EXTANT

by
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ACT 1

INT. WATTS HOME - STAIRWELL - DAY

A model spaceship floats upwards in a stairwell, held aloft by the hand of an otherwise unseen BOY.

The BOY makes the sounds of the thrusters as he goes.

Close to the top, he hears a WOMAN RETCHING.

INT. WATTS HOME - MASTER BATHROOM - DAY

MOLLY WATTS (late 30's), is on her knees in her pj's, throwing up in the toilet.

After a final violent heave, she drags herself up to the bathroom sink and splashes water over her face.

She studies her puffy, bloodshot eyes.

ETHAN (OS)
Mom?

She turns to see her son, ETHAN (10) standing in the doorway, dressed up and holding the model spaceship.

His presence makes her uncomfortable.

MOLLY
I'm fine.

He stands there for a moment, just watching her.

MOLLY (CONT'D)
It's just my body readjusting. I'm ok, I promise.

ETHAN
Dad said everyone will be here, soon.

MOLLY
I'll be right down.

He turns and leaves the room.

Molly slides a finger over the bathroom mirror and a news broadcast plays in a sort of hologram in the mirror. A logo for a company called Verdisign glows in the corner.

Molly brushes her teeth as it plays.

CONTINUED:

Through the crack of the door, Ethan watches her.

EXT. WATTS HOME - BACKYARD - DAY

A celebratory cookout is in full swing. There are streamers that say "WELCOME HOME", lots of balloons, and TWO DOZEN FRIENDS AND FAMILY MEMBERS of all ages and sizes.

JOHN WATTS (late 30's) mans the grill and chats away with his GUY FRIENDS. John's a handsome academic.

Ethan plays wiffle ball with some KIDS in the yard.

Molly holds court with her GIRLFRIENDS, including SAM (late and BETS (40's).

BETS
I can't imagine. I'm away from Karl and the kids for two days, it's like...

MOLLY
I know.

BETS
I don't know how you did it.

MOLLY
A lot of video conferencing.

BETS
And no alcohol?

MOLLY
I haven't had a drink in thirteen months.

BETS
Ok, that's like the saddest story I've ever heard! We have to remedy that right now.

MOLLY
Can't.

BETS
No can'ts, we're doing shots.

MOLLY
Doctor's orders...

CONTINUED:

BETS
(to Sam)
Come on, doctor.

SAM
Absolutely not.

BETS
One shot.

SAM
No alcohol until tomorrow, until we run her tests. After that, I'll personally write her a prescription to get shitfaced.

The Girls laugh. Molly glances over and catches John watching her. He gives her a wink and she smiles at him.

Across the yard, a commotion breaks out. Molly looks that way just in time to see Ethan shove a SMALL KID down.

JOHN
Ethan!

John and Molly rush to where Ethan stands over the Kid.

John grabs Ethan by the arm, Molly helps the Kid up as his PARENTS arrive.

JOHN (CONT'D)
What are you doing?

ETHAN
He wouldn't give me the ball.

JOHN
And, your solution was to push him?

Ethan stares at the ground.

JOHN (CONT'D)
What do you say? Ethan.

Ethan looks at the kid and holds out the ball.

ETHAN
I'm sorry.

The Kid takes the ball and the standoff eases.

CONTINUED: (2)

JOHN
If you do it again, that's it, that's the end of the party for you. You'll be grounded. Do you understand?

Ethan nods. John walks away with the parents.

JOHN (CONT'D)
I'm so sorry. I think we're just having a little trouble with the transition...

Molly looks back at the kids. Ethan looks at her and Molly forces a small smile for him. He returns the smile and goes back to playing.

INT. WATTS HOME - LIVING ROOM - NIGHT

Molly cleans up the aftermath of the party. Plates of half-eaten cake. Empty cups and bottles.

Ethan is asleep on the couch, cradling the toy spaceship. On the wall over the couch is a framed photo.

Molly, John and Ethan. A smiling, happy family. Molly wears a spacesuit with an I.S.E.A. logo. (International Space Exploration Administration)

She studies the picture, then the sleeping boy underneath.

INT. WATTS HOME - KITCHEN - NIGHT

John puts the dishes away in a dishwasher. Molly brings in an armload.

JOHN
You've gotta be exhausted, go on up.

MOLLY
Let me at least take out the trash.

JOHN
I've got it.

MOLLY
Too late, sorry.

She's already out the back door with a bag.

EXT. ALLEY - NIGHT

Molly rounds the corner with the garbage and is startled to find a MAN standing in the shadows. On seeing her, he turns casually and walks the other way.

She's unnerved but she holds her ground and tosses the trash into a metal bin. She slides her finger over the bin and an LED readout begins to analyze and process the trash.

The Verdisign logo is seen on the bin.

Molly watches the Man reach the other end of the alley before she turns back to the house.

INT. WATTS HOME - ETHAN'S BEDROOM - NIGHT

There's a moon lamp on the night table, next to a small, gray box. John tucks a sleepy-eyed Ethan in his bed.

ETHAN
I was angry.

JOHN
Is that what you're supposed to do when you get angry? Hurt someone?

ETHAN
No.

JOHN
How do you think you would have felt if you'd really hurt that kid?

ETHAN
Bad.

JOHN
I sure hope so.

ETHAN
Mom's mad at me.

JOHN
She's not mad.

ETHAN
It's different, now. With her.

JOHN
Your mom has to get used to being back home. She was up there a long time, all by herself.
(MORE)

CONTINUED:

JOHN (CONT'D)
It's going to take awhile for everything to feel normal, again. But, it will. I promise.

ETHAN
Ok.

JOHN
Get a good night's sleep, we have a big day tomorrow.

ETHAN
I think I need a flip.

JOHN
Yeah? Let me see.

Ethan rolls over on his side. John raises Ethan's shirt and reveals a SMALL PANEL on the small of his back.

John slides a finger across the panel. It opens up and John pops out a small cylinder with a blinking orange light.

JOHN (CONT'D)
You're right.

John opens the gray box where there are four similar cylinders, all glowing solid green. He swaps the orange one out for one of the green and snaps it back in the panel.

He slides his finger again and the panel closes.

JOHN (CONT'D)
All set. I love you.

ETHAN
I love you, too. Will you leave my night light on?

JOHN
Sure.

John heads to the door. On the way out, he touches a control panel by the door.

The lights go out and a glowing constellation appears on the ceiling, stars blinking peacefully in the dark.

INT. WATTS HOME - MASTER BATHROOM - NIGHT

Molly is in the shower. John enters the bathroom and takes off his clothes. He opens the door and joins her.

CONTINUED:

She puts her arms around him. For awhile, they just cling to each other under the water. Then slowly begin to kiss.

INT. WATTS HOME - MASTER BEDROOM - NIGHT

John is fast asleep. Molly stares at the ceiling.

Quietly, she slips out of bed and out of the room.

INT. WATTS HOME - LIVING ROOM - NIGHT

Molly moves through the darkness, to a bookcase.

She scans her eyes over the rows of books until she finds what she's looking for. A large yearbook.

