

American Horror Story: Warfare Spec Script

By

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American Horror Story

2018

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FADE IN:

INT. MENTAL HOSPITAL. NIGHT.

We open on a hallway in what looks like a jail. We pan down the hall and see inside the rooms. Various people being held down by staff, writhing around, crying. We get closer to the back of a woman sitting in a chair watching television. We flip around revealing her face. SHARON MORRISSEY (played by Lily Rabe.) She's in her mid thirties, but youthful looking despite her disheveled appearance. Her hair is undone and she is dressed in what looks like night clothes. She has her hands to her mouth and seems to have a nervous tick every so often. She's intently watching a television that is mounted on the wall that looks like it's from the early nineties. We hear a reporter on the television speaking.

NEWS REPORTER (V.O.)

And he's not only going to be the first astronaut to land on Mars, but also the youngest to ever complete a mission outside Earth. He says this mission won't be his last.

We cut to the television footage. A handsome man, MIKE MORRISSEY (played by Evan Peters.) He's young, strapping with brown hair. He's walking while smiling and waving to a crowd of people in what looks like a parade.

NEWS REPORTER (V.O.)

It's rumored this mission is the first time we've actually made contact with life outside Earth, but nothing is confirmed. It is possible...

The News Reporters voice fades out. Suddenly a NURSE comes in. She's about fifty years old.

NURSE

Sharon, it's time for bed. It's almost curfew.

Sharon answers without looking away from the television or acknowledging the Nurse.

SHARON

Five more minutes.

(CONTINUED)

NURSE

Now Sharon, you know that's not the way it works around here.

Sharon still answers without looking at the Nurse.

SHARON

Five more minutes.

The Nurse goes up and turns off the television. Sharon jumps up from her chair knocking it over.

SHARON(CONT'D)

You bitch! I was watching that!

NURSE

Young lady mind your tongue. Do you want to go back to solitary?

SHARON

But I was watching that! It's my husband! I need to see what happens to my husband!

Suddenly Sharon gets louder and louder and starts screaming. We see the Nurse motion and two other nurses walk in. They restrain Sharon as she's floundering around. She drops to the floor. We hear screaming as it cuts to black.

CUT TO BLACK

OPENING CREDITS

TITLE CARD: CAPE CANAVERAL, FLORIDA 2020

INT. CAPE CANAVERAL. DAY.

We cut to the inside of the Cape Canaveral Space Center. We follow the back of a woman walking through the space center. She goes through a few different set of doors and finally walks into the main control room. We pan around and see her from the front. AMELIA ABOTT (played by Sarah Paulson), a woman in her mid thirties. She has a brown bob haircut and a tailored pants suit on. She carries herself with an air of confidence so that you know she's the one in charge.

AMELIA

How many minutes are we out from launch?

(CONTINUED)

Amelia is addressing TEDDY (played by Zachary Quinto) a tall handsome man in his mid thirties. He's seated at a control desk working on the launch.

TEDDY

We're T minus four minutes.

AMELIA

Are we a go or no go for launch?

TEDDY

We're a go.

AMELIA

Perfect. How are boosters and retro?

We cut to a beautiful African American woman, MIMI (played by Angela Bassett) who's seated behind a control panel.

MIMI

Good to go.

Mimi puts a thumbs up to Amelia.

AMELIA

Great.

Amelia walks over to a microphone at a separate control panel in front of monitors and screens that show the launch. She sits down and speaks into the microphone.

AMELIA (CONT'D)

Commander Morrissey, are we ready to go for launch?

We cut to the inside of the rocket ship. Mike is in his seat getting ready for the launch. He's laser focused and pressing various buttons. Behind him we have three other astronauts. The navigator, the electronics man, and the scientist. All of them are getting ready for the launch.

MIKE

We have a go here.

We cut back to the inside of the control room. Amelia speaks into a different microphone at the control panel.

AMELIA

Houston we have a go.

Suddenly a beautiful, young woman walks up to Amelia. MELODY (played by Emma Roberts)

MELODY

Ms. Abott, I just wanted to make sure you had everything you need before the launch.

Amelia turns around abruptly and stares at Melody, confused and annoyed she's talking to her at this important time.

AMELIA

Who are you?

MELODY

I'm Melody. Mimi's assistant. I just wanted to know if you need me to do anything so that the launch goes smoothly for you and...

AMELIA

(interrupting Melody)

Why don't you go get the crew here some coffee?

MELODY

Okay... sure, sure!

Melody takes off and exits the room. Amelia turns back around shaking her head.

TEDDY

And we're T minus one minute out.

We cut back and forth between the control room and the inside of the rocket where everyone is preparing for launch. Finally Teddy starts the countdown.

TEDDY(CONT'D)

13, 12, 11...

We first hear Teddy's voice inside the control room and then...

CUT TO:

We cut to the launching pad where a huge crowd is watching and waiting for the launch. We hear Teddy's voice over the speaker, still counting.

TEDDY(CONT'D)

10, 9, 8...

CUT TO:

We cut to the inside of the rocket.

(CONTINUED)

MIKE
We have ignition.

CUT TO:

We cut to the control room. Amelia looks intently at the screen.

CUT TO:

We cut back to the launch pad.

TEDDY
3, 2, 1

The rocket starts lift off. The crowd outside the launch pad cheers.

CUT TO:

We cut back to the control room where everyone is cheering. Everyone except Amelia. She breathes a sigh of relief. Suddenly Melody walks in the room with a hand full of multiple coffee cups. Four are in a coffee cup holder and she's juggling three in her hand.

MELODY
Oh... did I miss it?

Suddenly all of the coffee cups spill out of the holder and out of Melody's hands and all of them fall to the floor. Amelia looks at Teddy disapprovingly.

FADE TO BLACK

TITLE CARD: TEN MONTHS LATER

We cut to the rocket landing on Mars. Slowly all the astronauts get out of the ship one by one dressed in their space suites. Mike is carrying an American flag in his hands.

MIKE
Are you ready boys? This is why we came here.

"The scientist", HUGH WEAVER (played by Denis O'Hare) comes front and center. He holds an intricate looking bag.

HUGH
I have the collection bag ready to go. Let's make this as quick as possible.

(CONTINUED)

MIKE

As quick as possible? Whoa. Let's stop and smell the...

Mike looks around.

MIKE(CONT'D)

...Mars dust for a bit. We just rode ten months to get here.

HUGH

Commander. It's just... This is a very delicate procedure. We don't know how the organisms will react to being removed from their natural environment. We need to get it back on the ship and in the compression chamber as soon as possible so it doesn't possibly die.

MIKE

Gotcha. Well, while you take care of that I'm going to roam around a bit and place this puppy...

He slowly lifts up the American flag.

MIKE(CONT'D)

...Somewhere... I have a lot of choices around this rock.

We hear static on Mike's end.

MIKE(CONT'D)

Oh, I forgot about Abott.

Mike presses a button in his space suite.

