

# GROUND CONTROL TO MAJOR TOM

Written by

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EXT. SPACE - NIGHT

Space. Magical, dark and lonely.

"9 YEARS AGO"

TOM (V.O.)  
Navajo-1 to Base. Successful detach  
from Shuttle Endeavour. Proceeding  
to objective: *Sprut-Vosem*.

A SPACE ORBITAL POD comes into frame, then SHOOTs off toward  
the abandoned SOVIET SPACE STATION: *SPRUT-VOSEM*.

TOM (V.O.) (CONT'D)  
Boosters fired. E.T.A.: *9 hours*.

BASE (V.O.)  
(relaxed)  
Alright, Tom. Kicking you over to  
Communications just to keep you  
company. We'll be back on-line when  
you attach. Don't get too lonely up  
there.

We SWIRL around the pod and catch a glimpse of EARTH as it  
drifts farther and farther away from us.

INT. SPACE ORBITAL POD - SAME

A small space pod. TOM ROBERTS (30's, war hero, turned down a  
spot on *The Real World* - basically he's awesome) glances out  
through the PORTHOLE window as Earth fades away.

TOM  
(laughs)  
Think I can handle it.

Tom picks up a STUFFED ANIMAL. A dog in an ASTRONAUT SUIT  
with a plastic SPACE HELMET. Around his neck is a CD JEWEL  
CASE - pink and decorated with butterfly stickers.

An inscription on the case written in black sharpie reads...

*To my big brother Tom:  
Have a safe flight...  
Love, your 'baby sis', Olivia.*

Tom smiles and settles in for his flight. The stuffed dog  
stares back at Tom with his puppy dog face.

INT. JOHNSON SPACE CENTER - COMMUNICATIONS ROOM - HOUSTON,  
TEXAS - LATER

The Communications Hub is a zoo of activity. Communications Specialists speak at stations all over the room.

RACHEL (20's, redhead, could care less) stands over SARAH SPARKS, (20's, I's dotted and T's crossed). Today is Sarah's first day.

RACHEL

So this is your station. Usually they just start you off with something simple, like your mission today, but eventually you'll be running communication for all kinds of things - satellite launches, working with the NWS, maybe even a shuttle launch.

Sarah give her a look.

RACHEL (CONT'D)

Don't be nervous. You were top of your class.

(smiles)

And if you need anything at all the Human Resources Department is here to help.

(BEAT)

They make us say that.

SARAH

Great.

RACHEL

You signed up for the 401(k), right?

SARAH

Should I?

RACHEL

Uh, yeah... in 10 years stocks prices are gonna be through the roof and we'll all be living on private islands.

Rachel motions at the GREEN light blinking at Sarah's station.

RACHEL (CONT'D)

Green means talk.

(BEAT)

It's okay. You'll do fine.

Rachel exits.

Sarah puts on her headset. She's new, but was trained well. She flips a few switches and assumes a professional position.

SARAH  
Base to Navajo-1. Over.

INT. SPACE ORBITAL POD - SAME

SARAH (V.O.)  
(too professional)  
Communications Specialist Sparks.  
Over. Stated mission: to keep you  
company. Over.

Tom rolls his eyes.

TOM  
(alien voice)  
Tom Roberts has been devoured by  
aliens. Permission to become your  
new leader? Over.

INT. JOHNSON SPACE CENTER - COMMUNICATIONS ROOM/ SPACE  
ORBITAL POD- SAME

**"10:23 PM"**

Sarah laughs.

SARAH  
Just following the manual, Sir.

TOM  
Does the manual allow you to tell  
me your name?

SARAH  
Sarah.

[CUT BACK AND FORTH]

TOM  
So what are we gonna' talk about  
for nine hours, Sarah?

Sarah considers this.

SARAH  
That's up to you, Sir.

TOM  
Tom.

SARAH  
That's up to you, Tom.

TOM  
How about you pick?

SARAH  
The weather?

TOM  
I'm in space. Looks pretty clear  
and calm.

SARAH  
Baseball?

TOM  
Hate baseball.

SARAH  
(to herself)  
Thank God.  
(to Tom)  
Maybe politics?

TOM  
In the history of the world, no  
political discussion has ever ended  
well.

SARAH  
Okay. How about this: Music?

TOM  
Music's good. I could do music.

SARAH  
Alrighty then...  
(adorably professional)  
Ground Control to Major Tom:  
initiating musical discussion in 3-  
2-1...

Tom laughs...

EXT. SPACE - LATER

The pod is closer.

**"3:15 AM"**

INT. SPACE ORBITAL POD/JOHNSON SPACE CENTER COMMUNICATIONS  
ROOM -LATER

Tom has his feet up on the control board. Sarah is surrounded  
by empty diet coke cans and M&M wrappers.

TOM

No way.

SARAH

Yes, way! Okay, see, at the time Elton John has like a real problem - I'm talking drugs, booze, pills - you name it, he was snorting it.

TOM

It was the 70's.

SARAH

Exactly. So anyway the guy is lost and really wants to come down to be with his family but he has no control over the drugs, right?

TOM

That's why he's all 'I think it's gonna be a long, long time.'

SARAH

Exactly.

TOM

I can't believe this whole time I thought it was just about an astronaut.

SARAH

Who wants to hear a song about some astronaut?

TOM

They're so boring...

SARAH

So anyway, it's sad because in the end he just resigns himself to being alone forever.

TOM

What's so bad about that?

SARAH

Being alone forever? Eventually you need someone.

TOM

That's not true.

SARAH

Of course it's true.

TOM

Not for me.

SARAH  
How do you know?

TOM  
Because I know.

SARAH  
How old are you?

TOM  
Thirty-one.

SARAH  
Figures. You'll learn.

TOM  
Really? How old are you?

SARAH  
(without irony)  
Twenty-five.

Tom laughs.

SARAH (CONT'D)  
What?

TOM  
Nothing.

SARAH  
You'll see. One day the soulmate  
you're destined to be with will  
just show up and you'll know. It's  
called fate for a reason.

TOM  
Oh see, now that is just so  
ridiculous. It's just what people  
tell themselves because the truth  
is soul-crushing and they can't  
handle it.

SARAH  
What is the truth we can't handle?

TOM  
That statistically speaking, your  
soul mate is more likely to live in  
China or India and you will never  
meet them. Ever.

SARAH  
If it's meant to be, they will come  
for you.

TOM

What if your soul mate is in prison. Prison for life.

SARAH

My soul mate is *not* in prison. And if he was, I would be fine with it and we would - by some twist of fate - meet and fall in love and write beautiful letters to each other every day. He would spend his days educating himself and pining for me while I spent my days clearing his name and petitioning the Governor for his pardon.

TOM

Wow.

SARAH

Look at the facts. You ask any person anywhere who's ever been in love and they will have a story of how their car broke down, or they weren't gonna' go back for that muffin at Starbucks, or how they were gonna take Psych 101 but it was full so they ended up taking History 102 and, voila!... their one true love is sitting right next to them and they live happily ever after. Hence, fate.

TOM

That's called coincidence.

SARAH

How can something that happens to *everyone* be a coincidence? No, don't strain yourself, I'll answer for you: It can't. Which is why it's called fate. End of story. You're welcome.

(BEAT)

All I'm saying is eventually the universe will find a way to bring you and the girl you're meant to be with together.

TOM

And all I'm saying is eventually it won't.

Sarah and Tom are both loving this.



INT. SPACE ORBITAL POD/JOHNSON SPACE CENTER COMMUNICATIONS  
ROOM - LATER

"4:01 AM"

Tom's stretched out as much as he can. Sarah is testing out various ponytail styles.

TOM

Okay. Macaroni and cheese. Vanilla milk shake. McDonald's fries. And two of those Hostess cupcakes but the orange ones.

SARAH

That would be your last meal? Macaroni and cheese.

TOM

From the box.

SARAH

Not even homemade?

TOM

Nope.

SARAH

That's disgusting.

TOM

What about you?

SARAH

Easy... Soup.

TOM

Soup? Your last meal on the face of the earth would be soup?

SARAH

I like soup.

TOM

Everyone *likes* soup but no one picks soup for their last meal.

SARAH

Why?

TOM

Because it's *soup*!

SARAH

Cream of mushroom. Homemade. In a medium sized bowl with a side of buttered toast.

TOM  
I'm hanging up.

INT. SPACE ORBITAL POD/JOHNSON SPACE CENTER COMMUNICATIONS  
ROOM - LATER

"4:59 AM"

SARAH  
Because she thought he was dead!  
Didn't you pay attention to the  
movie at all?

TOM  
I'm just saying if she truly loved  
him she would've waited.

SARAH  
For a *dead* guy?

TOM  
And then she goes off and gets  
engaged to the bad dude from *Fright  
Night*?

SARAH  
His name was Prince Humperdinck,  
thank you very much, and she had no  
choice. You know nothing about  
history.

TOM  
Enlighten me.

SARAH  
Well, in Fairy Tale days, if the  
Prince asked you to be his bride,  
you *had* to say yes. It was the law.

TOM  
Now this historical time period you  
reference known as 'fairy tale  
days' -

SARAH  
You know what I mean.

TOM  
She could've escaped.

SARAH  
She *did* escape. On her horse. And  
that's when she got caught by that  
wrestler dude with the accent.

TOM  
Oh yeah... and that little guy from  
those commercials.

SARAH  
Exactly.

INT. SPACE ORBITAL POD/JOHNSON SPACE CENTER COMMUNICATIONS  
ROOM -

"7:16 AM"

Sarah is sitting under her desk, twirling the cord to her  
headset while Tom does push-ups.

SARAH  
...Emily for the girl and then  
Huxley for the boy. Emily will come  
first because I think boys turn out  
better when they have a big sister.

TOM  
What if you have a boy first?

SARAH  
That would mess up my whole plan.  
(BEAT)  
What about you?

TOM  
Not having kids, but if I did it'd  
be Crystal for a girl and Tim-Bob  
for a boy.

SARAH  
You *cannot* name your daughter  
Crystal.

TOM  
Why?

SARAH  
Because she'll end up being a  
stripper.

TOM  
What?Crystal is not a stripper-  
name. Crystal is elegant. It's  
named after, like, actual crystal.

SARAH

"Ladies and gentleman, coming to the stage tonight is a woman who could have been a doctor or scientist but her father chose to name her Crystal so, well, here she is in her finest clear high heels--"

TOM

(serious)

I'm naming her Crystal after my mother.

SARAH

(oops)

Tim-Bob's nice, though.

LATER -

Tom seems more serious.

TOM

... we were asleep. I guess I was about six. And I just remember Mom coming into my room and telling me that he went away to heaven. I don't even remember being sad because I didn't even know what that meant. It was just like 'okay, Dad's in heaven now.'

Sarah is rapt.

SARAH

Yeah.

TOM

But a week later - I remember distinctly because I was wearing a these Spider-man pajamas - and I asked when we could go see Dad and my Mom just started crying and yelling at me. I understand now what she must have been going through but I just went and hid inside the closet. That's when I knew he wasn't coming back.

SARAH

I'm so sorry.

TOM

I stayed in that closet for three days. You know... I think that's why I got this mission over the other guys. The doctors said I have 'an unnatural ability to withstand long periods of solitude.'

(MORE)

TOM (CONT'D)

(BEAT)

So that's a total downer of a conversation. Let's talk about ice cream again. Chocolate or chocolate?

SARAH

Frozen yogurt.

AN ALARM SOUNDS. It's JARRING. Tom hops up.

TOM

Here we go.

SARAH

(instantly professional)  
Communications to Base, Navajo-1  
preparing to dock.

TOM

(in awe)  
There she is.

Sprut-Vosem, the abandoned Soviet Space Station looms before us.

TOM (CONT'D)

Russians ran out of cash and abandoned it in '89. Just been floating out here.

SARAH

Repeat. Communications to base.

(BEAT)

I'm not getting anyone yet.

TOM

Don't worry. It's all automated.

(BEAT)

Look at that thing.

Tom glances at his instruments.