INT. WATTS HOME - DINING ROOM - NIGHT

Molly sits alone at the table. She flips through the pages of the yearbook.

She stops on a full page picture of a handsome, smiling young man. At the top of the page, the words IN MEMORIAM. At the bottom, the young man's name, MARCUS RAWLINS, and a short poem.

Molly stares at the face.

JOHN (OS)
What brought this on?

Molly seems jolted out of a trance. She whips around to see John standing behind her. He slides into a seat.

MOLLY
Just a dream.

JOHN
Do you dream about him often?

MOLLY
Less as I get older.

JOHN
Me, too.

MOLLY
You didn't even know him.

CONTINUED:

JOHN
No, but I still think about him. I think about how if he hadn't passed away, then maybe you and I never would have met. You would have gone off to college together. Probably got married, maybe you would have had kids. There would be no us. No Ethan. He's a part of my life.

MOLLY
I think we always end up where we're supposed to.

He takes her hands in his and covers them in kisses.

EXT. CITY STREETS - DAY

A coastal city in Florida.

A good portion of the skyline's architecture is made up of streamlined buildings of glass and steel. Lots of light and air and green space, both literally and figuratively.

INT. JOHN'S CAR - DAY

John and Ethan sit facing each other as the car drives itself. Music plays over the sound system.

Ethan plays a portable video game as John flips through a presentation on a tablet device.

The report is about Ethan. Schematics, early sketches, colored renderings and more in his likeness. He comes across a final rendering that looks just like the boy sitting across from him, the one engrossed in his game.

John looks at him with pride.

FEMALE VOICE (VO)
Approaching Matsumo Corp. Which gate do you prefer?

JOHN
South gate.

FEMALE VOICE (VO)
Approaching South gate.

EXT. MATSUMO TOWER - DAY

The car turns into the gated entrance of a black glass monolith that stretches into the heavens.

INT. MATSUMO TOWER - DAY

John and Ethan wait in an open, airy lobby. CORPORATE DRONES swirl about, glued to communication devices.

John bends down to tie Ethan's shoe.

JOHN
Listen, buddy...hey...

He pulls the video game from Ethan to get his attention.

JOHN (CONT'D)
When I talk about you today, I'm going to have to talk about the way you were created for the Humanichs project.

ETHAN
I know.

JOHN
I just don't want you to think that it means I don't see you as real.

ETHAN
I'm not real.

JOHN
You are real. You exist.

ETHAN
I'm not human.

JOHN
You're better than human.

ETHAN
Because I'm the prototype?

JOHN
Because you're my son.

INT. DOCTOR'S OFFICE - DAY

Molly sits on the examining table in Sam's office.

CONTINUED:

She's tense and fidgety. She passes the time by looking at Sam's accreditations on the walls. Diplomas and certifications from the I.S.E.A.

The door opens and Sam enters in her lab coat, carrying a folder. She doesn't look Molly in the eye, but sits across from her, stunned.

MOLLY
What's going on?

SAM
I don't even know where to begin.

MOLLY
What is it? Tell me.

SAM
You were on the Seraph station for thirteen months.

MOLLY
Yes.

SAM
All by yourself? There was never anyone else on board?

MOLLY
It was a solo mission. You know that.

SAM
There was no international crew that docked for an emergency, something we may not have heard about here? Some...

Sam keeps talking, but Molly drifts off and fixates on a white spot on the wall.

INT. SERAPH SPACE STATION - TERRARIUM - NIGHT

Ten months ago.

A small space station, built for deep space research and scientific study.

Molly digs a trowel into a small pot of black soil and gently digs up a worm. She looks it over, closely.

A synthesized voice cuts in. This is BEN, the station's control system.

CONTINUED:

BEN (VO)
Molly.

MOLLY
Go ahead.

BEN (VO)
You have an incoming com-link request. Shall I patch it through?

MOLLY
Send to Bay 1, please.

She approaches a holographic computer screen and swipes her fingers over the sensors.

The screen comes to life with an image of John and Ethan.

MOLLY (CONT'D)
Hey, guys!

JOHN
There's your mom, say hello. Can you see her?

ETHAN
Hello.

MOLLY
How's it going?

JOHN
You want to tell her?

ETHAN
I got all A's on my report card.

MOLLY
Yay! That's so great, congratulations!

JOHN
Show her the, no, hold up your...

The screen blips a couple of times and then it goes black.

MOLLY
Ben?

BEN (VO)
I'm detecting interference from a solar flare. Shall I attempt to reconnect after it passes?

CONTINUED: (2)

MOLLY
Sure, thank you.

She goes back to the trowel.

The lights blink, and the station loses power. A few moments later, emergency lights flicker on.

Molly stops working and looks around.

MOLLY (CONT'D)
Ben?

No answer. She goes to a wall panel of controls and brings up a holographic screen.

She enters a series of commands to reboot the B.E.N. system.

There's a CLANG from down the hall.

And, ANOTHER from the other side of a nearby pod door.

Molly looks that way. There's a small portal window and she takes a step towards it.

A shadow flickers across the window and it stops Molly in her tracks.

Panicked, she rushes back to the control panel and punches in a command for EMERGENCY LOCKDOWN - ALL BAY DOORS.

She hears the HISS of the airlocks. She gets her breath.

She takes a tiny step towards the door. And, another. And, another. Terrified.

Molly gets to the portal window and looks through it.

On the other side, she sees the figure of a man standing there. He raises his head slowly and she discovers that it is MARCUS RAWLINS, the young man from her yearbook.

Molly is stunned, stopped cold in her tracks.

INT. DOCTOR'S OFFICE - DAY

Molly snaps back to Sam, who is staring at her.

SAM
Molly. Did you hear what I just said?

She shakes her head, yes.

CONTINUED:

MOLLY
I'm pregnant.

END ACT 1

ACT 2

INT. DOCTOR'S OFFICE - DAY

Molly looks over the report.

MOLLY
How long?

SAM
Two months. Somehow, it was conceived on the Seraph.

MOLLY
That's impossible.

SAM
I'm sorry, but I have to ask. Are you sure there was no one else...

MOLLY
Yes. And, even if there was someone else, you know my situation.

SAM
Were you still taking the fertility drugs?

MOLLY
No. I stopped them a long time ago, before Ethan.

SAM
You didn't artificially inseminate yourself as part of some project you were...

MOLLY
God, no.

SAM
I have to ask every rational question. I'm the person who has to write up this report, and I know the...

CONTINUED:

MOLLY
You can't put this in the report.

SAM
I don't have a choice.

MOLLY
Yes, you do.

SAM
These go straight to the director. I can't lie about something like this.

MOLLY
I'm not asking you to lie. I'm just asking you to give me some time.

SAM
To do what?

MOLLY
To figure out what happened to me. To talk to John.

SAM
I can't take any chances, Molly, this is my job.

MOLLY
And, I'm your friend.

SAM
Yes, and your health could be in danger. We should be running more tests on you right now.

MOLLY
That's exactly what I don't want to happen. You know what they'll do if the agency finds out. Sam, I just got back to my family. Please. All I'm asking you to do is delay it for a day or two.

Sam thinks it over.

