economy should skyrocket.
And the aliens are real, Man. I
told you what happened in my own
living room.

HAYDEN

You're sure this gal is the real thing?

LOUIS

She materializes out of thin air -- like on Star Trek. I'm lonely, but I'm not desperate enough to imagine hot alien beauties coming through my wall.

The plane shudders violently. Dishware in the galley rattles loudly. Hayden and Louis stop talking, look at each other, both shrug.

HAYDEN

She different from us in any way?

LOUIS

Not physically. She looks like any gorgeous Earth woman. But in her society, men and women have total equality. Women don't wear jewelry or makeup, and dress the same as men.

(grinning)

Well, except that the plants drape a little differently here and there.

He pauses, looks to Hayden's face for a reaction. Hayden gives him a questioning stare, mouths the word "plants." He shrugs, not comprehending.

HAYDEN

(laughing)

I just hope she has more hair than I do.

LOUIS

(looking at his buzz cut)

I believe almost everyone has more hair than you do!

HAYDEN

(still laughing, rubs the top of his head)

Yes ... uh, excuse me a minute. I have to hit the john.

LOUIS

You shouldn't get up.

Hayden unbuckles, stands up.

HAYDEN
Can't wait. I'll be fine.

EXT. PASSENGER JET IN FLIGHT - NIGHT

The plane is buffeted in the storm. Lightning can be seen and heard. Suddenly, the plane drops more than one hundred feet.

INT. FIRST CLASS CABIN

Hayden is thrown violently against a bulkhead. Galley dishes smash on the deck. He lies unconscious. Blood runs from a head wound.

INT. SPACECRAFT OPERATIONS DECK

Halee is seated, removes the headset, calls to her companion.

HALEE
(loudly)
Jacques-Lynn!

Jacques-Lynn enters via the ladder.

HALEE
The plane's bouncing all over!
Use a lock-on to steady it!

She stands.

HALEE
I'm going down! Someone's hurt!

Jacques-Lynn sits, puts on the headset. Halee walks to where the plant outfits are stored, begins to disrobe.

JACQUES-LYNN
The plane's windows are really small. We'll have to be close by to line up the beam. And its night there. No sunshine.

Halee, now wearing imaging attire and carrying a headset, sits beside Jacques-Lynn.

HALEE
We'll have to take the sunshine with us.

Halee puts on the headset. Jacques-Lynn takes two pairs of sunglasses from a pocket in her jumpsuit, hands one to Halee.

Both put on the glasses, as the vessel fills with sunlight so bright it is almost blinding.

JACQUES-LYNN

It's really bright in here. Even
I'm getting a tan.

EXT. PASSENGER JET IN FLIGHT - NIGHT

Stormy weather. A beam of light enters a window in the First Class cabin.

INT. FIRST CLASS CABIN

Halee materializes in the aisle, as in earlier scenes, clad in a blooming plant. Watching passengers gasp in disbelief. She kneels, bends over Hayden, who is still unconscious.

Natisha hesitates, then hands Halee wet napkins she was about to use. Halee bathes Hayden's head wound. He awakens, but is still groggy.

HAYDEN'S POV

He sees a blurred image of Halee's face and hands. She pushes her hair aside with one hand, as the other dampens his head and face. He haltingly scans more of Halee and her unusual attire.

RETURN TO SCENE

HAYDEN

This is the coolest way anyone has
ever brought me flowers. Can I
pluck a blossom for a souvenir?

HALEE

Please don't! As it is, there are
barely enough to cover me.

She extends her hand.

HALEE

I'm Halee. Your alien nurse.

HAYDEN

I'm Hayden. You can call me "Hay."

She waves at him.

HALEE

Hey, Hay.

HAYDEN
That's my sister, Natisha.

Halee waves to Natisha with one hand, then helps Hayden pull himself into a sitting position. He grimaces in pain when he is moved, clutches his side. He is not too wounded, however, to keep from looking Halee up and down, appreciatively.

HALEE
You're about to learn a new way to travel.

With help from both Halee and his sister, Hayden stands, but it obviously is painful for him to do so.

HALEE
(to Natisha)
I must relocate him to my vessel. The trip will heal his wounds. We need someplace to disrobe him.

HAYDEN
Disrobe? What the hell for?

NATISHA
We can rig blankets around these seats.

Louis enters the aisle, helps rig the blankets where he and Hayden were sitting. He sneezes loudly twice. Halee grins.

LOUIS
I've the same reaction to Jacques-Lynn's plants.

Everyone laughs. Halee and Hayden go behind the blankets. Louis wipes his nose as he helps them.

INT. A SMALL ENCLOSURE

Halee begins to undress Hayden. He protests loudly, pushes her hands away.

HAYDEN
I'm not going anywhere naked.

HALEE
You have to disrobe, or your clothes will be destroyed.

He has partly disrobed, with Halee's assistance, but is still wearing his underwear and stockings.

HAYDEN

This is as far as I go. You're wearing something; why can't I?

HALEE

(touching the plant she wears)

Feel this. It's alive. Only living things relocate.

He rubs the plant cautiously, afraid he might touch more of Halee.

HAYDEN

Then I'll stay. I'm not hurt that bad.

HALEE

Will you feel less self-conscious if I undress, too?

Halee steps out of her plant outfit, holds it in one hand.

HALEE

It's your turn.

He finally complies. He first takes off his stockings, then his underwear. Although both Halee and Hayden are now naked, the camera never shows their private parts. Halee looks down at him, laughs softly, lowers her voice.

HALEE

Perhaps we should wait a minute. I didn't think that would happen. Not in your condition.

Hayden also lowers his voice.

HAYDEN

I'm hurt. I'm not dead.

HALEE

It isn't just you. I'm affected, too. See how erect my nipples are.

His eyes widen.

HAYDEN

You're not helping at all.

Halee laughs again.

HALEE

Close your eyes. Think of something unpleasant.

HAYDEN

Right now, I can't.

(Beat)

I feel dizzy.

HALEE

We must go now.

She takes his hand with her free hand. With the hand holding her plant outfit, she waves at the window.

RETURN TO FIRST CLASS CABIN

There is a flash of light behind the blankets. Louis pulls a blanket aside. Halee and Hayden are gone, but his clothes are on a seat.

NATISHA

What a way to travel! It's free, and it has better perks than flying First Class.

INT. SPACECRAFT OPERATIONS DECK

Sunlight streams through the center of the vessel. Halee and Hayden materialize in the center of the deck holding hands. She has the plant outfit in her other hand.

Both are naked, but the view is obscured by Jacques-Lynn, who walks to them wearing a headset and carrying two jumpsuits. Halee first helps Hayden dress.

JACQUES-LYNN

(to Hayden)

I'm Jacques-Lynn.

She extends her hand, pauses for a second as he finishes putting on the jumpsuit.

JACQUES-LYNN

(to Halee, grinning)

Don't forget to tuck everything inside.

Hayden blushes, closes the front of the jumpsuit, shakes Jacques-Lynn's hand, feels his side, changes the subject.

HAYDEN

It doesn't hurt anymore.

HALEE

Relocating can do that.

JACQUES-LYNN

Probably had cracked or broken ribs that were healed.

HALEE

The cut on your head is gone, too.

HAYDEN

Cool.

(to Jacques-Lynn)

What's that crazy-looking thing on your head?

Jacques-Lynn removes the headset, shows it to him.

JACQUES-LYNN

It's how we talk to our computer.

HALEE

We use a neuronet exchange. We and the computer sort of read each other's mind.

She takes his hand, leads him toward the ladder.

HALEE

Come on, I'll show you our ship.

Jacques-Lynn returns to the table.

INT. SPACECRAFT OPERATIONS DECK - LATER

Jacques-Lynn sits, wears headset. Halee and Hayden enter from below.

JACQUES-LYNN

Like our accommodations?

HAYDEN

It's neat, but a lot smaller than I expected.

HALEE

Most interstellar vessels are small, but we have many.

JACQUES-LYNN

Unexpected things happen in space. We don't put all our apples in the same pie, as you might say.

HALEE

Much bigger vessels are being built for the exodus. It will be years before they are finished.

Halee also sits. Hayden perches on a corner of the table.

HAYDEN

How do you store fuel?

HALEE

There is no fuel. We use a gravity/anti-gravity system.

JACQUES-LYNN

Your sun pulled us here.

Jacques-Lynn removes the headset, walks to where the relocating plants are stored, returns with a brief outfit for males.

JACQUES-LYNN

Your sister is now in Paris. We can relocate you directly to the hotel room.

She hands the plant outfit to him.

JACQUES-LYNN

Halee seems to prefer you naked, but you no longer have to travel that way.

HAYDEN

I'm willing to go out on a limb if you are.

Both women, who obviously don't get the joke, give him a blank look. Halee changes the subject.

HALEE

I'll go with you. The French government is arranging for us to buy clothes on credit. Your sister can help me shop, and teach me how to look more like an Earth woman.

She pauses, thinks for a second, then again changes the subject.

HALEE

We also need someone to run the spacecraft when we're not here.

HAYDEN
Talk to Natisha. She's been
flying for years.

EXT. HOTEL POOLSIDE - DAY

Natisha and Hayden sit at a poolside table, sip drinks. She squeezes his hand.

NATISHA
I'm not blind, Hay. I know you
have a real thing for Halee. I
guess that's to be expected, the
way you've been beaming around
naked.

HAYDEN
She's really something.

NATISHA
She's not the type to be swept off
her feet by a guy out of uniform.
I'd hate to see you hurt anymore.

HAYDEN
She's a lot different from us.

NATISHA
(grinning)
She's not that different. She
puts her plants on one leg at a
time.

They both laugh. She kisses him on the cheek.

INT. SPACECRAFT OPERATIONS DECK

Jacques-Lynn sits at the table. Halee and Natisha emerge from the compartment below. All are wearing jumpsuits. A headset is on the table.

NATISHA
It's a cool vessel. It's amazing
how everything you need is
provided in so small a space.

HALEE
Ready to try the headset?

NATISHA
I guess ...

Jacques-Lynn stands, picks up the headset.

HALEE

First, get acquainted with the computer. Tell it who you are, how we met, and why you're helping us.

JACQUES-LYNN

Just think about those things. You'll hear the computer's response.

Jacques-Lynn puts the headset on Natisha, who appears deep in thought, then smiles.

HALEE

Did the computer talk back?

Natisha nods.

HALEE

Now move the vessel forward and then stop it.

NATISHA

How far?

HALEE

About half a mile.

As she thinks, Natisha makes a forward motion with her hands.

EXT. SPACE

The spacecraft lurches forward, comes to an abrupt stop.

INT. SPACECRAFT OPERATIONS DECK

The three women are thrown off balance by the vessel's momentum. Halee and Jacques-Lynn brace themselves against the side of the vessel, quickly regaining their balance.

Natisha, however, falls over backwards onto her buttocks, grabs onto a seat at the table to keep her head from hitting the deck. The headset bounces off, rattles across the deck. The alien women laugh, help the new recruit to her feet.

NATISHA

I'm glad my brother didn't see that. He's always making smart remarks about women drivers.

HALEE

Think slowly when you give the computer such a command. It interprets speed as asking for an immediate response.

Jacques-Lynn picks up the headset, examines it.

NATISHA

(alarmed)

Did I break it?

JACQUES-LYNN

No, it's very sturdy.

HALEE

There's no need for gestures, by the way. The computer cannot see inside the vessel, only outside.

Natisha sits in one of the seats. Jacques-Lynn puts the headset back on her.

HALEE

Let's try it again. Give the order slowly.

EXT. LOUIS'S APARTMENT BUILDING IN NEW YORK CITY - EARLY EVENING

A beam of light enters Louis's bedroom window.

INT. LIVING ROOM

Louis is seated on the couch reading a magazine, is startled by the flash of light, fumbles the magazine and drops it on Napoleon, who is at his feet. The dog yelps, slinks away.

Jacques-Lynn enters from the bedroom, wearing another of Louis's shirts. The dog runs to her, wags his tail and, with a telekinetic assist, flies into her arms.