TOM (CONT'D)

That's weird.

SARAH

What?

TOM

It's probably nothing.

SARAH

What is it-

TOM

Boosters haven't shut down.

EXT. SPACE - SAME

Tom's Space Orbital Pod heads directly toward the now LOOMING and massive Sprut-Vosem.

INT. SPACE ORBITAL POD/JOHNSON SPACE CENTER - COMMUNICATIONS ROOM - SAME

Sarah is getting nervous.

SARAH  
Communications to Base.

TOM  
Switching to manual override.

Tom presses a few buttons. The boosters begin to SLOW. He then grabs a MANUAL CONTROL LEVER.

TOM (CONT'D)  
Slow and steady.

SARAH  
They're not responding, Tom.

TOM  
I think I got it.

Tom spots something.

TOM (CONT'D)  
Shit.

EXT. SPRUT-VOSEM SPACE STATION - SAME

Tom's Space-orbital pod is slowing but instead of heading for the dock it's moving toward one of the main SOLAR PANEL WINGS.

SARAH (V.O.)  
Tom. What is it?

TOM (V.O.)  
Steering's out. Forty-five seconds  
'til impact.

INT. SPACE ORBITAL POD/JOHNSON SPACE CENTER COMMUNICATIONS ROOM - CUT BACK AND FORTH

SARAH  
Impact?  
(loud)  
Communications to Base! Come in!

TOM  
Press the alarm.

SARAH  
(repeating her training to  
herself)  
9 o'clock. Red lever. Turn the key  
below first.

THE ALARM BLARES. RED LIGHTS FLASH.

SARAH (CONT'D)  
Tom. Just hang on.

TOM  
It's jammed on override. There's  
nothing they can do. I'm suiting  
up.

SARAH  
Will that work?

Tom says nothing.

SARAH (CONT'D)  
Tom! Will that work?

Tom puts on a space suit. He adjusts his helmet.

EXT. SPRUT-VOSEM SPACE STATION - SAME

Over LOUD alarms, the pod drifts toward what is now a MASSIVE  
solar panel.

TOM (V.O.)  
(trying to hold back the  
fear)  
Sarah. Tell me something.

INT. SPACE ORBITAL POD/JOHNSON SPACE CENTER COMMUNICATIONS  
ROOM - SAME

Alarms and lights: It's like '*Silkwood*' in there.

Sarah is pacing, looking behind her: *where the hell are they?*

SARAH  
Anything.

TOM  
Do you have a boyfriend?

Sarah glances down at an ENGAGEMENT RING.

SARAH  
(through tears)  
I'm engaged.

TOM  
He must be a really great guy.

SARAH  
Tom-

TOM  
Can you tell him that someone far,  
far away thinks he might just be  
the luckiest guy on earth-

SARAH  
Tom, please-

TOM  
And that I'll be looking down,  
making sure he treats you well.

SARAH  
(pushing it all down)  
Tom. I need you to focus on the  
mission-  
(looking behind her)  
*Goddamnit* where are they?!

Tom watches as the pod moves toward the wing. He's gonna' try  
to float out in his suit before it hits.

TOM  
Here goes.

Sarah is basically jamming the help button, crying.

TOM (CONT'D)  
Sarah. Can you do something else  
for me?

SARAH  
They'll be here in thirty seconds,  
Tom. Just hang on.

TOM  
Tell my little sister 'I love her?'

Another ALARM shriek even louder.

SARAH  
(crying)  
No.

(MORE)



SARAH (CONT'D)  
I won't need to because you're  
going to be fine and you're going  
to come back here and meet some  
amazing woman and buy a house with  
granite countertops and have that  
stripper baby of yours and-

TOM  
Sarah. Sarah, stop.  
(resigned)  
You know the one good thing about  
this-

SARAH  
No?

TOM  
Your voice is the last sound I'll  
ever hear.

Sarah is speechless.

TOM (CONT'D)  
Goodbye, Sarah.

Behind Sarah, a THRONG of TECHNICIANS, NASA STAFF, POLICE,  
etc., race in and PUSH her out of the way as they get to  
work.

SPACE POD - SAME

Tom OPENS the AIR-LOCK. We can tell he's petrified.

INT. JOHNSON SPACE CENTER - COMMUNICATIONS ROOM - HOUSTON,  
TEXAS - SAME

The engineers are working furiously as everyone watches a  
GRAINY BLACK AND WHITE EXTERNAL VIDEO FEED.

ENGINEER  
Base to Navajo-1, Base to-

**BOOM!**

On the video screen we see a HUGE IMPLOSION, a blue-white  
flash for a SECOND, and then debris shoots off in straight  
lines. Unlike an explosion on Earth, this is more contained,  
but just as powerful.

Sarah takes a step back, powerless.

SARAH  
Tom?

INT. SPACE ORBITAL POD - SAME

Tom hops out of the air-lock, a long cord connecting him, just as the same implosion...

SLAMS him against one of the solar wings, then back toward the body of Sprut-Vosem. He's just a ping-pong ball out here.

He crawls along against the wall of the massive Sprut-Vosem, trying to get to that ship's air-lock.

INT. JOHNSON SPACE CENTER - COMMUNICATIONS ROOM - HOUSTON, TEXAS

ENGINEER

Base to Navajo-1!  
(to Random Techie)  
Audio!

RANDOM TECHIE

Lost audio.

RANDOM TECHIE #2

Heat sensors down. Everything's down. We have a massive system failure-

Nothing...

ENGINEER

(one more try)  
Base to Navajo-1! Base to Navajo-

The Engineer looks to the Techies who give him a look... He then removes his headset.

SILENCE -

- as we track the room of NASA workers: *shock and disbelief.*

TV REPORTER (V.O.)

*We have confirmation now from NASA officials that Tom Roberts...*

EXT. SPRUT-VOSEM SPACE STATION - SAME

Tom, floating outside the space station, reaches the air-lock, turns the giant wheel to enter...

TV REPORTER (V.O.)

*... war hero and one of NASA's most promising young astronauts...*

... From Tom's POV we see inside to the perfectly preserved space station air-lock. Old Russian equipment begins to float up as the gravity dissipates. Tom is about to head inside...

**AND THEN... ANOTHER HUGE BURST OF BLUE-WHITE LIGHT...**

EXT. SPRUT-VOSEM SPACE STATION/ INT. JOHNSON SPACE STATION

Silence as the giant video screens instantly go BLACK.

REPORTER (V.O.)  
*... on a mission to dismantle an  
abandoned Soviet Space station...*

We move in on Sarah, now just in-the-way amongst all the NASA hubbub.

EXT. SPACE

Sprut-Vosem drifts away from us.

REPORTER (V.O.)  
*...was pronounced dead today at  
7:43 AM Central Standard Time.*

Debris from the destroyed Space Pod floats all around the massive Sprut-Vosem

INT. JOHNSON SPACE CENTER - SAME

ON SARAH - as she slowly raises her hand over her mouth. It's all she can do.

FADE TO BLACK.

MAIN TITLES:

"GROUND CONTROL TO MAJOR TOM"

INT. RESTAURANT - NIGHT

**"9 YEARS LATER..."**

Sarah (now 9 years older) sits in a booth across from the nice looking, KEVIN (30's.)

She basically looks the same, maybe a line here or there, but just as adorable and all done up for a date.

SARAH  
Are you sure? No. It gets weird.

KEVIN  
I want to hear it.

SARAH  
Everyone says they want to hear it  
and then when they do they're like  
'she's coo-coo.'

KEVIN  
I judge not.

SARAH  
Fine.  
(BEAT, perfectly as  
Dumbledore)  
*Do not pity the dead, Harry... pity  
the living, and, above all, those  
who live without love.*

KEVIN  
You're right. That's super-weird.

They both laugh. It seems to be going really well.

LATER -

Two glasses of wine in...

SARAH  
...I wanted to name him Huxley but  
my Ex didn't agree. So we went with  
Evan. Now I can't really imagine  
him as anything else.

KEVIN  
Let me see the little guy.

Sarah pulls out her iPhone and scrolls through photos of a young boy. This is EVAN, age 7.

SARAH  
Ok. Here's Evan at camp... Not sure  
what he's doing there... Oh.  
(MORE)

SARAH (CONT'D)  
 This one he was like Superman for Halloween but then at the last minute he decided he also wanted to be a chicken so I guess he's like chicken-superman? I'm not really sure.

As Sarah looks at the pics she gets lost a little bit. It's clear Evan is her world.

KEVIN  
 That's adorable.  
 (BEAT)  
 So, you said you went to school in Chicago-

SARAH  
 (still into photos)  
 Oh, and this one is hysterical.  
 Evan found this raccoon outside and so...

Sarah keeps talking as Kevin awkwardly glances down at his food.

EXT. SARAH'S HOUSE - NIGHT

Kevin pulls up outside Sarah's modest home.

KEVIN  
 Here we are.

Sarah glances over.

SARAH  
 Um. Do you want to come in for a drink?  
 (off his look)  
 It's okay if you don't. I mean, it's late.

KEVIN  
 Well, I just - your son and all.

SARAH  
 Oh... no, he's asleep.

KEVIN  
 I think I should probably get home.

Sarah knows the deal.

SARAH  
 Sure. Of course. Absolutely.

She gets out. No kiss.

SARAH (CONT'D)  
 Okay, bye.

Kevin smiles and then drives off. Sarah looks back, composes herself, and then heads inside.

INT. SARAH'S HOUSE - EVAN'S BEDROOM - LATER

A boy's bedroom. Blue. Magical. Space toys everywhere.

Sarah enters, kneels down beside Evan (7) and kisses him on the forehead.

EVAN  
How'd that one work out?

SARAH  
You should be asleep.  
(then)  
Not so great.

EVAN  
He didn't want to kiss with you?

SARAH  
No. He didn't want to kiss with me.

Evan flips over and faces away from Sarah.

EVAN  
Because of me, right?

SARAH  
Evan. Don't ever think that.  
Sometimes... sometimes it just  
doesn't work out between two  
adults.

EVAN  
Like you and Dad?

SARAH  
Well, yes. And your dad is a great  
guy. But sometimes it just doesn't  
work out. But look up there.

Sarah points to Evan's ceiling: tons of glow-in-the-dark stars.

SARAH (CONT'D)  
Remember how I told you the world  
is filled with millions of  
wonderful people just waiting to be  
your friend-

EVAN  
Grandpa said that was bullshit-

SARAH  
Don't listen to your Grandpa.  
(BEAT)  
- well, the same goes for Moms.  
(MORE)

SARAH (CONT'D)  
One day my star, maybe that one,  
will meet up with another star and-  
(sighs)  
Oh, your Grandpa's right... total  
b.s. But at least I have my little  
guy.

Evan smiles.

SARAH (CONT'D)  
Now go to sleep.

Evan flops his head over and closes his eyes. Sarah takes one last glance at her son before she exits.

KITCHEN - LATER

An older man sits at the kitchen table, surrounded by what looks like radio-parts and rolled up blueprints. This is Sarah's father, GRANDPA TED, 60's.

GRANDPA TED  
(without looking up)  
How'd that one work out?

Sarah grabs a glass of water.

SARAH  
Great guy. Nice job. Not ready to  
deal with a kid.

GRANDPA TED  
Well then he's a piece of shit.

SARAH  
Dad. You have to stop cursing  
around Evan.

GRANDPA TED  
What? He's seven years old.

SARAH  
And the guy wasn't a piece of shit.  
He was perfectly nice.

GRANDPA TED  
If he doesn't want to date my  
daughter then he's a piece of shit.  
(THEN)  
You at least make out with him?

SARAH  
Dad!

GRANDPA TED  
I don't understand your generation.

Sarah catches her reflection in the kitchen window as she puts her glass away.

SARAH  
When you and Mom first met... how  
did you know?

GRANDPA TED  
How'd I know what?

SARAH  
That she was The One.

GRANDPA TED  
Easy. We talked for hours. When you  
can talk to someone for three hours  
about the best roast beef sandwich  
in Chicago... you know.