INT. LECTURE HALL - DAY

John stands on a stage in front of the board of Matsumo Corp, various BUSINESS and ACADEMIC types in the dark.

CONTINUED:

His powerpoint style presentation appears and disappears in the air around him, images that correspond to his speech.

JOHN
The Humanichs project is not about creating lifelike robots. We've been building those kinds of androids for decades now. We've made incredible leaps in robotic engineering, artificial intelligence, synthetic tissues and organs. But, we have yet to build a bridge across the uncanny valley. Humanichs is not about the latest gadget that will clean your house or service your Verdisign network.

A door in the back of the lecture hall opens and the silhouetted figure of a MAN enters and stands in the darkness, watching.

JOHN (CONT'D)
It's about filling a void. It's about enriching the lives of the small percentage of people who still have an inability to conceive children. It's about making a miracle manifest for people like me and my wife. We were told we would never be parents. That it was impossible. But, this is the age of Matsumo Corp, and nothing is impossible. Ladies and gentlemen, I'd like to introduce you to my son. Ethan.

He gestures and Ethan steps out from backstage. He hops up on a stool near John and gives a small, shy wave.

There is some chuckling from the board and warm waves back to him. John ruffles his hair, the proud papa.

EXT. THE INTERNATIONAL SPACE EXPLORATION AGENCY - DAY

A state of the art admin building glistens in the sun.

INT. ISEA HALLWAY - DAY

Molly paces the floor.

Deputy Director STEPHEN KERN approaches. Early 40's, military haircut and countenance. Plain dark suit.

CONTINUED:

KERN
Doctor Watts. Stephen Kern.

MOLLY
The new Deputy Director.

KERN
That would be me. Pleasure to meet you in person, finally.

He fingerprint scans their way through a nearby door.

INT. ISEA CONFERENCE ROOM - DAY

Kern and Molly sit across a large table. He scans through a file on a tablet type device.

KERN
I have to be honest. I spent the whole weekend preparing to grill you on these logs but your work is incredibly thorough. There's very little left to the imagination.

MOLLY
That's sort of the mixed blessing of a solo mission. The good news is, you have plenty of time for data entry. The bad news is...

BOTH
You have plenty of time for data entry.

KERN
There was one thing...

His phone buzzes. He checks it out.

KERN (CONT'D)
Director Sparks, he'll be down in a moment. There was an incident...

MOLLY
The gap.

KERN
The gap, yes.

MOLLY
Well, it's easily...

CONTINUED:

KERN
If you don't mind, we'll wait for the director for that. He has questions.

MOLLY
Of course.

Kern flips through the logs while Molly waits.

INT. LECTURE HALL - DAY

SEGERS, a banker type in his fifties, questions John.

SEGERS
There's something I'm sure everyone in this room is curious about, but we're all either too polite or too embarrassed to ask.

JOHN
The robot uprising. Am I right?

More chuckles.

JOHN (CONT'D)
What's to stop the Humanichs from overthrowing us one day and enslaving their human overlords? Is that the question?

He looks at Ethan.

JOHN (CONT'D)
They're on to you, buddy.

Ethan shrugs. More laughter.

JOHN (CONT'D)
All joking aside, there is a serious answer. And, that answer is...absolutely nothing.

The laughter dies down.

SEGERS
How then would an owner control and manage their behavior?

JOHN
They wouldn't. And, they wouldn't own them, it's not a master-slave relationship.
(MORE)

CONTINUED:

JOHN (CONT'D)
These are like children. The Humanichs are designed to learn the same way a child learns. The brain takes in a certain amount of information in any given circumstance. It reads the responses of the people involved in that situation and it processes actions and consequences. It recalibrates and adapts. It learns right from wrong and good from bad, the same way we all did. For the most part.

SEGERS
What do you mean, for the most part?

JOHN
Let's say you have two sons. You raise them both exactly the same. One grows up to be a doctor, the other grows up to be a mass murderer. There are always outside forces and things that are beyond a parent's control. There is no guarantee with any human child, because in the end, they're free to choose their own path. My goal is to replicate that same experience with the Humanichs. To give them what I've given to Ethan.

SEGERS
You mean...

JOHN
Free will.

MS. DODD, a scholarly type, interjects.

MS. DODD
Forgive me, Doctor Watts, I don't mean to be crude or insensitive, but I believe there's a bottom line question here. What is the protocol in the event your experiment fails and one of your creations does go bad?

JOHN
I don't understand. Protocol for...

CONTINUED: (2)

MS. DODD
Is there an emergency plan for their termination?

JOHN
You mean to kill them?

MS. DODD
That wording is a bit inelegant, but yes.

JOHN
Do you have a child?

MS. DODD
I have a daughter.

JOHN
Do you have an emergency plan to kill her?

MS. DODD
My daughter is a human being, Doctor Watts. There's a difference.

JOHN
What's the difference?

MS. DODD
Well, for starters, she has a soul.

JOHN
With all due respect, Ms. Dodd, there's no such thing as a soul.

There's a bit of audible reaction from the dark. Ethan takes it all in, watching his dad at work.

JOHN (CONT'D)
What you call a soul I call the cumulative effect of a lifetime of experience. It's simple information, traveling in the neuropathways in your daughter's brain. In that respect, there is no difference.

MS. DODD
I think many people would disagree.

CONTINUED: (3)

JOHN
Disagree with science? With basic human physiology? With what part would they disagree?

MS. DODD
Believe it or not, Doctor Watts, there are still people in the world who believe there is more to us than can be explained by science.

JOHN
Those people are idiots.

SEGERS
Doctor Watts.

MS. DODD
I'm one of those idiots.

JOHN
I'm sorry.

MS. DODD
I accept your apology.

JOHN
No, I mean I'm sorry that you're one of those idiots.

SEGERS
That's enough.

MS. DODD
How dare you?

JOHN
How dare you ask me if I have a contingency plan to murder my son?

SEGERS
You're asking us for funding that could unleash thousands, maybe millions of these Humanichs on the world. It's a perfectly valid question to ask. What sort of controls or restrictions would you put in place to ensure their proper behavior?

JOHN
And, I gave you my answer, Mr. Segers. Absolutely none.

CONTINUED: (4)

Chaos erupts.

John grins and bears the awkwardness. He looks to Ethan and tries to manage a smile.

INT. ISEA CONFERENCE ROOM - DAY

Molly and Kern have been joined by DIRECTOR ALVIN SPARKS, Same look as Kern but a little softened by age.

MOLLY
The gap was caused by activity from a solar flare. I was on a com-link session with my family when it hit. The station's power went out completely for a few moments. Then, the emergency backup kicked in. The security and life support systems were back online almost immediately, but the communication system stayed down for approximately thirteen hours. As it says in the log, I spent most of the night trying to get it up and running again, but I was unsuccessful. I fell asleep for three hours, and when I woke up, everything was back to normal.

SPARKS
So, for ten straight hours, you were performing maintenance work on Ben.

MOLLY
That is correct.

SPARKS
During that time, did anything unusual occur?

MOLLY
Unusual.

SPARKS
Yes. Perhaps related to the solar flare. Anything you forgot to put in the logs but have since recalled?