LOUIS

Bonsoir, Jacques-Lynn. You need more help?

JACQUES-LYNN

No, Halee is already on her way to southern France. She will meet with local government officials.

She pauses, kisses Napoleon, whom she is still holding, on the head.

JACQUES-LYNN

This is a social visit. I never had a chance to really thank you.

LOUIS

I thought about you all the way back from Paris. Can you stay awhile?

JACQUES-LYNN

I'd like to.

LOUIS

Want to go somewhere?

JACQUES-LYNN

I don't want the hassle of borrowing clothes. Can we stay here? Watch TV or something?

LOUIS

Great. Want to split a beer?

JACQUES-LYNN

Okay.

He walks to the kitchen, which is separated from the living area by a waist-high counter. He splits a beer into two glasses and returns to the couch.

Jacques-Lynn puts the dog down. Only a couple of the buttons on the shirt she wears, in the middle, are buttoned. She walks slowly to the couch, stands in front of Louis.

Nothing is said, but as he hands her the beer their eyes meet for several seconds, expressing their attraction. Louis raises his glass in a toast, clinks it against hers.

LOUIS

A voltre sante.

TRANSLATED on the screen: To your health.

She curls up beside him, laughs as Napoleon burrows between them.

JACQUES-LYNN

There are no pets where I come from. We settled our planet before life developed naturally. Food plants were moved there, but no animals. There's nothing bigger than bugs.

LOUIS
It's hard to imagine living
without animals.

JACQUES-LYNN
I want to get a dog as soon as I
have a home on Earth.

She again kisses the dog on the head.

JACQUES-LYNN
(to the dog)
Are you jealous?

LOUIS
He has reason to be.

He reaches over to open the remaining buttons on her shirt,
but fumbles nervously, failing to unhook them. Behind her
back, where Louis cannot see, Jacques-Lynn pops open one
hand. Both buttons pop off the shirt, surprising Louis.

LOUIS
I'm sorry.

JACQUES-LYNN
(grinning)
It's your shirt. You can tear it
off me if you want to.

Louis stares at her.

JACQUES-LYNN
I took off the plants, but the
garden remains.

She presses her body against his and kisses him passionately.

EXT. HIGHWAY - DAY

A convoy is headed south. Three limousines are flanked by
police cars.

INT. THIRD LIMOUSINE

Halee and Hayden are in the back seat. She wears casual
Earth attire. A chauffeur drives. The sunroof is open.

HIGHWAY

Suddenly, another car, traveling the same direction at high
speed, begins to pass the convoy and then swerves in front of
the limousine Halee and Hayden are riding in.

To avoid a collision, the limousine pulls onto the shoulder and stops. The passing car also screeches to a stop.

LIMOUSINE

Halee waves her arm above her head, signaling to be relocated. She puts her hand on the driver's shoulder, indicating he should be beamed with them. When nothing happens, Hayden throws Halee to the floor, sprawls atop her.

HALEE

Is Jacques-Lynn asleep up there?

HAYDEN

I can't believe that's the only way to communicate with your spaceship -- waving your arm like you're hailing a cab. With all your technology, there must be some way to talk to them.

HALEE

I'm constantly monitored. The system has always worked before. Eventually our spacecraft computer will be programmed to augment, receive and send cell phone signals.

HAYDEN

Cell phones! That'll be a cool concession to 21st Century Earth.

HIGHWAY

The other limousines continue driving, but both police cars converge on the new car. Four police officers, one of them a woman, force the lone female occupant from the car at gunpoint.

LIMOUSINE

Hayden looks out the window.

HAYDEN

My God, it's Natisha.

HALEE

No wonder Jacques-Lynn didn't relocate us. Let me up. I'll talk to her. You stay here.

HIGHWAY (NARROW VIEW)

Halee walks to the other cars.

HALEE

It's okay, Officers. She's a friend.

She takes Natisha by the hand.

HALEE

Let's walk.

They stroll, hand in hand, down the side of the road.

NATISHA

We got a phone call warning that you and Hayden would never reach the south of France alive.

HALEE

It's probably just a prank call, but the spaceship is on full alert.

NATISHA

I was so frustrated when Hayden didn't want me to come along.

HALEE

Most Basque area residents are eager for my people to live with them. But there are always a few people who oppose any type of change.

(Beat)

Do you still want to join the tour?

NATISHA

I really do.

HALEE

Can Hayden and I ride with you?

NATISHA

I'd like that.

HIGHWAY (BROADER VIEW)

The convoy is back on the road with Natisha's small rental car sandwiched between two of the limousines.

INT. NATISHA'S CAR

Natisha is driving. Hayden is beside her and Halee is in the back, leaning over the front seat.

NATISHA
(to Halee)

Don't you have a weapon to defend yourself -- a ray gun or something?

HAYDEN

I know you can't carry a weapon when you relocate, but can't the spaceship send it after you're here?

Halee shrugs.

HALEE

We have no weapons. In our society, hostility has been genetically eliminated. We've been at peace for six hundred and fifty years.

HAYDEN

But your spaceship has weapons.

HALEE

It only seems that way. Even our destruct bursts aren't really weapons. When we travel at high speed, they destroy objects in space that could hit us.

Natisha shifts in her seat so that it is easier for her to make eye contact with Halee.

NATISHA

It's incredible talking to someone whose home is light years away. You have family back there?

HALEE

My father and a sister. My mother's dead. Hayden told me you used to be married. Any children?

NATISHA

No. Have you ever been married? Do people on your planet have marriage ceremonies like we do?

HALEE

We're people just like you. Of course we marry, but I never have.

NATISHA

Any serious relationships?

Hayden gives his sister a dirty look, but she ignores him.

HALEE

No, not for a long time.

NATISHA

What do you look for in a man?

HALEE

I haven't thought about it much. I guess he can't be shy. I'm monitored constantly. It's how I'm protected.

HAYDEN

I used to be shy. Going aboard a spaceship naked helped me overcome it.

The women laugh.

HALEE

Were you shy with women? You don't seem that way to me?

HAYDEN

Not shy, just unlucky.

NATISHA

His high school sweetheart dumped him for a football player. That's why he joined the Army. To forget.

HALEE

Have you forgotten her?

HAYDEN

Completely.

Natisha smiles at him, returns her attention to Hallee.

NATISHA

I'm not shy at all, but I can't imagine making love with someone watching on a monitor.

Hayden shifts uncomfortably, gives his sister another dirty look.

HALEE

It doesn't bother Jacques-Lynn.
She jokes about having a high
viewer rating.

Natisha looks back at Hayden.

NATISHA

Would it bother you?

He doesn't answer. Halee spares him by interrupting just as Natisha is about to repeat her question.

HALEE

Jacques-Lynn and I don't spy on
each other. It's for our own
safety. We are discreet.

HAYDEN

Well, I'm starving. And I don't
care who watches me eat.

Halee takes his left hand, looks at his watch.

HALEE

We'll stop for lunch soon.

NATISHA

When do we get to the resort?

HALEE

By mid-afternoon. Will you then
shop with me and help me choose
clothes for the banquet this
weekend?

NATISHA

I'd love to. I'm going to turn
you into one gorgeous Earth woman.

EXT. CLOTHING BOUTIQUE

A small but fashionable shop. Halee and Natisha can be seen through the front window. They look at clothes and talk with a female CLERK.

SUPERIMPOSED OVER the scene: BIARRITZ, SOUTHWESTERN FRANCE

INT. CLOTHING BOUTIQUE

Natisha and Halee, who are dressed casually, look at dresses. The clerk looks on. There are two other customers in the store. A woman tries on clothes while her male companion stands with a bored expression on his face.

Natisha holds a dress with a low neckline against Halee.

NATISHA

Try this on. It would look really good on you.

HALEE

(laughing)

It would look better on you. You've more to put where the dress isn't.

Halee moves to a rack labeled "intimate apparel," holds up a lacy negligee, shows it to her companion.

HALEE

Apparently, only women wear intimate apparel. I've never seen anything similar for men.

Natisha examines the negligee. Halee then releases it. It flies against the bored male customer standing nearby. He unintentionally models it for a second before it drops to the floor.

NATISHA

You're right. No real man would be caught dead in something like that.

Both she and Halee laugh.

HALEE

It looks like it would tear easily. Evidently, intimate couplings are sedate.

Natisha laughs.

HALEE

Wearing something like that, you'd hardly dare move.

INT. CLOTHING BOUTIQUE - LATER

Halee emerges from behind a dressing room curtain wearing a dress from the store. Both the clerk and Natisha nod approvingly.

HALEE

See. As I said, it needs more woman here.

She points to her bust.

NATISHA

Nonsense. You look great.

The clerk nods her agreement.

CLERK

You look stunning, Mademoiselle.

EXT. AN INN - EVENING

Fashionable. It is located on the coast with an extensive beach, but the main buildings are set back in a hilly, wooded area.

INT. INN LOBBY

The spacious area has a registration desk with two clerks on duty and is filled with a number of upscale shops. A bellhop and several customers walk about.

A BEAUTY SHOP

Halee and Natisha are seated together. Both have had their fingernails painted and beauticians are just finishing painting their toenails. Shopping bags on the floor beside them bear the logos of the inn's clothing shops.

HALEE

This is the craziest thing I've ever done.

She wiggles her fingers and toes.

NATISHA

It's a weekly ritual for many women.

HALEE

Why are painted nails important?

NATISHA

A little splash of color helps
catch a man's eye.

HALEE

Then why not decorate the body
parts men watch most?

The two beauticians react by whirling their heads suddenly
and staring wide-eyed at each other.

INT. INN HALLWAY - LATER

Natisha is dressed elegantly and carries jewelry. She walks
to a door that is ajar, knocks and calls out loudly.

NATISHA

Are you ready, Halee?

HALEE (O.S.)

Almost. Come in.

INT. INN ROOM

Natisha enters. Halee walks out of the bathroom, wears the
dress she wore at the boutique. She steps slowly, unsure of
her footing in the high-heel shoes she wears.

HALEE

The shoes that elevate the feet
could be used to extract
information from enemies.

NATISHA

We Earth women endure a lot just
to turn a man's head.

(Beat)

My God, you are gorgeous. No
one's even going to look at me.

(Beat)

That skirt isn't too short is it?

HALEE

No. If I must endure such
discomfort to beautify the legs,
I will indeed show them.

NATISHA

I brought some accessories that go
with that dress.

She fastens a necklace around Halee's neck and hands her
matching earrings.

NATISHA

These fasten onto your earlobes.

HALEE

I know, I've seen others wear them.

She puts on the earrings.

HALEE

Are these to prevent me from saying "No" to your brother? It feels like they'll fall off if I shake my head.

NATISHA

You decide about Hayden, but I'll help you with the eye shadow. You don't have it quite right.

They walk into the bathroom together.

BATHROOM

Natisha uses a damp tissue to wipe off Halee's eye shadow and apply more.

NATISHA

There, that's much better.

HALEE

Thanks.

Halee fusses with her hair, applies hair spray.

HALEE

This stuff's a great idea. For all our technology, it's something we never thought of.

NATISHA

I think we're ready. Let's go wow some Earth men.

A leather purse with a shoulder strap is on the floor beside the bed.

NATISHA

You going to take your purse?

HALEE

No. It's so big and I can think of nothing to put in it.

Natisha shakes her head.

NATISHA

Boy, do you have a lot to learn.

EXT. INN

Halee and Natisha walk out of the inn and along a stone path to the adjoining restaurant. Halee at first walks stiffly and awkwardly.

She falls a couple steps behind, watches and imitates Natisha's walk. Her gait becomes more fluid, but not as sensuous as her friend's. She catches up to Natisha as they reach the restaurant.

HALEE

If I compete with Earth women for male attention, I must do so sitting down.

Natisha laughs.

NATISHA

With that face and body, you'll rule the roost in any position.

As the two women approach the restaurant, they wave to a few paparazzi who photograph them. Outside the restaurant, police hold back a throng of paparazzi, many screaming questions at the same time, as cameras flash.

Halee raises both hands in a stop gesture.

HALEE

Only three questions right now?

