

LAST RESORT
PILOT
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FremantleMedia

ACT ONE

INT. UNIVERSITY LIBRARY - NIGHT

Rows and rows of library shelves. A trolley laden with books being pushed past students studying at tables with laptops.

One girl is asleep over her textbooks. Snoring. Loudly. Another more conscientious student looks up from her books, clearly annoyed at the noise.

At a computer console three young guys are huddled round a screen, we see they are leering at pornographic images they've found on the internet.

As we trolley down the rows, we see RACHEL, a pretty women in her late twenties, struggling to shelve a row of heavy textbooks.

She gets the last book in place, steps back and the row of books slumps and falls like dominoes.

It has been a long shift.

As Rachel starts picking up the fallen books, an announcement comes over the Public Address system:

KELLY (V.O.)
Attention Library Users, the library will be closing in fifteen minutes. I'd like to say it's been fun working here, but it hasn't. So do what I did - get a life! So long, suckers!

EXT. CITY STREET - NIGHT

Rachel, Jane and Kelly are heading for a bar. KELLY and JANE are in high spirits, looking forward to a good night out celebrating Kelly leaving the dull job they all do.

Rachel on her cell calling her boyfriend. The number goes to message.

RACHEL
(to message)
Hi honey - why's your phone off?
Anyway, I'm having a drink with the girls tonight. Kelly got an acting job in New York - isn't that great?
I won't be late.

Kelly shouts into the phone.

KELLY
Yes, she will!

RACHEL
(to message)
Love you.

She hangs up.

JANE
So, you're in love? This is it?

RACHEL
We're saving for a deposit.

JANE
Has he proposed?

He hasn't. Rachel sees an ATM, avoids the question.

RACHEL
I have to get some money.

She puts her card in the machine.

JANE
Get that ring on your finger,
girlfriend.

RACHEL
He'll get round to it. Kelly's
dream came true, so why can't mine?

KELLY
My dream, thank you very much, is
not playing a slutty nurse on the
lowest rating soap on cable. But at
least I won't be stuck in that
deadzone book-barn. Get out while
you still can, ladies.

Rachel is frowning at the ATM.

JANE
Problem?

"Insufficient funds" flashes on the screen.

RACHEL
That's not right.

KELLY
We've got you covered.

Kelly is keen to get to the bar.

Rachel shakes her head, pulls out her cellphone.

RACHEL
I'll meet you inside.

Jane and Kelly head to the bar.

Anxious, Rachel speed dials Jeff, this time to her relief, it rings.

INT. RACHEL'S HOUSE / LIVING ROOM - NIGHT

INTERCUT WITH:

EXT: CITY STREET - NIGHT

Jeff is at home. He picks up his cell. Sees Rachel's name on the screen.

JEFF
Hey baby -

RACHEL
Jeff - I just tried to withdraw fifty dollars from our account. It says zero balance.

JEFF
Damn bank.

RACHEL
What if it's not the bank. What if it's been stolen?

JEFF
How?

RACHEL
I don't know. Identity theft? That happens all the time, doesn't it?

JEFF
Calm down, Rach'. It's just a stupid bank error, it has to be.

RACHEL
What do we do?

JEFF
At this hour? Nothing.

RACHEL
I'm coming home.

JEFF
No, have your night out. You
deserve it. I'll sort it out in the
morning.

But Rachel's not in the mood anymore.

RACHEL
Are you okay? Why was your phone
off?

JEFF
'Night babe. Love you.

He hangs up. Rachel is left troubled. Something's not right.

Jeff seems on edge. Reveal a packed suitcase, and on the
table, twelve thousand dollars in cash.

Jeff redials his cell.

JEFF (CONT'D)
It's me.
(listens)
Yeah, I got it. I'm a louse. She
doesn't deserve this.
(listens)
No, I'm not backing out. You got
the tickets?
(listens)
Then get the hell over here.

SOME TIME LATER:

A car door slams. Jeff jumps up from the couch, begins to
gather up the cash.

The door opens, Jeff turns to see Rachel. His face falls,
clearly he was expecting someone else. Rachel takes in the
suitcase, the money...her face registers confusion, hurt -

RACHEL
Jeff?

Jeff sees her hurt. He is overcome with regret - what has he
done?

JEFF
Rach' -

Rachel struggles to make sense of what she is seeing.

RACHEL

You cleared out the account?
What's going on? I don't
understand.

JEFF

I've messed up. I'm sorry, baby.
I'm so sorry. I didn't mean for
this to happen.

RACHEL

What? What?!

JEFF

I met someone.

And finally Rachel begins to grasp what is going on.

RACHEL

Are you leaving me? With our
savings?

JEFF

She owes money, I wanted to help
her.

RACHEL

Are you kidding me?

JEFF

I tried to end it. She's a
headcase. It's all gotten out of
control. I'm so sorry.

The door opens. Rachel turns to see the girl in question is standing there. She is polar opposite of Rachel. A rail-thin blonde with bad attitude to spare, and edgy as hell. She sizes up the situation instantly, she can see Jeff is wavering.

NICKI

Is this her? The librarian? Nice
cardigan, bitch.

She laughs, derisive.

JEFF

Nicki - I -

She cuts him off.

NICKI

You what? Get the cash. We're leaving.

Jeff hesitates. Rachel is aghast to realize Jeff has just lied again - clearly he's not trying to end it with this woman. Through tears, anger is building.

RACHEL

(to Jeff)

Go. But that's half my money. You're not taking it.

She walks towards the table. Nicki springs into action. She swipes Rachel across the face, sending her staggering across the room. Jeff is horrified.

JEFF

Jesus! Rachel -

He runs to Rachel's side. Nicki is pissed now.

NICKI

Are you coming or what?

JEFF

She's hurt - No, I'm not coming.

Rachel recovers to hear this -

NICKI

Whatever.

She starts gathering up the cash.

RACHEL

(to Jeff)

I'm calling the police.

NICKI

Don't even think about it.

JEFF

Rachel, no.

Jeff blocks Rachel's way to the phone. He seems afraid of Nicki.

Rachel is livid. She pushes Jeff out of her way, and lurches for the phone.

NICKI

Don't pick up that phone.

Rachel starts dialling, too angry to be afraid. As she dials 911, Nicki sees immediate action is required. Rachel turns to see Nicki pull a gun from her jacket. Jeff is shocked.

JEFF

Nicki, no.

Minutes seem to elapse as a horrified Rachel watches Nicki take aim at Jeff and pull the trigger. He falls, shot in the chest.

Shocked, stunned, Rachel can't even let out a scream, she drops the cordless phone to the floor.

Nicki is wired, shaken at what she has done, but unrepentant.

NICKI

I told you not to pick up the phone.

RACHEL

(barely a whisper)
He's dead. You've killed him.

NICKI

No. You did.