Molly thinks it over.

INT. SERAPH SPACE STATION - TERRARIUM - NIGHT

Molly stares are the portal, stunned.

Marcus, on the other side, puts his fingers up to the glass. Molly studies his fingertips.

She brings her face closer.

He brings his face closer and exhales on the glass, causing a cloud of condensation. He takes a finger and begins to spell out something.

Molly watches the words form on the glass. The message says, "HELP ME".

INT. ISEA CONFERENCE ROOM - DAY

MOLLY
It's all in the logbook.

KERN
There's one more thing I'm not a hundred per cent clear on. The security system records each quadrant of the Seraph station with a bank of surveillance cameras. Presumably, they were up and running again as soon as the emergency power kicked on, but that footage has been deleted from the system's memory.

MOLLY
I'm afraid that's a classic case of H.O.E., sir.

KERN
I'm not familiar with that code.

SPARKS
(smiling)
Human operator error.

MOLLY
There had been a couple of instances of interference in the months prior, but not to this level. Each time before, I'd made a duplicate copy of the record, just in case.
(MORE)

CONTINUED:

MOLLY (CONT'D)
I went to do the same thing this time, but instead I accidentally deleted the footage instead of duplicating it. The only record that exists of that time is the manual record I entered in the log. I take full responsibility for that error.

SPARKS
Sounds like we didn't miss much.

MOLLY
Just a lot of me, swearing at inanimate objects.

Sparks smiles.

SPARKS
I'm still waiting on your medical examinations. Once I'm able to review those and you finish a series of psychiatric evaluations, we'll be able to put this one in the books, as they say.

MOLLY
Psychiatric evaluations?

SPARKS
There's been a change in agency policy, after what happened to your colleague, Doctor Coulter.

MOLLY
I wasn't aware of that change.

SPARKS
I'm making you aware, now. Do you have any objection?

MOLLY
No. Not at all.

SPARKS
Excellent.

He stands and they follow suit. He extends a hand.

SPARKS (CONT'D)
Excellent work, as always.

CONTINUED: (2)

MOLLY
Thank you.

SPARKS
Any special plans for vacation?

MOLLY
Quality time with the family.

SPARKS
That's good. I'm sure they missed you.

He shows them out.

INT. ISEA HALLWAY - DAY

Sparks and Kern watch Molly exit the main doors.

KERN
Well?

SPARKS
Put her under surveillance, anyway. Better safe than sorry.

KERN
For how long?

SPARKS
Until I tell you to stop.

KERN
Yes, sir.

SPARKS
I'll check in later. I have a meeting with Matsumo.

KERN
He's back from his trip?

Sparks gives a nod and walks away.

INT. WATTS HOME - LIVING ROOM - DAY

John and Ethan sit in the living room, putting together an elaborate model of a spaceship. As each piece clicks into place, a new graphic appears.

Ethan puts in a piece. John watches him, and then snaps in a piece himself.

CONTINUED:

JOHN
What do think about today?

ETHAN
I don't understand the question.

JOHN
How did the presentation make you feel?

ETHAN
Sad.

JOHN
In what way?

ETHAN
That they wouldn't listen to you.

JOHN
You understand that it was wrong for me to call them idiots, right? I shouldn't have done that.

ETHAN
It did seem like a strange way to ask them for money.

John laughs, which causes Ethan to laugh.

JOHN
You're right. There's an old saying. It's easier to catch a fly with honey than with vinegar. Does that make sense?

ETHAN
Today was vinegar.

JOHN
Exactly.

The door opens and Molly enters.

JOHN (CONT'D)
Hey!

MOLLY
Hi.

He gives her a kiss.

CONTINUED: (2)

JOHN
How'd it go?

MOLLY
Good, I think. How about you?

JOHN
Not so good.

MOLLY
Really? How soon until you hear something?

JOHN
They were pretty clear before I even left the room.

MOLLY
That bad?

JOHN
Nobody actually used the words "pry it from our cold, dead hands", but that was basically the gist.

MOLLY
I'm sorry.

He waves it off.

JOHN
Buddy, give your mom a hug?

Ethan stands up and gives her a hug. She hugs him back, but makes it quick.

ETHAN
Hi.

MOLLY
How was your day?

ETHAN
We got a model ship. Want to help us put it together?

MOLLY
Sure.

INT. OPERATING THEATER - DAY

A highly sterilized environment. Dark, with lots of shiny surfaces. LED readouts and monitors on the wall, and some holographic floating displays.

A HALF-DOZEN MEDICAL TECHS in scrubs, masks and gloves shuffle about, checking the monitors and adjusting levels.

In the center of the room, on a dark slab of an examining table, is a long, rectangular mass of translucent goo, like a glob of yellow tinted gelatin.

Suspended in the middle of this goo is a NAKED MAN.

A door to the room slides open and Sparks enters, in mask, gloves and footies. He nods to one of the Techs.

The Medical Techs surround the mass of goo and begin to dig their hands into it, scooping it away to dig out the body buried underneath.

Slowly, they reveal a sleeping Japanese man, in his mid to late 40's. This is MATSUMO.

Sparks watches them clear the goo away, first the big chunks with their hands, then the film with a spray wand.

The goo is collected and put into plastic containers.

A tube is inserted in Matsumo's throat and a brown liquid is extracted. A Med Tech places a small sensor near Matsumo's heart, and it pulses.

Matsumo coughs up a bit of the brown goo and regains consciousness. He opens his eyes and takes in the room.

He makes eye contact with Sparks, who nods.

INT. WAITING ROOM - DAY

Sparks waits for Matsumo in a small, sterile room with a large spread of fruit on the table.

Matsumo enters in a robe, looking freshly showered. He makes a beeline for the fruit and begins to devour it.

SPARKS
We found something of an anomaly on the Seraph mission.

MATSUMO
Yes?

CONTINUED:

SPARKS
A solar flare knocked out the communications system.

MATSUMO
The same thing that happened to Harmon Coulter?

SPARKS
Yes. But, unlike Coulter, we're missing security camera footage for the thirteen hours that followed.

MATSUMO
And, this is an anomaly, why?

SPARKS
Because of the astronaut involved. Molly Watts. She claims she accidentally deleted the footage.

MATSUMO
You don't believe her?

SPARKS
No.

MATSUMO
Why not?

SPARKS
Because, she doesn't make those kinds of mistakes. It could be nothing.

MATSUMO
But, it could be everything.

SPARKS
I have her under surveillance, and we'll monitor her psych evals, closely. I'll let you know the moment anything out of the ordinary pops up.

MATSUMO
Stay close.

SPARKS
That's the other thing I wanted to mention. Her husband John gave a presentation to your board, today...

INT. WATTS HOME - LIVING ROOM - NIGHT

The model ship is nearly complete. Molly, Ethan and John polish off a pizza they had delivered. Music plays over the house audio system. Family night at home.

JOHN
Who needs another soda?

ETHAN
Me.

MOLLY
I'm good.

John leaves. Molly takes a piece and looks for a place for it. Ethan watches her, closely.

ETHAN
You hair looks pretty.