She points to a MALE REPORTER.

MALE REPORTER

What about military applications of your technology?

HALEE

We and the French government have agreed our technology will never be used for aggressive military purposes. Only defensively.

Natisha points to a FEMALE REPORTER.

FEMALE REPORTER

What did you order for dinner, Halee?

HALEE

The vegetarian plate.

The same woman asks another question.

FEMALE REPORTER

Are many people on your planet vegetarians?

HALEE

They all are, but not by choice. There are no animals on our planet, either for eating or for pets.

The paparazzi continue to shoot photos and shout questions. Halee and Natisha wave and blow kisses as they head into the restaurant.

Just outside the restaurant, they walk past a small group of protesters in front of the entrance. They carry signs with messages written in French. The paparazzi then converge on the protesters.

INT. RESTAURANT

As soon as they are inside, Natisha turns to Halee.

NATISHA

What do the signs say?

HALEE

Don't surrender our homeland to alien invaders. Things like that.

NATISHA

I'm amazed how quickly you've learned French.

HALEE

I'm still far from fluent.

The main dining area is sparsely populated with customers. A three-person band plays music, but there is only one couple on the small dance floor. Halee and Natisha walk toward a banquet room separated by a shoulder-high wall.

Hayden walks out of the banquet room, greets them.

HAYDEN

You both look, um, out of this world.

He eyes them with mock lasciviousness. Both women smile.

HAYDEN

They're not ready to eat yet.
 (to Halee)
 Do women dance on your planet?

HALEE

Some do, but I don't. My space service career left no time for such things.

HAYDEN

It's high time you learned.

HALEE

Okay, I'll try.

Natisha waves.

NATISHA

You two have fun. I'll go inside and recruit a partner.

She walks into the banquet room as Halee and Hayden move toward the dance floor. They dance only one number. Halee moves awkwardly, sometimes stumbling against him.

HALEE

Let's join the banquet. Everyone is staring at me.

HAYDEN

That's only because you're so beautiful.

HALEE

I wish that were true. They stare because I have two feet on one side.

He laughs. She takes his arm, they walk into the banquet room. They join his sister, seated alone at a table near the head table. The room is about half full, with some guests at most tables. All the places at the head table are occupied.

HAYDEN

(to his sister)
 I see you haven't yet found a dinner date.

NATISHA

I'm hoping Halee will use her telepathic talents to point out likely prospects.

HALEE

Happy to help.

Halee scans the head table and other tables nearby. She leans close to her companions, whispers.

HALEE

No one nearby is thinking about Natisha, but it could be your lucky night, Hayden. Two women are thinking about you.

NATISHA

Which ones?

Natisha starts to turn to look around, but Halee stops her, still whispering.

HALEE

Don't look at them.

Hayden looks embarrassed.

NATISHA

Well, then, tell us more.

HALEE

It's difficult. They're thinking in French. And not about things you learn when studying a new language.

NATISHA

(to Halee)

Maybe we should leave. Then one of them might make her move while we're gone.

(Beat)

Come on, Halee. Let's visit the ladies' room.

She and Halee leave. As the women approach the women's restroom, they see it is being cleaned and is temporarily closed.

NATISHA

We can use the men's room instead.

As they reach the men's room, only a few steps away, a portly, balding MIDDLE-AGED MAN walks up, stops, gives the two young women a hostile, disapproving look head to toe. Natisha addresses him, holds the door open.

NATISHA

Go ahead. We'll wait. The ladies' room is closed.

HALEE

(grinning)

Place aux dames!

TRANSLATED on the screen: (Make)room for the ladies.

MIDDLE-AGED MAN

The ladies' room hardly seems an appropriate place for the likes of you two, anyway.

He walks into the restroom.

NATISHA

What a snotty comment. I should have slapped his face.

Halee keeps the door slightly ajar. They can hear the man urinating inside. She makes a flipping gesture with her other hand.

HALEE

No need. I did something to teach him a lesson. Come on.

They walk swiftly back to the table, where Hayden is still alone.

NATISHA

I see you're still alone, baby brother. Obviously, neither of the French chicks is a woman of action, like Halee.

(to Halee)

What the heck did you do back there, anyway?

The middle-aged man walks into the banquet room, blushing and embarrassed, hoping no one will notice him. One leg of his pants is completely soaked. He almost runs from the room. Natisha laughs loudly.

She whispers to her brother, apparently telling him what happened at the men's room. He responds by crossing his hands over his crotch.

HAYDEN

I guess I'd better watch my pees and queues when Halee is around.

NATISHA

Be especially careful with your
pees.

EXT. INN - NIGHT

Halee and Natisha walk out of the restaurant together, head back toward Halee's room. About a dozen paparazzi remain, but the police and protesters are gone. Halee raises one hand in a stop gesture as the paparazzi start to scream questions.

HALEE

Not now, please. I need time
alone with my friend.

The group starts to follow them, still yelling questions as cameras flash. Halee turns back, moves one hand in a barely noticeable lifting gesture. The entire group rises a few inches from the ground, is unable to follow further.

One PHOTOGRAPHER looks down, shouts.

PHOTOGRAPHER

What the hell! That woman is
unbelievable!

ANOTHER PHOTOGRAPHER responds.

ANOTHER PHOTOGRAPHER

There's sure no question about her
being an alien.

Halee waves and blows kisses with her other hand. Even when she releases the group and everyone returns to the ground, no one tries to follow her.

NATISHA

(to Halee)

It was a fruitful meeting, and the
food was good, too.

HALEE

It's better than being aboard the
ship, living on pills.

Halee stops, unfastens her bra, struggles to take it off underneath her dress, pulls it out the front of her dress.

HALEE

I'm unsure what's most
uncomfortable, this thing or the
shoes.

She kicks off her shoes, carries them.

HALEE

On Earth, it seems that female body parts must be squeezed, pinched, elevated and misshaped to conceal their true size.

Natisha smiles, nods her agreement.

HALEE

Why is it that feet must appear smaller, but breasts have to look bigger?

NATISHA

Few men like to massage big feet or suck on fat toes, but ...

Halee interrupts, grinning.

HALEE

I get the picture. On Centurion, many men ignore breasts. They are more attracted to legs and buttocks.

They enter the inn.

INT. SPACECRAFT OPERATIONS DECK

Halee has just beamed aboard, stands in the middle of the deck in her plant outfit, examines her fingers and toes. Jacques-Lynn walks toward her, laughing.

JACQUES-LYNN

You're fine. There are still 10 of each.

HALEE

My manicure/pedicure is gone! I just had it done!

JACQUES-LYNN

(still laughing)

We have to live with the technology, Halee. We cannot turn it on and off.

EXT. A BEACH - NIGHT

A nearly full moon lights the beach. The inn is in the background. Hayden and Natisha are sitting on the sand.

She takes off her shoes, dangles her feet in the waves lapping at the beach.

NATISHA

If it's Halee you want, Hay, then go after her, but be sure you're not confusing hero worship with love.

(Beat)

Where is she, by the way?

HAYDEN

She went back to the spaceship.

Natisha looks into the star-studded sky.

NATISHA

It's that spaceship and all its futuristic technology that makes her what she is. In a few months, they could train you or me to be just like her.

HAYDEN

I suppose you're right.

NATISHA

Don't treat her like a goddess. Treat her like a woman and she may respond like one. She's hesitant about getting involved, but she has feelings for you. I can tell.

HAYDEN

You really believe that?

His sister pauses, picks up sand and watches it run through her cupped hands.

NATISHA

Go for it, baby brother. Catch her in her plant outfit and turn over a new leaf.

HAYDEN

Thanks for the moral support, Sis.

NATISHA

When it gets immoral, you'll still have my support.

HAYDEN

Are you going to follow your own advice? I noticed you making eyes at that Frenchman, Paul somebody, at dinner tonight.

She stands up.

NATISHA

Paul Blanc. But was he interested? I couldn't tell for sure.

(Beat)

We'd better get back.

HAYDEN

You go ahead. I'm going to sit here for awhile.

(Beat)

I'm taking Halee to a casino tomorrow night. Why don't you and Paul join us?

NATISHA

I'll see what he says.

INT. HAYDEN'S ROOM - DAY

Hayden finishes dressing. There is a knock on the door. He admits Jacques-Lynn and Louis. Both wear relocating plant attire.

JACQUES-LYNN

Hey, Hay. Remember Louis Benoit?

HAYDEN

Of course. On the plane, wearing clothes.

The two men shake hands. Hayden stares -- and grins -- at Louis's brief, floral male relocating outfit. Louis sneezes, rubs his eyes.

HAYDEN

I'd heard that you wouldn't use the spaceship's relocating beam. Apparently that has changed.

LOUIS

We live in adventurous times. One has to conform.

Jacques-Lynn changes the subject.

JACQUES-LYNN

We're going horseback riding. You and Halee want to come with us? I was hoping you could lend Louis something to wear.

Louis sneezes again.

LOUIS

My allergies are killing me. I have to get away from these stupid plants.

HAYDEN

Sure. I think we wear about the same size leaf.

Jacques-Lynn leaves.

LOUIS

She went to steal some clothes. We'll meet her and Halee later at the stable.

Hayden hands clothes to Louis.

HAYDEN

These should fit. The pants have an elastic waistband. If the loafers are tight, I've got a pair of sneakers that are big for me.

Louis tries on the loafers.

LOUIS

These fit fine.

HAYDEN

Do you mind if I ask you a personal question? About you and Jacques-Lynn.

LOUIS

Not at all. Jacques-Lynn told me you have feelings for Halee. We face the same problems.

HAYDEN

That's just it. You and Jacques-Lynn have a relationship. Halee doesn't want that.

Louis steps into the bathroom, quickly returns dressed except for the shirt, which he puts on while continuing his conversation. The pants are stretched across his belly and he is barely able to button them.

The shirt is an even poorer fit. He is unable to fasten one of the lower buttons, leaves it unbuttoned with his stomach sticking out.

LOUIS

It's a good thing I had to leave my glasses when I relocated. I can't see how bad I look.

HAYDEN

It's good enough for a picnic.

(Beat)

What were you saying about you and Jacques-Lynn?

LOUIS

We know it must end soon. That's why we didn't let the relationship develop more slowly.

Hayden has a perplexed appearance.

LOUIS

But Halee doesn't look at things the same way Jacques-Lynn does.

HAYDEN

Why must it end?

LOUIS

Jacques-Lynn and Halee can be on Earth only a few months every decade -- for forty years.

Hayden looks shocked.

HAYDEN

Forty years!?

LOUIS

The spaceship will escort transport vessels back and forth between the two planets. It's a round-trip that takes about 10 years.

Hayden's expression switches from disbelief to dejection. He hangs his head.

LOUIS
And they travel at almost the
speed of light.

HAYDEN
I know. Why does that matter?

LOUIS
They don't age. We'll be old men
by the time the Centurion exodus
is completed, but they'll still be
in their twenties.

HAYDEN
You're sure?

Louis nods.

LOUIS
Jacques-Lynn says it works just
like Einstein explained in his
theory of relativity.

Hayden sits on the edge of the bed.

HAYDEN
My God, it's really an impossible
situation. I'll turn into a dirty
old man before she turns 30.

EXT. RIDING STABLE

Hayden and Louis stand by a fence with four horses. Halee and
Jacques-Lynn arrive. Jacques-Lynn carries a picnic basket.

JACQUES-LYNN
So that's a horse. They're bigger
than I expected. Are they meat
eaters?

Everyone else, including Halee, laughs.

LOUIS
Don't worry, Jacques-Lynn. I
won't let them eat you.

HALEE
(to Louis)
She was joking. We've never seen
horses before, except on TV, but
our telepathic abilities tells us
they are friendly. We cannot
communicate with them, but we can
read their emotions.

LOUIS
 (to Jacques-Lynn,
 with mock anger)
 So that's the secret you've been
 keeping from me. You've been
 reading my thoughts.

JACQUES-LYNN
 (grinning)
 It comes in handy at times.

Louis leads Jacques-Lynn's horse closer to her. He doesn't see well without his glasses and isn't paying close enough attention where he is walking, almost stumbles over a small boulder.