And she strides across the room, punches Rachel in the stomach. Rachel bends over double, winded, incapacitated, Nicki wrenches her upright, grabs her hand, puts the gun in it, aims it again at Jeff and squeezes the trigger.

Then she lets Rachel drop to the floor.

NICKI (CONT'D)

Domestic violence is hell.
Sometimes a woman just snaps.

Rachel realizes what is happening - she is being set up. She drops the gun like it's on fire.

RACHEL

This is crazy. I'll tell the police it was you.

NICKI

Me? I don't even exist.

RACHEL

You killed him! You won't get away with this.

NICKI
I already have.

And she lands another backhander across Rachel's face.
Rachel slumps to floor next to the cordless handset.

Barely conscious, Rachel watches through blurred vision as
Nicki grabs the remainder of the cash and leaves.

911 OPERATOR (V.O.)
*Caller - please state your name and
address -*

Rachel picks up the phone, about to speak... Then she sees
the gun, a pool of blood, and Jeff, dead.

On Rachel, hunted, panic rising. She hangs up the phone.

INT. RACHEL'S HOUSE / BEDROOM - NIGHT

Rachel frantically grabs a bag. Into it she throws some
underwear, her much-loved old Tickle-Me-Elmo, and her
passport.

And then she hears the sirens. In the distance, but coming
closer.

She runs out.

INT. RACHEL'S HOUSE / LIVING ROOM - NIGHT

Bag in hand, Rachel pauses by Jeff's inert, lifeless body.

RACHEL
(emotional)
Love you.

She runs out.

EXT. RACHEL'S HOUSE / INT. SUBARU - NIGHT

Rachel starts up the car and reverses into the street. The
oil warning light flickers on, but Rachel slaps the dashboard
and it goes out. She takes a last look at the house - then
drives off.

Police cars scream past, flashing red and blue, heading in
the opposite direction, as Rachel drives on into the night.

END OF ACT ONE

ACT TWO

INT. SUBARU / EXT. COUNTRY ROAD (MEXICO) - DAY

Rachel wakes up, thoroughly discombobulated. Nothing looks familiar. This is a quiet country road - the opposite of LA. The highway signs are all in Spanish. Then it all comes flooding back - she's in Mexico.

Now what? Deep breath, the adventure continues. Rachel turns the key to start the Subaru, but the engine makes an awful graunching noise, barely turning over. The oil light flashes, then all the warning lights burst into life. This car ain't going nowhere.

EXT. COUNTRY ROAD - DAY

Rachel waits by her car, clutching her carry bag, wondering at the wild and weird turn her life has taken. In the distance she sees a car approach.

INT. DODGE / EXT. COUNTRY ROAD - DAY

Rachel sits in the back of the Dodge, driven by an American man, CHARLIE. His wife, MARIE, rides shotgun. Rachel is still in shock, thinking about all that has happened, grieving for her dead boyfriend. Then she notices the wife staring at her.

MARIE

Man trouble, huh?

RACHEL

I'm sorry?

Behind Rachel, through the rear window, we see another vehicle, a RED SPORTS CAR.

MARIE

You, all the way out here on your lonesome.

CHARLIE

Mind your own business, Marie.

MARIE

Just making conversation, Charlie!
(to Rachel)
We're on our second honeymoon.
Cheap-ass road trip to Baja.

CHARLIE

Screw you!

MARIE
(to Rachel)
Your man a loser too?

We see the red sports car start to overtake.

RACHEL
He's... he's dead.

And Rachel starts to tear up.

She looks away, out of the passenger window, momentarily making eye contact with the driver of the red sports car. The driver is a woman (whom we will soon meet as SARAH). She has the same hair color as Rachel and is late twenties like Rachel. With a friendly smile the woman puts pedal to metal and accelerates away.

MARIE
You're too young. Your man
shouldn't be dead. What happened to
him, honey?

RACHEL
He was murdered.

Marie gasps.

RACHEL (CONT'D)
Stop the car. Please.

The car pulls up. Rachel leaps out. Throws up. Marie calls from the car.

MARIE
Honey, you okay?

Then Marie notices Rachel's bag. She nudges Charlie, then reaches for the bag. Opens it. Quickly locates Rachel's pocketbook and passport, takes them out.

ANGLE ON RACHEL, RECOVERING FROM HER ATTACK OF NAUSEA. THE DODGE PULLS AWAY IN A CLOUD OF DUST AS RACHEL'S BAG IS THROWN TO THE GROUND.

Rachel leaps to her feet, running after the car.

RACHEL
Hey!

But, of course, it's futile. She picks up her bag, checks inside, sees that all her valuables are missing.

RACHEL (CONT'D)
Sonofabitch!

CUT TO:

EXT. GAS STATION - DAY

Rachel walks in the heat and dust, carrying her bag, approaching a gas station. Parked outside is the same RED SPORTS CAR that passed her earlier. She approaches a lone ATTENDANT, sitting in the shade.

RACHEL
Hello. My car broke down a few miles back. Do you have a phone? Or some sort of tow service?

ATTENDANT
Sorry. No hablo ingles.

RACHEL
(hand to ear)
Phone?

The attendant points to a pay phone.

RACHEL (CONT'D)
I don't have any change. Will I be able to make an operator-assisted call?

The attendant's blank look shows that he hasn't a clue what Rachel is saying.

Rachel walks to the phone. Picks it up, pushes zero, tries to get a response.

RACHEL (CONT'D)
(to phone)
Hello? Operator?

No reply, just dial tone.

ATTENDANT
(calling out, helpful)
Need money.

RACHEL
Yeah. Need bathroom too. Please tell me that's free.

INT. GAS STATION RESTROOM - DAY

Rachel enters the cool interior. Not the cleanest place in the world. There are two cubicles. She enters the first, but immediately recoils - no way is she using that one.

She pushes at the next cubicle door, but it is locked. A voice pipes up from inside the cubicle

SARAH (O.S.)
Ocupado!

RACHEL
Sorry.

Rachel turns to the sink, looks in the broken mirror - she looks like hell.

RACHEL (CONT'D)
(whispering, to herself)
Keep it together, Rachel.

She looks at the filthy basin and taps - yuck. She then opens her bag. Rummages past her Tickle-Me-Elmo, finds a pocket-pack of tissues (with soothing aloe vera), opens them. She is about to use a tissue to wipe the tap before running the water when the (American) voice from the cubicle pipes up again.

SARAH (O.S.)
Damn it! Are you still there?
Hello?

RACHEL
Hello?

SARAH
There's no toilet paper in here.
Help a girl out?

Rachel looks around. Nothing. Looks at her pocket-pack of tissues.

RACHEL
(only half-joking)
I'll sell you some.

SARAH (O.S.)
What!?

RACHEL
Just kidding. Here.

Rachel passes the tissues under the cubicle door.

SARAH (O.S.)

You gave up too quick. I would've paid. (a beat) With soothing aloe vera? Oh well, life on the edge...