Molly smiles at him. She gives him a kiss on the head.

MOLLY
Thank you.

Ethan looks at the model, but he smiles to himself, pleased at how this exchange went.

MOLLY (CONT'D)
We're down to the last three pieces.

ETHAN
One for each of us.

MOLLY
Wanna go first?

Ethan takes a piece and snaps it into place.

Molly takes hers and snaps it into place.

ETHAN
Dad?

John reenters with the sodas. Ethan holds out the piece.

JOHN
This is the last one? Are you serious?

CONTINUED:

MOLLY
It's all yours.

John puts it into place and the three of them watch as the ship comes to life.

It lights up and the sounds of liftoff are heard.

The model floats up off the table and hovers in the air.

ETHAN
Wow.

JOHN
That is cool.

Molly watches them, they're in awe of the ship. She's lost in thought but snaps back when Ethan looks at her. She feigns a bit of excitement.

An automated female voice cuts through the music. This belongs to GINA, the voice of the home's Verdisign system.

(*A word about The Verdisign System: this is the operating system and bits of hardware that nearly every family in the world uses to run their daily lives. It is vertically integrated into their homes, their cars, their phones and to a small extent, their bodies.)

GINA (VO)
John you have an incoming call from Matsumo Corp.

The family freezes. John quickly locates his phone.

JOHN
(into phone)
Hello....yes, it is...

He gives Molly a wide-eyed look.

JOHN (CONT'D)
(into phone)
...I understand...yes, sir...of course...yes, sir. I'll see you, tomorrow. Thank you.

He ends the call.

JOHN (CONT'D)
That was Kinji Matsumo, himself.

CONTINUED: (2)

MOLLY
What did he want?

JOHN
He wants me to come in tomorrow morning to talk about the Humanichs project.

Molly and Ethan congratulate him, hugs all around.

INT. VAN - NIGHT

Inside a van, parked on the street near the Watts home.

The AUDIO FROM THE CELEBRATION INSIDE comes over a small computer system in the passenger seat.

In the driver's seat is the silhouette of a MAN, the same silhouette from the alley and John's earlier speech.

END ACT 2

ACT 3

INT. WATTS HOME - KITCHEN - DAY

Molly makes a pot of coffee. News reports run on a nearby wall screen.

John enters, decked out in a suit.

MOLLY
Time for coffee?

JOHN
I don't wanna risk the spill.

MOLLY
You look great.

JOHN
Good, because I feel sick.

MOLLY
You'll be fine.

JOHN
You sure you're ok with Ethan, today?

MOLLY
We'll manage.

CONTINUED:

JOHN
I'm glad you're going to have some time, just the two of you. I think it will help you reconnect.

Molly nods and smiles.

MOLLY
Good luck.

JOHN
See you tonight.

He gives her a kiss and is out the door.

INT. WATTS HOME - LIVING ROOM - DAY

Molly rounds the corner into the living room and finds Ethan standing there, fully dressed, looking at her.

MOLLY
Good morning.

ETHAN
Good morning.

MOLLY
So, it's just you and me today.

ETHAN
I know.

MOLLY
I have a little bit of work to do, but after that, we can do whatever you want.

ETHAN
Can we get some ice cream in the park? Like we used to?

MOLLY
Sure.

EXT. WATTS HOME - DAY

The garage door opens and Molly's car pulls out. She and Ethan drive past the van that was parked in the same spot last night.

INT. VAN - DAY

The silhouetted figure in the van watches Molly's car drive down the street.

It looks back towards the house just in time to see a white utility truck with the Verdisign logo pull up out front.

TWO MEN in work clothes exit the truck with small tool kits and make their way to the back of the Watts home.

INT. MATSUMO TOWER - ELEVATOR - DAY

John rides alone with a SECURITY GUARD. The elevator reaches the top floor and stops.

The doors open and John steps out.

INT. MATSUMO TOWER - TOP FLOOR - DAY - CONTINUOUS

John steps out into an office as zen as any corporate office could possibly be. Minimal furniture. Wall screens run stock tickers and digital art of Japanese gardens.

Matsumo appears, wearing a sharp suit.

MATSUMO
Doctor Watts. Kinji Matsumo.

JOHN
It's an honor.

MATSUMO
Please, the honor is all mine.

He ushers John down a hall.

MATSUMO (CONT'D)
I hear you butted heads with some of my board members.

JOHN
I guess I did.

MATSUMO
Welcome to my world.

INT. MATSUMO TOWER - EXECUTIVE OFFICE - DAY

John and Matsumo have tea at a table near a floor to ceiling window. The view of the city is spectacular.

Occasionally, we see a PERSONAL AUTO/AIRCRAFT hybrid fly by.

CONTINUED:

MATSUMO
One thing I'm curious about. As the parents or guardians age, what happens to the Humanichs?

JOHN
Ideally, every year, their physical body would be upgraded to a slightly more mature model, until they're a fully grown adult.

MATSUMO
And, their brain, for lack of a better term is...

JOHN
Transplanted into the new body. All of the information exists on a series of hard drives that is regularly backed up to the parent's Verdisign servers. All of their memories, their personality, all of that will continue to evolve in the same way.

MATSUMO
Fascinating.

JOHN
Of course, a parent could opt to let their child stay in the same body, if they wanted to, or if they couldn't afford the upgrade.

MATSUMO
And, what do you imagine will happen to the Humanich when the parent dies?

JOHN
My hope is at that point they are a fully functioning member of society. The could live just like we live.

MATSUMO
I ask these questions for a reason. You're an intelligent man, you understand that the future you're proposing is a future fraught with all sorts of practical issues.
(MORE)

CONTINUED: (2)

MATSUMO (CONT'D)
Not to mention a whole new host of moral and ethical problems that will no doubt be debated and argued over in the court of public opinion for years to come.

JOHN
Yes, but it's also a future fraught with great possibility.

MATSUMO
I agree, I do. Unfortunately, the long term prospects of your vision are a bit too murky for Matsumo Corp to invest in at this time.

JOHN
Oh.

MATSUMO
I'm afraid the board's decision will have to stand.

John is heartbroken, but keeps his professional composure.

JOHN
I understand.

MATSUMO
As a corporation, we have certain responsibilities to our shareholders.

JOHN
Of course. I just appreciate your time.

MATSUMO
As a private citizen, however...say, as a silent partner...I would not be bound by those same responsibilities.

Matsumo smiles. John puts it together.

INT. ISEA - MOLLY'S OUTER OFFICE - DAY

Ethan sits on a couch and plays his video game as Molly lets herself into the inner office via finger scan.

MOLLY
I'll just be a couple of minutes.

CONTINUED:

ETHAN
Ok.

INT. ISEA - MOLLY'S INNER OFFICE - DAY - CONTINUOUS

Molly wakes her computer with a finger swipe.

She fingerprints her way in for security clearance. She types in a few words and waits.

The screen shows images of an AFRICAN-AMERICAN MAN, not much older than Molly.

His name scrolls across the screen: HARMON COULTER

Molly enters some more commands, a request for: SERAPH MISSION 0037 DEBRIEFING.