MIKE(CONT'D)

Abott... Abott, can you hear me?

AMELIA

Yes, Commander Morrissey. Is everything clear?

MIKE

Crystal.

CUT TO:

We cut back to the control room on Earth where Amelia is behind her desk watching the monitor of the live feed from Mars intently.

(CONTINUED)

AMELIA

Perfect. (beat) It sure looks
stunning there.

We see Mike on the screen roaming around Mars.

MIKE

Yes. A view I've never seen before.

AMELIA

Hugh, how close are we to the
samples?

HUGH

About thirty feet.

AMELIA

Roger that.

CUT TO:

We cut back to Mars. Hugh walks over to the samples by a crater. He bends down. They look like small stones with an indentation in them, almost like half a clam. As we pan in closer it looks like something is moving inside it.

HUGH

I have sight of the samples.

CUT TO:

We cut back to the control room and see Amelia looking at them on the screen in wonder. We also see Mimi, Teddy and Melody's reaction. All of them starting in disbelief.

AMELIA

Incredible.

Hugh takes the first life form sample with what looks like a kitchen utensil that he had in the bag. He picks it up and places it in the bag. We see that Amelia looks relieved after he takes the first one. Hugh picks up another. We see a close up of the organism on the screen and there is a pulsing inside of it. Movement.

MIMI

Fascinating.

TEDDY

Holy shit.

Hugh takes five samples in all. Leaving about four remaining specimen.

(CONTINUED)

HUGH

Mission complete Ms. Abott.

AMELIA

Copy. Thank you. Now get those samples back on the ship and come home safely.

HUGH

Roger that.

CUT TO:

We cut back to Mars. We see Mike. He just put the American flag in the ground. Suddenly he hears Hugh over the radio in his space suite.

HUGH (V.O.)

Commander. We're ready for takeoff.

MIKE

Roger that. Be there in a second.

Mike takes everything in. He breaths a heavy sigh. Although he is young, immature and inexperienced, he looks around and realizes this is the reason he became an astronaut. He has a self moment of achieved dreams. Suddenly he turns around and slowly walks back to the ship. We cut back to the inside of the ship. Mike is in the cockpit, seated and getting ready for takeoff.

MIKE

Abott we have lift off.

CUT TO:

We cut back to the control room.

AMELIA

Roger that. Perfect.

CUT TO:

We cut back to Mars. The rocket takes off of Mars's surface.

CUT TO:

Then we cut back to the control room. As the rocket launches out of Mars's atmosphere suddenly there's a loud bang and the camera feed goes dead on Amelia's side. Amelia presses a button to speak to Mike.

(CONTINUED)

AMELIA

Mike...

There's dead silence.

AMELIA(CONT'D)

(increasingly louder)

Mike...

More dead silence.

AMELIA(CONT'D)

(increasingly louder)

MIKE!

We hear static on the other end and a loud noise and then silence. Everyone in the control room is silent.

MIKE

Hey... Can you hear me?

Suddenly Mike's image pops back up on the screen. There's a sign of relief in the room. We see a close up of Amelia. She breaths a sign of relief.

MIKE(CONT'D)

Sorry. Camera five cut out and we had to switch back to camera three.

AMELIA

Thank you Commander. Just get you, the crew and those samples back here safely.

MIKE

Roger that.

AMELIA

Over and out.

MIKE

Over and out.

Amelia walks away from her desk. As she does she locks eyes with Teddy then she exits the control room.

FADE TO BLACK

TITLE CARD: TWELVE MONTHS LATER

EXT. EDGEWOOD MENTAL HOSPITAL. DAY.

We see Mike park his car. He gets out and walks across the street and has a hat on trying to go unnoticed. Suddenly we pan and see multiple news vans. Reporters run up to him.

REPORTER ONE

Mike, Mike! Can we get a statement for Channel Ten telling us what it's like to be the youngest astronaut on Mars?

REPORTER TWO

Mike, is your wife okay? Are you going to visit your wife?

MIKE

She's better than okay. I'm going to pick her up.

REPORTER TWO

Is it true she tried to kill someone and that's why she ended up at Edgewood?

MIKE

(upset)

NO! Go to Hell!

Mike turns around and walks away from the sea of reporters and cameras and into the hospital. We pan up to a sign that says "Edgewood Mental Hospital."

CUT TO:

INT. EDGEWOOD MENTAL HOSPITAL. DAY.

We cut to the inside of Edgewood. Mike walks down the hall. He goes up to the desk. He speaks to the RECEPTIONIST.

MIKE(CONT'D)

I'm here to pick up Sharon Morrissey.

RECEPTIONIST

Oh, yes. Sharon has done so well here. She's made leaps and bounds of improvement.

(CONTINUED)

MIKE
(uncomfortable)
Oh, that's great to hear.

The receptionist gets up and leaves. We hear a door buzz. Mike stays there in silence for a while self reflecting. He looks down, looks up. He blinks a few times. Finally we hear the door buzz again. Sharon walks out in much better shape than we saw her in the opening scene. She smiles and walks slowly into Mike's arms. They embrace. She puts her head in Mike's arms and he kisses the top of her head. They release and go up to the front desk. Sharon signs some papers and Mike signs some as well. He hands it to the receptionist.

RECEPTIONIST
Congratulations on your stay here
at Edgewood, Sharon. You were very
successful.

Sharon nods and half smiles and looks at Mike.

MIKE
Come on honey. Let's go home.

CUT TO:

EXT. EDGEWOOD MENTAL HOSPITAL. DAY.

We cut to the outside of Edgewood. The gates slowly open. Cameras immediately start flashing. There's more reporters and photographers than when Mike went inside. Sharon keeps her head down and Mike has his arm around her.

MIKE
(to the reporters)
Sharon has had a very successful
stay here at Edgewood. The nurse
just told me herself inside. She's
doing better than ever. That's all
we have to say, so if you all don't
mind I'd like to take my wife home.

VARIOUS REPORTER
Mike, do you plan on doing another
mission?

VARIOUS REPORTER
Sharon, was Mike's time away from
you the reason for the breakdown?

(CONTINUED)

Mike walks through the crowd of people and takes Sharon straight to his car. He opens the passenger door for her and makes sure she's safely in. He walks around to the drivers side and gets in and starts the car and drives away.

FADE TO BLACK.

INT. ASTRONAUTS HOMES. NIGHT.

We cut to the outside of Mike's home. It's very "all American". It's painted grey and white and has a white porch complete with a swing. We come closer to the porch. It's dead silence in the middle of the night. Suddenly a gloved arm picks the lock of the door and slowly pushes it open. We see the feet of the mysterious figure. They're dressed all in black. They take a few steps in and throw a rock inside. We zoom in. We see that it's not a rock, but the specimen the astronauts obtained from Mars. The camera zooms and stays on it for a while. Suddenly the pulsing inside gets more frequent. We see something move inside the rock. All of the sudden it stops and then a gas is released from it. It starts off slowly and then starts picking up. The gas covers the entire house in a fog. We cut to upstairs. Mike and Sharon are asleep in their bed. Mike has his arm around Sharon. Suddenly the gas covers their room. It comes in from the vents and doorways. We see them breath the gas in.