Rachel turns back to the mirror. Turns on the tap. Brown water comes out. Gross. Behind her, the toilet flushes. SARAH emerges from the cubicle. She goes to wash her hands, but recoils at the brown water.

SARAH (CONT'D)

God damn Mexico. It's like being in New Jersey.

EXT. GAS STATION - DAY

Sarah emerges from the gas station's small shop carrying bottles of water. She offers a bottle to Rachel.

SARAH

Here. Knock yourself out.

RACHEL

Thanks.

Rachel gratefully drinks as Sarah uses the water to wash her hands. Rachel also washes her face. As she does, Sarah watches, thoughtful.

SARAH

You look familiar.

RACHEL

You overtook us in your car.

Sarah looks around, sees nobody else.

SARAH

Us?

RACHEL

Look, I don't know you, and you don't know me, and frankly my luck with people hasn't been too good lately, but could I borrow a few dollars?

SARAH

How much?

RACHEL
A hundred?

SARAH
(concerned)
Are you alright?

RACHEL
Not really, no. I'm begging for
money from a stranger.

Sarah thinks for a moment, then offers her hand.

SARAH
I'm Sarah.

Rachel looks at the hand, wary.

SARAH (CONT'D)
Come on. You saw me wash it.

Sarah smiles. Rachel manages a half smile in return.

RACHEL
I'm Rachel.

And they shake hands.

SARAH
So, no money, no car, all on your
lonesome in Mexico. What's your
story, Rachel?

RACHEL
I don't have one. But I do have a
car. Ten miles back. I just need to
get it repaired and I'm on my way.

SARAH
To where?

Rachel hesitates.

RACHEL
Please. Can you lend me the money,
or not?

After a moment, Sarah pulls out her pocket book, retrieves
some cash, hands it to Rachel.

RACHEL (CONT'D)
(emotional)
Thank you so much.
(MORE)

RACHEL (CONT'D)

Leave me your number. I'll get in touch and pay you back, I promise. You can trust me.

SARAH

You can trust me too, Rachel. And it looks to me like you need a friend more than you need money.

RACHEL

All I need is my car.

EXT. GAS STATION / INT. TOW TRUCK - DAY

Riding gunshot in the tow truck, Rachel waves goodbye to Sarah.

SARAH

Good luck. Call me. I want my hundred bucks.

In the rearview mirror, Rachel sees Sarah get back into her sports car and drive off in the opposite direction.

INT. TOW TRUCK / EXT. ROAD - DAY

The tow truck pulls up by Rachel's Subaru. Rachel leaps out of the truck, aghast at what she finds. Her beloved little car has been stripped - no wheels, no seats, no doors, no nothing.

TOW TRUCK DRIVER

It's got no wheels.

RACHEL

(distressed)
I can see that!

TOW TRUCK DRIVER

Can't tow if it's got no wheels.

RACHEL

It had wheels when I left it!

TOW TRUCK DRIVER

(irritated)
So what you wanna do, lady?

And despite herself, Rachel starts to cry.

RACHEL

I don't know.

TOW TRUCK DRIVER
You got friends?

RACHEL
Not here.

TOW TRUCK DRIVER
No husband?

Rachel shakes her head. The driver likes the sound of this.

TOW TRUCK DRIVER (CONT'D)
You come with me then.

RACHEL
But... my car...

Rachel looks at the car again. It's a wreck, going nowhere.

TOW TRUCK DRIVER
Come. I look after you.

RACHEL
I can look after myself.

TOW TRUCK DRIVER
(kind)
Of course.

Defeated, Rachel trudges back to the truck. She climbs into the passenger seat, still sniffing back her tears. The driver looks at her.

TOW TRUCK DRIVER (CONT'D)
(reassuring)
It's okay.

RACHEL
It's not. I'm hundreds of miles
from home, I don't know where I am,
let alone where I'm going. I
haven't got a plan. I haven't got a
clue.

She looks directly into the driver's eyes - human being to human being.

RACHEL (CONT'D)
I want my life back.

But the driver's response is less than gallant. He lunges at Rachel, trying to kiss and grope her. She fights back, hitting and pushing him away.

Suddenly the truck's passenger door is pulled open. It is Sarah.

SARAH

Hey!

The driver looks up, surprised. Sarah surprises him even more by spraying mace in his eyes. He screams in pain. Rachel scrambles out of the car. Sarah notices Rachel's bag, grabs it and throws it to her.

SARAH (CONT'D)

Don't forget this.

Sarah pauses, sprays the driver once more for good luck.

SARAH (CONT'D)

Pig!

Then Sarah runs back to her car.

SARAH (CONT'D)

(to Rachel)

Come on!

RACHEL

You followed me. Why?

SARAH

Drive now. Questions later.

Rachel hesitates.

RACHEL

I'm your last resort, girl. Get in.

Rachel gets in the car. Sarah guns the engine, spins the car into the opposite direction, and drives off at speed.

On Rachel - what has she let herself in for now?

END OF ACT TWO

ACT THREE

INT. SARAH'S CAR / EXT. ROADSIDE CAFÉ & MOTEL - NIGHT

The car pulls to a stop. Rachel wakes up. A small dog barks at the newly arrived car.

RACHEL

Where are we?

SARAH

I need a drink. And you, my stinky friend, need a shower.

INT. MOTEL ROOM / BATHROOM - NIGHT

Rachel in the shower. Washing away the dirt, the dust, and some of the pain and horror of the last 24 hours.

She emerges from the shower, wraps herself in a towel, and exits the bathroom.

On one of the twin beds she finds clean clothes laid out. They are Sarah's clothes, but they appear to be left for Rachel.

INT. CAFÉ - NIGHT.

Music plays, a few locals drink and chat. Sarah sits alone at a table. A handsome young man, EDUARDO, smiles at Sarah from across the room. Sarah looks at him - what the hell are you staring at? Though it's clear that Sarah is being playful. But then Eduardo's attention is diverted. Another beautiful woman has entered the room. It is Rachel. She approaches Sarah's table.

RACHEL

Thanks for the clothes.

SARAH

You look good. Great asses dress alike. Tequila?

Rachel sits down as Sarah holds up her glass toward the bar, holding up two fingers.

RACHEL

Just a beer for me.

SARAH

Beer's for barbecue, this is a party.

The barman approaches with tequila, pours two glasses.

SARAH (CONT'D)
Leave the bottle.

The barman does as he's told. Sarah holds up her glass.

SARAH (CONT'D)
To Rachel.

RACHEL
To Sarah.

And they knock back their tequila shots. Rachel winces, she's not used to drinking. Sarah notes this, then pours them both seconds.

RACHEL (CONT'D)
You still haven't said why you came back for me.

SARAH
A woman, on her own in a foreign country, no money and no friends. I couldn't just drive off and leave you.

RACHEL
Sure you could.

SARAH
Haven't got much faith in human nature, have you?