Sarah considers this, maybe more than it warrants.

GRANDPA TED (CONT'D)  
She was working at Berghoff's as a  
waitress and I came in one day. I'd  
never met a woman as smart as her.  
I didn't even like their food but I  
kept coming back. Every Thursday  
night. I'd move if I didn't get her  
table. Used to piss off the other  
waitresses.

Sarah laughs.

GRANDPA TED (CONT'D)  
And then one day I came in and they  
said she left. No help, they were.  
But you know what. Exactly a week  
later... the very next Thursday  
night... I was walking on campus  
and there she was.  
(BEAT)  
When you're meant to be, the  
universe finds a way.

Sarah finds this at once incredibly romantic and also  
incredibly depressing.

SARAH  
Alright, Dad. Night shift. Check in  
on him for me, okay?

Sarah kisses her father on the cheek and heads out.

GRANDPA TED  
Chin up. You'll find the right one.  
That guy was a piece of shit.  
(back to work)  
Still, you should've at least  
gotten some tongue.

EXT. ROAD - NIGHT

Sarah drives, listening to the radio.



PARANORMAL RADIO CALLER  
Dr. Mebane, first time caller, long  
time listener. I was wondering how  
you feel tonight's solar event will  
effect those of us who have been  
visited by our inter-planetary  
brethren?

Sarah rolls her eyes.

SARAH  
(to herself)  
Uh, you'll probably still be crazy?

DR. MEBANE  
That's a great question. You see  
the US gov't. would have us believe  
that these events will have only a  
minor impact on electronic devices,  
such as cell phones, satellites and  
the like.

PARANORMAL RADIO CALLER  
Um-hmm.

DR. MEBANE  
But you and I both know the real  
truth is that these solar events  
are actually caused by the Air  
Force - and this has been  
documented many, many times - as a  
means of erasing the evidence of a  
post-human life form visit-

Sarah turns the radio off.

EXT. JOHNSON SPACE CENTER - NIGHT

Sarah pulls up and parks her car. She gets out and glances up  
at the stars before flashing her badge for a Security Guard  
and heading inside.

It *is* kind of a magical night...

EXT. SPRUT-VOSEM SPACE STATION - NIGHT

The old Soviet Space Station floats along. Still dark, still  
lonely.

**A SOLAR WIND swirls around the Space Station.**

We move in through the porthole window...

INT. SPRUT-VOSEM SPACE STATION - SAME

A series of shots... 9 years has taken its toll:

- Parts, wires, tubes are everywhere. Every possible option of fixing the Sprut-Vosem Return Pod has clearly been tried.
- PRISONER SLASHES on the wall marking 9 years.
- The SPACE DOG STUFFED ANIMAL.
- The CD (the one from 2004 with butterfly stickers all over it.)

A HAND removes the CD, pops it into a portable CD player, and hits...

...PLAY

TOM (O.S.)  
Ready? I want 100 percent focus  
this time, Demitri... Okay, here we  
go.

Shania Twain's "*Man, I feel Like a Woman*," ramps up (...don't judge, his little sister made the mix tape.)

And then we see him:

**Tom SLIDES into frame.**

Still handsome, but with messier hair and a beard. He holds a bottle of vodka as a microphone.

TOM/SHANIA TWAIN  
(singing)  
*Let's go girls! Come on.*

And then Tom begins an ELABORATE DANCE routine. He's had 9 years to perfect it, so it's pretty damn good.

TOM/SHANIA TWAIN (CONT'D)  
*I'm going out tonight-I'm feelin'  
alright...*

Tom gives the Glee kids a run for their money: twirling, whirling... somersaults. He's AWESOME.

The Space Dog looks on with blank expressions: This is now Tom's best friend, DEMITRI (ageless, quiet, supportive.)

INT. JOHNSON SPACE STATION - SAME

Sarah enters the empty communications room. It's changed in nine years. The buzz of activity is gone. It's a little worn, a little rough around the edges.

Sarah puts down her purse, and pauses as she hears...

TOM /SHANIA TWAIN (V.O.)  
*The best thing about being a woman/  
Is the prerogative to have a little  
fun...*

She ZEROES in on a GREEN blinking light at her station: *what the hell?*

INT. SPRUT-VOSEM SPACE STATION - SAME

Tom steadies himself for the chorus as he eyes a SWITCH, labeled in Russian.

SUDDENLY, Tom's routine has taken to the air. He's flipped the ANTI-GRAVITY switch. His moves take on a whole new level of awesome as he's gone full on *Risky Business*, but in mid-air.

TOM/SHANIA TWAIN  
*Oh, oh, oh, / go totally crazy-  
forget I'm a lady...*

Tom SLIDES across the "air."

TOM/SHANIA TWAIN (CONT'D)  
*Short skirts...*

Tom does some "Saturday Night Fever."

TOM/SHANIA TWAIN (CONT'D)  
*Color my hair/ Do what I dare...*

A little air-tumble... no big deal.

INT. JOHNSON SPACE STATION - SAME

Sarah sits at her desk, staring in awe at her communications system...

TOM /SHANIA TWAIN (V.O.)  
*The best thing about being a woman/  
Is the prerogative to have a little  
fun!*

Sarah presses the 'SPEAK" button and adjust her headset.

SARAH  
Hello?  
(BEAT)  
Hello?

INT. SPRUT-VOSEM SPACE STATION - SAME

Tom goes in for his finale: *a triple anti-gravity-lutz.*

TOM/SHANIA TWAIN  
*Man, I feel like a woman!*

Tom bows, hits the anti-gravity switch and falls to the ground.

TOM  
Hi-five, Dimitri.

Dimitri stares back at him: *I only have paws, dude.*

SARAH (V.O.)  
Hello? Is someone...  
(can't believe herself)  
..singing old *Shania Twain* songs on  
my line?

Tom stops everything.

SARAH (V.O.) (CONT'D)  
Hello? Who is this? Is someone  
there?

Tom rushes to the communications desk: *HOLY SHIT, A HUMAN VOICE.*

TOM  
(some static)  
Is this... a *human person*?

[CUT BACK AND FORTH]

SARAH  
Rachel? Are you and Carl messing  
with me again?

TOM  
(professional)  
Sprut-Vosem to Base: I'm contacting  
you from space. This is Major Tom  
Roberts. The year is-

Sarah sours. She's pissed...

SARAH  
This isn't funny, guys.

Sarah clicks OFF her communications system and removes her headset, stands up and walks out...

INT. SPRUT-VOSEM SPACE STATION - SAME

Tom clicks the communications switch (which now glows GREEN)

TOM  
Hello? Hello?! Wait... come back.

Tom turns to Dimitri: *holy shit!*

TOM (CONT'D)  
Hello?  
(to Dimitri)  
A woman has contacted me, Dimitri.  
Just as I said would happen.  
(back to mic)  
Hello? Hello? Please respond. Over.

Nothing...

INT. BREAK ROOM - MOMENTS LATER

Rachel (we met her briefly 9 years ago) sits with her feet up watching "Masterpiece" on PBS. British people raise eyebrows at a dinner table.

Sarah storms in.

RACHEL  
(rapt)  
Hold on. The Footman just spilled  
pudding on Lady Edith.  
(BEAT)  
Oh, they're totally gonna' sex it  
up now.

SARAH  
That wasn't funny.

RACHEL  
(hurt)  
If you think I would ever joke  
about something as important as  
Lady Edith's love life than you  
don't know me.

Rachel gets up for a Coke Zero, stares back at Sarah...

RACHEL (CONT'D)  
...don't know me *at all*.

SARAH  
I'm talking about Tom. It wasn't  
funny.

RACHEL  
Tom?

SARAH  
I just heard Tom on my line.

RACHEL  
Huh? Where are we now? Because I'm  
here in reality drinking a Coke  
Zero. Where are you?

SARAH  
Nine years ago. Sprut-Vosem. He  
died. Tom Roberts.

Rachel stands up and hugs Sarah.

RACHEL  
Talk to me. How long has it been  
since you've gotten laid?

SARAH  
Rachel.

RACHEL  
 An astronaut who died almost ten  
 years ago called you up from space?  
 Just *'Hey gurl, wat up? Haven't  
 seen u in a while. Hit me back, k?'*

SARAH  
 I heard him. He was singing...  
 (then, insecure)  
 ...*Shania Twain*.

Rachel sits Sarah down like a sick child.

RACHEL  
 Okay, okay. What about Carl?

They glance outside to CARL, a fellow NASA co-worker.

SARAH  
 Rachel.

RACHEL  
 What? I'd do Carl.

SARAH  
 That's because you have no  
 standards.

RACHEL  
 Having standards is just another  
 way of saying 'I'm still not ready  
 to let love into my life.'  
 (THEN)  
 Look, you probably just fell asleep  
 and had a dream. It happens. Last  
 night I had an erotic encounter  
 with Morgan Freeman and a Mer-man.  
 (BEAT)  
 I'm working that out with my  
 therapist tomorrow.

SARAH  
 (questioning)  
 But it just felt so real.

RACHEL  
 So did Morgan.  
 (BEAT)  
 Sarah. Remember how you told me all  
 your boyfriends in college turned  
 out to be gay?

SARAH  
 So weird, right?

RACHEL  
 We've all been there. People like  
 the unavailable. Guys too. My  
 little brother, bless his ugly  
 heart, tried to pick up on a Dallas  
 Cowboy cheerleader the other night.

SARAH  
Noah? Ouch.

RACHEL  
It wasn't pretty to watch.  
(BEAT)  
They're unavailable so we want them  
more. Your ghost-astronaut is the  
cowboy cheerleader in this-

SARAH  
I got the metaphor.

RACHEL  
Good. Now c'mon. Let me be the best  
friend you deserve and allow you to  
take me to Denny's.

Sarah smiles.

SARAH  
I have to take Evan to his  
father's.

Sarah exits. Back on "Masterpiece," British people KISS.

RACHEL  
(to the TV)  
Lady Edith, you slut! Well, now  
you'll never be received by the  
best families in London.

COMMUNICATIONS ROOM - SAME

Sarah enters the empty room, looks at her station, pauses:  
*Maybe I made it all up.*

Still, she walks over to her station. The button glows:  
yellow.

SARAH  
(quiet)  
Tom?

Nothing.

Sarah pauses, hovers her finger over the talk button again:  
*Maybe it was him?*

But then pulls her finger away: *Stop, I'm just being crazy.*

Sarah grabs her coat, shakes her head and exits.

She doesn't see, but the light then turns to green just as  
she leaves.

INT. SPRUT-VOSEM SPACE STATION - BATHROOM - LATER

Tom, shirtless, stares at the mirror, using scissors to cut  
off his beard.

Demitri, sits on the shelf in front of the mirror. He's is usual, Russian, emotionless, non-talkative, inanimate object-self.

TOM  
You sure about this? I feel like  
women like a man with a beard?

Demitri doesn't respond... hard to read some guys.

TOM (CONT'D)  
No, no. You're right. Clean shaven  
at first, then some stubble as we  
get more comfortable.

Tom continues shaving.

TOM (CONT'D)  
Yeah. We've been over this a  
thousand times, Demitri. Fresh  
breath... check. Don't talk too  
much... check... What was the other  
one?

Demitri is not pleased.

TOM (CONT'D)  
Oh, yeah.

Tom is done cutting off the long parts of his beard and begins to shave for real.

TOM (CONT'D)  
Smile. Always smile on the first  
date.  
(BEAT)  
Wait. Who pays? Do you think the  
guy still pays? Or is that  
considered presumptuous now?...  
Okay, okay. I'll pay. It's just  
been so long, man. I'm rusty.

Tom cleans off the razor.

TOM (CONT'D)  
I know. I know. I'll stop. I'm just  
being negative and I should think  
positive.

Tom splashes on some after shave. It stings.

TOM (CONT'D)  
But what if she doesn't like me?...  
I mean, I have a strong personality  
and that can be a turn off. And  
sometimes I wear socks to bed.