We then cut to Hugh's house. The mysterious hand does the same thing they did at Mike's house. They break the lock of the door and throw the rock in. The gas starts filling up the house. We cut to upstairs where he's asleep with his wife, FLORENCE (Played by Kathy Bates.) They breath it in. The same thing happens to the electronics man and navigators house. Break in from the mysterious figure. They throw the specimen in. The gas is released and they breath it in while they are asleep with their wives. The figure backs away from the door of the last house and closes it. We still can't see their face. They walk off the porch. Suddenly we cut back to Mike's house. It's silent and the figure comes in again. The figure walks back in, obtains the specimen and places it inside the same bag Hugh had on Mars to collect them. The figure does the same thing to Hugh's house, the electronics man house and navigators house. They obtain the last specimen just as the sun is coming up and shut the door to the last house.

FADE TO BLACK.

INT. HOTEL ROOM. NIGHT.

We cut to a hotel room. It's another night. Mike and Mimi from the control room have just finished having sex. He gets off of her and rolls over. She stays in the bed, but rolls over and cradles her head in her hand.

MIMI

That was worth the wait.

MIKE

(unenthusiastically)
Oh yeah?

MIMI

Yes. The best we've ever had.
(beat) How's Sharon doing?

MIKE

The best she's been in a while.
Which isn't saying much. (beat) But she's better.

MIMI

(awkwardly)
Well, that's good to hear. (beat)
So, now that we're face to face,
how was it?

MIKE

How was what?

MIMI

Mars. The new life we took samples
of. All of it. How was you know...
up there?

MIKE

(passionately)
Oh... I mean, it was more than I
could have imagined. More than I
could have dreamed in my wildest
dreams. It's the reason I became an
astronaut. It was as if God took
his hand on a blank canvas and just
created... art.

MIMI

I guess we all are art in a sense.
Us. Our bodies. This planet we're
on. The universe. We're all God's
artwork. (beat) I wish I could have
been up there with you, but I

(MORE)

(CONTINUED)

MIMI (cont'd)
missed my calling. I'm past my
prime now. Exiled to work in the
control room and watch people like
you live out my dream.

MIKE
Nonsense Mimi. If it weren't for
people like you I wouldn't be able
to complete a mission or stay
alive. Your job is more important
than mine.

MIMI
Maybe, but yours is more fun.

MIKE
I'm not going to argue with you
there.

MIMI
Mike... (beat) are you planning on
telling her?

Mike takes a deep breath and tries not to get upset.

MIMI(CONT'D)
Mike?

MIKE
(exploding)
WHY THE HELL WOULD YOU ASK ME THAT?
Mimi, Sharon just got out of the
hospital a couple weeks ago. Do you
want to kill her?

Mimi says nothing. She just looks down.

MIKE(CONT'D)
Jesus Christ. What the Hell is
wrong with you?

MIMI
I just thought...

Mike interrupts her.

MIKE
Well, you thought wrong.

MIMI
Mike. I've waited and waited for
you. How much longer do I have to
wait?

(CONTINUED)

MIKE

I don't know, but now isn't the right time. You know when Sharon found out about us that's what contributed to her breakdown. (beat) You know that, right?

MIMI

(beat)

Is it because I'm black? Is that it Mike? You can fuck me, but can't take me home to mama. Or is it because I'm twenty years and some change older than you?

MIKE

Christ, Mimi don't play the fucking race card and you know you being older than me only makes me more attracted to you. I've always dated older women. Sharon is older than me, so don't throw that at me. (beat) Now isn't the time. Not this soon.

Mimi says nothing.

MIKE(CONT'D)

I can't leave her like this Mi. I can't.

Mimi gets up. Her body is out of focus and she walks out of frame.

MIMI

Get dressed and head home to play house. I'm going to take a shower.

Mimi walks into the bathroom and turns on the shower. As she does Mike gets dressed . As he does he keeps scratching at himself. He leaves and closes the hotel door.

FADE TO BLACK.

INT. RESTAURANT. NIGHT.

We cut to a very high end restaurant. Seated at a table are Amelia and Teddy. They're in the middle of having dinner. There's sexual tension between them, but they want to keep it as professional as possible. Especially Amelia. Teddy knows not to step over the line, but they are still having fun and enjoying each others company. Celebrating the end of the mission and the discovery of life outside Earth.

(CONTINUED)

TEDDY

So are you ready for the press conference tomorrow?

AMELIA

I mean, I've prepared, but I don't think anyone is ready to tell the world NASA has discovered life on Mars.

Amelia takes a sip of her wine.

AMELIA (CONT'D)

I'm just surprised the news hasn't been leaked. We have so many people on staff. I'm surprised someone like that mousy girl... What's her name? Meredith? Mimi's assistant. I'm surprised she or someone else didn't tell their family or friends and they would tell someone else and... well, you know how it goes. Like the telephone game.

TEDDY

I guess the contract they signed that the U.S. government could sue them for a billion dollars didn't scare them off from discussing top secret information that goes beyond even the jurisdiction of the President of the United States.

AMELIA

Maybe that scared them a little.

Amelia grins and takes another sip of her wine.

TEDDY

Well I'd say we celebrate, but not for what you think.

AMELIA

Oh? What then?

TEDDY

Our last night of being alone.

Amelia starts to listen intently.

TEDDY

If what we discovered was the first finding of life outside Earth...

(MORE)

(CONTINUED)

TEDDY (cont'd)
 (beat) Who knows what's still out
 there?

Amelia sits in thought for a while and swigs her wine around in the glass before finishing it. The WAITER walks by. Amelia motions for him.

 AMELIA
 Check please.

 WAITER
 Of course.

 AMELIA
 I agree. Space is a funny thing.
 That's why I got into the work I
 do. It's my passion. My life.

 TEDDY
 Oh, you don't have to tell me that.
 I know, I know.

Amelia smiles. The waiter hands them the check. Teddy takes it, but Amelia quickly takes it away before he can open the book.

 AMELIA
 Dutch. Like always.

 TEDDY
 Can't you let me pay? Just once?

 AMELIA
 I'm a big girl. I can pay for
 myself.

 TEDDY
 I know. Just... let me treat you.
 Just this once? For our leader?

 AMELIA
 (beat)
 Fine. Just this once.

Teddy puts his credit card in the book and sets it on the edge of the table. The waiter comes and picks it up.

 TEDDY
 Thank you Margaret Thacher.

AMELIA

Funny. I never liked politics.
Compare me to Steve Jobs if you're
going to compare me to someone.

TEDDY

Someone who treated his daughter
the way he did? No way. I know you.
You're kinder than that.

AMELIA

Do you now? You think you know me
that well?

TEDDY

I do.