Halee gestures with her left hand and the boulder rolls out of the way. Louis is unaware of what happened, but Jacques-Lynn sees it and mouths a silent "Thank you" to Halee.

Hayden helps Halee mount her horse, takes advantage of the opportunity to hold her. She signals her approval, staying in his grip a second or two longer than necessary.

It takes Louis three tries to mount his horse. The last time, Hayden gives him an assist. Jacques-Lynn sets down the picnic basket, and Hayden helps her aboard her mount. He then mounts his own horse, carrying the basket.

The four slowly ride their horses down a well-worn path.

WOODED CLEARING - NEARING SUNSET

Halee, Hayden, Jacques-Lynn and Louis stretch out on the grass beneath the shade of a large tree. The leftovers from their picnic, an empty wine bottle, paper plates and plastic cups, lay on a towel. The horses graze nearby.

Halee holds Hayden's hand and has her head on his chest, but they are not nearly as intimately entwined as Jacques-Lynn and Louis, who kiss passionately.

HALEE
 You've been awfully quiet, Hay.
 Something bothering you?

HAYDEN
 Louis explained that you'll be
 traveling in space for the next
 forty years.

Halee sits up.

HALEE

We'll return to our planet to escort the first wave of transports to Earth. I don't know what'll happen when we return to Earth. Some vessels will remain here to guard the colony.

HAYDEN

You'll be gone 10 years?

HALEE

About that. I don't expect you to await my return in a monastery.

HAYDEN

But you'll be the same age?

Using telekinetics, Halee begins gathering up the remnants of their picnic.

HALEE

Aging slows when you travel so fast, but I'll be a little older.

Jacques-Lynn sits up. As she does so, Louis rolls out of her way, pops one of the button's on the too-tight shirt he is wearing.

JACQUES-LYNN

(laughing)

Ripping off buttons is becoming a habit.

She then interjects herself into the conversation between Halee and Hayden.

JACQUES-LYNN

We age mostly at the beginning and end of long voyages.

HALEE

When our vessel is accelerating or decelerating.

HAYDEN

But I'll age all the while you're gone.

Halee gives him a questioning look.

HALEE

Why does it matter? Aging is like changing clothes. Only appearances are altered.

HAYDEN

Age really makes no difference to you?

HALEE

I've a sister living on Centurion who was learning to walk when I joined the space service. Now she's older than I am, but our feelings didn't change.

Halee stands up.

HALEE

Let's not worry about the future now. It'll be months before I have to leave.

HAYDEN

I'd do anything -- if it would make you feel the way I do.

She takes his hand in hers, looks into his eyes.

HALEE

I do feel something. It's like our lives have somehow been linked by fate.

HAYDEN

Does that mean you could learn to love an Earth man?

HALEE

Earth is my new home. To love an Earth man would be a natural thing, but this is not the time.

Hayden pauses, as if the conversation is finished. Then he decides to pursue the matter further.

HAYDEN

Will our time ever come?

HALEE

Circumstances don't allow me to show my feelings, but the feelings are there.

Hayden starts to respond, hesitates, says nothing.

HALEE

We've a saying on my planet.
Don't dig in a dormant volcano.

She kisses him on the mouth, not passionately but with feeling, then addresses Jacques-Lynn and Louis.

HALEE

It's time for you two to untangle.
We promised Natisha we'd return to
the spacecraft in less than an
hour from now.

INT. SPACECRAFT OPERATIONS DECK

Jacques-Lynn and Louis are seated at the table. Halee is standing. All are wearing jumpsuits.

HALEE

Jacques-Lynn tells me the
negotiations with the French
government are going well.

LOUIS

That's true. Having your people
settle here offers so much.
Medical miracles. Huge increases
in tourism and other economic
advances. There is little to
oppose.

HALEE

But there is a problem? Something
about NATO?

Louis stands, paces around the deck as he responds.

LOUIS

Do you understand what NATO is?

Halee nods.

LOUIS

It's a huge stumbling block.
Countries worldwide are alarmed
about a NATO member nation having
access to alien technology. It
tips the balance of power even
further in favor of NATO.

HALEE

We've already promised not to allow our technology to be used for aggressive military purposes.

LOUIS

That means little when NATO has member nations that consider an invasion a defensive maneuver.

He pauses, clears his throat, then continues.

LOUIS

The French fear they will be forced to withdraw from the pact and be left without NATO's protection.

He raises his voice, adding emphasis to his final statement.

LOUIS

An alien immigration will never be approved until we figure out a way to solve the NATO issue.

EXT. A POSH CASINO - EVENING

Halee and Hayden, Natisha and PAUL walk toward the entrance to the casino. Halee wears casual but stylish Earth attire. Natisha has on a low-cut blouse.

NATISHA

Do they have casinos on your planet, Halee?

HALEE

No.

NATISHA

Are you a gambler?

HALEE

(grinning)

I must be. I'm dating your brother.

They stand outside the entrance, continue talking.

PAUL

But you know about gambling?

HALEE

Just from old Earth TV shows that I saw a few years after you did.

PAUL
 Are Earth TV shows how you learned
 to speak English so well,
 Mademoiselle?

Halee nods.

HALEE
 Partly.

An elaborately dressed DOORMAN greets them, holds open the door.

DOORMAN
 Bonsoir!

INT. INSIDE THE CASINO

Halee, Natisha, and their dates, seen from a distance, wander about the busy casino, stop at a Black Jack table where three seats are open.

Halee stands watching as her three companions acquire chips from an attendant at a mobile cart, are seated and begin playing.

After Halee's companions play a few hands, an amply endowed, scantily clad cocktail waitress struts by carrying drinks on a tray, pauses briefly to smile at Hayden and Paul. Paul's eyes follow her as she slowly struts away.

Natisha reacts to the event, stares at the cocktail waitress.

NATISHA
 I'd sure like to relocate that
 one. Just to see how much of that
 is original equipment.

Halee lifts one hand, a barely noticeable gesture. Natisha's breasts rise, better filling out her low-cut blouse. Halee makes another gesture with her other hand.

Paul's head gets turned back toward Natisha. He does a double take when he sees her improved cleavage. Natisha smiles coyly at Halee, but Paul is unaware of Halee's involvement.

PAUL
 (to Natisha)
 Did you turn my face? I felt
 pressure, but it was so light a
 touch, I'm not sure.

NATISHA

I prefer you looking at me.

Paul looks into her cleavage, then her eyes.

PAUL

I prefer that, too.

Hayden, who already has lost most of his chips, offers Halee his seat.

HAYDEN

Why don't you lose the few chips
I have left?

She takes his place and he stands beside her. She is then dealt a down card and a three face up. The dealer has a two showing and a down card. Jeffrey is surprised when Halee indicates that she doesn't want another card.

HAYDEN

You're going to stand pat with 12!?

HALEE

There are 17 tens and face cards
unaccounted for, and only 23 cards
remaining in the decks.

She thinks for a second, then continues.

HALEE

There are no nines left, and only
one eight. The dealer likely has
a face card down, and the next
card probably will be another.

HAYDEN

How did you keep track of all
that? I didn't think you were even
paying attention to the game.

HALEE

I have a good memory for numbers.

The dealer turns over his hole card, revealing a king.

DEALER

You are correct, Mademoiselle.

He then deals himself a jack.

DEALER

On both counts!

He gives her the chips she has won.

DEALER
Now please leave the table,
Mademoiselle!

Jeffrey reacts, raising his voice to the dealer.

HAYDEN
You mean people aren't even
allowed to count cards!?

DEALER
(smiling, shaking his
head)
Not when they do it as well as she
does.

Halee moves her fingers, puts all her chips in single stack
without touching them, smiles coyly at the amazed dealer,
blows him a kiss, and gives up her seat. Natisha also stands.

NATISHA
Let's hit the ladies' room, Halee.
While the guys finish up.
(to Hayden and Paul)
We'll be back shortly.

As the women walk away, Hayden sits back down on the seat
Halee gave up. Halee and Natisha talk on the way to the
restroom.

HALEE
It is strange to be evicted from
a game for something I thought was
fair and honest. If I wanted to
cheat, I could use other skills to
win huge sums.

NATISHA
Really!?

Halee nods.

NATISHA
What about others from your planet?

HALEE
We all have similar skills.

Both women stop. Halee thinks for a second.

HALEE
This could be a big problem.

NATISHA

I imagine so. Casinos must be a big part of the economy.

HALEE

Then we have to figure out a way to protect the casino industry.

The women resume walking, enter the restroom.

INT. INSIDE THE RESTROOM

Halee and Natisha stand at the counter washing their hands. No other people are visible.

HALEE

I have bad news about Paul. His feelings for you are not sincere.

NATISHA

They aren't!?

HALEE

He dates women for sport.

Natisha looks puzzled. Then she smiles.

NATISHA

You mean he's a player?

HALEE

Is that a more common expression?

Natisha nods. Both women dry their hands.

HALEE

He had very personal thoughts about the woman carrying the drinks. And even about me.

Natisha shakes her head.

NATISHA

It's too bad, but I'm glad you told me.

(Beat)

God, what an advantage you have in the dating world. If I had your abilities, I wouldn't have wasted six years in a loveless marriage.

INT. SPACECRAFT OPERATIONS DECK

Halee and Jacques-Lynn are both seated, wear jumpsuits. Jacques-Lynn has on a headset, removes it.

JACQUES-LYNN

You've been awfully quiet and full of thoughts lately. Actually you've been that way ever since the picnic.

HALEE

I have been thinking. I need to be more like you in my approach to life.

JACQUES-LYNN

And your approach to Hayden?

HALEE

That needs to change, too. I'm going back to Biarritz in the morning. I have plans for breakfast.

She looks into Jacques-Lynn's eyes.

HALEE

(grinning)

I'm going to wear the perfume you bought me.

EXT. THE FRENCH INN - MORNING

A beautiful sunrise has colored the sky.

INT. HALLWAY

Halee is in a nightgown and robe, carrying a tray of food and a small bouquet of wild flowers. She raps on a door. Hayden answers. He's wearing pajamas and a robe, is barefooted and unshaven.

HALEE

Can I interest you in breakfast? I have ham, eggs, toast with jam, orange juice and hot coffee.

HAYDEN

And flowers, too! C'mon in.

INT. ROOM

Halee sets the tray on a table, hands him the flowers.

HALEE

You've always wanted to get into plants.

He fills a glass with water, puts the flowers in it.

HALEE

I hate to eat alone. And I thought you might need company. Your sister is having breakfast with her new boyfriend, an American school teacher.

HAYDEN

I like your perfume.

She laughs. He gives her a puzzled look.

HALEE

Jacques-Lynn gave it to me. She says it turns on soldiers.

HAYDEN

She's right.

They kiss. Afterwards, she smiles.

HALEE

Our breakfast will get cold. That volcano I mentioned is about to erupt.

HAYDEN

I like my volcanoes hot.

He closes the drapes, but Halee reopens them.

HALEE

Always leave windows uncovered ... so we can be relocated if necessary.

They kiss again, passionately. As their lips part, Halee steps back. There are two beds in the room. One, which Jeffrey slept in, is rumpled. The other, nearest them, is unused and neatly made.

Halee makes subtle movements with her hands. The bedding pulls itself down, and one pillow jumps atop the other, fluffing itself.

HAYDEN

Those are handy homemaking skills.

HALEE

You should see me in the kitchen.

Grinning, she continues the demonstration of her telekinetic skills. The cloth belt securing Hayden's robe unties itself and slides to the floor. The robe then slips off his shoulders and drops.

Halee closes her hands into fists, then pops them open. Hayden flies onto the bed on his back. She climbs atop him. Then, without touching him, she opens his pajama top.

A small plastic container of body lotion has slipped from the pocket of Halee's robe, lays on the floor. It floats above the couple, squirts lotion onto Hayden as Halee, who remains on top, massages and kisses his bare chest.

HALEE

English is a complicated language,
but fun to speak.

She pulls a condom from the pocket of her robe.