Demitri seems to agree.



TOM (CONT'D)  
 Those little things can add up. I  
 don't know. Maybe this isn't such a  
 good idea...  
 (off Dimitri)  
 No. No you're right. Confident. Be  
 confident, Tom. She's gonna' love  
 me.

Tom picks up Dimitri.

TOM (CONT'D)  
 A date, Dimitri! A date!  
 (re: his clean face)  
 What do you think?

Dimitri stares.

TOM (CONT'D)  
 Thanks, little guy.

Tom pats Dimitri on his plastic helmet, stands up and puts on  
 his undershirt. He picks up Dimitri and heads to the  
 Communications station

TOM (CONT'D)  
 Hey. Do you think she'll be able to  
 bring us home?... of course I won't  
 bring it up first thing... I mean,  
 I want to get to know the girl  
 first, you know... Oh man, great  
 day, Dimitri... GREAT day.

Tom SMILES broadly at Dimitri, fully committed.

We move in close on Dimitri's puppy-face: *the guy's lost it.*

EXT. PLAYGROUND - DAY

Evan spins on the playground round-about. Sarah hands Evan's  
 Wolverine backpack to STEVE, her ex husband.

SARAH  
 I put the permission slip in there.  
 Oh, and he has the dentist-

STEVE  
 -dentist at 4. I got it.

Sarah smiles. It's not acrimonious between them, just  
 awkward.

SARAH  
 How are you?

STEVE  
 Good. I'm really good.  
 (BEAT)  
 You look great by the way.  
 (MORE)

STEVE (CONT'D)  
You're not doing one of Rachel's  
weird diet things?

SARAH  
(laughing)  
My days of getting on the Rachel  
fad-diet train are over. Her latest  
one is the spoon diet. She only  
eats food you can pick up with a  
spoon.

STEVE  
You can pick up any food with a  
spoon.

SARAH  
Rachel and the concept of 'logic'  
aren't really best friends.

Steve laughs.

STEVE  
I'm glad you're good.

Sarah smiles, but also crosses her arms.

STEVE (CONT'D)  
Evan! Say goodbye to your mom.

Evan stops spinning, regains his ground and runs over and  
hugs his mom. This is all pretty normal for him.

SARAH  
I'll pick you up on Sunday, okay.

EVAN  
Okay.

Sarah kisses Evan and sends him off with Steve. The two race  
off into the playground where Steve spins Evan super fast on  
the roundabout.

Before she gets into her car, Sarah turns back and watches  
Evan and his dad play together. Evan loves it.

EXT. SARAH'S HOUSE - NIGHT

Sarah's house at night. Her Honda is in the driveway.

INT. SARAH'S HOUSE - LIVING ROOM

Sarah reads while and Grandpa Ted listens to the radio.  
Behind them, a FRAMED PHOTO of a younger Grandpa Ted  
surrounded by the COLUMBIA SHUTTLE ASTRONAUTS.

REPORTER ON RADIO  
 (British)  
*...where Tech Billionaire Leland  
 Jones has begun work on a 2 billion  
 dollar private space travel-*

Grandpa Ted clicks off the radio.

GRANDPA TED  
 I can't listen to this idiot waste  
 his money.

SARAH  
 Okay... Hypothetically speaking,  
 how long could someone survive on a  
 space station? Say like an old one.  
 Like if they got left up there.

GRANDPA TED  
 What's this for?

Sarah considers this.

SARAH  
 It's a book I'm reading.

GRANDPA TED  
 Well. They're self-contained  
 environments. The drinking water is  
 recycled piss-

SARAH  
 Dad.

GRANDPA TED  
 You asked me a question. I give you  
 an answer.  
 (BEAT)  
 Energy isn't a problem because of  
 the solar wings. They usually  
 stocked food supplies for 50 years.

SARAH  
 So it's possible?

GRANDPA TED  
 Sure, it's possible.  
 (BEAT)  
 Except-

SARAH  
 What? Except what?

GRANDPA TED  
 Except you'd lose your damn mind.

Off Sarah's look we move to...

INT. SPRUT-VOSEM SPACE STATION - SAME

Tom's hair is parted nicely, ready at a moments notice for his 'date.' He speaks in hushed tones to Dimitri, in the

BEDROOM CAPSULE -

TOM  
(to Dimitri)  
Shh. She'll hear you, Dimitri.

Dimitri sits on a shelf. His puppy dog eyes are fixed, yet attentive

TOM (CONT'D)  
I know I know but it will be different this time... I hear you... you said 'Tom, she's trouble' and I didn't listen to you. Okay. I'll say it. "You were, right, Dimitri."

Dimitri shakes his head: *I told you so.*

TOM (CONT'D)  
Alright, alright you don't have to gloat.

Dimitri sits there.

TOM (CONT'D)  
Yes you did. You mumbled 'I told you so,' under your breath.

Dimitri: *I said no such thing.*

TOM (CONT'D)  
I'm not crazy. I heard an 'I told you so.'

Dimitri remains stoic.

TOM (CONT'D)  
Look bud, you gotta understand a man gets lonely sometimes.

Dimitri: *I'm just a stuffed dog, man.*

TOM (CONT'D)  
Well that's a not a fair accusation, Dimitri... We hang out all the time.

Dimitri still just sits on that shelf.

TOM (CONT'D)  
So that's what this is about. You're jealous.

Dimitri stares emotionless: *I am NOT jealous.*

TOM (CONT'D)  
I'm just saying it sounds like this  
is coming from a place of jealousy  
to me...

Demitri cannot believe this shit.

TOM (CONT'D)  
Alright, alright. Calm down, dude.  
Look... Demitri. Buddy. You're my  
best friend. No girl will ever  
change that...

Demitri looks at Tom.

TOM (CONT'D)  
Are we cool?

Demitri says nothing.

TOM (CONT'D)  
C'mon, man. Are we cool?

Tom picks up Demitri.

TOM (CONT'D)  
Thata' boy! Now let's get in  
there...

Tom heads into the main-

CONTROL CENTER -

- and sits down at the communications station, smooths down  
his hair and checks his breath: *I'm ready.*

INT. JOHNSON SPACE CENTER - COMMUNICATIONS ROOM - HOUSTON,  
TEXAS - SAME

Sarah isn't alone now. She works alongside CARL, (30's,  
follows Sarah Michelle Gellar on Twitter.)

CARL  
Hey.

Sarah looks over at Carl and smiles: *ugh.*

CARL (CONT'D)  
You look pretty today.

SARAH  
Thanks?

Sarah notices the same green light on the channel she heard  
Tom blinks.

CARL  
My mom has that same shirt.  
(BEAT)  
I bought it for her.

Sarah is beyond disturbed.

SARAH  
Great?

Sarah looks back at the blinking green light... thinks about flipping the 'TALK' switch, then ignores it. *He's not real.*

CARL  
So I was wondering, you know, we've been working together for a while and-

SARAH  
(sensing what's coming)  
Carl. I don't think that would-  
(BEAT)  
I mean, you're sweet but-

CARL  
You don't think she'd just go on one date with me? Not even one?

SARAH  
(realizing, relieved)  
Oh! Rachel? Yes. Of course she would.  
(BEAT)  
I thought you were gonna' ask me.

CARL  
Uh... no.

Sarah doesn't know if she should be offended or what so...

SARAH  
(re: the green light)  
We don't have a-

CARL  
It's on the fritz lately. Budget cuts. Let me.

Carl bangs on the communications desk. It turns yellow.

SARAH  
( 'it's all in my head' )  
I need to get a Coke.

Sarah gets up and exits.

INT. SPRUT-VOSEM SPACE STATION - SAME [SERIES OF SHOTS]

-Tom waits patiently by the communication station.

TOM  
(into mic)  
Tom Roberts to Base. Come in, Base.

LATER-

Tom looks to Dimitri

TOM (CONT'D)  
She'll come.  
(into mic)  
Tom to base. Can you read me?

LATER-

Tom is still eager.

TOM (CONT'D)  
Hello? Anyone out there?

LATER -

Tom takes a swig of Vodka.

LATER -

Tom is drunk

TOM (CONT'D)  
(into mic)  
Major Tom to Ground Control.

Tom laughs.

LATER -

Tom is sloshed, singing "Space Oddity" by Bowie.

TOM (CONT'D)  
*Ground Control to Major Tom/ Your  
circuits dead/ There's something  
wrong/ Can you hear me, Major Tom?/  
Can you hear me Major Tom?/ Can you  
hear me Major Tom?*

LATER -

Tom is passed out next to the mic.

LATER -

Tom stumbles to bed, holding Dimitri.

TOM (CONT'D)  
(slurred)  
At least you care about me,  
Dimitri.

He then passes out, holding on to Dimitri.

FADE OUT:

EXT. GALAXY DINER - THE NEXT NIGHT

Sarah waits by her car outside a mid-century diner. Rachel and Carl MAKE OUT. *So gross...* One last kiss....

RACHEL  
Bye, Ron.

CARL  
Bye, Hermoine.

Sarah is about to die. Carl gets in his car and drives off.

RACHEL  
God he's so hot.  
(BEAT)  
But at dinner... when he said he  
thought I had a cute lower-lip...  
what do you think he meant by that?

SARAH  
Probably that he thinks you have a  
cute lower-lip.

Sarah gets in her car. Rachel leans against the door.

RACHEL  
Really? Okay because I took it to  
mean he hates my upper-lip.  
(BEAT)  
God, you're so lucky you don't have  
to deal with this stuff.

SARAH  
What stuff?

RACHEL  
Well, like romantic stuff? I mean,  
not that you don't have to deal  
with it but that, you know-

SARAH  
No, I don't know.

RACHEL  
Well, you're happy being alone.

SARAH  
Is that what people think? That I'm  
just the 'alone girl?'

RACHEL  
No. I mean... yes. It's a  
compliment. You don't need anyone.  
We respect that.

(MORE)



RACHEL (CONT'D)  
(BEAT)  
You're not mad, are you?

Sarah thinks.

SARAH  
Maybe you're right. I've tried but  
you know... it's just not in the  
cards for some people. So maybe  
you're right...

Rachel nods.

SARAH (CONT'D)  
And then there's Evan... guys find  
out I have a seven year old and  
they're either out the door or they  
think 'cool, someone to play catch  
with' and then they're out the door  
the minute they realize playing  
catch is like .005 percent of  
raising a kid. The last guy...  
remember Pete?

RACHEL  
Loved Pete.

SARAH  
Great. Pete was great.

RACHEL  
So great.

SARAH  
And Evan thought he was great. And  
then it didn't work out. Well,  
guess who Evan talks about all the  
time?

RACHEL  
Pete.

SARAH  
It's not good for him, Rachel. He  
gets attached and then they're just  
gone. 'When's Pete coming back  
over, Mom?' And it's my fault. No  
one else's. I can't do this to him  
anymore. I had all these great  
plans and this is where I end up?  
But instead of fighting it, I need  
to accept it. So right here, right  
now in the parking lot of The  
Galaxy Diner I declare I'm done.  
And I'm happy about it. I really  
am. But I'm done.

RACHEL  
Done?

SARAH  
Done? I don't need anyone.

Sure? RACHEL

Positive. SARAH

RACHEL  
(deathly serious)  
Because The Galaxy Diner parking  
lot is a parking lot of truth.

Sarah laughs, then starts her car.

SARAH  
Positive. You're right. I'm fine  
with being by myself and I don't  
need anyone.

Sarah drives off.

INT. SARAH'S HOUSE - NIGHT

Sarah enters. It's dark, save for some science program on TV.  
Evan is asleep on Grandpa Ted's lap (who is also asleep.)

Sarah smiles.

EXT. SPRUT-VOSEM SPACE STATION - SAME

So lonely. But the stars in the distance sparkle just a  
little brighter tonight.

EXT. JOHNSON SPACE CENTER - NIGHT

Sarah arrives for the night shift.

INT. JOHNSON SPACE CENTER - HALLWAY

Sarah walks down a long hallway. Nobody. Just a JANITOR.