The waiter comes back and puts the receipt book down.

WAITER

Thank you for coming again. Always
a pleasure to serve you two. Have a
lovely night.

TEDDY

Thank you.

The waiter walks away.

TEDDY(CONT'D)

And thank you. Just this once.

Teddy signs the receipt, takes his credit card, puts it back
in his wallet and starts to get up.

TEDDY(CONT'D)

Ready?

AMELIA

I sure am.

Amelia gets up. She and Teddy walk out of the restaurant.

FADE TO BLACK.

EXT. CONFERENCE ROOM. DAY.

We open to a conference room. Tons of reporters and
journalists are there getting seated and ready for the press
conference. The cameras are all on and pointed at Amelia who
is at the podium speaking. Teddy, Mike, Mimi, Melody, Hugh,
his wife Florence, the other two astronauts and their wives

(CONTINUED)

and various staff members are in the audience. We notice that Mike, Hugh, and the other two astronauts are scratching sporadically.

AMELIA

We are so proud as Americans to have achieved a feat no one else here on Earth has in our history of space travel. To be the first humans to set foot on the planet Mars.

Amelia holds a remote and points it to a projector. A slide comes up with a picture of Mike and the American flag on Mars. We cut to Mike in the audience who gives a sly smile.

AMELIA (CONT'D)

And...(beat) We would like to confirm a rumor and say we also achieved another feat no one else has. I can confirm to you, the world, that we have indeed found life outside Earth.

Amelia hits the button on the remote again and the slide changes. Now it's a close up photo of the samples. Showing the interior of the moving mass. The room erupts in whispers and hands go up instantly.

REPORTER ONE

Ms. Abott! Did you obtain samples of the life forms from Mars?

REPORTER TWO

Do we know how old the life forms are?

More questions and whispers. We cut to a TV in Times Square and various shop fronts which are airing the live press conference. People stop and watch as it plays out.

AMELIA

Now, I know everyone has a lot of questions, but I ask that we save questions at the end. But at this moment I'd like to bring in the President of the United States, President Jackson up here to speak about our discovery on behalf of me and everyone at NASA who took part in this discovery.

(CONTINUED)

PRESIDENT JACKSON, an African American man in his forties walks on the stage next to Amelia. Amelia steps aside and lets him take the podium.

PRESIDENT JACKSON

As Ms. Abott stated it is with great pride and pleasure that we make this announcement. Never could I have imagined when I took office that this discovery would be made during my term.

President Jackson's voice fades into the background as we cut to a close up of Mike.

MIKE

Shit's about to hit the fan.

We see flashes of the various people watching the press conference in various cities around the world including New York, Los Angeles, London, Dubai, Brazil and Tokyo. Everyone is staring in amazement. All of the TVs in various languages says "Breaking. United States first to find life beyond Earth."

PRESIDENT JACKSON

In conclusion, I just want to thank Ms. Abott and her outstanding team here.

President Jackson motions to everyone in the front row.

PRESIDENT JACKSON(CONT'D)

I couldn't have asked for a better team to represent the Untied States and handle such an important mission with great care. Can Mike Morrissey, Hugh Weaver, Donald Harris and Peter Wentworth please stand up?

The four astronauts stand up and wave behind them to the crowd and cameras. Mike is clearly enjoying this more than the other three.

PRESIDENT JACKSON(CONT'D)

Let's give these men a round applause, shall we?

The audience of press bursts into a round of applause and cheers. The astronauts continue to wave. Finally it dies down and they take their seats.

(CONTINUED)

PRESIDENT JACKSON(CONT'D)

I want to ask you four if you would please come up here on the stage with me and Ms. Abott?

Mike, Hugh, Donald and Peter all walk up to the stage in a single file line. They all put their hands together in front of them in unison.

PRESIDENT JACKSON(CONT'D)

I would like to present these courageous gentlemen with the first honor of it's kind.

An assistant comes out on stage holding four identical boxes.

PRESIDENT JACKSON(CONT'D)

I would like to award you gentlemen the first ever Neil Armstrong discovery award.

President Jackson takes a medal out of each box and places it around the neck of the four astronauts. Mike is beaming with pride. President Jackson finishes placing the medals around their necks.

PRESIDENT JACKSON(CONT'D)

Let's have another round of applause for these men. Shall we?

The room erupts in applause and cheers again. We pan over the four men. Each smiling. We notice all four of them have identical very bloodshot eyes. Amelia takes the microphone at the podium again as President Jackson steps to the side.

AMELIA

Okay, questions?

Every reporter and journalist's in the room hand goes up.

FADE TO BLACK

INT. MIKE'S HOUSE. NIGHT.

We cut to Mike who again is sleeping in his bed like the other night. He's cradling Sharon in his arms. The clock on his nightstand says two fifty nine. As soon as the clock turns to three am Mike's eyes open. He slowly gets out of bed without waking Sharon up. Something is off about him. He's either sleepwalking or in a daze. He's conscious, but not completely. Mike walks to the bathroom and removes his

(CONTINUED)

robe hanging on the bathroom door and puts it on. He walks down the stairs and to the kitchen. He walks slowly over to the draw in the island, opens it and takes out a large knife. He walks into the garage, which has a door to it in the house. He walks over to his work desk and sets the knife down. He puts on a pair of gloves sitting on the desk and picks the knife back up. He goes back through the kitchen and slowly he opens the front door and closes it. He steps off his porch and walks away from his house. He walks to the house next door. He walks up on the porch and tries to open the front door. It's locked. He walks back off the porch and then proceeds to break the window on the side of the house, out of view.

CUT TO:

INT. FIENBERG'S HOUSE. NIGHT.

We cut to upstairs of the occupants of the home Mike is breaking into. A middle aged man, PAUL FIENBERG and woman, GINNY FIENBERG are in bed. As soon as they hear the window break they are awoken abruptly.

GINNY

What was that?

PAUL

Stay here.

Paul reaches underneath his bed and grabs a safety box. He opens it and retrieves a gun. He slowly and cautiously walks down the hallway to the top of the stairs. His wife follows him. He sees that she's followed him and motions for her to stay back. He slowly walks down the stairs and into the living room. Nothing is there or out of place. He slowly walks into the kitchen and sees the broken window. He turns around and Mike is standing there inches from his face, staring at him with no emotion whatsoever. Mike's eyes are bloodshot just like we saw on stage at the press conference.

PAUL

Mike?

As soon as he says "Mike", Mike slits his throat. Paul drops the gun. As blood begins pouring from the wound in his neck Mike then stabs him continually until Paul drops to the floor. He falls in the threshold between the kitchen and the living room. Mike gets on top of him and stabs him over and over again. We then hear a scream. It's coming from Ginny. Mike looks up. She's standing in the living room. We see the gun has fallen in between them. Ginny motions for the gun. As she does Mike, who is too fast for her grabs her arm and

(CONTINUED)

twists it to the breaking point. We hear a crack and she screams in pain and falls to the ground.