RACHEL
It's been a rough twenty four hours.

Sympathetic, Sarah slides Rachel's refilled shot glass across to her.

SARAH
This will help.

Rachel hesitates then downs another shot.

INT. CAFÉ - NIGHT

An hour has passed. The tequila bottle is half empty. Rachel is trying to make sense of what has happened to her.

RACHEL
We were happy.

SARAH

He cheated on you with some whore.

RACHEL

He was trying to end it.

SARAH

Was he? Really?

RACHEL

I don't know. I don't know anything anymore.

SARAH

If he's so sorry what are you doing in Mexico?

Rachel looks away, deeply troubled.

SARAH (CONT'D)

No change of clothes. No idea where you're going.

RACHEL

Can we change the subject?

SARAH

You're not running from your boyfriend. You're running from the law.

Rachel is like a deer caught in headlights.

SARAH (CONT'D)

It's okay, you can tell me.

RACHEL

I... just needed to get away, that's all.

SARAH

Join the club.

RACHEL

What are you running from?

SARAH

Ask me no questions, Rachel, and I'll tell you no lies.

And with that, Sarah downs another drink. Eduardo approaches, with a friend.

EDUARDO

Would the ladies care to dance?

SARAH

Thought you'd never ask.

Sarah leaps up, taking Eduardo's hand. He leads her to the dance floor. His friend waits for Rachel.

FRIEND

Senorita?

RACHEL

No thanks.

FRIEND

Please?

RACHEL

I said no.

He walks away, leaving Rachel to drink alone. Meanwhile, Sarah and Eduardo dance to the sexy rhythm.

INT. MOTEL ROOM - NIGHT

Rachel sleeps in her bed. The door to the motel room opens. Two figures approach in the dark. Suddenly Rachel wakes, frightened.

RACHEL

Who's there?

She clicks on the light, finds Sarah and Eduardo standing in the room.

Eduardo is kissing and fondling Sarah.

SARAH

We'll go somewhere else.

Rachel grabs her pillow, her blanket and her Elmo.

RACHEL

Forget it. It's your room, you're paying for it.

Rachel trudges out into the night air.

EXT. MOTEL ROOM - NIGHT

On a chair outside the door, Rachel snuggles in to her blanket.

She looks up at the night sky - how the hell did she end up here?

A dog barks nearby. The sound of lovemaking comes from Sarah's room. Rachel cuddles her Elmo, tries to get some sleep.

EXT. MOTEL ROOM / PARKING AREA - SUNRISE

A new day has dawned. Rachel wakes to sun streaming on to her face - and the sound of growling and tearing and biting.

Bleary-eyed, she looks down to see a small dog savaging her beloved Elmo.

RACHEL

No!

She lunges for the dog, desperate to retrieve her Elmo, but the dog runs off. Rachel gives chase, past rows of cars, parked outside motel rooms.

RACHEL (CONT'D)

Come here!

Rachel corners the dog - but the dog wants to play. She eventually manages to grab hold of the Elmo and a tug-of-war ensues.

RACHEL (CONT'D)

Give it, you little bastard!

Rachel proves to be the stronger adversary and manages to wrench the Elmo out of the dog's jaws, but not without ripping a gaping hole in Elmo's side. Trivial as it is, the damage to her little companion is almost too much to bear. She starts to tear up.

RACHEL (CONT'D)

Get a grip, Rachel.

She turns to go back to her room, but then notices one of the cars that she has just run past. It is a Dodge. The same Dodge she rode in yesterday.

Rachel looks again at her ruined Elmo, looks at the car, then looks at the motel room the car is parked next to. And then, all the anger, hurt and frustration from the last 24 hours builds to an ugly explosion.

Without another thought, Rachel marches to the motel room door. She bangs on the door.

RACHEL (CONT'D)

Open up!

And Rachel keeps pounding on the door until a confused, sleepy Charlie opens the door. He takes a moment to recognize Rachel, but by then it is too late. Still holding her Elmo, Rachel shoves him forcefully back into the room.

INT. MOTEL ROOM 2 - MORNING

Charlie stumbles back, falling to the floor, landing on his ass. Marie is in bed, looking surprised and frightened.

RACHEL

What is wrong with you people?
Robbing a woman in distress?
Leaving me on the side of the road!

CHARLIE

It was her idea.

MARIE

Great. Way to defend your wife,
Charlie.

RACHEL

I want my stuff. My pocket book, my
credit cards.

MARIE

We threw them away.

RACHEL

What? Why?

CHARLIE

The cards didn't work.

Rachel's anger and frustration builds even further.

RACHEL

What about my passport?

Charlie and Marie look to each other.

RACHEL (CONT'D)

Well?

MARIE

He sold it.

CHARLIE

Again, her idea.

Angry, Marie throws her pillow at Charlie.

RACHEL

You make me sick, both of you. The cash you got for my passport. Give it or I'll call the police.

In the face of this heartfelt indignation, Marie gives in with a shrug.

MARIE

Charlie, give her the money.

He does.

RACHEL

Thank you.

MARIE

Can I ask a question, though. (a beat) What's with the Elmo?

Rachel looks down - her entire dramatic confrontation was conducted while clutching her beaten up stuffed toy.

EXT. MOTEL - DAY

Cash (and Elmo) in hand, Rachel walks back to Sarah's room. She hesitates at the door, not wanting to walk in on any more unbridled passion.

Rachel knocks on the door.

RACHEL

Are you decent?

Rachel enters.

INT. MOTEL ROOM - DAY

Sarah and Eduardo are dressed - they seem to have been having a serious conversation.

As Rachel enters the room, she sees Eduardo hurriedly pushing a wad of cash into his pocket. She tries not to react.

RACHEL

Sorry to interrupt. Here's your hundred back. And some for the room. I'll just grab my bag and be on my way.

SARAH

What? No.

RACHEL

You don't want me hanging around.

SARAH

Eduardo's just leaving, aren't you, hon'?

RACHEL

He doesn't have to...

SARAH

He does.

Dismissed, Eduardo exits, smiling lasciviously at Rachel.

SARAH (CONT'D)

You're ditching me?

RACHEL

I'm not ditching you. I'm getting out of your way.

SARAH

That wasn't what it looked like. Eduardo needed some money and I've got plenty.

Rachel continues to gather her toothbrush etc.

SARAH (CONT'D)

You'll get lonely.

RACHEL

That's the least of my problems.

SARAH

I'll get lonely.

Rachel can't help feeling moved - it's nice to be needed.

SARAH (CONT'D)

Finding guys, having sex, that's easy. Someone to talk to, that's the hard part.

RACHEL

My life... it's a mess. You don't want to be caught up in it, believe me.

SARAH

You're on the road 'cause you're running away. What do you think I'm doing? Men are bastards. They'll let you down every time. Us girls have to stick together.

Rachel considers.