COMMUNICATIONS ROOM - SAME

Sarah enters, puts down her purse and sits down.

THE GREEN LIGHT blinks.

She presses the 'TALK' button.

Hello? SARAH

Nothing.

Hello? SARAH (CONT'D)

Still blinking green.

INT. SPRUT-VOSEM SPACE STATION/ INT. JOHNSON SPACE STATION -  
SAME

The Sprut-Vosem Communications light blinks green as well. We track back to Tom, passed out in his bed, holding Demitri like a teddy bear.

SARAH (V.O.)  
Um, I don't know if anyone can hear me but since you're probably not real I figured you'd be the perfect person to talk to. And I'm not in the best place right now, so telling my problems to a space ghost seems like a pretty good idea to me.

Sarah looks behind her again: *I look insane, but screw it.*

SARAH (CONT'D)  
So here goes...

LATER -

Sarah keeps going. She doesn't necessarily believe or really care if anyone really is listening... just more catharsis.

SARAH (CONT'D)  
I never had that at all with Steve.  
He was great and all -

Tom slowly wakes up and eyes the GREEN blinking light. He races over and sits down.

SARAH (CONT'D)  
But then I spent that night with you.

Tom is about to press the button. Stops. Doesn't want to ruin this....

SARAH (CONT'D)  
And then I thought 'oh, *this* is what it feels like.' Because they don't teach you, you know. And it sounds so crazy, which is why I never told anyone because it's crazy to say 'I just fell in love with someone I've never met and only talked to for nine hours.' But it was real. And it was the best nine hours of my life.

Tom is riveted.

SARAH (CONT'D)  
 And then you died.  
 (BEAT)  
 And I was engaged and once you get  
 on that train it just -

Tom leans in and presses the "TALK" button.

TOM  
*I didn't die, Sarah.*

Sarah scoots away from her station, stunned.

TOM (CONT'D)  
 I made it into the air-lock. The  
 explosion knocked out all  
 communications but then somehow it  
 got kicked back on the other night.  
 That's when you heard me.

Sarah is speechless.

TOM (CONT'D)  
 Still want soup for your last meal?

SARAH  
 It *is* you.

TOM  
 In the flesh.

SARAH  
 I-I... are you *okay*?

TOM  
 My best friend is stuffed dog named  
 Demitri but other than that I think  
 I'm good.

Sarah laughs.

TOM (CONT'D)  
 So, got any plans for the next nine  
 hours?

Sarah stands up...

SARAH  
 (determined)  
 Yes. I'm bringing you *home*.

Sarah PRESSES the ALARM.

MOMENTS LATER -

A FEW TECHIES, led by EDWARD (30's) STARE at the  
 communications system.

SARAH (CONT'D)  
 Tom. Come in.

BEAT...

...and then...

TOM  
Major Tom Roberts to Base. Over.

EDWARD  
Holy shit.

Sarah smiles.

SARAH  
He's alive.

EDWARD  
I think we're gonna' need to wake  
up Bill.

OFF EVERYONE - The look on the Techie's faces says everything  
we need to know about this "Bill" fellow.

INT. BILL SANDERSON'S HOUSE - SAME

CLOSE ON - A GIANT BOAR'S HEAD, mounted to the wall. We move  
down past a row of antique RIFLES and finally to a snoring  
hulk of a man, and his sleeping WIFE. This is BILL SANDERSON,  
NASA CHIEF (50's, seen *Unforgiven* 108 times.)

A RED PHONE next to him rings. He startles awake.

BILL SANDERSON  
(groggy)  
Sanderson -

OFF SANDERSON -

COMMUNICATIONS ROOM - LATER

Sanderson, cup of coffee in hand, stands with Edward and  
Sarah.

SARAH  
You just press this button and  
talk.

BILL SANDERSON  
(sceptical into Mic)  
Major Roberts. This is Bill  
Sanderson. Chief Administrator of  
NASA. Come in.

...NOTHING.

Sanderson looks to Sarah.

BILL SANDERSON (CONT'D)  
(into Mic)  
Major Roberts. Come in.

NOTHING...

SARAH  
It will work.

BILL SANDERSON  
Major Roberts.  
(BEAT)  
Miss Sparks. My tolerance for  
bullshit is-

Until...

TOM  
**Sprut-Vosem to Mission Control.  
Over.**

BILL SANDERSON  
Holy shit.

TOM  
Sprut-Vosem to Mission Control.  
Come in?

BILL SANDERSON  
(almost speechless for  
once...)  
Tom...

TOM  
Sir, yes sir.

BEAT

TOM (CONT'D)  
...Sir?

Bill recovers from his shock...

BILL SANDERSON  
Uh... good to hear your voice.  
(then, back in charge)  
This is Ground Control to Major  
Tom: *we're bringing you home.*

TOM  
Sir, yes Sir!

Sanderson clicks off the Mic so Tom can't hear.

BILL SANDERSON  
Anybody got any bright ideas? Now  
would be the time-

SATELLITE ROOM - MOMENTS LATER

Sanderson, Edward, Sarah and a few Techies are in a high tech  
room with GIANT LCD SCREENS EVERYWHERE. SATELLITE IMAGES of  
SPRUT-VOSEM swirl around the screens.

EDWARD  
So Sprut-Vosem is here.

We swirl over on the LCD SCREEN to another SPACE STATION.

EDWARD (CONT'D)  
The International Space Station is here.

SANDERSON  
We don't have any of our guys up there right now.

EDWARD  
Well no, not since they dismantled the Shuttle Program.

SANDERSON  
Right.

SARAH  
Couldn't we send an unmanned-

SANDERSON  
(disgusted, almost to himself)  
For the first time since the 60's the United States of America officially has no way to get into space.

The team takes this (actual truth) in.

EDWARD  
(pointing to the ISS)  
True. But there are three Australians up on the International Space Station. Technically, one of them could man the ISS's Rover over to Sprut-Vosem.

[note: we see a computer model of Edward's proposed plan as he speaks.]

SARAH  
Well let's do that, then.

EDWARD  
Sarah. This really isn't a Communications Department issue anymore. We can handle-

SANDERSON  
She stays.

EDWARD  
Okay. But it's not that simple. Sprut-Vosem is old technology. So there's nowhere for the ISS Rover to dock.

TECHIE #1  
Tom would have to suit-up and float  
out to the Rover's air-lock.  
Assuming his suit is still intact.

EDWARD  
That's a big assumption.

TECHIE #2  
We can slow the Rover down to two  
knots and that's about it. Which  
gives us about 26 seconds for Tom  
to float out. The Rover needs to be  
as close to Sprut-Vosem as possible  
which, in space, is incredibly  
dangerous.

SANDERSON  
I don't know. Lost a man in '92  
that way.

SARAH  
Well, we have to do *something*.

EDWARD  
We'd be risking a man's life.

Sarah looks to everyone. They seem to agree.

SARAH  
So we just do nothing?

EDWARD  
I'm sorry, Sarah. We can't risk one  
man's life for another's.

Sanderson steps in.

SANDERSON  
Edward's right. The smart thing to  
do would be to walk away.

Sarah is crushed.

SANDERSON (CONT'D)  
But when I was in the Marines, we  
weren't taught to do what was  
smart... we were taught to do what  
was right.

TECHIE #1  
(whispers to Techie #2)  
Man-crush.

Techie #2 nods in approval.

SANDERSON  
(taking charge)  
Edward. Contact the ISS and get our  
guy. Systems: I want a full plan  
ten minutes ago.  
(MORE)



SANDERSON (CONT'D)  
I got an important phone call to  
make.

(louder)  
Let's make it happen, people.

SARAH  
Sir. Is there anything I can do?

SANDERSON  
Yeah... Go keep Major Tom company.

OFF SARAH, THRILLED...

INT. JOHNSON SPACE CENTER/ SPRUT-VOSEM SPACE STATION - LATER

Sarah is alone, talking with Tom. Tom is ecstatic, packing up  
things left and right.

TOM  
I'm really coming home.

Tom is overcome with emotion. He almost doesn't know how to  
deal with it.

SARAH  
You're coming home.  
(BEAT)  
So... do you have any plans in the  
meantime?

Tom smiles.

SATELLITE ROOM - SAME

Edward, Sanderson and a bunch more TECHIES.

Sanderson hangs up the PHONE.

SANDERSON  
The Administration gave us the  
green light. We are a-go.

One SCREEN has Sprut-Vosem, one is on SARAH, and another is  
FUZZ...

EDWARD  
(into mic)  
Houston to ISS. Come in.

The FUZZ fades revealing a handsome AUSTRALIAN astronaut,  
JACK WELLINGTON, 30's.

WELLINGTON  
(thick accent)  
ISS to Houston... heard you got a  
mission for me, mates?

EDWARD  
It's incredibly dangerous.

WELLINGTON  
Wouldn't have it any other way.

Sanderson smiles.

EXT. INTERNATIONAL SPACE STATION - LATER

A ROVER dislodges from the ISS, pivots and then fires its BOOSTER rockets.

EXT. JOHNSON SPACE CENTER - DAY

[quick news cuts...]

A line of NEWS TRUCKS.

CNN REPORTER  
... the dramatic attempt to rescue  
Major Tom Roberts...

BBC  
... the amazing story of an  
astronaut who was left to die but  
miraculously...

ABC  
... but with no working Shuttle  
Program NASA is relying on a team  
of Australian...

NBC  
... with officials describing the  
mission as 'highly dangerous.'

EXT. JOHNSON SPACE CENTER - SAME

We track back to see a crowd of ONLOOKERS, holding American  
Flags, has gathered outside the space-center.

[quick cut news interviews]

MAN IN HAT  
...of course we should. We can't  
just leave a man in space...

FIVE YEAR OLD BOY  
(playing with a SPACE  
SHUTTLE toy...)  
...I want to be just like Major Tom  
when I grow up.

WOMAN IN BLUE  
... I just saw it on the news and I  
(laughs)  
(MORE)

WOMAN IN BLUE (CONT'D)  
 ...thought he was handsome so I  
 came down.

5 YEAR OLD BOY  
 (his MOTHER whispers in  
 his ear...)  
 Please be safe Major Tom.

INT. SPRUT-VOSEM SPACE STATION/ INT. JOHNSON SPACE STATION -  
 SAME

Tom and Sarah have both reverted to their former selves. This  
 is the first time in a while we've seen Sarah relaxed: adult-  
 life is fading away, if just for a moment.

TOM  
 ...every day. Wake up, push ups,  
 eat a jar or borscht, read from one  
 of the two Russian Novels that they  
 left -

SARAH  
 You learned Russian?

TOM  
 No. I have no idea what I'm  
 reading. Then I bounce the ball up  
 against the starboard side for an  
 hour. Then lunch. Then bounce again  
 on the port side. Then sit-ups.  
 Then dinner. Then bed. Then I wake  
 up and do-  
 (BEAT)  
 You know, can we just talk about  
 something normal. Like, normal,  
 boring stuff? Like...  
 (smiles)  
 ... Mexican food. Oh man. I will be  
 eating Mexican food within a matter  
 of days. Seriously. You have no  
 idea how good that sounds right  
 now.

SARAH  
 Ok. Only boring stuff. But full  
 disclosure, I hate Mexican food.

TOM  
 Who hates Mexican food?

SARAH  
 I do.

TOM  
 That's a sin.

SARAH  
 It's not a sin.

TOM  
I have had nothing but borscht and  
pickled herring for 9 years. Not  
liking Mexican food is a punishable  
by death sin.

SARAH  
I don't like crunchy things.

TOM  
Who doesn't like crunchy things?

SARAH  
Me.

TOM  
It's a sin.

SARAH  
No it's not.

TOM  
It's in the Bible. Thou Shalt Like  
Quesadillas.

SARAH  
Oh, no. I don't eat cheese.

LATER -

Sarah doodles while Tom eats what he hopes is his last  
spoonful of borscht.

SARAH (CONT'D)  
...Okay. I would 'eff' Animal,  
marry Kermit and kill Fozzy.