GINNY
(pleading)
Why?

Mike takes her head in his hands and twists it until we hear a loud crack. She falls to the floor dead. Mike stays in the position he's in for a few uninterrupted seconds. Staring off into nothing. Then all of the sudden he gets up and pries the knife from Paul's chest. He walks over to the front door, unlocks it, walks out and closes it. He walks back to his home. He walks up the porch, walks inside his house and closes the front door. He walks into the kitchen and puts the knife back in the drawer in the island and closes it. He goes in the garage and takes off the gloves and puts them back on his work desk. He walks back upstairs. He takes off his robe and drops it at the foot of the bed. Finally, Mike gets into bed. Sharon is still sound asleep. He puts his arm around her and snuggles a little closer to her. He closes his eyes which are still bloodshot and falls back to sleep.

FADE TO BLACK.

INT. MIKE'S HOUSE. DAY.

It's now the next morning. Mike is awoken by Sharon who shakes him awake.

SHARON
Mike, Mike wake up!

Mike wakes up startled.

MIKE
Uhh... huh... what's wrong?

SHARON
Outside. Look outside.

Mike gets out of bed and walks to the window. Next door are reporters and camera people all over the street. Sharon walks over to Mike who's staring out the window.

SHARON(CONT'D)
Did something happen to Paul and Ginny?

Mike honestly looks like he has no idea.

(CONTINUED)

MIKE

I don't know. The crowd seem to be over by their place.

CUT TO:

EXT. MIKE'S LAWN. DAY.

We cut to outside where a FEMALE REPORTER is giving a news update.

FEMALE REPORTER

This was just one of multiple deaths that happened all around the central Florida area in one night in a fifty mile radius from one another. What we are trying to understand is if these are murders and if so, are they random or somehow connected? Are they by the same person? Or a group of people? A cult?

The female reporter's voice fades out. We cut to Mike and Sharon walking out of their house.

MIKE

Honey, stay inside. Please.

SHARON

(getting emotional)

But Mike! I need to know what's going on! I need to know what's happened to Paul and Ginny!

MIKE

Sweetheart, I promise I'll find out and tell you what's going on.
(beat) But you need to stay inside.

Sharon reluctantly stays in the house and closes the door. Mike walks off the porch and up to a POLICE OFFICER who's guarding the roped off line of Paul and Ginny's house.

MIKE(CONT'D)

(to the police officer)

Hey, can you tell me what's going on? Is everything okay? We live next door.

(CONTINUED)

POLICE OFFICER
I'm sorry. I'm not at liberty to
say anything. It's still under
investigation.

Just as the police officer says that two medical transporters come out of the home carrying two body bags on two stretchers and loads them in a waiting ambulance. Reporters rush over and camera flashes start going off. Mike looks at the police officer unenthusiastically.

MIKE
I'll make my own assumptions.

POLICE OFFICER
Sorry sir. It's part of my job.

Mike starts to walk away. Suddenly the police officer recognizes Mike.

POLICE OFFICER(CONT'D)
Hey!

Mike abruptly turns around.

POLICE OFFICER(CONT'D)
Don't I know you?

MIKE
I'm not sure. I don't believe we've
met.

POLICE OFFICER
No, you're the astronaut guy. The
one who went to Mars and discovered
new life.

MIKE
Yes sir. That's my job.

POLICE OFFICER
That's incredible! How was it?

MIKE
Otherworldly. You wouldn't believe
it if I told you.

POLICE OFFICER
Well, you stay safe. You'll
probably hear from the investigator
in all this. He plans on
questioning all the neighbors, you
know?

(CONTINUED)

MIKE

Well, I don't think I'll have much to help him with. My wife and I were sound asleep. I dozed off about ten thirty and my wife shook me awake this morning when she saw all the commotion going on outside, but I'll be more than happy to talk with him.

The policeman nods. Mike turns around and starts to walk away. As he does A REPORTER catches a glimpse of him. He whispers to the camera man next to him once he realizes who he is. They run over.

REPORTER

Mike! Mr. Morrissey! Did you know the Feinbergs? Mike, are they your neighbors? Did you see what happened last night?

MIKE

(to himself)

Shit.

Suddenly all the surrounding press see what's happening. The entire sea of reporters and camera people rush over to Mike. Mike turns around and sprints to his house. He gets on his porch and then turns back around and addresses the sea of press like it's a podium.

MIKE(CONT'D)

Paul and Ginny Feinberg were our neighbors and we are devastated to see what has happened. They were wonderful, wholesome people and great neighbors. My wife and I were sound asleep last night.

Mike abruptly turns around and heads inside his home. The reporters fire questions at him.

REPORTER ONE

Mike! Did you hear about the other deaths last night?

REPORTER TWO

Mike, how has your wife been?

REPORTER THREE

Mike, do you think it was murder?

Mike goes back in the house and shuts the door.

(CONTINUED)

MIKE
Other deaths?

CUT TO:

We cut to first, Hugh and his wife Florence. Like a mirror image of Mike and Sharon there's reporters at their neighbors house too. Florence comes walking up to Hugh outside in a nightgown. He holds her. They see reporters and police officers at their neighbors house which is roped off. Then we see Donald and his wife looking at the same thing. Their neighbors house surrounded by reporters and police and then Peter and his wife outside look at their neighbors house surrounded by reporters and police. We cut back to Mike who is still standing at his door. He has a confused look on his face.

FADE TO BLACK

INT. HOTEL ROOM. NIGHT.

We cut to a hotel room. Mimi and Mike are in the penthouse suite. The window is open and we see all of Cape Canaveral. Mimi and Mike are seated in the dining room area of the suite drinking champagne. We hear a knock at the door and they stop talking. Mike gets up and opens it. It's a HOTEL WORKER with a cart of food they ordered for dinner.

HOTEL WORKER
Room service.

MIKE
Thank you, thank you.

The hotel worker starts to come in with the cart. Mike stops him and takes the cart with the two plates on it. Almost knocking the hotel worker over.

MIKE(CONT'D)
It's okay. I got it. Here.

Mike fumbles around and gets his wallet out. He hands the hotel worker a one hundred dollar bill. The hotel worker takes it happily and tips his hat to him.

HOTEL WORKER
Thank you sir.

Mike nods and closes the door.

(CONTINUED)

MIKE

So my dear...

Mike starts to wheeler the cart over to the middle of the room where Mimi is sitting.

MIKE(CONT'D)

Tonight is to celebrate you and your promotion.

MIMI

Thank you. I can't believe Abott is training me for her position while she studies the specimen.

Mike lifts the top off the plates revealing filet mignon, mash potatoes and broccoli. He takes a seat as he says the next line. While they are talking they eat their meal.

MIKE

Can't believe it? I can. You're incredible my dear.

MIMI

Aw, well thank you.

MIKE

Are you confident in your launch tomorrow?

MIMI

I mean, I have to be right? I think I'll be fine.