HALEE

Where you come from, the slang
term for this is a "rubber," but
in England that means an eraser.
Yet, I too am a "rubber." ...
Someone who rubs you.

HAYDEN

I've never heard it put that way
before, but it makes sense."

He reaches for the condom, but she returns it to her pocket.

HALEE

Patience. When it's time, I'll put
it on you.

From what can be seen of their initial foreplay, it is obvious that Halee is an aggressive love partner.

INT. ROOM - LATER

Hayden and Halee are in bed covered by a sheet. He is on his back. She is on her stomach, her head resting on his chest.

HALEE

Was my lovemaking similar to an
Earth woman's?

HAYDEN
 (smiling)
 Not anywhere I've been on the planet. I think I've been humbled by a superior power.

HALEE
 (laughing)
 No doubt. Next time I'll be more Earthlike -- more passive.

She kisses his chest.

HALEE
 I'll let you do a little more in bed.

HAYDEN
 Thanks for getting down to Earth.

Halee gets up, puts her robe back on.

HAYDEN
 You're leaving already?

She grins, speaks in a husky voice.

HALEE
 I'll call you in the morning.

He laughs, throws a pillow at her. She deflects it with a telekinetic shrug, then returns to her natural voice.

HALEE
 Actually, I have to meet your sister. Check out her new boyfriend.

INT. INN LOBBY - DAY

Halee, Natisha and a distinguished looking, middle-aged GENTLEMAN sit together, engage in a friendly, animated conversation. They are too far away to hear what is said.

EXT. OUTSIDE THE INN - EARLY EVENING

The same gentleman smokes a pipe, slowly walks about. Natisha walks up carrying a manila envelope. She slams it hard into his chest. He grabs the envelope, almost drops his pipe.

NATISHA
 Those are the listening devices you planted in our rooms, you jerk.

GENTLEMAN

But how? ...

She interrupts him.

NATISHA

Only the CIA could be so stupid!
And so arrogant! You spent half
an hour lying to me and Halee.

She shakes her head in disgust.

NATISHA

Halee is telepathic, you idiot!

While yelling at him, she pummels him with her purse,
swinging it by the shoulder strap. He drops the envelope and
hunches over, using his arms to protect himself.

NATISHA

You actually thought that getting
into my pants could lead to alien
technology? I can't believe you're
that stupid!

Attracted by the commotion, three paparazzi, two men and a
woman, run up, begin snapping photos.

NATISHA

Great idea! Get lots of photos of
the bungling American spy.

The gentleman walks away swiftly. The two male paparazzi
pursue him. Natisha yells after him.

NATISHA

Say hello to the wife and kids
back in Virginia you neglected to
tell me about!

The female paparazzi stays behind to talk to Natisha, who
picks up the manila envelope and hands it to her.

INT. SPACECRAFT OPERATIONS DECK

Halee, Jacques-Lynn and Natisha are present, all wearing
jumpsuits. Jacques-Lynn wears a headset and is seated beside
Natisha. Halee stands.

The overhead screen shows a villa with two dark figures in
the courtyard, and two infra-red heat images inside.

JACQUES-LYNN

I've located the home of the Basque leader who opposes our resettling in France. They call him "The Butcher."

Halee frowns, reacting to the name.

JACQUES-LYNN

The name comes from his occupation. He runs a meat processing firm. Earlier, he had a neighborhood butcher shop for many years.

(Beat)

He and his wife are there.

HALEE

Let's go down.

JACQUES-LYNN

There are two armed guards outside.

HALEE

We'll take sleep vines.

Jacques-Lynn hands the headset to Natisha. The two aliens change into relocating attire, each taking a leafy vine from a container near the relocating plants. Halee shows her vine to Natisha.

HALEE

It secretes a chemical that renders people unconscious.

NATISHA

Cool. I know some pilots I'd like to try it on.

Halee and Jacques-Lynn walk to the relocating area, as Natisha operates the controls.

HALEE

(to Natisha)

Later, we'll show you how to handle the vines without being affected.

EXT. VILLA COURTYARD - NIGHT

The aliens materialize out of sight of the guards, then each sneaks up on one of the men. They touch the men with the vines, which wrap themselves around the guards and immediately knock them unconscious.

The women enter the house through an open veranda door, each carrying a guard's handgun.

THE BUTCHER sits on a couch, reading. His wife is rinsing glasses at the sink in a kitchen separated from the living area by a waist-high counter.

The Butcher looks up as the aliens enter. His wife has her back to them and doesn't turn around until her husband speaks.

THE BUTCHER

Now you invade my home, as well as my country?

HALEE

We come as friends.

THE BUTCHER

With guns in your hands?

HALEE

(smiling)

Cautious friends.

The aliens take the clips from the guns, place them on a small table.

THE BUTCHER

Have you killed my guards?

HALEE

Of course not.

JACQUES-LYNN

The guards are just lying down on the job.

The Butcher stands.

HALEE

You already are friends with many people who are different from you. What's the harm in a few more? People who will bring technology and wealth.

JACQUES-LYNN

We wish to learn your language and to blend in. Like your people have done in France. Others from our planet will learn French. Before they even reach Earth.

HALEE

Unlike the Spanish Basque, your people have blended in without conflict. We wish for the same, no conflict.

The Butcher shakes his head and gestures violently.

THE BUTCHER

You create the conflict. You declare war on a way of life we have treasured for centuries.

HALEE

Our people will be scattered over hundreds of miles, building and living on land purchased from your neighbors. We will not be a problem.

THE BUTCHER

Your people would create unthinkable problems. We Basque already have sacrificed much of our culture and traditional ways to accommodate the rest of France. You will destroy all that remains of our heritage.

When his wife starts to speak, The Butcher raises his hand in a stop gesture. She remains silent.

HALEE

Your wife is open-minded. She is eager to see your homeland enriched.

THE BUTCHER

What do you know of my wife?

HALEE

I read the thoughts she dare not speak in your presence.

THE BUTCHER

(frowning)

Such powers only emphasize the threat you present to our way of life.

JACQUES-LYNN

Would you prefer we share our powers with the Americans or the British? Or how about the Germans?

The Butcher raises his voice.

THE BUTCHER

I prefer you leave our planet
alone. As a first step, leave my
home!

HALEE

As you wish. Che sara, sara.

TRANSLATED on the screen: What will be, will be.

The alien women return to the courtyard.

EXT. THE COURTYARD - NIGHT

Halee and Jacques-Lynn retrieve the sleep vines from the unconscious guards, who slowly begin to awaken. The Butcher stands on the veranda, watches as the women disappear in a beam of light, then screams into the star-filled heavens.

THE BUTCHER

Leave us alone or, as God is my
witness, I swear blood will be
spilled!

Then he lowers his voice, speaking to himself softly, with a wry grin.

THE BUTCHER

I assume you do bleed.

INT. HOTEL ROOM - DAY

HAYDEN sits at a table, writing. There is a knock on the door.

HAYDEN

It's open.

Halee enters, followed by Garrett. Both wear casual Earth attire.

HALEE

This is Garrett. He's the pilot of
another spacecraft that just
arrived on Earth.

Hayden is stunned, but tries not to show it. He shakes hands with Garrett.

HALEE

We're going back to the casino.
Help figure out ways to protect
the games from cheating aliens.
Want to join us?

HAYDEN

Sure.

She takes both men's arms as they leave the room.

EXT. A POSH CASINO - DAY

Halee, Garrett, and Hayden enter the same casino from the earlier scene. An elaborately dressed DOORMAN greets them, holds open the door.

DOORMAN

Bonjour.

HALEE

We're here to see Bernadette.
She's expecting us.

The doorman holds open the door, follows them inside.

INT. INSIDE THE CASINO

The visitors stand near the entrance as the doorman talks to them.

DOORMAN

I'll summon Bernadette. Make
yourselves comfortable. It will
be just a minute.

He talks softly in French into a cell phone, indicates a nearby couch surrounded by ornate potted plants. Halee, Garrett, and Hayden seat themselves.

GARRETT

Bernadette's the one you were on
the phone with?

HALEE

Yes, she's the assistant manager.
She and her staff are already
devising some potential defenses
to telepathic and telekinetic
skills.

BERNADETTE, a pretty woman in her late 20's to early 30's who is seated in a motorized wheelchair, rolls up.

Halee, Garrett, and Hayden stand, seem momentarily surprised by the wheelchair, but act as if it was nothing out of the ordinary.

BERNADETTE

I'm delighted to meet you, Halee.
I cannot wait to actually see your
abilities.

HALEE

This is Garrett. He's one of my
countrymen, and has the same
skills.

BERNADETTE

Great! Two gambling sharks for the
price of one.

She shakes hands with Halee, then also extends her hand to
Garrett and then Hayden.

BERNADETTE

And you must be Hayden. Halee has
told me about you.

Bernadette turns back to Halee.

BERNADETTE

This is a good time to tour the
casino. Not too many customers
this early in the day.

She turns around her chair and heads into the gaming area,
continuing to talk as the others follow her.

BERNADETTE

We do not want to ban aliens from
gambling. We prefer to change the
way we run the games.

HALEE

Alien skills won't affect the slot
machines, and Black Jack dealers
need only shuffle more often, and
not peek at their hole cards.

BERNADETTE

Then we will concentrate on the
dice tables, roulette, and poker.

Bernadette leads them to an empty dice table, and hands Halee
a pair of dice.

BERNADETTE

Try to roll a seven.

The others grin as Halee blows on the dice before throwing them.

BERNADETTE

(grinning)

Alea jacta est!

TRANSLATED on the screen: The die is cast.

Halee moves her fingers slightly as the dice spin around. They come to a stop before one of them suspiciously tips over so that a four and a three show. Halee laughs.

HALEE

That was a little clumsy. I think
I can do better with practice.

She extends her hand and the dice fly back into it. Bernadette and Hayden grin. Halee rolls a six and a one with more natural-appearing movements by the dice, but again makes telltale finger movements.

Then she wiggles her fingers almost like playing a piano. Hayden and Bernadette laugh as the dice jump and dance around the table.

HALEE

The finger movements are kind of
my style. They aren't really
necessary.

BERNADETTE

Others could control the dice
without moving their fingers?

HALEE

Yes, some could. I could probably
learn to do it myself.

GARRETT

And the shooter wouldn't have to
control the dice. It could be
done by someone people weren't
watching as closely.

Halee opens her hand. The dice fly into Garrett's hand. He rolls a seven without any finger movements, makes the dice return to him and throws again. Another seven. Bernadette looks concerned. Halee looks pensive for a moment.

HALEE

Could you somehow put a magnetic field across the top of the table? That might disrupt signals to the dice.

GARRETT

That might work. Our powers have difficulty operating in magnetic fields.

BERNADETTE

We could rig something. The magnetic field will not affect the dice.

HALEE

Good. Once you have it set up, we'll come back and see if it prevents cheating.

BERNADETTE

We could also rig some kind of magnetic barrier around a roulette table before we even try that game.

HALEE

That's a good idea.

Halee suddenly gives Garrett a kiss on the cheek, surprising him and the others as well.

GARRETT

What was that for?

HALEE

A really sweet thought you just had.

Bernadette interrupts what has become an awkward moment, and Hayden appears upset by what Halee has done.

BERNADETTE

Now let us go to a card room and look at the mind reading problem.

Everyone follows her to a poker room, which is empty. Sunlight pours in through a bay window. Bernadette pulls her wheelchair up to the table as the others seat themselves. The door is left open.

BERNADETTE

Will you deal, Halee? Know how to play seven card stud?

HALEE
 (grinning)
 Yes, Hayden taught me. He called
 it "strip poker." Chips, I think,
 provide less motivation to cheat.

Halee takes cards out of a box, then releases them. Her grinning companions watch as the deck shuffles itself in mid-air, sets itself on the table. Halee deals three cards to each of them, two down and one up, without touching the deck.

Before looking at her hole cards, Bernadette takes a long, gray stocking cap from the bottom of her wheelchair. She puts it on her head, pulling it way down over her ears. Halee and Hayden both laugh.

HAYDEN
 What the heck is that?