TOM  
He's so annoying.

SARAH  
Right? Just up there telling his  
stupid jokes.

INT. ISS SPACE ROVER - SAME

Jack Wellington listens to Sarah and Tom talk, smiling:

TOM (V.O.)  
He's so desperate for attention.

SARAH (V.O.)  
Just shoot him right in his big  
puppet-head.

Jack laughs.

TECHIE #  
Houston to ISS Rover. Come in.

Jack flips a few switches.

JACK  
ISS Rover. Over.

TECHIE #1  
You'll be reaching Sprut-Vosem in  
26 hours.

JACK  
No worries, mate. I get to listen  
to Princess Lea and Hans Solo here.  
(to Houston)  
Hey... they can't hear me can they?

EDWARD  
(on mic)  
Nope.

JACK  
Good because I wanted to ask you  
guys: are they, like, a thing?

EDWARD  
(uhhh...)  
I don't know.

JACK  
(laughing)  
'Cause they really need to get a  
room.

Jack laughs.

EXT. ISS SPACE ROVER - SAME

The Rover POWERS ahead.

INT. SPRUT-VOSEM SPACE STATION/ INT. JOHNSON SPACE STATION -  
LATER

TOM  
So the plane crashed on a tropical  
island and then they got chased by  
a polar bear?

SARAH  
And also this weird smoke monster  
thing. And then Hurley won the  
lotto. But that was after Locke was  
sketchy, but then he got not  
sketchy but then he got sketchy  
again.

TOM  
I'm so confused.

SARAH  
 I don't know why you're not getting  
 this?  
 (BEAT)  
 Fine, I'll start again from the  
 beginning...

LATER-

Sarah is snacking away and Tom is cleaning up the space  
 station as he talks.

SARAH (CONT'D)  
 Well that's the thing. In like the  
 50's it was like a man does 'this'  
 and a woman does 'this' and that's  
 that and everyone was happy.

TOM  
 And on pills.

SARAH  
 Even happier. But now I open my  
 computer every day and there's one  
 article that's like "Women love  
 manly men," but another that's all  
 "Women love manly women." Or "Never  
 get married before 30," but also  
 "If you're not married before 30  
 you have an increased risk of  
 breast cancer." "No sexting a guy  
 until the third date," but read  
 this related article titled "15  
 ways to sext a guy you just met."  
 (BEAT)  
 It's like the entire internet is  
 written by the crazy lady who yells  
 at me outside Target.

TOM  
 What's sexting?

SARAH  
 God, you're so lucky.  
 (BEAT)  
 Do you realize we've been talking  
 for eight hours straight?

TOM  
 No. I didn't.  
 (BEAT)  
 But that's kind of the point, isn't  
 it?

Sarah blushes.

ISS ROVER - ARIEL VIEW

The Rover speeds toward Sprut-Vosem.

JOHNSON SPACE CENTER - SAME

The CROWD has gotten larger.

LATER -

TOM (CONT'D)

Well, we met at school. All my friends used to call her Library Girl because she was kind of a nerd. She was beautiful but because she wore glasses they couldn't see it.

SARAH

You went to college in an 80's movie?

TOM

And then we graduated and dated and moved in together and then one day, she came home and just said she needed some 'time apart.'

SARAH

Then what happened?

TOM

Technically I 'died' so, you know, she got that time apart.

SARAH

Oh, yeah.

LATER -

TOM

Keith Richards is *STILL* alive?

SARAH

Still kicking.

TOM

Thank, God.

(BEAT, excited)

Wait. Play me some new music.

SARAH

I have some good hip-hop.

TOM

You listen to hip-hop?

SARAH

What? A girl likes to keep it real every once in awhile.

TOM

You just don't seem like a hip-hop girl to me.

SARAH  
Well there's a lot of me to  
discover, then, huh?

TOM  
Alright. Anything non-hip-hop?

SARAH  
Meh. There's nothing good.

TOM  
Nothing good? No one has made a  
single good song in nine years?

SARAH  
Not really.

TOM  
I have been trapped up here with  
only one CD put together by my 12  
year old sister so you can imagine  
what's on it and you WILL find me  
one good song...

Sarah laughs.

LATER-

Sarah holds her iPhone against the microphone.

SARAH  
Ok. Here goes. This one is from  
like 2009, I think.

Tom closes his eyes. She presses play on The Generational's  
*"When They Fight."*

**As the song continues...**

LATER -

Tom, animated, tells the story of how he made it into Sprut-Vosem alive. Sarah is mesmerized.

LATER -

Sarah checks in with Edward: on the LCD we can see the ISS  
Rover is getting closer to Sprut-Vosem.

LATER -

Sarah speaks, crying. Tom listens intently.

LATER -

Tom is doing a chicken impression for some reason.

LATER -

Sarah sings along.



LATER -

Sarah talks again to Edward. He seems a bit annoyed with her but she's determined.

LATER -

Tom talks, but we move past him. Demitri is in the same place he's been in for awhile, neglected.

[END SEQUENCE]

TOM  
That was amazing. You don't know  
how great it feels to hear some new  
music.

Sarah smiles.

TOM (CONT'D)  
Hey. Can you play it again?

SARAH  
(blissful)  
Here. Try this one...

Sarah presses play on Sufjan Stevens "Chicago," and adjusts the mic.

Tom listens to the music with his eyes closed.

LATER -

We track into the Communications Room as the song continues.

Sarah is asleep at her desk. Tom is also asleep... but they're as close as they can be, each holding on to the microphones.

LATER - Sarah gets up as the song continues and smiles...

BREAK ROOM - LATER

Sarah, grabs a Coke.

RACHEL  
-I'm just saying, don't get too  
attached. Remember what I said  
about unavailable men?

SARAH  
He's available.

RACHEL  
He's is not even on this *planet*.

SARAH  
His name is 'Tom' and he's  
*wonderful*.

Rachel, tears open a Kit-Kat and looks at Sarah, incredulously.

RACHEL

You know I just saw this show on cable called "*Ghostly Lovers*" and they interview these women who have erotic encounters with the un-dead while they sleep. You know, like some lady in Oklahoma gets visited at night by like an 18th century British Lord or something and he just takes her and just turns her out and they just have like crazy-hot ghost-sex. And so as I'm watching this I'm like... wait: 'how come only super sexy ghosts come and do these ladies in the middle of the night, you know? Like where is the lady that gets a visit from the skeezy ghost from the 70's who lives in a van? Do you want to know why, Sarah? Do you know why these ladies claim they only get freaked by sexy ghosts?

SARAH

Why?

RACHEL

Because they're *Out. Of. Their. Goddamn. Minds...* Much like yourself.

(BEAT)

Kit-Kat?

Sarah is taken aback but too in love to let it phase her.

SATELLITE ROOM - SAME

Sanderson enters with some coffee to a sight he never thought he'd see: Edward and the Techies, along with an LCD VIDEO FEED of Australian Jack Wellington all listening like schoolgirls to Tom and Sarah.

SARAH

Best Christmas song? No, you'll make fun of me.

TOM

I promise I won't make fun of you. We'll go at the same time, okay? 1-2-3...

TOM (CONT'D)

"All I Want For Christmas" by Mariah Carey.

SARAH

"Merry Muther-effin' Xmas" by Easy-E.

SARAH

Did you say Mariah Carey?

TOM  
No.  
(BEAT)  
Did you say Easy-E?

SARAH  
Yes.

TOM  
(laughing)  
Who are you?

SARAH  
What?

The Techies smile at each other...

SANDERSON  
Ahem.

The crew, embarrassed, gets back to work.

LATER -

TOM  
You know my mom used to tell me you  
know you love someone when you can  
sit together for hours and not say  
a word. Just be.

Sarah laughs.

TOM (CONT'D)  
What?

SARAH  
My dad says you know you're in love  
when you can talk for hours.

TOM  
Maybe they should date.

Sarah laughs...

SATELLITE ROOM - SAME

Sanderson commands the room.

BILL SANDERSON  
Alright people, it's go-time.

Edward takes over.

EDWARD  
(into mic)  
Captain Wellington.

JACK  
Over.

EDWARD  
Major Tom?

TOM  
Over.

EDWARD  
Major Tom. You will have exactly a  
26 second window to float out to  
ISS ROVER.

TOM  
Affirmative.

CUT BACK AND FORTH BETWEEN THE THREE.

JACK  
I see her.

EDWARD  
Commence slow down.

JACK  
Affirmative. Two knots.

Jack slows down his rover.

EDWARD  
ISS, you need to maneuver between  
solar wings 2 and 3. Get as close  
as possible so he can catch you.

Jack spots the now MASSIVE SOLAR WINGS.

JACK  
Easy-peasy, mate.

EDWARD  
ISS, as soon as I give the go  
ahead, open your outer air-lock  
doors.

JACK  
Got it.

EDWARD  
Standby, Captain Wellington.  
Standby, Major Tom.

Edward presses the ALARM:

EXT. JOHNSON SPACE CENTER - SAME

A Media crush...

CNN  
... NASA is mum on the details but  
sources say the rescue mission is  
underway as we speak...

COMMUNICATIONS ROOM - SAM

THE ALARM BLARES.

SARAH  
Here we go.

TOM  
Suiting up and standing by.

Tom put on his Space Suit and spots Demitri staring at him with his puppy dog eyes: *Don't leave me.*

Tom ignores him.

EDWARD  
(on mic)  
Major Tom, this is Mission Command.  
Proceed to air-lock.

TOM  
Affirmative.

SARAH  
And Tom?

TOM  
Yeah...

SARAH  
Be safe.

AIR-LOCK -

Tom enters the air-lock all suited up.

SATELLITE ROOM -

Sanderson paces.

EDWARD  
(into mic)  
ISS opening air-lock in 5...4...

ISS ROVER -

Jack counts along, finger ready to open his Rover air-lock.

JACK  
3...2...

SPRUT-VOSEM AIR-LOCK -

Tom is ready.

EDWARD (O.S.)  
Opening air-locks. Tom you are  
clear to walk...

Tom presses the AIR-LOCK button....

Nothing.

EDWARD (O.S.) (CONT'D)  
Tom? I need confirmation...

He hits it again.

Nothing...

ISS - ROVER - ARIEL VIEW

The Rover maneuvers between the tight solar wings. We see the air-lock slide open.

EDWARD (O.S.) (CONT'D)  
Rover. Do we have visual on Major Roberts?

ISS - ROVER

Jack peers out the window.

JACK  
Negative.

SATELLITE ROOM -

The guys look to Sanderson, nervous.

TECHIE #1  
12 seconds remaining.

SPRUT-VOSEM - AIR-LOCK

Tom jams it again. And again. Until finally...

ISS ROVER -

Jack is worried. Through the window we see he's moving past the Sprut-Vosem air-lock.

JACK  
Still negative...

AND THEN, Tom appears, floating out.

JACK (CONT'D)  
I have visual!

OUTSIDE -

Tom floats toward the Rover. It's gonna be close as the Rover is moving fast from this vantage point. Tom struggles and finally reaches out. He GRABS...

The ISS AIR-LOCK just in time...

BUT his hand *SLIPS*...

CAUSING the ROVER TO BEGIN SPINNING OUT OF CONTROL

ISS ROVER -

Jack is caught in what's known as a 'space-spin.' [*in 1966, Neil Armstrong and David Scott narrowly escaped death in a similar situation on Gemini 8.*]

JACK (CONT'D)  
MAYDAY! MAYDAY!

SATELLITE ROOM - SAME

Alarms sound. All are intense.

EDWARD  
Full power!

COMMUNICATIONS ROOM -

Sarah is breathless.

SARAH  
Tom?

OUTSIDE -

The ROVER spins out of control and KNOCKS Tom back toward SPRUT-VOSEM, tearing his AIR-LINE.

ON TOM -

Losing oxygen. He has to float back.

ISS ROVER -

Jack is working furiously.

SATELLITE ROOM -

The Techies scramble.

TECHIE #1  
He needs to stabilize or the G-force will knock him out.