MIKE

I don't think, I know you will be. (beat) They asked me if I wanted to be apart of this mission, but I just couldn't do another one so soon.

MIMI

Going to the moon? Please, that's so boring for someone who's been to Mars and discovered alien life.

Mimi smiles. Mike returns the smile.

MIKE

I mean, I...

Mimi says it before Mike can get it out.

(CONTINUED)

MIMI

Have to stay with Sharon. I get it.

It's dead silence between them for a few moments. Until Mike breaks it.

MIKE

I just think it's amazing they're letting that instructor come along for the mission. They've got a completely different team than the Mars mission. Commander Penski isn't as good as me (he smiles), but he'll do.

MIMI

Well, who could compete with you Mike?

MIKE

True, true.

Mike takes a bite of steak. Mimi changes topics.

MIMI

Do you think life's been different?

MIKE

Different how?

MIMI

Since they announced the specimen. That life is out there beyond us. Beyond our planet. That we're not alone in the Universe.

MIKE

I think, like most things, people are in awe at first. People are kinder, think more. Then after a while, like everything it becomes old news. Even this. Becomes a commodity. People get bored with it and forget about it and go about their routine life. Work, family, fuck, pay bills, put food on the table, sleep, repeat.

Mike takes a bite of his food.

MIKE(CONT'D)

They go back in their routine. We're creatures of habit. We see it

(MORE)

(CONTINUED)

MIKE(CONT'D) (cont'd)
with everything. The Holocaust,
Nine Eleven, Every election. Every
tragedy. People are interested and
then... disinterested. They
forget... (beat) Quickly. History
repeats itself after all. We never
truly learn from it.

MIMI
We're like dolls in a dollhouse.
Like puppets on a string. Doing
what we're told when we're told.
Going about our daily life. Never
seeing outside ourselves.

MIKE
Exactly. (beat) You know how much I
love our discussions? You're so
wise Mimi. So, intelligent.

Mimi smiles and takes a sip of champagne.

MIMI
Wisdom comes with age.

Silence for a few seconds. Then Mike raises his champagne
glass.

MIKE
(beat)
To my Mimi. My wise, thoughtful,
PROMOTED Mimi.

MIMI
To me.

They take a sip of the champagne. Mike looks at his watch.

MIKE
Oh my God. It's midnight! I can
talk to you forever. See how fast
time goes?

Mimi says nothing.

MIKE(CONT'D)
It's been a wonderful night babe.

MIMI
Yes. Yes it has.

(CONTINUED)

MIKE

But I have to go. Congratulations
again.

Mike goes over and kisses the top of her head.

MIKE(CONT'D)

I'll see you at your launch
tomorrow.

Mike starts to walk out of the hotel room.

MIMI

Thank you for dinner Mike.

MIKE

Of course babe.

Mike exits the hotel room and closes the door. Mimi is sitting there for a moment alone in thought. Her plate is half finished. Mike's is completely finished. Mimi pushes the cart away and takes the champagne glass off of it. She rotates her chair and stares off into the Cape Canaveral skyline. We go to a close up of her and she sips her champagne. Then she raises the glass.

MIMI

To your Mimi.

FADE TO BLACK

INT. MIKE'S HOUSE. NIGHT.

We cut to Mike. He's asleep. Again, with Sharon wrapped in his arms. The clock on his nightstand says two fifty nine. As soon as the clock turns to three am Mike's eyes open. Bloodshot. He slowly gets out of bed without waking Sharon up. He walks downstairs. Again, he's like a walking zombie. Like he's sleepwalking. He walks through the kitchen, through the living room and in the garage. He walks over to the tool desk and grabs a toolbox. He grabs various tools. Some hung up and some in drawers and puts them in the toolbox. He puts on his gloves again. He gets in his car. We see a close up of his NASA ID badge hanging from his car mirror. He opens the garage and pulls the car out. He puts his headlights on and drives.

CUT TO:

EXT. CAPE CANAVERAL. NIGHT.

We cut to Cape Canaveral. Mike pulls the car up to a secure area. He scans his badge and the gate opens. Mike parks as close to the launch pad as he can get. He takes the toolbox out of the car and walks over to the rocket that is in place to launch tomorrow. Suddenly a SECURITY GUARD walks up to Mike.

SECURITY GUARD

Who the hell are you and what are you...

As soon as Mike hears his voice he turns around and lunges at the security guard, knocking him to the ground. He drops the tool box and takes a hammer out. Just as the security guard gets up Mike begins bashing the security guard's head in. The security guard drops to the ground and Mike gets on top of him and hits him over and over until he's finished. The security guard lays there dead. His head bashed in. His face unrecognizable. Mike stands there in silence with that lifeless look again. Frozen.

CUT TO:

INT. MIKE'S HOUSE. NIGHT.

Mike pulls back into the garage and closes it. He gets out of the car and puts his toolbox away. He then goes to the trunk and opens it. We see the dead body of the security guard. Mike drags him out of the trunk and over to the end of the tool bench. On the edge of the tool bench is an electric saw. He plugs it in and starts it up. We zoom in on the electric saw and he puts the security guard's hand up to it. As he does the camera pans away and stops at a window. We hear a crunching sound and see blood splatter on the window.

FADE TO BLACK

INT. CAPE CANAVERAL. DAY.

We cut to the inside of the control room at Cape Canaveral. It's the next day and Mimi is now seated where Amelia was seated for the Mars mission launch. She mirrors what we saw at the Mars mission launch as she is getting ready for this launch.

MIMI

How many minutes are we out from launch?

(CONTINUED)

Mimi is addressing Teddy.

 TEDDY
We're T minus three minutes.

 MIMI
Are we a go or no go for launch?

 TEDDY
We're a go.

 MIMI
And how are boosters and retro?

We cut to a Melody who's seated behind a control panel who has taken Mimi's spot.

 MELODY
We're a go.

 MIMI
Okay. Wonderful.

Mimi walks over to the microphone at the main control panel.

 MIMI (CONT'D)
Commander Penski, are we ready to
go for launch?

CUT TO:

We cut to the inside of the ship. COMMANDER PENSKI is in his seat getting ready for the launch. We show the three other astronauts. They too are getting ready for the launch. There's an extra person seated behind them. It's the INSTRUCTOR who gets to join them on the mission.

 COMMANDER PENSKI
We have a go here.

We cut to the back of the rocket where the instructor is seated. She's getting strapped in. We see her hold her iPhone and she's face timing with her two children a pre school age boy and girl. She waves to them.

 INSTRUCTOR
Mommy has to go now. You can watch
me go to space on TV. I love you.
Forever. I'll tell you what space
is like and see you when I get
home.

She hangs up her iPhone and gets settled in her seat.

(CONTINUED)

CUT TO:

We cut back to the inside of the control room. Mimi speaks into a different microphone.

MIMI
Houston we have a go.

TEDDY
And we're T minus one minute out.