BERNADETTE
 It is a lead-lined stocking cap.
 Lead stopped Superman's x-ray
 vision, right? I figured perhaps
 it will stop mind reading, too.

She peeks at her hole cards. Still laughing, Hayden responds.

HAYDEN
 That thing looks like it would be
 better for deflecting blows from
 a sword. Joan of Arc probably
 could have used one of those.

He looks at his hole cards.

HALEE
 (to Bernadette)
 The lead isn't protecting the
 identity of your hole cards, but
 they are partly masked by your
 thoughts about frolicking with
 Hayden in a bed of wildflowers.

Bernadette screams, blushes bright red.

BERNADETTE
 Oh, my God. I apologize.
 (Beat)
 To both of you.

She looks at Garrett.

BERNADETTE
 You know too?!

Instead of answering Bernadette, Garrett puts his hand on Hayden's shoulder.

GARRETT

Hayden, you are one lucky man.

Bernadette buries her head in her hands.

BERNADETTE

My God, this is so embarrassing.

HALEE

Even so, I do know you have a pair of nines in the hole.

GARRETT

To be specific, a nine of spades and a nine of diamonds.

Halee then turns to Hayden.

HALEE

You should just fold. Your down cards are too bad to even talk about.

GARRETT

They aren't much worse than yours, Halee.

HALEE

You're bragging about a six and a deuce?

BERNADETTE

So even people who are telepaths cannot stop it. How do we protect ourselves?

HALEE

I do have an idea. Maybe you should listen to music.

Hayden and Bernadette look at each other, seem puzzled.

HALEE

The noise, combined with your thoughts about the music and other attempts to control your thoughts, might make it difficult for us.

HAYDEN

It's worth a try. I'll go borrow a couple of ipods.

He leaves. While he is gone, Halee asks Bernadette about a more personal subject.

HALEE

In your fantasy about Hayden, you were jumping and skipping. How long have you been crippled?

BERNADETTE

Three years. I hurt my spine in a skiing accident.

HALEE

We can fix your spine. It takes only seconds, and there is no pain.

Bernadette shows obvious excitement.

BERNADETTE

I have heard that you people have miracle medical cures, but this is beyond belief.

HALEE

It isn't even a medical procedure. It's a side effect of our way to travel.

Halee looks up, notices that Hayden is returning with borrowed ipods.

HALEE

I'll explain more later. First, let's solve our poker problem.

Hayden sits down, hands one of the ipods to Bernadette. Both she and Hayden attach the earphones, turn up the music. Hayden picks up everyone's cards, shuffles, and deals another three cards to each of them.

Hayden and Bernadette look at their cards, wait several second for a response from the aliens.

HALEE

I feel impulses to shake all parts of my body, but the impulses aren't exactly informational.

GARRETT

Thoughts are really jumbled in my head, too. But I love the beat.

He stomps his feet on the floor.

BERNADETTE
Another problem solved.

HALEE
Can you guys go outside, close the door, and make sure no one tries to come in?

Hayden looks puzzled.

HALEE
Bernadette is going to relocate to the spacecraft. She needs to disrobe.

GARRETT
Send her to my vessel. My copilot has never seen this aspect of relocating. When you signal, just put your right fist in the air.
(to Bernadette)
Tell my copilot to send you right back.

The men leave.

HALEE
Our relocating devise uses DNA to ...

INT. OUTSIDE THE POKER ROOM

Hayden closes the door and he and Garrett can no longer hear the conversation inside the room. After a short wait, they hear a loud bang.

GARRETT
Probably just the wheelchair being tossed away.

The door opens a crack.

HALEE (O.S.)
She'll be back any second. She needs a minute to get dressed.

The door closes. Hayden smiles at a middle-aged MAN and woman who walk by.

HAYDEN
Any luck?

The man responds.

MAN
Yeah, all bad.

The woman forces a smile, shakes her head. Soon after the couple walks away, Halee opens the door.

HALEE
You can come in now.

INT. INSIDE THE POKER ROOM

The men enter. Bernadette is dressed and happily skipping and jumping around the room, obviously has the full use of her legs.

When she turns to greet Hayden, however, he notices that she has a different, less attractive nose with a bump in the center. Bernadette notices his surprise and responds.

BERNADETTE
Do not worry about the nose. I really want my legs back, even though it means getting my old nose back, too.

Halee shrugs.

HALEE
We didn't know she'd had cosmetic surgery when she was a teenager.

HAYDEN
I kind of like the old nose, too.

Bernadette laughs.

HAYDEN
If you really don't like it, you can always get another nose job.

HALEE
(grinning)
And then stay out of relocating beams.

INT. A BAR INSIDE THE INN - NIGHT

Hayden and Natisha sit on stools with drinks in front of them. The one in front of Hayden obviously isn't his first.

SUPERIMPOSED OVER the scene: A FEW DAYS LATER

HAYDEN

I hardly even see Halee anymore.
She's always with Garrett.

NATISHA

They have a big job to do, and
they have to work together. You
don't know anything for sure.

He takes a long drink.

HAYDEN

Half the time, they don't even
talk. They just read each other's
minds. How the hell can anyone
compete with that!?

NATISHA

Don't get yourself all worked up.

HAYDEN

And they don't have any problems.
He doesn't care if she flits
around the universe in perpetual
youth. He's doing the same damn
thing.

Natisha pauses, sips her drink, then continues.

NATISHA

So let's look at your problem ...
You're falling in love with an
attractive, highly skilled woman
who wants to check in on you every
10 years or so, each time
appearing as young and beautiful
as before. And she doesn't care
what you do to entertain yourself
while she's gone.

(Beat)

That bitch!

Hayden laughs.

HAYDEN

Yeah, but it's not that simple,
and you know it.

Bernadette walks up, carrying a French newspaper.

BERNADETTE

Remember me, the belle laide?

TRANSLATED on the screen: Beautiful ugly woman.

HAYDEN

I don't know what that means.

BERNADETTE

That is just as well.

Natisha extends her hand.

NATISHA

I'm Natisha. My brother is all upset about Halee and Garrett.

BERNADETTE

La belle dame sans merci. Cest la vie!

TRANSLATED on the screen: The beautiful lady without mercy. That's life.

BERNADETTE

When two gods get together, mere mortals get lost in their shadows.

She takes Hayden by the hand, leads him down from the stool.

BERNADETTE

I cannot make you forget, but maybe I can distract you for a few hours. Want to come out on the beach with me for a little romance a la belle etoile?

She smiles and looks into his eyes before explaining what she said.

BERNADETTE

That is a lovely French expression which means "under the beautiful star."

HAYDEN

It sounds inviting.

BERNADETTE

Just promise to look at the legs, and not the nose.

He laughs.

HAYDEN

Halee says there will one day be satellite clinics to fix cosmetic problems caused by beaming.

BERNADETTE
 (grinning)
 I will be at the head of the line.

HAYDEN
 (also grinning)
 Come on, for now I'll just bury
 your head in the sand.

Bernadette laughs. Hayden waves to his sister, then he and Bernadette walk away, arm in arm.

HAYDEN
 See ya later, Sis.

Then he turns his attention back to Bernadette, who is still carrying the newspaper.

HAYDEN
 Eventually the relocating beams
 also will be down here, in a
 doctor's office.

BERNADETTE
 That will take all the fun out of
 it.

EXT. THE BEACH - NIGHT

Hayden is stretched out on the sand. Bernadette is beside him, and partly atop him. Her head is on his chest. She kisses him, then returns her head to his chest.

BERNADETTE
 How about a date for the
 demonstration Saturday?

HAYDEN
 You're on.

BERNADETTE
 Just do not bring me any damn
 flowers.

He laughs. They kiss again, more passionately.

BERNADETTE
 The press is billing the mock
 dogfight as "The Ultimate War of
 the Sexes."

HAYDEN
 Because it's male pilots against
 females. I know.

She opens his shirt, kisses his chest.

BERNADETTE

They will fly as fast as they can
and still be seen well enough to
tell them apart from Earth.
Halee's vessel will have white
lighting. Garrett's is blue.

She slips her hands into his pants pockets.

BERNADETTE

Of course, they will use harmless
light beams, instead of destruct
beams.

She lays atop him, gently kisses him about the neck, ears,
eyes and nose.

HAYDEN

And all this is to prove what?

BERNADETTE

That the aliens have the
technology to protect their new
homeland, maybe even better than
NATO could.

Hayden rolls Bernadette onto her back on the sand, then rolls
atop her. They kiss passionately.

EXT. BIARRITZ - DAY

Thousands of people await the alien demonstration, not only
on the beaches but on rooftops throughout the city. Hayden
and Bernadette, Natisha and a new male friend, and Louis are
together on the beach by the inn.

The alien vessels appear side by side, hover above the beach,
and bob their noses, bowing to the spectators below. They are
greeted by thunderous cheers and applause. They fly off in
different directions and the mock dogfight soon begins.

NOTE: I CANNOT CHOREOGRAPH THE ACTION IN THIS SCENE, BUT ONLY
PROVIDE VERY GENERAL GUIDELINES. JUST TELL YOUR SPECIAL
EFFECTS WIZARDS TO "GO FOR IT."

Much of the action takes place over the beaches and city,
close to the spectators below. The harmless light beams the
vessels fire at each other often land on spectators.

Initially, the two vessels seem to be so evenly matched that
neither can gain the upper hand.

LOUIS

This demonstration will open many French eyes. What need has France for NATO, when the aliens can provide force de frappe with far more advanced technology?

TRANSLATED on screen: A force to deliver a quick retaliatory blow.

BERNADETTE

Ventre a terre!

TRANSLATED on screen: At very great speed.

Eventually, however, the blue-lighted vessel does dominate. No matter how Halee's vessel twists, spins, turns and zig-zags, the other vessel is on her tail -- or soon back on her tail, its light beams just missing the white-lighted vessel. Louis screams into the sky.

LOUIS

Come on, girls, shake those pretty little derrieres and get him off your tail!

Almost as if Halee and Jacques-Lynn heard him, their vessel dives to the ocean, skimming so closely above the water that a huge spray is created. The vessel then slows and the pursuing vessel streaks past.

Halee's vessel then stops, dips its nose, enters the water at an angle, and disappears.

LOUIS

Sacre bleu, what happened? Did they crash, or can that thing swim, too?

HAYDEN

I don't know!

It is only a few seconds before Louis's question is answered, but it seems like an eternity to the spectators in and around Biarritz. Meanwhile, the other vessel cautiously circles and zig-zags above the water.

Halee's vessel streaks straight up from the ocean, catches the other vessel by surprise, and peppers it with light beams. Garrett's vessel then streaks into the sky and disappears.

Halee's vessel flies slowly over the city and beaches, bobbing its nose as it bows to the cheering throngs below.

It then stands on end and struts, moving its back end side to side. It too then streaks into the sky and disappears.

NATISHA

What do you think about women drivers now, Hayden?

Bernadette notices that Hayden has tears running down both cheeks. She squeezes and hugs his arm, and when she speaks tears are forming in her own eyes and her voice quivers.

BERNADETTE

I know, Hayden. Even with a new nose, how could I ever take the place of a woman like that? I am only vin du pays.

TRANSLATED on the screen: Wine of the locality.

She holds his hand with both her hands.

BERNADETTE

We French have a saying for every occasion. Fosan et haec olim meminisse juvabit.

TRANSLATED on screen: Perhaps this too will be a pleasure to look back on one day.

HAYDEN

I don't know what you said.

BERNADETTE

It does not matter.

She kisses him briefly on the lips, then walks away, wiping her tears.

EXT. A SIDEWALK CAFE AT THE INN - MORNING

Hayden, Louis, Garrett, Natisha, and Bernadette are seated around two small tables pushed together. On the tables are gift-wrapped packages, cups of coffee, and a cake shaped like a spaceship. Also present are other customers and two waiters.

Halee walks up wearing casual Earth attire, waves her fist in the air.

HALEE

Woo!, woo!, woo!

LOUIS

Congratulations to the alien top gun!

Halee indicates the cake.

HALEE

Is that supposed to be my vessel
or Garrett's?