INT. SARAH'S CAR / EXT. COUNTRY ROAD - DAY

The car lopes along, Rachel and Sarah both sing along at the tops of their voices to a classic, feel-good track.

RACHEL & SARAH

"We are family, I got all my sisters with me. We are family, get up everybody and sing!"

They drive around a bend and see the ocean.

RACHEL

Beautiful! Let's swim!

But Sarah is preoccupied with a giant, ancient Pontiac that has appeared in her rear view mirror.

RACHEL (CONT'D)

I haven't swum in the ocean since Jeff and I got together. How ridiculous is that?

Suddenly the Pontiac accelerates, smashing into the back of Sarah's car, jolting the terrified girls forward.

INT. SARAH'S CAR / EXT. COUNTRY ROAD - DAY

Sarah accelerates, trying to lose the Pontiac, but it accelerates too, ramming Sarah's car again.

Rachel turns to see the Pontiac looming large in the rear window. She is shocked to see who is driving.

RACHEL

Is that Eduardo?

Sarah loses control. The car goes off road, driving full speed into dirt and scrub.

END OF ACT THREE

ACT FOUR

INT. SARAH'S CAR / EXT. COUNTRY ROAD - DAY

Sarah tries frantically to get the car moving, but the tires spin in the dirt. Then the Pontiac pulls up. Eduardo and friend leap out of the Pontiac and rush toward them.

RACHEL

Go! Go!

SARAH

I'm trying!

Eduardo pulls Sarah's car door open.

RACHEL

Leave her alone!

EDUARDO

Time to pay up.

Eduardo snaps Sarah's seat belt open and drags her from the car.

SARAH

No!

EDUARDO

Shut up!

RACHEL

Get off her!

But Rachel is stopped from helping by Eduardo's friend, who grabs Rachel from behind.

Sarah is dragged into some nearby trees, kicking and screaming, as Rachel battles with Eduardo's accomplice. She bites his hand, then twists his arm away. She hears Sarah scream.

SARAH (O.S.)

No! Please!

RACHEL

Sarah!

Rachel runs into the bushes to help, but finds Sarah on the ground, Eduardo standing over her.

RACHEL (CONT'D)

What have you done?

EDUARDO

Don't worry, little one. I don't want to hurt you. I only want the money.

Eduardo advances toward her. Rachel runs away. Eduardo and his friend try to find her among the trees, but she hides. She sees Sarah's car in the open and rushes for it.

Rachel leaps into the car, fires up the engine. The wheels spin. Eduardo and friend appear, and run for the car. Just in time the car's wheels get traction. Rachel powers away.

But she doesn't see the other vehicle, a Toyota Landcruiser, with huge bull bars, driving towards her. The Toyota slams on its brakes, but it's too late, it's too close. Rachel screams.

All goes black.

INT. HOSPITAL / WARD - DAY

Rachel lies in bed. Her eyes open. She sees a young boy of about nine, OLIVAR, looking intently at her. Olivar looks surprised to see her eyes open. He calls out.

OLIVAR

Papa!

And all goes black again.

INT. HOSPITAL / WARD - DAY

Rachel's POV. Her eyes open again. She sees Antonio, but he doesn't yet notice she is awake. He talks with a nurse in Spanish. The nurse is telling Antonio to go home, but he feels morally obliged to stay by her side. Rachel, however, hasn't got a clue what they are saying.

RACHEL

Water. Please.

Antonio tells the Nurse in Spanish to get the doctor. The Nurse leaves as Antonio brings a glass of water to Rachel's parched lips. Rachel drinks, grateful.

RACHEL (CONT'D)

Thank you.

Antonio smiles, kindness in his face. Rachel smiles back. She likes this man, but she is confused.

RACHEL
Do I know you?

ANTONIO
No.

RACHEL
Am I in a hospital?

ANTONIO
Yes.

It all comes flooding back to Rachel.

RACHEL
My friend. Where's my friend?

Antonio looks troubled.

RACHEL (CONT'D)
Is she here? Is she hurt?

ANTONIO
I'm sorry. She is dead.

RACHEL
No.

Antonio takes her hand. It is clear he is not joking.

RACHEL (CONT'D)
No!

Completely overwhelmed, Rachel burst into tears. Her body is wracked with sobs as Antonio puts a kind, protective arm around her. The nurse returns with the doctor, but they can only look on as Antonio comforts a grieving Rachel.

INT. HOSPITAL CORRIDOR / WARD - DAY

The nurse walks along, carrying a tray. She glances at Antonio, who waits in the corridor with his son, Olivar, who holds some flowers. The nurse enters Rachel's room with the tray.

NURSE
Time for some lunch, yes?

RACHEL
I'm not hungry.

NURSE

You're too skinny already. You must eat.

RACHEL

I can't.

NURSE

(stern)

Sarah. Eat.

The nurse starts to leave.

RACHEL

(befuddled)

What did you call me?

NURSE

Eat or I tell the doctor.

The nurse exits. A confused Rachel scooches down to the end of the bed, finds her chart. It's in Spanish, unreadable for Rachel, but two words she can read are a name. And the name is 'Sarah Foster". Rachel is stunned - they think she's Sarah?

She sees a suitcase by the bed. It is not hers. Rachel opens it. The case is full of beautiful clothes. Clothes just like Sarah wore. Also in the case is a brochure for a beautiful Seaside resort - the Villa del Mar. Rachel stares at the picture - palm trees and beautiful blue sea.

A knock on the door.

ANTONIO (O.S.)

Hello?

Antonio enters with Olivar, still holding some flowers.

ANTONIO (CONT'D)

May we come in?

Antonio sees Rachel out of bed, rifling through the suitcase.

ANTONIO (CONT'D)

I think you should be in bed.

RACHEL

There's been a mix-up.

ANTONIO

Please, you are not yet recovered.

RACHEL
They don't know who I am!

ANTONIO
You are, Sarah, no?

RACHEL
Rachel.

ANTONIO
Who is Rachel?

Rachel's mind is racing.

OLIVAR
Papa, maybe Rachel is her friend.
You know, the dead lady?

ANTONIO
(to Sarah)
I am Antonio Rodriguez. This is my
son, Olivar. Our vehicle hit your
car. I am sorry.

OLIVAR
I picked you some flowers.

Rachel is confused. She looks at the flowers, then again at the suitcase full of beautiful clothes, then looks again at Antonio.

ANTONIO
Your friend, her name was Rachel?

Rachel is still trying to process all that is happening.

ANTONIO (CONT'D)
The doctor says you may experience
some confusion.

OLIVAR
I'll say.

Antonio gives him a withering look.

ANTONIO
I am sorry for what happened to
your friend. It brings shame on our
country.

Rachel is barely listening. Her mind is reeling. The hospital thinks she is Sarah, but the real Sarah is dead.

RACHEL

She died.

ANTONIO

Yes. Rachel died. But you are
alive, Sarah.