CUT TO:

We cut to the launch pad and see the crowd. Tons of people look on. We then cut to a FEMALE REPORTER who's closer to the rocket on the launch pad.

FEMALE REPORTER
And Meghan Freeman. An instructor at Nova University was the lucky one chosen out of thousands to join this mission along with the astronauts. This is the first time that they've allowed a non NASA member to join them for a mission...

The female reporter's voice fades out.

CUT TO:

We cut back to the control room. Teddy starts the countdown.

TEDDY
13, 12, 11...

Mimi has her eyes glued to the monitor watching the launch.

TEDDY (CONT'D)
10, 9, 8...

CUT TO:

We cut to the inside of the rocket.

COMMANDER PENSKI
We have ignition.

CUT TO:

We cut back to the control room.

(CONTINUED)

TEDDY

3, 2, 1

CUT TO:

We cut to the launch pad. The rocket starts lift off. The crowd outside the launch pad cheers. We cut to a television screen in a store front as people watch the rocket launch. It goes up and up.

CUT TO:

We cut back to the control room. Mimi sighs and looks pleased.

CUT TO:

We cut back to the rocket launch. Suddenly it starts vibrating. The boosters burst into flames and in a matter of seconds the entire rocket explodes and bursts into smoke. The crowd who was cheering goes silent except for a few gasps.

CUT TO:

We cut back to the control room. Mimi looks beyond shocked. Everyone in the entire control room looks on in horror. It's so silent you could hear a pin drop. Mimi suddenly speaks.

MIMI

Go get Abott.

No one says a thing. No one moves muscle.

MIMI (CONT'D)

(screaming at the top of her
lungs)

SOMEONE GO GET ABOTT NOW!!!

We cut to a close up of Melody. She gets up and runs out of the room.

CUT TO:

We cut to the Science room in the Cape Canaveral Space Center. We see a box and inside are the samples taken from Mars. We see inside the shells, but there is no movement. Two gloved hands that extend in the box are examining them. We see that's it's Hugh and Amelia is standing next to him. They both won't take their eyes off the specimen.

(CONTINUED)

HUGH

I just don't understand the gas.
The smoke.

AMELIA

The smoke?

HUGH

Every night the specimen releases a gas that looks like a fog. It completely covers the box and then it disappears. It happens like clockwork every night at three in the morning for a few hours and then it stops and the movement stops. Then they awaken. They have a sleeping pattern like we do. Like all living things do. From around three in the morning to noon. Then they wake up and the movement starts again. I'm still trying to figure it out.

AMELIA

Fascinating.

Suddenly Melody walks into the room.

MELODY

Ms. Abott. I'm so sorry to interrupt you, but you're needed in the control room.

Amelia answers her without taking her eyes off the specimen.

AMELIA

Tell them I'll be there in a minute.

She waves her hand, brushing Melody off.

MELODY

It's extremely urgent.

Amelia looks at her for the first time.

AMELIA

Alright. (beat) Hugh, stay here.
I'll be right back.

CUT TO:

(CONTINUED)

We cut to Amelia and Melody opening the door to the control room. Mimi is sobbing as Mike is holding her. Amelia sees everyone's reaction in the control room and looks confused. She goes over to the monitor. She sees the exploded rocket in the sky. She looks on in horror and goes over to Mimi and gives her a hug as Mike moves away.

AMELIA(CONT'D)

It's not your fault. It's not your fault.

CUT TO:

We cut to the female reporter on the launch pad. She's starring up at the sky with the camera man. Suddenly she breaks her concentration and hits the camera man with her mic.

FEMALE REPORTER

Why aren't you getting this? FILM!

The camera man points the camera up to the sky.

FADE TO BLACK

INT. HUGH AND FLORENCE'S HOUSE. NIGHT.

We cut to Hugh and Florence having dinner together. They are very uneasy after what's happened with the failed launch.

FLORENCE

That poor girl... What's her name?

HUGH

Mimi?

FLORENCE

Yes, Mimi. I feel so bad. It was her first launch and it couldn't have gone any worse.

HUGH

I just thank God I wasn't there.

FLORENCE

I know. I know. It's just awful. Beyond words. That poor teacher...

Hugh and Florence eat in silence for a while. All we hear are forks on the plates.

(CONTINUED)

FLORENCE (CONT'D)

And these murders that keep happening in our neighborhood and in the city. For the first time I feel (beat) scared Hugh. Scared in my own neighborhood. My own house.

HUGH

Flor... there's nothing to be scared of. We live in one of the safest areas in the city. We have a gate. We have a security system so if anyone tried to break in it would alert the police.

FLORENCE

But Hugh... Amanda and Evan were killed and they lived next door. How can you say we live in the safest area if the crime is happening right outside our door?

HUGH

Now honey. We still don't know if it was murder or murder suicide.

FLORENCE

There were four other murders the same night Hugh. Four! I doubt it was murder suicide. Sounds more like a killing spree.

Hugh stops eating. He sets his fork down and looks Florence in the eyes.

HUGH

Babe. You listen to me. I would never let anyone hurt you. If I felt we were in danger I would sell this house today and move us away. There's no need to stress about it. I promise.

Florence smiles and takes a beat. She changes her thought.

FLORENCE

Do you think it's time for you to retire Hugh?

HUGH

Retire?

(CONTINUED)

FLORENCE

Yes. I mean, you're the man who went on the mission that found life outside Earth. Isn't that a good place to cap it? A bookend of your career? A good stopping point? We can live out our golden years together. Get an RV and travel across the United States like we always wanted. What do you think?

HUGH

What do I think?

FLORENCE

Yes, I really want to know what you think.

HUGH

I need to think about it. (beat)
It's not a bad idea.

FLORENCE

Okay, think on it.

Hugh and Florence finish up dinner and get up from the table.

CUT TO:

We cut to later in the night. Hugh and Florence are asleep in their bed. The clock on the nightstand says two fifty nine. As soon as the clock turns to three am Hugh's eyes open. They're bloodshot.

FADE TO BLACK

INT. HOTEL ROOM. NIGHT.

We cut to the same hotel room that Mike and Mimi always meet at. Mimi is seated in a chair and has a glass of water in her hand. Her face is as hard as stone. There's a knock at the door. Mimi put the water down on a table, gets up and opens the door. It's Mike.

MIKE

Hey Mi. How are you holding up?

MIMI

Not good. Not good at all.

(CONTINUED)

MIKE

I know this doesn't make a difference right now and I know I've said it before, but (beat) it's not your fault.

Mimi stays in thought for a while. Finally she speaks.

MIMI

I can't stop thinking of the sounds. The sight. Those astronauts. (beat, becoming emotional) That teacher.

Mimi bursts into tears. She immediately puts her head in Mike's arms. He holds her.

MIMI (CONT'D)

(sobbing)

She had kids Mike! She was a mother!

MIKE

I know Mi. I know. I'm going to say it again. It wasn't your fault. It was up to the engineers and the inspectors to make sure the rocket was ready for take off. You didn't fail anyone Mi. They did. And they're doing a thorough investigation to find out what went wrong and who was responsible.