BILL SANDERSON  
Goddamnit people save him!

EDWARD  
Full power, ISS! You need full power!

OUTSIDE -

The spinning Rover is barreling off into the distance.

SPRUT-VOSEM - AIR-LOCK

Tom is inside safe, removes his helmet and takes a deep breath.

ISS ROVER -

Jack struggles to pull the throttle.

He's SPINNING wildly. His eyes flutter...

SATELLITE ROOM -

Sanderson and the Techies scramble...

EDWARD (CONT'D)  
ISS. Come in ISS.

TECHIE #1  
(re: Jack on video)  
He's out.

The screen then goes BLACK.

ISS ROVER -

We track out slowly from the spinning Jack, who has blacked-out completely...

And then flutters his eyes again. He grabs the THROTTLE one last fast-push and STABILIZES.

JACK  
Close one, mates.

SATELLITE ROOM - SAME

Edward is relieved.

EDWARD  
He's back online.  
(to Jack)  
What's your power read?

ISS ROVER -

Jack looks down at a power source INDICATOR.

JACK  
Not good.

SATELLITE ROOM -

Edward nods to Sanderson.



SANDERSON  
 (into mic)  
 ISS. Abort mission. Repeat. Abort mission.

ISS ROVER -

JACK  
 Sure? Not much power but I could try and give her another go?

SANDERSON (V.O.)  
 I repeat. Mission aborted.

Jack looks out the rover at Sprut-Vosem as it slowly drifts away...

EXT. SPRUT-VOSEM SPACE STATION - SAME

...Further and further...

CNN REPORTER (V.O.)  
 A major setback for NASA as their multi-national attempt to save American astronaut...

EXT. JOHNSON SPACE CENTER - SAME

The DEMORALIZED crowd slowly dissipates in a series of FADES while various reporters and American Citizens speak, overlapping each other.

BBC (V.O.)  
 ...now the beleaguered American Space Program has many wondering...

MAN IN HAT (V.O.)  
 ...really think it's just a big waste of money. We got real problems down here in the real world and they're spending millions in just one guy?

WOMAN IN BLUE  
 ...never thought it was a good idea. I am sorry but people die every day and you don't see the whole government doing everything to help them...

Until all that's left of the crowd is just random trash on the grass... even the SHUTTLE TOY the five year old boy was playing with earlier.

INT. SPRUT-VOSEM SPACE STATION/ INT. JOHNSON SPACE STATION -  
SAME

[cut back and forth]

Tom speaks to Sanderson.

TOM  
-I understand.

Sanderson rubs his forehead.

SANDERSON  
So we're going to try to help you  
fix the Sprut-Vosem return pod  
remotely-

TOM  
Sir. With all due respect I've  
tried that twice a day for nine  
years. That's 6,570 attempts.  
Anything you can think of I've  
tried.

SANDERSON  
Well, then we try one more time.

Tom seems different. The weight of someone's death is hanging  
over him...

TOM  
Do you mind if I speak to Sarah?

Sanderson nods to Sarah, who gets up and heads to the empty

COMMUNICATIONS ROOM/SPRUT-VOSEM - LATER

Sarah and Tom speak. Sarah is crying. Tom seems oddly  
distant.

SARAH  
No, I'm not giving up on you. We're  
going to try something else.

TOM  
(emotionless)  
You've tried everything.

SARAH  
And we'll keep trying. We'll help  
you fix it from here.

TOM  
I've tried that a thousand  
different times, Sarah.

SARAH  
Then we'll try a thousand more.

TOM  
Sarah. A man almost died. Because  
of me.

SARAH  
There's got to be another way.

TOM  
(angry)  
There is no other way! This is it.  
I will be alone forever. That's  
what I wanted, isn't it?... and  
that's what I got. You said it  
yourself. You can't fight destiny  
and this is mine.

SARAH  
Tom?

Tom stands up, puts his finger on the Communications button.

TOM  
(resigned now)  
And yours is to move on and be  
happy.

Tom looks at the button, takes a deep breath..

TOM (CONT'D)  
Sarah?

SARAH  
Yes?

TOM  
I love you... and goodbye.

SARAH  
Tom!

Tom SWITCHES the Sprut-Vosem communications dashboard OFF.

SARAH (CONT'D)  
Tom?

Sarah tries furiously but all communications have been lost.

SARAH (CONT'D)  
*Tom.*

LATER -

Sarah is still trying. Sanderson and Edward, along with the  
other Techies, are working.

SARAH (CONT'D)  
Maybe he'll turn it back on.

EDWARD  
Well, there's no way we can help  
him now.

SARAH  
He'll turn it back on.

Edward looks to Sanderson...

LATER -

Sarah is still trying. But this time we can understand she's just going through the motions.

LATER -

Sarah has fallen asleep with her finger on Tom's button. Rachel comes in and wakes her up.

SARAH (CONT'D)  
Tom.

RACHEL  
Come on.

SARAH  
But he's coming back.

Rachel doesn't really know what to say other than...

RACHEL  
Time to go.

Sarah gets up and follows Rachel out.

EXT. SPRUT-VOSEM SPACE STATION - LATER

Tom gazes out of Sprut-Vosem's porthole window.

The Station drifts away from us... Tom getting smaller and smaller and smaller until he's just another speck in the night sky.

FADE OUT:

INT. GALAXY DINER - NIGHT

An older gentleman holds up a glass of beer. This is RACHEL'S DAD.

RACHEL'S DAD  
To my daughter...  
(then, resigned)  
...and also her new boyfriend,  
Carl.

Everyone toasts. Sarah is there, with Evan. She sits across from her ex-husband, Steve.

Some time has passed but Sarah still finds it hard to smile. But she's a trooper so she puts on a brave face.

LATER -

The guests mill about. Steve approaches Sarah with Evan.

STEVE  
(to Evan)  
Go get some cake.

Evan runs off.

SARAH  
Hi.

STEVE  
I had a chance to talk to Carl.  
He's a little-

SARAH  
We know... we know.

Steve laughs.

STEVE  
Do you... want to go for a walk?

EXT. GALAXY DINER - PARKING LOT - LATER

Sarah and Steve walk.

SARAH  
The Galaxy parking lot is really  
lovely this time of year.

STEVE  
You got your asphalt, your  
dumpsters, your sodium lamps...

SARAH  
So where's, um-

STEVE  
Amber?

SARAH  
She was the dumb one, right?

STEVE  
No, that was Jessica.

SARAH  
Right, Jessica. With the boobs.

STEVE  
They've all had boobs.

SARAH  
Not like those. Those could've been  
an appetizer at the Cheesecake  
Factory.

Steve laughs.

STEVE  
No, Amber was the kick-boxer.

SARAH  
Oh, right. The other dumb one.

STEVE  
She wasn't dumb, Sarah.

SARAH  
I told her I worked at NASA and she  
asked me how long my commute to  
space was.

STEVE  
She was so dumb.

Steve and Sarah both laugh.

SARAH  
Pretty, though.

STEVE  
Very pretty.

SARAH  
But just so, so stupid.

STEVE  
You have no idea.  
(BEAT)  
What about you? You never bring  
anyone to these things.

SARAH  
I don't know. It's hard - with Evan  
and everything. I don't know...  
guess it's just not really my thing  
anymore.

STEVE  
Sarah, everybody needs someone.

Sarah considers this...

SARAH  
We should go back inside.

The two head back in.

SARAH (CONT'D)  
Hey.

STEVE  
What?

SARAH  
What did one boob say to the other?

STEVE  
What?

SARAH  
What up, bra.

STEVE  
(laughing)  
That was so bad.

SARAH  
You laughed.

STEVE  
Legitimately the worst joke I've  
ever heard.

SARAH  
And you still laughed.

Sarah and Steve smile.

INT. SARAH'S HOUSE - EVAN'S BEDROOM - LATER

Steve puts an already asleep Evan to bed and kisses him.

EXT. SARAH'S HOUSE - LATER

Sarah waves Steve off as he drives away. She ponders for a moment, smiles.

She looks up at the dark sky for a minute, then heads back inside.

INT. SPRUT-VOSEM SPACE STATION - SAME

Tom has a full beard now... messy hair. We also see he's stopped counting the days with slash marks. Scrawled on the wall now is just the words:

**"WHO CARES?"**

He talks to Dimitri. He's seems even more lost than he was when we met him before.

TOM  
(manic)  
No way, man... Because I just can't  
that's why. I have too much to do.  
And who is this girl anyway?

Demitri gives a puppy dog face: *just give it a whirl.*

TOM (CONT'D)  
 Nope. No way. Plus, I'm close to  
 fixing the return pod.

A pile of wires and tools. He's not close at all.

TOM (CONT'D)  
 Just a few more tweaks. You know,  
 you Russians thought of everything.  
 And when I get back home there's a  
 lot I gotta do.  
 (whispering)  
 I just talked to the President. You  
 know what he said? He said he's  
 gonna give me a medal when I get  
 back. Yeah. So that means I'll have  
 to get a suit probably, and maybe a  
 haircut. And new shoes.

Demitri knows the guy is gone now.

TOM (CONT'D)  
 You can't go to the White House in  
 old shoes... and I need to mow the  
 lawn at Mom's house. I can't  
 imagine how tall that grass is now.  
 You see guys, I'm gonna have a lot  
 of catching up to do. And Olivia, I  
 sometimes would pick her up from  
 school. I hope she hasn't been  
 waiting too long. I wonder if I  
 turned off the stove in my  
 apartment? I think I did. You know  
 what, though? My voice-mail is  
 probably full. I have to remember  
 to take care of that. As a matter  
 of fact I'm gonna write that down  
 now so I don't forget. I need a  
 pencil.

Tom heads into the bedroom.

TOM (CONT'D)  
 A lot to do, man. A lot to do.

Demitri stares with quiet concern for their best friend.

INT. TARGET - DAY

Sarah and Rachel push carts through Target.

RACHEL  
 Well, are you gonna' go?

SARAH  
 I don't know?



RACHEL  
It's your first date in like,  
forever and you don't know?

SARAH  
He's my ex-husband. Don't you think  
that's weird?

RACHEL  
I think it's romantic. You were  
together and then you weren't  
together but then like destiny  
intervened and now you'll be  
together again.  
(BEAT)  
I suddenly want Colin Firth to slap  
me and then take me.

SARAH  
It's good for Evan.

RACHEL  
You never know how these things are  
gonna' work out. I mean, look at me  
and Carl. Who would've ever thought  
I'd find someone as amazing as  
Carl?

SARAH  
No one.

RACHEL  
Exactly.

SARAH  
No one at all.

RACHEL  
And to tell the truth, I thought he  
was weird at first.

SARAH  
No.

RACHEL  
True story. But then I was like  
'fine, I'll come to your place  
because...' I don't even remember  
why now-

SARAH  
Because you're a slut?

RACHEL  
That was it.  
(BEAT)  
So I get over there and he had  
candles and a whole box of wine and  
we just-

SARAH  
Do not put something in my brain I  
can't erase-

RACHEL  
No. We just *talked* all night.

SARAH  
Really?

RACHEL  
Yes... And then we did it and let  
me tell you he found places on my  
body that I didn't even-

SARAH  
Okay, okay.

RACHEL  
All I'm saying is give it another  
go... maybe Steve is your Carl?!

Sarah considers *that*.

SARAH  
I don't know. I think I'm just  
gonna' say no.

Rachel picks up some scented candles and puts them in her  
cart.

RACHEL  
You know, I think I'll finally be  
complete as a person once I buy  
these scented candles.  
(off Sarah's look)  
No. I really believe that.

SARAH  
I know you do. That's the issue.

Rachel tries to get Sarah to smell them but she declines.

INT. SARAH'S HOUSE - NIGHT

Sarah, Grandpa Ted and Evan have dinner. Grandpa Ted shows  
Evan how to tie various ROPE KNOTS.

GRANDPA TED  
- Did I ever tell you about my time  
in the Navy?

SARAH  
Dad.

GRANDPA TED  
What? He's seven.