RACHEL

My name. . . My name is. . .

ANTONIO

Your name is Sarah. Sarah Foster.

And in that moment, Rachel has an epiphany. This could be the
answer to all her woes. A chance to start a new and better
life.

RACHEL

I... am Sarah.

END OF ACT FOUR

ACT FIVE

INT. HOSPITAL / WARD - DAY

Rachel is now dressed in Sarah's expensive clothes. She looks at Sarah's wallet - full of credit cards and cash. In the suitcase she places the tattered remains of her Tickle Me Elmo - one of the last vestiges of her old life. Rachel looks in the mirror. From now on she is no longer Rachel. She is Sarah.

A man (DETECTIVE SANCHEZ) appears in the mirror behind her.

INT. HOSPITAL / MORGUE - DAY

Carrying her suitcase, Rachel walks and talks with DETECTIVE SANCHEZ.

SANCHEZ

The deceased. I believe you have said her name is Rachel. Did you know her well?

RACHEL (AS SARAH)

I only met her the day before. I gave her a ride.

SANCHEZ

And you don't know her last name?

RACHEL (AS SARAH)

She didn't tell me.

SANCHEZ

Did she mention friends? Family?

RACHEL (AS SARAH)

Sorry, Detective. I don't know anything about her.

SANCHEZ

Someone, somewhere, will be looking for Rachel. I would like to keep in touch, if you don't mind.

He hands her his card.

EXT. HOSPITAL - DAY

Rachel exits to find young Olivar and his father Antonio, waiting by his Landcruiser.

OLIVAR
You look very pretty, Sarah.

RACHEL (AS SARAH)
Thank you.

OLIVAR
Papa wants to give you a ride.

But Rachel is unsure these days about the kindness of strangers.

RACHEL (AS SARAH)
That's alright, I'll catch a taxi.

ANTONIO
Please. I insist. It is the least I can do. To the airport? You are returning to the United States?

RACHEL (AS SARAH)
(panicky)
No!

Rachel thinks fast, then pulls a crumpled reservation from her pocket.

RACHEL (AS SARAH) (CONT'D)
Do you know this place?

ANTONIO
Villa del Mar?

RACHEL (AS SARAH)
Do you know it?

Antonio's expression hardens.

INT. LANDCRUISER / EXT. SEASIDE ROAD - DAY

They drive in awkward silence. In the back, Olivar is sneaking a look inside Rachel suitcase. He is appalled by what he sees.

OLIVAR
What happened to your Elmo?

RACHEL (AS SARAH)
Are you looking through my bag?

OLIVAR
Only for chocolate.

ANTONIO
(exasperated)
Olivar! Don't touch what isn't
yours.

OLIVAR
(insistent)
What happened to Elmo?

RACHEL (AS SARAH)
He got attacked by a wolf.

Antonio looks at her askance.

RACHEL (AS SARAH) (CONT'D)
It's true.

Olivar regards the new tattered Elmo remains.

OLIVAR
(matter-of-fact)
You need a new one.

On a cliff by the sea, Rachel sees the Villa del Mar, it
looks just as beautiful as its photo.

RACHEL (AS SARAH)
There it is. Thank you so much for
this. I hope it wasn't too out of
your way.

OLIVAR
It's not. That's our house over
there.

Olivar points to a nearby house.

RACHEL (AS SARAH)
Really? We'll be neighbors. For a
while, anyway.

But Antonio says nothing, leaving Rachel acutely aware of the
new chill in the air.

EXT. VILLA DEL MAR / FRONT DRIVEWAY - DAY

The Landcruiser pulls up in front of the resort. Rachel gets out as Antonio retrieves her bag from the back.

ANTONIO

(cool)

Your car should be repaired within the week. My insurance will cover it, of course.

RACHEL (AS SARAH)

Thank you, Antonio, you've been most kind.

A man, ALAN SHEPHERD, approaches.

ALAN

Well, well, look what the truck dragged in. Antonio Rodriguez, neighbor from hell.

ANTONIO.

I was just leaving.

ALAN

Don't let me keep you.

Antonio turns to Rachel

ANTONIO

Goodbye.

RACHEL (AS SARAH)

I'll see you around, perhaps?

ANTONIO

(troubled)

Perhaps.

Antonio climbs into the Landcruiser and drives rapidly away. Rachel sees the forlorn look on young Olivar's face.

ALAN

Don't worry, the locals aren't all as rude as him.

He offers his hand.

ALAN (CONT'D)

Alan Shepherd. And you are?

Rachel shakes his hand. She hesitates - perhaps this man knows the real Sarah. She takes the leap.

RACHEL (AS SARAH)
Sarah. Sarah Foster.

ALAN
(thrilled)
Sarah! About time. Been trying to get hold of you for days. Thought you'd been killed, God Forbid. Welcome to Villa del Mar. Your room is ready. And, you'll be happy to know, your shipment arrived early. It's all in the room. I should've known it was you. We've spoken so many times on the phone, you're exactly how I imagined you'd be. Stunning, absolutely stunning.

INT. VILLA DEL MAR / SARAH'S SUITE - DAY

Alan ushers Rachel in.

ALAN
Will this be okay?

The room is an enormous suite, with packing crates stacked by the wall, and gorgeous views of the ocean.

RACHEL (AS SARAH)
Wow.

ALAN
Amazing isn't it? You can even see the whales from here. No extra charge.

RACHEL (AS SARAH)
Are you sure this is what I reserved?

ALAN
It looks a little cluttered with all these crates, but you did specify we deliver them only to your room. Can I show you the bathroom?

He leads the way. The bathroom is a symphony in marble, with the biggest tub Rachel has ever seen.

RACHEL (AS SARAH)
Wow.

ALAN
You like?

RACHEL (AS SARAH)
I love.

ALAN
I've got a good feeling about this.
You're going to invest, aren't you?

Rachel doesn't know what to say.

ALAN (CONT'D)
I'm getting ahead of myself. We'll
talk business later. I'll leave you
to freshen up. Dinner tonight?

Dinner? That means more potentially difficult questions.
Sarah hesitates. But how can she get out of it?

ALAN (CONT'D)
I know you were anxious to finalise
the details.

Rachel bluffs on. What choice does she have?

RACHEL (AS SARAH)
Uh, yes. I would like to finalise
the details.

ALAN
Shall we say nine?

And with that, Alan departs, leaving Rachel alone in her
luxurious surroundings.

She sits, anxious - she is starting feel out of her depth
here. Maybe she should just cut and run.

She pulls out her cellphone, dials.

INT. LIBRARY - DAY

Jane eating a sandwich at her desk. Her cellphone rings. She
glances at it, doesn't recognise the number.

JANE
Hello?

RACHEL (AS SARAH)

Jane -

Jane is shocked. She glances round, lowers her voice.

JANE

Rachel - where the hell are you?

RACHEL (AS SARAH)

I can't say.