MIMI

I know, but I can't...

MIKE

(interrupting)

That's enough. Not another word. They're dead. There's nothing you can do and again... you had NOTHING to do with it. You did your job right. Someone else failed. And beating yourself up and wallowing in the pain isn't going to do you any good.

MIMI

Thank you Mike.

MIKE

If you keep beating yourself up you'll drive yourself crazy. I've seen it happen (beat) first hand.

(CONTINUED)

They both pause and don't say anything because they both know he's talking about Sharon. Mike finally breaks the silence.

MIKE(CONT'D)

Here. Let's sit down. Have a drink.

MIMI

It's okay. I have water.

MIKE

Well, I need a drink. That's for sure.

MIMI

(low volume)

Mike, I actually called your here...

MIKE

(interrupting)

For comfort. I know. We don't have to do anything, but I need to be home by...

MIMI

(low volume)

No, that's not why... I...

Mike talks over her, not hearing what she's saying.

MIKE

Sharon will have a fit if I stay past ten and with the new car it has this GPS...

MIMI

(low volume)

Mike, I need to tell you something...

MIKE

I'm worried it can trace where you are. They say you can do it on a cell phone, but I've made sure...

MIMI

(loud volume)

Mike! I'm pregnant!

Mike stops mid sentence. He can't believe what she just said.

(CONTINUED)

MIKE

What? That's not possible. You've gone through menopause. You can't get pregnant.

MIMI

I thought the same thing, but I went to the doctor and they said sometimes women have early symptoms of menopause, but haven't actually gone through it. It's a hormone imbalance or something. I took three at home tests. Different brands and they all came out positive. I couldn't believe it either, so I went to the doctor and he confirmed it... Mike I'm pregnant and it's yours. You're the only man I've been with.

MIKE

(beat, in shock)

I need to sit down.

Mike takes a seat in a chair. He puts his head in his hands and thinks.

MIKE(CONT'D)

Have you thought about...?

MIMI

About what?

MIKE

An abortion Mimi. An abortion.

MIMI

(shocked)

NO! Mike, I never thought I could have children. I have to tell you (beat) after everything that's happened to me recently. This is the first happiness I've had in a long time.

Mimi sits down in the chair next to Mike.

MIMI(CONT'D)

Mike, I wanted to be a Mother since I can remember, but just thought it wasn't in the cards for me, but this... this is a gift from God.

We cut to Mike who obviously doesn't share the same feeling.

(CONTINUED)

MIKE

What about Sharon?

MIMI

I thought about that already.
(beat) We don't have to tell her.
You can make visitations on the weekends or a couple days during the week and everything can remain how it is. Instead of sneaking around and fucking in a hotel room you can be father to our child. We can work it out as we go along. No harm no foul.

MIKE

But, Mi... I just don't think it's a good idea. I think you should consider...

Mimi stops him right there and she gets really upset with him.

MIMI

Listen Michael. I've been patient with you. I've given up a lot for you and I never once expected you to change your life, leave Sharon or sacrifice a Goddamn thing. But I am NOT giving this baby up and I'm NOT asking your permission. You can be involved in the baby's life or not, but I'm doing this. And there's nothing you can say or do that will stop me.

Mike says nothing. He just looks down and swigs his drink around in the glass.

MIMI (CONT'D)

You can leave now if you want and think about this. I don't expect you to stay. Not that you ever stay anyway.

MIKE

I need a couple days.

MIMI

Take as long as you need. I'm in no hurry.

Mike gets up and heads to the door.

(CONTINUED)

MIKE
I'll call you soon.

MIMI
Okay. Goodbye Michael.

Mike closes the door. Mimi smiles and turns around in her chair.

FADE TO BLACK

INT. MIKES HOUSE. NIGHT.

Mike opens the door and walks into his house. He's changed from his casual outfit to a suite and a briefcase. Sharon is in the kitchen cooking.

SHARON (V.O.)
Hey babe, I'm in the kitchen.

Mike sets his briefcase down and walks into the kitchen.

MIKE
Hey baby.

Mike gives Sharon a kiss.

SHARON
Work keep you late again?

MIKE
Yeah. You know, it's not all fun and games being an astronaut. Lot's of paperwork and legal stuff to take care of.

Sharon gives him an understanding, but at the same time, puzzled look.

MIKE(CONT'D)
What about you? You have a good day?

SHARON
Oh, yes it was wonderful. I went to therapy. Then, Sheila and I took a walk around the park.

MIKE
Oh, how's Sheila doing?

(CONTINUED)

SHARON

Much better.

MIKE

That's good to hear. (beat) What's all... this? What's the special occasion? Did I miss our anniversary?

SHARON

Oh no, it's just something I whipped up.

MIKE

I hope you didn't go through a lot of trouble. I'm actually not that hungry.

Mike takes a seat at the kitchen table.

SHARON

Oh, that's okay. You can just sit there while I eat.

MIKE

Of course.

There's a long silence as Sharon gets everything prepared. She has two plates with warming covers on them so we can't see what's on them. She takes the plates over to the table and sets them down.

SHARON

I actually prepared you a special dish tonight.

MIKE

Oh, did you? Now I feel like I have to eat a little.

SHARON

That won't be necessary.

Sharon removes the two warming covers off the plates. The one on her side has a normal dinner on it. The one on Mike's side has a pregnancy test on the plate. We zoom in and see that it's positive. We cut to Sharon who is beaming. Mike is so taken aback he can't even think right now. He's flabbergasted and his mouth is open. He looks confused.

MIKE

Honey... What's this?

(CONTINUED)

SHARON

We're pregnant.

Mike says nothing. He just stays in the same look and position.

SHARON(CONT'D)

I had symptoms and I got a pregnancy test and... well... we're pregnant. You're going to be a Dad.

MIKE

(confused)

Okay.

SHARON

Aren't you happy?

Mike starts to snap out of the shock because he knows he's going to hurt Sharon.

MIKE

Of course I'm happy baby. I'm just surprised is all. I didn't know if we were ever going to have kids... you know?

Mike gets up from the table and hugs Sharon. As he does we cut to him and as he is embracing Sharon he mouths "Oh My God" and then he and Sharon release from the hug.

SHARON

I know it's a surprise, but I thought about it and it couldn't be a more perfect time. I'm doing so much better and you're this big famous astronaut who completed the mission that discovered life outside Earth. We have more money than we need and I'm not getting any younger. I think it's the perfect time.

MIKE

You're right... I'm happy... really.

SHARON

On a different note. I found this in the drawer when I was cooking.

Sharon holds up the knife that Mike used to kill the neighbors. It has dried blood on it.

(CONTINUED)

SHARON(CONT'D)

Do you know where this came from?
It looks like someone used it to
kill someone.

Mike looks surprised.

FADE TO BLACK

END OF EPISODE ONE.