An alert comes up: ACCESS DENIED.

She closes that window and opens a window for Verdisign. She enters "HARMON COULTER'S" name and waits.

A number of articles begin to appear, with pictures of a smiling Harmon Coulter in his spacesuit.

The headlines are various reports of his apparent suicide.

A number of video clips begin to play. Coulter in his spacesuit, boarding a rocket. Giving a speech to a classroom full of school children.

Molly flicks through the articles and videos.

INT. SURVEILLANCE BAY - DAY

The exact same images show up on a screen in a small, dark surveillance room.

Sparks watches the information scroll by. He's watching Molly's actions on her computer in real time. Every article she reads, every word she types.

INT. DOCTOR'S OFFICE - HALLWAY - DAY

Sam exits her office and walks down the hallway.

After she disappears around the corner, the Silhouetted Figure rounds the corner and scans its way into her office.

INT. DOCTOR'S OFFICE - DAY

A gloved hand scans across Sam's computer screen with a small handheld device and wakes it up. An LED screen on the device displays scrolling numbers and symbols.

Replicating her fingerprint password.

Once complete, the hands begin to enter commands on the screen, bringing up Molly's medical reports.

CUT TO:

The gloved hands search through file cabinets and desk drawers. The small handheld device also grants access to the safe underneath the desk.

INT. DOCTOR'S OFFICE - HALLWAY - DAY

Sam walks back in the direction of her office.

Deputy Director Kern approaches from behind.

KERN
Sam.

SAM
What are you doing here?

KERN
Relax, it's not personal.

SAM
Then, what is it?

KERN
The post exams for Molly Watts.

SAM
I'll have them for you by the end of the day.

KERN
Great.

SAM
Is that all?

KERN
Yep.

SAM
Great.

CONTINUED:

She walks away. Kern watches her go, and it's clear he was hoping it would go much better.

INT. DOCTOR'S OFFICE - DAY

Sam enters her office and shuts the door behind her.

A gloved hand immediately covers her mouth.

EXT. PARK - NEAR ICE CREAM STAND - DAY

Molly and Ethan sit on the bench near a small ice cream stand. Both with oversized cones.

Ethan eats his while Molly punches in Sam's name on her phone. She dials, and waits. No answer.

She hangs up and takes a breath.

MOLLY
How is it?

ETHAN
Good. Do you want to try it?

MOLLY
Sure.

She does.

MOLLY (CONT'D)
That is good. Do you want to try mine?

He nods. She gives him a taste.

ETHAN
I like yours better.

MOLLY
That's called food envy. Do you want to switch?

ETHAN
Ok.

They do. He takes a bite and ends up with a bit of an ice cream mustache.

Molly watches him eat his ice cream for a moment.

A BALLOON VENDOR approaches with two balloons.

CONTINUED:

MOLLY
No thank you.

BALLOON VENDOR
They were already paid for.

He hands one to Ethan.

BALLOON VENDOR (CONT'D)
This one is for you.

MOLLY
Paid for by who?

BALLOON VENDOR
The man right...

He turns and looks behind him, but there's no one there.

BALLOON VENDOR (CONT'D)
He's gone. Sorry.

Molly sees a card attached to the bottom of her balloon. She opens it.

A message inside reads: *"I KNOW WHAT HAPPENED TO YOU.*

CONTACT SOON. TRUST NO ONE."

Molly grabs Ethan's arm and pulls him off the bench.

MOLLY
We have to go.

ETHAN
Mom...

He drops his ice cream cone.

ETHAN (CONT'D)
You made me drop my ice cream.

MOLLY
Here. You can have this one back.

She tries to give him the one he had before.

ETHAN
I don't want that one. I want another one like this.

MOLLY
But, this is the one you picked.

CONTINUED:

ETHAN
I don't want it, anymore.

MOLLY
Ethan, we have to go. Now.

ETHAN
I want another ice cream.

MOLLY
I said let's go!

ETHAN
No!

She yanks his arm and drags him away. He shrugs her off and takes off running through the park.

MOLLY
Ethan!

She chases after him.

EXT. PARK TRAILS - DAY

Ethan runs into a wooded area, along a trail.

Molly runs after him.

MOLLY
Ethan!

He disappears in the trees.

EXT. PARK TRAILS - DAY

Molly searches for him in another section of the trail, exhausted and panicked.

She looks into a patch of weeds and sees his form, standing a few dozen yards away, facing away from her.

MOLLY
Hey! Answer me.

He doesn't. She trudges through the weeds and finds him looking down at something on the ground.

It's a dead crow, laying at his feet.

Molly stops. Ethan turns and looks up at her.

CONTINUED:

ETHAN
It was like this when I found it.

Molly looks at the crow. It doesn't look like it's been there long. She looks back to Ethan.

ETHAN (CONT'D)
Your hair looks really pretty.

INT. WATTS HOME - LIVING ROOM - NIGHT

Molly opens the front door and Ethan follows her in. He marches upstairs, without a word and shortly after, a DOOR SLAM is heard.

Molly flips on the lights.

MOLLY
John?

She walks through the house.

EXT. WATTS HOME - BACKYARD - NIGHT

Molly steps out of the house and into the backyard, towards a small building at the back.

There's a light on inside and music playing.

Molly opens the door and steps inside...

INT. JOHN'S WORKSHOP - NIGHT - CONTINUOUS

In another time, another place, this might have been a charming, quiet spot to do some woodworking.

But, instead of various bits of wood and carpentry tools laying about, there are synthetic body parts stacked up on shelves and hanging from racks on the walls.

Mostly child-sized, which makes it more than a bit creepy.

There are also tools of this new trade, including computer monitors and magnifying glasses, and storage containers of glowing filaments. 3-D synthetic flesh printers.

In one corner, John is perched on a stool, attaching strands of filament to a tiny synthetic hand.

He puts one in and the hand twitches.

He sees Molly and hops up.

CONTINUED:

JOHN
How did it go?

INT. WATTS HOME - KITCHEN - NIGHT

Molly bursts through the back door, John on her heels.

JOHN
You have to give it time. He's just not used to you being home.

MOLLY
I don't know what's going on, but he's not the same as when I left.

JOHN
He's not. He's a year older.

MOLLY
I don't mean that. I mean he's changed.

JOHN
And, so have you. That's called life. That's the consequence of our family being apart for so long, it takes time to reconnect.

MOLLY
You should have seen the way he looked at me. It was like he hated me.

JOHN
He doesn't hate you, he loves you.

MOLLY
He doesn't love me, John. He executes a series of commands that you've programmed into him. He approximates a behavior that resembles love.

This strikes a blow and she knows it.

John sits down in a chair.

MOLLY (CONT'D)
I'm sorry. I didn't...

JOHN
I've spent years of my life trying to give this to you.
(MORE)

CONTINUED:

JOHN (CONT'D)
Because you wanted a child that you couldn't have. I didn't blame you, I didn't leave you, I just went to work to solve the problem. I don't know what happened that caused you to pull away from him...or from us...but I've felt it, and he's felt it, ever since you got back. Whatever it is, I hope you figure it out, because that kid is the closest we're ever going to get to being parents.