JANE

The police have been here. They've interviewed everyone.

RACHEL (AS SARAH)

I didn't do it, Jane, I didn't kill him.

JANE

Well, they think you did. Haven't you seen the papers?

RACHEL (AS SARAH)

I've gotta go, Jane.

JANE

Rachel -

Rachel ends the call, shaken.

INT. VILLA DEL MAR / BUSINESS CENTER - DAY

Rachel sits in front of a computer, pulls up Google and puts in her name: RACHEL CLARKE.

A newspaper story comes up: MAN MURDERED BY JEALOUS GIRLFRIEND - Woman On The Run. And a photo of Jeff.

Rachel reacts, that puts to rest any thought of returning. She is going to have to make this work.

She needs more information. Quickly she puts in the name: Sarah Foster. But just as several matches appear, a MAN enters the room, Rachel quickly closes the screen and gets up to leave.

INT. VILLA DEL MAR / SUITE - DAY

Rachel paces, wondering what to do.

She studies the packing crates, maybe they hold the answer.

With a mixed sense of purpose and panic Rachel heads over to one of the crates, and opens it. It is full of books.

RACHEL (AS SARAH)

Books?

She studies the titles - romance novels, they tell her nothing.

Another crate reveals beautiful designer clothes. Another crate contains even more beautiful clothes.

Rachel gives up, whatever she is looking for the answer is not in the crates.

She holds a stunning evening gown in front of herself, glances across at her reflection in the mirror - it's a far cry from the sensible skirts and cardigans of her library days. What fantasy world has she stumbled into?

A knock at the door.

Rachel opens the door to a handsome, smiling waiter.

As he places an ice bucket with a bottle of the finest French champagne on the table...

WAITER

Courtesy of the Villa Del Mar,
Senorita.

Rachel suddenly realizes she should tip the guy. She grabs her purse.

WAITER (CONT'D)

Please, not necessary.

And he leaves.

Rachel picks up the empty champagne glass. She flicks the glass lightly with her fingernail. A clear sweet sound rings out. Whaddya know?

RACHEL (AS SARAH)

Crystal.

She looks around the room. The luxury, the clothes, the champagne...

RACHEL (AS SARAH) (CONT'D)

(sad)

Thanks for the new life, Sarah. I
won't forget you.

INT. VILLA DEL MAR / SARAH'S BATHROOM - DAY

The giant tub is full to the brim with hot, scented, bubbles. Rachel lets her robe falls to the floor. She climbs in to the bath. She takes a sip of the champagne. She is surprised at just how delicious it is.

RACHEL (AS SARAH)
Wow - who knew?

She uses a remote control to increase the volume on the romantic, Latin music. Warm, sudsy, scented, heaven. Rachel is overwhelmed, amazed at her good fortune. With a smile of relief and pleasure, she surrenders to the luxury. Rachel sinks completely below the water.

INT. VILLA DEL MAR / RACHEL'S SUITE - DAY

Music still playing, Sarah emerges from the bathroom swathed in robes, unnoticed by a pretty, young hotel maid, CHRISSY, who is admiring one of the many gorgeous dresses. Sarah smiles, watching the young woman take secret delight in holding the same gown in front of herself in the mirror that Rachel was earlier admiring. But in the mirror the young woman sees Rachel watching. She spins around, mortified.

CHRISSY
(gasps)
I'm so sorry.

She hurriedly puts the dress down.

RACHEL (AS SARAH)
Looks better on you than me.

CHRISSY
I... brought you a fruit basket.
And flowers. From Mister Shepherd.

Rachel sees the fresh-cut flowers and basket of tropical fruit.

RACHEL (AS SARAH)
(friendly)
This is quite a place, isn't it?

CHRISSY
(formal)
Yes Ma'am.

Rachel is a little taken aback. Nobody ever called 'Rachel' ma'am.

CHRISSEY (CONT'D)
Mister Shepherd says to let you
know that your dinner will be
served by the pool.

Rachel is troubled, how is she going to get through this?

 RACHEL (AS SARAH)
Oh, he did?

 CHRISSEY
Yes Ma'am.

 RACHEL (AS SARAH)
Will you tell Mister Shepherd, I,
um -

 CHRISSEY
Yes Ma'am?

Rachel steels herself, she is going to have to face this
sometime.

 RACHEL (AS SARAH)
No, nothing. Dinner by the pool.
Thank you.

 CHRISSEY
Will that be all, Ma'am?

 RACHEL (AS SARAH)
(unsure)
I guess.

As Chrissy moves away to the door, Rachel notices something
on the floor.

 RACHEL (AS SARAH) (CONT'D)
You dropped something.

Chrissy looks down, sees money. She picks it up. Two crisp,
American hundred dollar bills. She hands them to Rachel.

 CHRISSEY
These must be yours.

Chrissy exits, leaving a bemused Rachel to ponder where the
cash came from. And then Rachel sees another hundred dollar
bill on the floor. She then notices a book that she took from
one of the crates. Another hundred is poking out from its
pages. She picks up the book and shakes it. Many hundred
dollar bills flutter to the floor.

Astonished, she picks up another book, does the same. More money flutters to the floor. On Rachel - Ali Baba in the cave of treasure.

END OF ACT FIVE

ACT SIX

INT. VILLA DEL MAR / SARAH'S SUITE - EVENING

Rachel gathers up a pile of cash, looks around, stuffs it down the back of the couch. She then moves to the mirror. Sarah stands before the mirror, wearing a beautiful, diaphanous dress, perfectly accessorized, looking and feeling like a movie star. "Rachel" seems a million miles away and a million years ago.

RACHEL (AS SARAH)
(to her own reflection)
You can do this.

EXT. VILLA DEL MAR / POOL AREA - EVENING

Glamorous people - men and women - lie by the pool, sipping cocktails. Others chat quietly at the pool-side bar. A beautiful young man, TYRONE, perfect body, emerges from the pool. His eyes are intense as he looks directly, and admiringly, at Rachel. She looks away, slightly embarrassed. Alan approaches.

ALAN
(to Rachel)
You look radiant.

TYRONE
Thanks.

ALAN
Not you.

Tyrone saunters off to towel himself.

ALAN (CONT'D)
My son. Thinks he's God's gift.

RACHEL (AS SARAH)
Your family lives here?

ALAN
Just my boy, Tyrone and me. Long story, won't bore you. Let me get you a drink.

EXT. VILLA DEL MAR / POOL AREA - MOMENTS LATER

The clink of glasses as Alan proposes a toast at their pool-side table.

ALAN

To a wonderful future together.
You're going to fall in love with
this place just like I did.

RACHEL (AS SARAH)

What's not to love?

ALAN

Can't swing a cat here without
hitting the A-list. East Coast,
DC, Hollywood, they're all here.
All escaping the hassle of the real
world.

RACHEL (AS SARAH)

(thoughtful)

I think I can relate.