HAYDEN

Garrett's. That's why we're going
to cut it up and eat it.

Garrett and the others laugh. Halee pulls up a chair, sits.
A waiter pours her coffee. Louis hands her a small package.

LOUIS

We brought presents to celebrate
your victory.

Halee opens the gift, revealing a nasal spray applicator.

LOUIS

Sooner or later, those flowers are
going to get to you, too.

The others laugh. Halee then opens Bernadette's gift, a pair
of dice.

BERNADETTE

They are specially weighted to
roll only sevens. Now you can
cheat like an Earth woman.

The others smile. Natisha unwraps her gift herself, hands
Halee a bottle of nail polish.

NATISHA

So you can touch up your
manicure/pedicure after relocating.

Halee smiles. Hayden hands her the only large package. She
opens it, laughs as she lifts out a pair of pruning shears,
shows them to the others, who also laugh.

HAYDEN

Now you can trim up those overly
modest relocating outfits.

Everyone laughs again.

HAYDEN

Actually, I have to give them
back. I borrowed them from one of
the gardeners, but he says you can
use them anytime you want to.

HALEE

I also can use them to trim your hair.

The others laugh as she clicks the shears above Hayden's butch cut. Garrett hands her the last package. She opens it, displays a pair of underwater goggles.

GARRETT

(grinning)

For the next time you turn your vessel into a submarine.

Everyone laughs. Louis raises his cup in a toast to Halee.

LOUIS

Your biggest victory wasn't in the dogfight yesterday. It was proving that the French don't need NATO's protection.

The others raise their cups, nod in agreement.

EXT. THE BUTCHER'S VILLA - AFTERNOON

The Butcher and his WIFE stand on the veranda. The veranda doors behind them are open. The same guards are in the courtyard. His wife has tears in her eyes. They speak in French, with subtitles on the screen.

WIFE

You are not only my husband. You are my very life. Please don't risk what we have together.

THE BUTCHER

It's because of what we have together that I must.

WIFE

But the aliens have powers beyond our comprehension. To oppose them is too risky.

The Butcher shakes his head.

THE BUTCHER

Right and tradition are on our side. That is true power.

WIFE

Then if you must go, go with my blessing, as well as my tears.

She kisses him tenderly. He then walks across the courtyard. The guards remain at the house.

EXT. SPACE

The alien spacecraft hangs in Earth orbit.

INT. SPACECRAFT OPERATIONS DECK

No one is on deck. The view moves across the deck to the ladder from the living quarters. Muffled voices can be heard.

INT. SPACECRAFT LIVING QUARTERS

There is a bunk-style bed on each side of the living area. A comfortable-looking chair is attached to the foot of each bed. Halee is sitting on her bed. Jacques-Lynn is in the chair attached to her bed.

The beds are separated at the head by futuristic-looking bathroom and shower stalls. Narrow cabinets, with doors of various sizes, cover much of the bulkheads. One door is to modernistic refrigerated storage that has drinking spouts.

On the low ceiling is a viewing screen similar to the one on the Operations Deck. Split screens show Louis having breakfast in his New York City apartment, and Hayden and Natisha shopping together at the inn. It is evening in France.

A low humming sounds emits from a small door at the aft end of the quarters, which apparently leads to the spacecraft's engine room. Someone would have to bend down to use the door.

JACQUES-LYNN

We've spent most of our adult lives together in this tiny space. It's hard to imagine it not always being so.

HALEE

I know. You're more like a sister to me than my real sister.

JACQUES-LYNN

Whatever happens, I'll always be at your side. In spirit, I mean.

HALEE

I feel exactly the same way.

They both stand, hug each other.

JACQUES-LYNN

Be careful tonight, space sister.

She kisses Halee's cheek.

JACQUES-LYNN

Biarritz seems so quiet and peaceful. Remember that danger also lurks below.

Halee nods. She walks to the ladder, ascends to the Operations Deck. Jacques-Lynn sits for a moment, deep in thought, then rises, follows her copilot to the Operations Deck.

INT. OPERATIONS DECK

Halee wears relocating attire. She walks to the imaging area. Jacques-Lynn enters the deck, sits at the table, puts on a headset. As light begins to shoot through the spacecraft, Halee waves to her friend and shipmate.

EXT. THE INN - EVENING

Halee and Hayden walk on the picturesque grounds outside the inn. She wears a white sweater dress, takes his arm.

HAYDEN

The Army has delayed my assignment in Germany. So that I can spend more time helping you. And the airline has given Natisha more time off. Louis arranged everything.

HALEE

That's wonderful. We certainly need your help.

HAYDEN

I'll return to the states before reporting to Germany. Spend a week in Phoenix with my parents.

He pauses, clears his throat, appears nervous.

HAYDEN

It would be great if you could come along ... just for a day or two.

HALEE

I'm sorry, I cannot.

HAYDEN

You'd rather stay here with
Garrett?

She pauses before responding.

HALEE

There are problems with our
relationship, but Garrett isn't
one of them. We work together,
nothing more.

HAYDEN

Then why can't you go to Phoenix
with me?

HALEE

Things are happening too fast.
(Beat)

Between us, I mean. Cannot things
just stay the way they are?
Please don't push me into making
decisions before I'm ready.

HAYDEN

You taught me to reach for the
stars.

They pause outside the inn, where two police officers
restrain a small group of paparazzi. As cameras flash, ONE
REPORTER asks Hayden a question.

ONE REPORTER

Is there an inter-species romance
brewing?

HAYDEN

Yes.

Halee smiles.

ONE REPORTER

Is she ...

HAYDEN

Whatever you're about to ask, the
answer probably is "Yes." And
don't ask anymore.

Everyone laughs. They enter the inn.

INT. SPACECRAFT OPERATIONS DECK

Jacques-Lynn and Natisha are seated, watch the overhead screen. Both wear jumpsuits. Jacques-Lynn has on a headset, removes it.

JACQUES-LYNN

It's nice of you to help out like this.

NATISHA

I'm happy to.

JACQUES-LYNN

With some Basques threatening to stop the land grant, it's safest to have an extra set of eyes.

The overhead monitor shows Halee and Hayden enter the inn lobby.

INT. INN LOBBY

Halee and Hayden enter. A middle-aged man, his back turned, is at the lobby desk. Another man, dressed as a bellhop, pushes a wheeled rack of garment bags and suitcases. Other guests are present.

SPACECRAFT OPERATIONS DECK

The overhead screen shows infra-red heat images inside the lobby. Suddenly the earlier heat images inside The Butcher's villa are superimposed atop those inside the inn. The images of The Butcher at home and the man at the lobby desk flash.

Jacques-Lynn stands, excitedly points to the overhead screen, at the man at the lobby desk.

JACQUES-LYNN

(loudly)

That's The Butcher, the Basque leader!

NATISHA

(equally excited)

Relocate Hayden and Halee! Now!

JACQUES-LYNN

(slightly lower tone)

I cannot. They're inside. The light beam will not reach them.

Both women have looks of absolute panic.

JACQUES-LYNN

I must go down. Warn them.

She stands.

INT. INN LOBBY

The bellhop opens a suitcase filled with weapons. He pulls an automatic rifle from it, throws handguns to The Butcher and three other men. The guns clack across the tile floor. Guests scream, scramble for cover.

One gun lands short of the man nearest Hayden. He dives for it, but the man kicks him before he reaches it. Hayden is knocked sprawling beside a couch, which is sprayed with automatic rifle fire.

INT. OPERATIONS DECK

Jacques-Lynn is about to put on a plant outfit. Natisha is still seated.

NATISHA

It's too late! Look!

She points at the overhead screen.

TV SCREEN

There are flashes of red light from one of the infra-red figures.

EXT. OUTSIDE THE INN

As the sound of gunfire sends the paparazzi fleeing for cover, the two police officers draw their guns, run inside the lobby.

INT. INN LOBBY

Halee makes animated gestures. The nearest armed man is picked up and thrown violently against a marble pillar, falls unconscious to the floor. As she dives for cover behind another pillar, she swings one arm.

The couch near Hayden stands on end, pivots around and falls in front of him, shielding him from the bellhop with the automatic rifle, who fires at Halee instead.

Halee again gestures. The bellhop flies through the air, drops his rifle, is slammed against the wall with a loud thud. Hayden staggers to his feet, bleeding from the nose and mouth. Halee lunges back toward the couch to join him.

The police officers enter, but the gunman nearest the door shoots down both of them.

INT. OPERATIONS DECK

Jacques-Lynn sits, puts the headset back on, touches controls on the table. Natisha also dons s headset.

JACQUES-LYNN
We have to get closer.

Restraints from inside the chairs automatically secure them to their seats.

NATISHA
Can we line up the beam if we do?

JACQUES-LYNN
We have to try.

EXT. OUTSIDE THE INN

The alien vessel streaks from the sky, slows and stops outside the glass doors to the inn, hovers only a few feet from the ground. Although stopped, it turns in place at a right angle so that its nose faces the inn.

It again hovers by shifting its nose from side to side like the pendulum on a clock. Paparazzi photograph the vessel.

SPACECRAFT OPERATIONS DECK

The women's travel restraints retract as the vessel stops. Both are still wearing headsets, watch the carnage on the viewing screen as their fingers fly across the tabletop controls.

JACQUES-LYNN
I've launched a destruct robot.

NATISHA
I still can't line up a beam.
They're too far inside.

JACQUES-LYNN
Can you bring up the cops?

NATISHA
I think so.

The two police officers image, one after another, in the center of the deck. They are naked, but their wounds are gone. Jacques-Lynn stands, flings two jumpsuits to the policemen.

NATISHA

I can reach the gunman who shot them.

JACQUES-LYNN

Take him out.

INSIDE THE INN

The gunman images in a beam of light, disappears. His clothing explodes, and his gun, watch and a wedding band fall to the floor. When Halee sees this, she gestures for Hayden to get closer to the door, starts the same direction herself.

SPACESHIP OPERATIONS DECK

The gunman images naked, a look of horror on his face, hunches over, covers his privates with his hands.

NATISHA

What'll I do with him? We're out of jumpsuits.

JACQUES-LYNN

Drop him on the street. He won't do any more harm naked.

OUTSIDE THE INN

The gunman images naked on the street amid a beam of light below the vessel. He runs down the street, covering his privates with his hands.

SPACECRAFT OPERATIONS DECK

The scene remains frantic.

NATISHA

(excitedly)

I can almost reach Halee.

INSIDE THE LOBBY

As Halee runs for the entrance, The Butcher fires. Halee is spun around, thrown against a pillar. She sinks into a sitting position. The left side of her white dress is covered with blood. She stretches for the gun on the floor.

The gun jumps into Halee's hand. The fourth man shoots her in the back. She falls forward on her face. Hayden stumbles toward Halee. The Butcher fires again, hits Hayden in the right shoulder. He falls to his knees.

Halee drags herself with one arm, is unable to reach Hayden. The two remaining men stalk Halee, prepare to fire again. Hayden staggers to his feet, screams, runs toward the rifle dropped by the bellhop.

The remaining armed men both shoot at him, but miss. He dives for the automatic rifle. Using his left arm, he shoots the fourth man, who falls dead, hit several times. The Butcher retreats behind the registration desk.

Hayden staggers back to Halee, fires to keep The Butcher pinned down. He kneels beside her, tries to lift her with his wounded arm, but cannot. He fires again at The Butcher. His own blood further stains Halee's blood-soaked dress.

OUTSIDE THE INN

An airborne robot hovers outside the lobby doors. It is the size of an oblong box only a few inches long, has small flashing lights of different colors. One brave photographer hunches over, runs to the door, opens it for the robot.

INSIDE THE LOBBY

Hayden passes out, drops the rifle, falls atop Halee. The Butcher emerges from behind the registration desk. He walks deliberately to Halee and Hayden. He prepares to shoot again, finish them off.

The robot hovers nearby, fixes a narrow beam of red light on The Butcher. He frantically looks for someplace to run for cover, then he reconsiders. He throws his gun on the couch, puts up his hands.