John stands up and heads to the back door. Just before he goes out, he turns back.

JOHN (CONT'D)
I got the funding from Matsumo.

He leaves and closes the door behind him.

Molly stands there, alone.

INT. SERAPH SPACE STATION - TERRARIUM - NIGHT

Molly enters commands on a small tablet device and a red blinking light appears. She speaks into it.

MOLLY
Seraph mission 0038, log addendum A solar flare disrupted the station's power and communications systems. In the moments after the outage, I discovered that I was no longer alone up here. There's something on the other side of this door. Something that appears to be a human male, someone that I knew very well, once. I know it's not this person because, well...for one, this person has been dead for twenty years. But, whatever it is, it's asking for help. I have no way of communicating with the ISEA command center, so I've made the decision on my own. If there's even a tiny chance that this is a first contact situation, I don't want to risk losing the opportunity.
(MORE)

CONTINUED:

MOLLY (CONT'D)
I've recorded this message in the event that...in the even that something goes wrong, there will be some documentation. I've decided to open the door.

Molly turns and walks slowly to the door. She takes a moment to breathe.

She punches a series of commands into a wall panel and the door HISSES open.

She stands there. Waiting.

END ACT 3

ACT 4

INT. SERAPH SPACE STATION - TERRARIUM - NIGHT

Molly sees Marcus standing in front of her, the door no longer a barrier between them.

She backs away, slowly. Marcus steps through the doorway, cautiously. They're in the same room Ten yards apart.

They both stand completely still, taking the other in.

MOLLY
Hello.

Marcus takes a moment.

MARCUS
Hello.

MOLLY
Who are you?

MARCUS
(mimicking her pattern)
Who are you?

MOLLY
Molly.

MARCUS
Molly.

MOLLY
You need help.

CONTINUED:

MARCUS
Help.

MOLLY
On the window. You asked for my help.

MARCUS
Help.

MOLLY
What can I do?

Marcus takes a step forward and slowly raises his hand, extending his fingers towards her.

Molly breathes heavily. She takes a few slow steps forward and extends her fingers as well, bringing their fingertips nearly together.

Marcus moves forward, until there's actual contact. Molly relaxes a little bit and moves forward as well, until their bodies are in close proximity.

He studies her hands and her face. Holds a finger up near her cheek. She seems to understand what he's asking for and gives him a nod.

MOLLY (CONT'D)
It's ok.

Marcus traces his finger over her face and down her neck.

He studies her reaction, her breathing.

His finger traces down the center of her body and comes to a stop at her stomach.

He looks back up to her eyes with a warm smile. Takes her hand in his and puts it on his cheek.

MARCUS
It's ok.

Molly caresses his cheek. Her expression is awash in alternating waves of wonder and joy.

Marcus puts his hand on her stomach and studies it. The smile disappears, evolves into something cold and detached.

Something about this starts to unnerve Molly and she tries to pull away. He jerks her back into him and presses a hand to her face.

CONTINUED: (2)

She struggles against him.

MARCUS (CONT'D)
It's ok.

He puts his thumbs to her temples and she begins to go unconscious. As she's fading, she briefly catches a glimpse of his face morphing into something other than human.

As he repeats...

MARCUS (CONT'D)
It's ok. It's ok.

INT. WATTS HOME - MASTER BATHROOM - DAY

Molly throws up in the toilet.

JUMP CUT

She dials a number on her phone.

MOLLY
(into phone)
Sam...it's Molly. I haven't heard from you, and I...please, just call me back.

INT. WATTS HOME - KITCHEN - DAY

Molly enters the kitchen, dressed for work. She's in a hurry, but stops when she runs into John.

JOHN
Hey.

MOLLY
Hey. Listen...

JOHN
Wait, before you...about last night...

MOLLY
I'm sorry.

JOHN
No, I'm sorry. I shouldn't have brought...I didn't build Ethan for you. I built him for us. For me, too. But, we made that decision together.

CONTINUED:

MOLLY
I know.

JOHN
For the past year, I've done a hundred per cent of the parenting, while you got to do the work that you're passionate about. Now, I have an opportunity like that of my own, but in order for it to work, you're going to have to carry the load for awhile. It won't work if you don't make a real attempt to reconnect with him.

MOLLY
You're right. And, I'm sorry I haven't been able to do that, yet. I think there's just...there's some part of me that's still up there. But, I'm working on it. My first psych eval is today. When I come home this evening, we'll sit down as a family and we'll give it another try. Ok?

JOHN
Ok.

She leaves.

INT. JOHN'S WORKSHOP - DAY

Ethan stands in his father's workshop, looking over the walls of body parts that are not unlike his own.

He glances to a nearby monitor and sees a screen that lists a series of software patches.

He gets closer to it and reads down the list. There are languages, personality traits, banks of specialized knowledge in areas like science and music.

The door opens and John enters. Ethan freezes.

JOHN
What are you doing in here?

ETHAN
I was looking for you.

CONTINUED:

JOHN
You know you're not allowed to be in here.

ETHAN
I'm sorry.

JOHN
Let's go. Out.

ETHAN
What are these?

JOHN
Software patches for service androids. Upgrades, to give them specialized knowledge or abilities.

ETHAN
Can I have some?

JOHN
No.

ETHAN
Why?

JOHN
Because, you don't learn anything that way. Your brain doesn't develop.

ETHAN
What if I want to learn piano?

JOHN
Then, we'll get you some lessons.

Ethan just stares at the screen.

JOHN (CONT'D)
Hey. This is off-limits, do you understand?

ETHAN
Yes.

JOHN
It's cheating. What's the rule?

ETHAN
We don't cheat.

CONTINUED: (2)

JOHN
Exactly, and if you break that rule, there will be consequences. Nod your head if you're still listening.

Ethan nods his head.

JOHN (CONT'D)
Good. Come on.

John ushers him out.

INT. DOCTOR'S OFFICE - HALLWAY - DAY

Molly rushes down the hallway towards Sam's office.

She knocks on the door. No answer.

She knocks harder, and it opens.

INT. DOCTOR'S OFFICE - DAY - CONTINUOUS

Sam opens the door for Molly. She's smiling and cheerful.

SAM
Molly, come in, have a seat.

Molly is in disbelief.

MOLLY
I've been trying to call you, I...

Sam scribbles on a prescription pad.

SAM
It's been a busy morning, I'm sorry.

MOLLY
Sam. What...

SAM
I know, you're worried about your post results. Everything's fine, I already sent them to the director's office.

MOLLY
You did? Why would you...

CONTINUED:

SAM
Like I said, everything's fine. I am going to give you this prescription. It may help relieve any nausea or motion sickness you might feel as you're settling back in. Sometimes it takes awhile for your equilibrium to even out.

She rips off the sheet and hands it to Molly.

SAM (CONT'D)
I bet John's glad to have you back.

Molly reads the sheet. It says, "NOT NOW. THEY ARE LISTENING."

SAM (CONT'D)
He seemed so happy at the party. Oh, speaking of, I think I left my cake pan at your house...

Molly gets with the program.