ALAN

Everybody can. Escape is where it's
at. Stop the world, we all want to
get off. And you and me, Sarah, we
can make a fortune.

Flying blind, Rachel is trying to keep up, but she hasn't a
clue what Alan is talking about. He spots her troubled look.
We see Tyrone in the background, receiving a message from a
MEMBER OF STAFF.

ALAN (CONT'D)

We've got scuba diving, whale
watching, tropical forests, all
here.

Uninvited Tyrone, sits down at the table.

TYRONE

You're boring her, Dad. Nobody
comes here to hug trees.

ALAN

This is a business meeting.

TYRONE

Front desk wants you, something
about an intruder.

ALAN

(to Sarah)

If you'll excuse me.

Flustered, Alan hurries away.

Tyrone looks Rachel up and down. She is slightly unnerved, senses hostility from him. But he's civil enough...

TYRONE
It's Sarah, right?

RACHEL (AS SARAH)
Uh huh.

TYRONE
You don't look like a Sarah.

Sarah's blood runs cold. Does he know something?

TYRONE (CONT'D)
You look like... a dime.

Rachel is relieved - it's just a pick-up line.

TYRONE (CONT'D)
How did a total 10 get her hands on five million?

RACHEL (AS SARAH)
Who says I've got five million?

TYRONE
You ain't getting a piece of this place if you don't.

Rachel remains inscrutable.

TYRONE (CONT'D)
And if I have my way you ain't getting squat. Five mill or no five mill.

RACHEL (AS SARAH)
Your father seems to have a different point to view.

TYRONE
Well, he's easily persuaded.

The way he looks at her, it's clear he is suggesting she has used sex to get what she wants. Rachel is offended.

RACHEL (AS SARAH)
I don't get that impression at all.

TYRONE
I bet you don't. Candy from a baby.

He leans in, aggressive, suggestive.

TYRONE (CONT'D)
You'd have to work a whole lot
harder to win me round.

Rachel's hackles rise.

RACHEL (AS SARAH)
Listen, I've had a rough few days.
I'm not in the mood for your
lewdness or bullying.

TYRONE
Oo, angry now? You look hot.

RACHEL (AS SARAH)
You look twelve.

TYRONE
Ouch. You don't belong here, Sarah.
So why don't you just get the hell
out. While you still can.

Tyrone walks away. Leaving Rachel unnerved.

INT. VILLA DEL MAR / CORRIDOR - EVENING

Rachel walks along, deep in thought, when Alan approaches
from behind.

ALAN
Sarah.

But with her mind wandering, she doesn't at first respond to
her new name.

ALAN (CONT'D)
Sarah?

He catches up.

RACHEL (AS SARAH)
Sorry. I'm... not myself at the
moment.

ALAN
Sorry to abandon you. Security
noticed some suspicious movement
near the perimeter.

Alan can see Rachel's alarm.

ALAN (CONT'D)

Nothing to worry about. Happens occasionally. A local tries his luck at a five finger discount, if you know what I mean.

Rachel is not entirely reassured, but she covers.

RACHEL (AS SARAH)

(awkwardly echoing the real Rachel)

Well... that's poor people for you.

ALAN

Nothing we can't handle, but you never know. Don't let this put you off. Happens to the best resorts everywhere. Shall we try for a late supper?

RACHEL (AS SARAH)

(unnerved)

I might just get room service.

Alan moves off. Rachel continues down the corridor, when she hears something. She turns, catching a glimpse of movement and shadow.

RACHEL (AS SARAH) (CONT'D)

Who's there?

From behind a large potted palm, a figure emerges. It is Olivar.

INT. VILLA DEL MAR / SARAH'S SUITE - EVENING

Olivar is amazed by the sheer luxury of the suite as Rachel picks up the phone.

RACHEL (AS SARAH)

The entire hotel security team's looking for you, Olivar. You could've got in big trouble.

OLIVAR

Naah.

RACHEL (AS SARAH)

What's your home number? Your father will be worried.

OLIVAR

Papa says Mexicans can go anywhere in Mexico they want. American land thieves have no right to keep us out.

RACHEL (AS SARAH)

The number, Olivar.

OLIVAR

He says America stole California and Texas from us and now they have stolen this place.

RACHEL (AS SARAH)

Fine, I'll call information.

She dials.

OLIVAR

Please don't call Papa. I'm not allowed to come here.

RACHEL (AS SARAH)

Of course you're not.

OLIVAR

Papa says this place is bad. And bad things happen.

RACHEL (AS SARAH)

(unnerved)

What things?

Olivar avoids answering.

OLIVAR

I got something for you.

Olivar retrieves something from his backpack.

OLIVAR (CONT'D)

I don't need him anymore.

And Olivar presents Sarah with his (much bigger) Tickle Me Elmo. Rachel's heart melts.

INT. VILLA DEL MAR / RECEPTION - EVENING

Hand-in-hand with Olivar, Rachel enters the hotel reception to find Antonio arguing with Alan.

ALAN

If we find him we'll let you know.

ANTONIO

If anything's happened to him, so help me God I'll...

OLIVAR

(calling out)

Papa!

Antonio's face is a mixture of relief and anger, but Olivar tries to make light.

OLIVAR (CONT'D)

Can Sarah come for supper to our place?

This is news to Rachel.

ANTONIO

Get in the car, Olivar.

RACHEL (AS SARAH)

He was no trouble, honestly.

ANTONIO

Now! Olivar.

Reluctantly, Olivar lets go of Rachel's hand.

RACHEL (AS SARAH)

Please don't be angry, Antonio.

Antonio glares at Rachel, then grabs Olivar's hand and marches him out of the hotel.

ALAN

Total nut job.

RACHEL (AS SARAH)

He certainly dislikes Villa del Mar. Any idea why?

ALAN

He didn't tell you? (a beat) His wife, she sort of disappeared. Last place she was seen was here.

RACHEL (AS SARAH)

That's terrible.

ALAN

For him, sure. But the wife, she's laughing all the way to the bank. Met some rich guy, flew off in his jet. And nutcase husband can't handle it. So he makes up his own version of events.

RACHEL (AS SARAH)

Which is?

ALAN

Believe me, Sarah, it's ridiculous.

But Rachel wants an answer.

ALAN (CONT'D)

According to Antonio, his wife was murdered, right here at the resort.

EXT. VILLA DEL MAR / POOL AREA - EVENING

The pool area is empty. Rachel walks by the pool to take in the beautiful sunset. The view is magnificent. As the sun's rays finally die for the day, Rachel can feel her old life ebbing away, and her new life beginning. After a few moments thought, she disrobes, turns, and dives into the pool.

Rachel swims a length, she is getting the feel of this new life as "Sarah". But on reaching the other end of the pool, we see the legs of a man standing on the edge. Rachel looks up. The man's face is handsome, and very familiar.

EDUARDO

Hello, Rachel.

END OF EPISODE