OPERATIONS DECK

Jacques-Lynn looks at the overhead screen, then at Natisha.

JACQUES-LYNN
He's surrendering.

NATISHA
Like hell he is.

Jacques-Lynn shakes her head.

JACQUES-LYNN
I understand how you feel. I want to kill him, too. But we must obey the laws and customs here.

INN LOBBY

Hayden regains consciousness. He yells to a female hotel GUEST watching from behind a pillar.

HAYDEN
Help me carry her outside.

The guest walks toward him.

GUEST
I don't think she should be moved.

HAYDEN
(screaming)
Outside! We have to get her
outside!

Hayden wraps his uninjured arm around Halee's chest. The guest takes her feet. They carry her toward the lobby doors.

OPERATIONS DECK

Jacques-Lynn runs to the center of the deck, starts to step out of her jumpsuit. She obviously doesn't want to take the time to change to imaging attire.

JACQUES-LYNN
Beam me inside.

Natisha watches the overhead screen intently.

NATISHA
Wait. They're coming outside.

EXT. OUTSIDE THE INN - NIGHT

The second alien vessel parks above Halee's vessel. Garrett images in a beam of light on the street, wearing male imaging attire. He starts to run into the inn, but stops when he sees Hayden and the guest carry Halee outside.

Garrett and the guest stand watching as Hayden kneels over Halee. Hayden and Halee image in a beam of light. Their clothes explode. The guest faints. Several police cars and ambulances converge on the inn, sirens wailing.

Police officers, with guns drawn, rush inside the inn.

OPERATIONS DECK

Halee and Hayden are huddled together, sitting in the center of the deck, naked but no longer wounded.

The two cops hold jumpsuits, chatter in French, examine each other's unharmed bodies with amazement.

NATISHA
 (to the cops)
 Can we get you guys some
 strategically placed flowers and
 drop you somewhere?

ONE COP responds.

ONE COP
 Is it over down there?

JACQUES-LYNN
 Yes.

ONE COP
 Then can you put us back where we
 were?

JACQUES-LYNN
 Sure.

She helps them don imaging attire, tosses their jumpsuits to Halee and Hayden.

OUTSIDE THE INN

The two policemen, wearing male imaging attire, appear in a beam of light on the street below the vessel. Papparazzi and fellow officers rush to them.

The Butcher is handcuffed, in the custody of two police officers. The airborne robot hovers above, but no longer has a light focused on the prisoner. Three of The Butcher's men, one dead with his head covered, are loaded into ambulances.

After The Butcher is placed in a police car, the robot returns to Halee's spacecraft through a small hatch beneath the nose. The spacecraft then backs out from underneath the other vessel, disappears into the sky.

The naked former gunman, who is hiding behind bushes some distance away, again begins running. Garrett reaches out one arm, motions with his fingers to draw the man to him.

The naked man spins around, digs in his heels until they bleed, but cannot stop his steady progress back to the front of the inn. Garrett turns him over to two French policemen, first slapping him hard on his bare butt.

INT. AIRPORT LOUNGE - DAY

Halee and Hayden stand amid passengers boarding a plane.

HAYDEN

I still wish you'd change your
mind and come to Phoenix with me.

HALEE

We'll only make parting harder if
we prolong something that must end.

He grasps her by the shoulders, raises his voice.

HAYDEN

Doesn't it matter what we want?

HALEE

Keeping you alive is what I want.

HAYDEN

We're both fine. All we had to do
is relocate.

HALEE

That only works if you're alive.
We cannot put our love on display
on a monitor screen -- wondering
if even that will protect us.

HAYDEN

But The Butcher is in prison.

HALEE

Another will take his place. I
have to remain a target, but you
can lead a normal life.

(Beat)

Go, you'll miss your flight.

They kiss and Hayden runs to catch the plane. At the doorway
to the ramp, he pauses to look back at Halee. She waves.
Then he walks briskly down the ramp.

INT. AIRCRAFT

Hayden sits beside an ELDERLY WOMAN.

ELDERLY WOMAN

You look upset, Son. Is this the
first time you've flown?

HAYDEN

No. I just broke up with my girlfriend.

ELDERLY WOMAN

Well, there are plenty of fish in the sea, especially for a handsome young man like you.

HAYDEN

I'm not giving up. I'll get her back -- even if I have to follow her to the Alpha-Centauri system.

The woman gives him a strange look.

INT. HOTEL ROOM

Halee holds a box on her lap. Tears run down her cheeks. Jacques-Lynn enters.

JACQUES-LYNN

What's the matter?

HALEE

Isn't this sweet? It's from Hayden.

She takes a small globe from the box. Taped to it is a handwritten note that reads: "My world still revolves around you." Jacques-Lynn sits beside her, hugs her.

HALEE

It's only been four days, and I already miss him so much.

JACQUES-LYNN

This is the first time I've seen you cry. Why did you let him go?

HALEE

I don't ever want to risk his life.

JACQUES-LYNN

The only way to cheat death is to grab onto everything life offers.

SPACECRAFT OPERATIONS DECK - LATER

Natisha sits, in uniform, watches the overhead monitor. Jacques-Lynn enters via the ladder.

JACQUES-LYNN

What's Halee doing now?

NATISHA

She's in New York at a sidewalk
cafe having dinner with Heidi
Jarrell, the TV anchor woman. She
doesn't look happy.

JACQUES-LYNN

She's lucky to be alive.

Natisha nods agreement.

NATISHA

But all the life's gone out of
her. Ever since she broke up with
Hayden.

JACQUES-LYNN

She's afraid of putting the people
she loves in danger.

NATISHA

I know. She wants me to quit
hanging out with you guys. I just
ignore everything she says. Hayden
should, too.

Natisha picks up a headset, but doesn't put it on her head.

JACQUES-LYNN

The ambush at the inn made Halee
too cautious.

NATISHA

That's to be expected.

JACQUES-LYNN

Of course. She almost died.

NATISHA

But if Garrett had been with her,
no one but The Butcher and his men
would have been hurt.

Jacques-Lynn looks puzzled.

JACQUES-LYNN

Why would Garrett be with her?
He's wired differently than we are.

It takes Natisha a second to realize what she's been told.
She looks stunned.

NATISHA

You mean he's gay!?

Jacques-Lynn nods.

NATISHA
I had no idea.

Jacques-Lynn shrugs.

JACQUES-LYNN
Besides, your brother is twice as
cute.

NATISHA
And it is getting safer for us in
France, isn't it?

She gives Jacques-Lynn a quizzical look.

JACQUES-LYNN
Yes. We now have far fewer
enemies. And many, many more
friends.

Natisha lightly bites her lip, pauses, shrugs her shoulders,
then responds.

NATISHA
They made a perfect couple. It's
too bad nature never had a chance
to take its natural course.

JACQUES-LYNN
At times, nature needs help from
technology. Where is Hayden?

Natisha gives her a questioning look, puts on a headset,
pauses before responding.

NATISHA
Visiting our parents in Phoenix.

JACQUES-LYNN
Is he alone?

NATISHA
Yes, he's watching the house and
pets. Our parents are at a
wedding in Tucson. It's just him
and two cats.

Jacques-Lynn smiles broadly.

JACQUES-LYNN
Good. Is he outside?

NATISHA

Yes, by the pool. Are you going
to do what I think you are?

Jacques-Lynn nods. She puts on a headset and sits with
Natisha.

NATISHA

It is a romantic setting. Our
parents' home even has a fireplace
in the bedroom.

Jacques-Lynn looks at a monitor, now split into images of
Hayden and of Halee and Heidi.

JACQUES-LYNN

Halee's wearing the leather dress
you keep for her at Louis's
apartment. It was expensive?

NATISHA

It'd be a small price to pay.

EXT. A SIDEWALK CAFE - DAY

Halee and Heidi eat dinner at a small table. The two women
raise their wine glasses in a toast.

HEIDI

To the new colony in southern
France.

Suddenly, Halee relocates within a beam of light. Her dress
explodes. Her glass falls on the table, splatters the
tablecloth with wine.

HEIDI

What a waste of a great Bordeaux!

OPERATIONS DECK

Jacques-Lynn and Natisha sit at the control table. The
panels are open and sunlight streams through the vessel.
Seen from behind, Halee images naked within the sunlight.

JACQUES-LYNN

It is nice to see you, Halee.

HALEE

(questioningly)
What's going on?

JACQUES-LYNN

You were in danger ...

She presses a button on the console, turns to Natisha, finishes the sentence as Halee again images and disappears.

JACQUES-LYNN

... of spending the rest of your
life sleeping alone.

EXT. HOUSE - DAY

It is a new, Spanish-style residence. Hayden walks near the backyard pool. Seen from behind, Halee relocates naked between him and the pool.

HAYDEN

Halee! What the hell!? What's
happening?

He appears startled and apprehensive.

HALEE

Everything's okay. Our friends
upstairs are playing games.

HAYDEN

I hope I get in the game. I'm not
going to sit on the bench!

(Beat)

I'll get you something to wear.

She slowly walks to him.

HALEE

Never mind. I'll settle for
equality.

She unbuttons his shirt.

INT. HOUSE - BEDROOM - NIGHT

Halee and Hayden lie naked on the rug in the dimly lighted bedroom in front of a crackling fireplace, covered by a light blanket. The TV is on, shows a news broadcast by Brad and Heidi.

Hayden clears his throat, then blurts out a question he feels he must ask?

HAYDEN

Do you know about Bernadette?

HALEE

Yes, I read your thoughts. You needn't feel guilty about you and Bernadette. It was appropriate to the time and circumstances.

She sits up.

HALEE

The French have an expression for it, a point. It means at the right time, but more than that. At the peak of ripeness or perfect degree of doneness.

HAYDEN

Doneness? Is there such a word?

HALEE

If not, there should be. Both you and she were ready for love. I was not.

She kisses him lightly on the lips.

HALEE

Now I am ready.

HAYDEN

Most women would have a different reaction.

HALEE

Most women have incomplete information. They don't read thoughts.

They turn to watch the TV.

ON TV SCREEN

BRAD

The French government has officially made two hundred and fifty square miles in its southern Basque region available for alien settlement.

HEIDI

The recent failed attempt to kill one of the alien pilots has shocked and mobilized the French Basque area.

BRAD

Popular support for the aliens has increased dramatically. Everyone is planning and building for an immigration still a decade away.

HEIDI

The last hurdle was fear about France maybe losing NATO's protection. That disappeared when alien spacecraft showed they can protect their new homeland without outside help.

BRAD

Eventually, they will have many spacecraft on Earth, all fast enough to outrun any weapon fired at them.

The screen shows a photo of the alien spacecraft outside the inn in southern France.

HEIDI

Earlier this evening, I was with Halee, pilot of the original alien spacecraft. She disappeared in front of my eyes.

BRAD

Undoubtedly, to handle some diplomatic mission.

RETURN TO SCENE

Hayden shuts off the TV with a remote.

HALEE

Diplomatic, indeed! My mission is to get you to shack up with me in space -- for about five years. To us it will only be a few weeks.

HAYDEN

But how ...?

HALEE

Jacques-Lynn is pregnant. It's something that both she and Louis wanted.

HAYDEN

I thought that relationship was temporary.

HALEE

That was Jacques-Lynn's original idea. She really switched gears, didn't she?

He nods.

HALEE

She intends to stay here on Earth with Louis. We can train you to take her place on the spaceship.

HAYDEN

I've still got three years to go on my enlistment. Can you get me out of uniform?

HALEE

(laughing)

I already have.

(Beat)

I'm sure Louis can persuade the Army that you would make a great liaison to Centurion.

HAYDEN

What happens when we get there?

HALEE

Three months or so of training on Centurion. Then back into a cramped spacecraft for another five years.

She looks toward the ceiling.

HALEE

And we won't be watched, like we probably are now.

HAYDEN

I know how to handle that problem.

He pulls the blanket over their heads.

OPERATIONS DECK

Jacques-Lynn and Natisha watch the monitor, which shows infra-red heat images of Halee and Hayden blend into one larger image. Jacques-Lynn signals thumbs up.

FADE OUT:

-THE END-