MOLLY
Was that yours? I'm sorry...

SAM
No, please, it was my fault. Maybe I can swing by on my way home tonight to pick it up?

MOLLY
Sure.

SAM
I'm so sorry to rush, but I have to get to a meeting down the hall.

MOLLY
Of course.

SAM
See you tonight, then?

MOLLY
We'll be there.

INT. DOCTOR'S OFFICE HALLWAY - DAY

Molly is alone outside Sam's office.

CONTINUED:

LAURIE (VO)
Reentry can be a challenge after this kind of extended mission, especially if there are spouses and children involved.

Molly walks down the hall. She passes a few STAFF MEMBERS and glances over just in time to catch them give her a look.

LAURIE (VO) (CONT'D)
The agency would like us to meet for a few sessions...

INT. LAURIE'S OFFICE - DAY

A minimalist therapist's office.

Molly sits across from LAURIE VINSON (40's).

LAURIE
...just to make sure that you have all the tools you need for this transition back to real life. We didn't have this resource in place for your colleague, Mr. Coulter. Of course, there's no way to know for sure, but the agency believes that a lack of attention to his mental health may have been a factor in his suicide. It's important that you understand, anything you say here to me is covered under a very strict doctor/patient confidentiality agreement...

Molly hears this and begins to look around at the various objects in the room. The items on the desk. The lamps.

She looks up at the overhead lights.

LAURIE (CONT'D)
I want this office to be a sanctuary for you...a place where you're free to talk about anything and everything...

INT. SURVEILLANCE BAY - DAY

Sparks watches the scene in Laurie's office on his monitor, courtesy of an overhead surveillance camera.

He flips through her medical reports as he listens.

CONTINUED:

LAURIE (ON SCREEN)
Do you understand?

MOLLY (ON SCREEN)
Yes.

LAURIE (ON SCREEN)
Wonderful.

INT. MATSUMO TOWER - EXECUTIVE OFFICE - DAY

Matsumo sits by the window and watches the same feed on the monitor on his desk.

LAURIE (ON SCREEN)
Why don't we begin with your own assessment about where you are in your transition. How are you feeling?

INT. LAURIE'S OFFICE - DAY

Molly thinks this over.

INT. SERAPH SPACE STATION - TERRARIUM - NIGHT

Molly opens her eyes.

She's lying on the floor of the terrarium. When she comes to, she bolts up in a panic.

She scrambles to her feet and looks around the room, terrified. There's no one there.

She does a more thorough check to make sure.

She rushes to the pod door and punches in the commands to close and lock it again.

It HISSES shut and the sound startles her.

JUMP CUT TO:

Molly plays back her earlier recording. She sees herself onscreen, opening the door. She sees herself back up. And, then...nothing.

She scrolls forward in the footage.

She stops at a moment where her onscreen version has her hands extended. The moment where she had been touching Marcus's face.

CONTINUED:

Only there's no Marcus.

She's confused and starting to lose it.

JUMP CUT TO:

Molly pulls up footage from the Seraph's security system on the computer. She cycles through different camera angles...herself in the terrarium, looking through the door...to the empty corridor on the other side.

She's in tears at this point. She looks around, unsure of what to do. Takes a moment and pulls herself together.

She enters a series of commands on the computer. A prompt appears, asking: "DELETE?"

She presses the enter key and begins to delete all of the security footage.

INT. WATTS HOME - ETHAN'S BEDROOM - NIGHT

Ethan sits in his room, his door closed.

He looks at a small tablet device displaying the same screen of software patches he had been looking at earlier.

John calls out from downstairs.

JOHN (OS)
Ethan! Let's eat!

Ethan shuts the tablet down and heads downstairs.

INT. WATTS HOME - DINING ROOM - NIGHT

John places a bowl of pasta on the table as Ethan enters and takes a seat.

JOHN
Hungry?

ETHAN
Yes.

Molly enters and gives Ethan a hug.

MOLLY
I got you something.

She holds out a container of ice cream.

CONTINUED:

ETHAN
Ice cream?

MOLLY
Since you didn't get to finish it, yesterday.

ETHAN
Can I have some now?

MOLLY
Absolutely not.

She takes it back into the kitchen.

JOHN
What do you say?

ETHAN
I'm sorry about what happened in the park.

MOLLY (OS)
Apology accepted.

John sits in his seat and passes the bowl to Ethan. Molly reenters and takes her seat.

The pasta bowl is passed around until it gets back to John. The others wait for him.

MOLLY (CONT'D)
This looks great.

ETHAN
May I have some cheese, please?

Gina, the Verdisign voice interrupts.

GINA (VO)
Doctor O'Donnell is approaching the front door.

MOLLY
I'll get it. Excuse me.

EXT. WATTS HOME - NIGHT

Molly opens the door to find Sam on the porch.

CONTINUED:

MOLLY
Hi, I looked all over for your pan and I couldn't find it.

SAM
That's ok, I probably just forgot and put it away.

Sam walks her off the porch and into the yard.

MOLLY
I'm sorry you came all the way over here.

SAM
No, it's all right. An old friend is in town so we're just out running around, anyway.

She looks to her car across the street.

Molly looks over and the door opens. The silhouetted figure we've seen, the man with the gloves, steps out.

In the dim glow of the street lamp, Molly can just make out his features. She recognizes his face instantly as the man she'd read about, her colleague, HARMON COULTER.

END ACT 4

ACT 5

EXT. ALLEY - NIGHT

Molly and Coulter talk in the shadows, away from the house.

MOLLY
Everyone thinks you're dead.

COULTER
Not Sparks.

MOLLY
Why do you say that?

COULTER
Because he's the one who identified the body.

MOLLY
What body?

CONTINUED:

COULTER
Exactly.

MOLLY
It happened to you, too?

COULTER
Yes.

MOLLY
Who did you see?

COULTER
My mother.

MOLLY
And, you didn't tell them?

COULTER
No, I did. I was worried they would think I was crazy.

MOLLY
What happened?

COULTER
I was right.

MOLLY
But, why do it, why fake your own death?

COULTER
Because, there's work to do, work that they can't know about. Work that you and I will have to do, together.

MOLLY
I don't understand.

COULTER
At first, I thought it was just about contact. That revealing themselves to us up there was the big event. But, now I think we're looking at something much bigger. I think what happened to you up there is going to change the world forever.

MOLLY
Is that a good thing or bad?

CONTINUED: (2)

COULTER
I wish I could tell you that. I'll be in touch. Please. Don't trust anybody.

He walks off down the alley.

Molly watches him for a moment, then turns to go back inside.

INT. WATTS HOME - DINING ROOM - NIGHT

Molly reenters, still processing what just happened.

She sits down and realizes that John and Ethan have been waiting for her to start eating.

MOLLY
Oh. Sorry, go ahead.

Ethan shoves a fork full into his mouth.

Molly takes her fork. Moves some around, still lost in thought. John beams at them both.

JOHN
This is perfect.

ETHAN
What is?

Molly meets his eyes.

JOHN
Just this.

She forces a smile for him.

John digs into his spaghetti.

And, the three of them eat in silence.

END ACT 5

THE END