SARAH  
Evan, remember what I told you?

EVAN  
Yes. Never repeat anything Grandpa  
Ted says.

SARAH  
Thank you.

GRANDPA TED  
What? The kid needs a father.

Sarah isn't too happy with this. She shoots her dad a look  
and gets up to clear plates.

EVAN  
Dad called again.  
(BEAT)  
For you.

SARAH  
(not thrilled)  
Thank you, Evan.

EVAN  
Are you going to call him?

SARAH  
Time to go to bed, Evan.

EVAN  
You said yourself dad was nice. You  
guys could get married again-

SARAH  
Evan. Go to bed. Now.

Evan sulks to bed.

GRANDPA TED  
The kid's got a point-

SARAH  
Dad. What is wrong with you?

GRANDPA TED  
What? He's got a point. I'm just  
trying to help.

SARAH  
(pissed)  
Well it's not working.  
(BEAT)  
Good night.

Sarah exits.

INT. JOHNSON SPACE CENTER - COMMUNICATIONS ROOM - LATER

Sarah walks past the Communications Room. Stops. Looks over  
to her station... Maybe... just maybe?

Nothing.

She keeps going. Even Sarah has realized this isn't healthy anymore.

INT. SPRUT-VOSEM SPACE STATION - SAME

MAIN ROOM -

The table is set with two plates. The finest of borscht and pickled herring awaits.

TOM (O.S.)  
I'm coming!

BEDROOM -

Demitri sits on the shelf above the bed.

Tom enters. He's used red borscht juice to create a David Bowie style lightning bolt over his eye.

TOM (CONT'D)  
How do I look?... It's not too much  
is it?... You said she was kind of  
young and rock n' roll... Okay  
good.

Tom takes a deep breath then turns back to Demitri.

TOM (CONT'D)  
Oh, and if things get... you  
know...  
(whispers)  
Hot and heavy... I'm gonna need you  
to sleep in the other room tonight,  
okay?

Tom heads into the

MAIN ROOM -

Tom enters and takes a seat. He stares at the empty plate across from him. Behind him, a mainframe computer blinks.

FEMALE COMPUTER VOICE  
(sexy)  
Hello, Tom.

TOM  
Hi.

Tom puts on his best face. Clearly it's all in his head, but this coping mechanism feels as real to him as any other one.

FEMALE COMPUTER VOICE  
So glad you could join me for  
dinner, Tom.

TOM  
You look great.

FEMALE COMPUTER VOICE  
Why, thank you, Tom.

TOM  
That's a beautiful dress.

FEMALE COMPUTER VOICE  
Oh, this old thing? I just threw on  
the first thing I grabbed from my  
closet, Tom.

TOM  
So, do you come here often?  
(to himself)  
No that's what you say in a bar.  
Not on a date. Pull it together.  
(back to her)  
I hear the steak here is great.

The computer mainframe BLINKS a few times.

FEMALE COMPUTER VOICE  
I've never been on a date with  
someone so handsome, Tom.

Tom laughs.

TOM  
Well, I do a lot of push-ups so-

FEMALE COMPUTER VOICE  
You're so amazing and special, Tom.  
You're so tall and intelligent. Has  
anyone told you that recently, Tom?  
Has anyone told you how athletic  
and good with children you are? How  
you'd make a wonderful father, Tom.  
You know that, right? Has anyone  
told you how much value you have as  
a person? How much you mean to  
them, Tom? How much worse off  
they'd be if you didn't exist? Has  
anyone said that to you recently,  
Tom? Because that's what we all  
want to hear in the end, isn't it,  
Tom? To know that we matter?

As she speaks, we move in on Tom. Closer and closer.

TOM  
I guess so.

FEMALE COMPUTER VOICE  
Well, I'll say it, Tom. *You matter.*  
What you do makes a difference.  
When you talk, Tom, people listen.  
You're not just some insignificant  
speck in the universe, Tom. No, not  
you. Other people, sure...

(MORE)

FEMALE COMPUTER VOICE (CONT'D)  
 but not you, Tom. People care about  
 you, Tom. People need you, Tom.  
 Why? Because you're Tom. You,  
 Tom... are Tom. Tom. Valuable,  
 strong, handsome, intelligent,  
 kind, generous... You matter, Tom.  
 Tom. You matter, Tom...

Tom is mesmerized.

FEMALE COMPUTER VOICE (CONT'D)  
 Tom, Tom, Tom, Tom, Tom, Tom...

And below...

INT. JOHNSON SPACE CENTER - NIGHT

...The light at Sarah's station is still YELLOW on Tom's  
 channel.

EXT. SARAH'S HOUSE - THE NEXT NIGHT

Sarah pulls up in her Honda. Notices another car in the  
 driveway.

INT. SARAH'S HOUSE - SAME

Sarah enters. The dining room table is set with two plates.  
 Candles are lit.

Evan stands before her, holding a dish towel over his arm  
 like a waiter.

EVAN  
 Madame... right this way please.

SARAH  
 Evan. What is this?

Evan pulls out her chair.

EVAN  
 Welcome to Chez Evan.

Sarah sits down. Smiles.

EVAN (CONT'D)  
 (bad french accent)  
 Tonight we will be serving peanut  
 butter and jell-ay sandwiches and  
 the grocery store's finest milk.

SARAH  
 Sounds delicious.

EVAN  
 One moment, madame.

Evan runs to the other room in his socks and returns with  
STEVE -

EVAN (CONT'D)  
May I introduce your dining  
companion tonight, Mr. Dad.

Sarah is not too thrilled.

SARAH  
(to Evan)  
Evan. You can't do stuff like this.  
Bedroom.  
(mad, to Steve)  
Did you know about this?

Sarah gets up. Evan, realizing she's upset runs into his room.

BEDROOM - MOMENTS LATER

Evan hides under his covers.

SARAH (CONT'D)  
Evan.

EVAN  
(crying)  
I'm sorry.

SARAH  
Evan, go out there right now and  
tell your father you're sorry but  
he has to go.

Evan shakes his head 'no.' Sarah's pretty exasperated. She sits down on the bed.

SARAH (CONT'D)  
(angry)  
I know you want a someone here all  
the time. I know that Evan. But  
people don't always get what they  
want? I don't and you don't either.

Evan peeks his head out from under the covers.

SARAH (CONT'D)  
I'm sorry.

EVAN  
I just want you to be happy.

Sarah is taken aback.

SARAH  
I am happy.

EVAN  
No you're not. You're always sad.

SARAH  
I'm not sad.

EVAN  
Yes you are. You act like the  
people on TV act when they're sad.

Sarah looks away.

EVAN (CONT'D)  
He says he wants to make it work  
again.

Sarah sighs.

SARAH  
Go to bed.

Evan throws the covers back over his head.

DINING ROOM -

Steve sits at his plate. Sarah enters.

STEVE  
I'm sorry. He said you knew-

SARAH  
It's fine.  
(looking at food)  
I hope you like PBJ's.

Steve smiles.

LATER-

The milk has been replaced by wine. The PBJ's are gone.

STEVE  
- and Rachel was so drunk. And in  
that horrible dress.

SARAH  
My bridesmaids looked great.

STEVE  
They looked like marshmallows  
dipped in glitter.

SARAH  
(sorta' tipsy, laughing)  
That was 'in' back then!

STEVE  
So hideous.

SARAH  
What was the name of the guy she  
slept with that night?



STEVE  
Oh, there were so many back then.  
Oh! Redhead. Stupid shoes.

SARAH  
Oh yeah! I don't even remember. Was  
he the dentist?

STEVE  
I think he was comedian or  
something.

STEVE (CONT'D)  
Vincent!

SARAH  
Vincent! That's right. She met him  
backstage. At that sad comedy club.  
Oh god, only Rachel would be a  
groupie to a comedian.

Steve moves in a bit.

STEVE  
That was a fun night.

SARAH  
It was.

There's a silence.

STEVE  
I really want to kiss you.

Sarah closes her eyes.

SARAH  
I don't think that's a good idea.

Steve moves closer.

STEVE  
We can get back to how it was.

Sarah glances back towards Evan's room.

STEVE (CONT'D)  
We can make it work.

Steve leans in and kisses Sarah. She kisses him back.

EXT. SARAH'S HOUSE - SAME

As they kiss, we pan up to the sparkling Texas sky.

FADE OUT:

INT. SPRUT-VOSEM SPACE STATION -

The main room is a WRECK. Parts and wires everywhere. Tom is exasperated.

Demitri looks on.

TOM

(manic)

I'm close, Demitri. Just a few more turns of the screw and we're going home. Ok. Please let this work.

(BEAT)

Well, of course I know what I'm doing. My mission was to...

Tom pauses. He doesn't even know anymore.

FEMALE COMPUTER VOICE

Of course he knows what he's doing, Demitri. He's Tom. The most amazing man alive.

TOM

See, Demitri.

Demitri stares.

FEMALE COMPUTER VOICE

Tom, I don't know if I would accept that kind of back-talk if I were you.

TOM

Did you hear that, Demitri? No more back-talk. Once I fix the pod we can go home.

FEMALE COMPUTER VOICE

You know, Tom, when someone is as special as you are, other people will always try to get rid of them.

Tom looks over to Demitri, backs up a bit.

TOM

You don't feel that way Demitri, do ya' buddy? you don't want to get rid of me?

(BEAT)

See. He doesn't feel that way at all. He's my best friend.

FEMALE COMPUTER VOICE

I didn't want to tell you this, Tom but I heard him talking to his comrades on earth last night. I'm sorry, Tom, but I think it's best you disposed of him.

Tom looks to Demitri.

FEMALE COMPUTER VOICE (CONT'D)  
 He's a conspirator, Tom. A Russian spy. Why do you think he's here? To undermine The United States of America, Tom. Don't you care about your country, Tom?

Tom is truly distraught. He covers his ears.

TOM  
 That's not true. You're not a spy, Demitri? Are you?

Demitri looks to Tom: *Spy? I'm a stuffed dog in an astronaut suit.*

FEMALE COMPUTER VOICE  
 Isn't it obvious, Tom. Keeping you up here all this time. Making you question everything, Tom. It's a good thing you have me to help you, Tom.

TOM  
 Help me, what?

FEMALE COMPUTER VOICE  
 Help you kill him, Tom.

TOM  
 No, No, No!

Tom then furiously starts to try (in vain) to fix the control panel: wires, tools, etc.

TOM (CONT'D)  
 I can do this.

FEMALE COMPUTER VOICE  
 Yes, you can, Tom. Why? Because you... are Tom. Of course, you'll have to get rid of him first.

TOM  
 Please stop. Demitri is my friend.

FEMALE COMPUTER VOICE  
 Then why does he want to kill you, Tom?

TOM  
 Shut up!

FEMALE COMPUTER VOICE  
 I'm just trying to help you, Tom.

TOM  
 No you're not!

Tom is seriously breaking down.

FEMALE COMPUTER VOICE  
But Tom-,

TOM  
SHUT UP!

Tom picks up a wrench.

FEMALE COMPUTER VOICE  
Tom. I love you, Tom. You're so  
special and smart and intelligent  
and handsome-

TOM  
STOP SAYING THAT! I just want to go  
home.

FEMALE COMPUTER VOICE  
But if you go back home, Tom,  
you'll be just another loser. The  
world forgot about you, Tom. Have  
you ever thought about that? *Really*  
thought about it, Tom. Here, you  
are *Tom*. But down there, no one  
cares about you. They left you up  
here, Tom. Think about what that  
means. To abandon a loved one. It  
means they don't care at all, Tom.  
Your friends, your family, your  
country. They all forgot about you.

TOM  
They tried!

FEMALE COMPUTER VOICE  
No, Tom. They just don't care. No  
one cares, Tom. Down there, you  
don't matter, Tom. *You don't matter*  
*at all.*

Tom SMASHES the blinking lights of the computer mainframe.

FEMALE COMPUTER VOICE (CONT'D)  
(dying)  
Now you'll never go home, Tom.

Tom falls to his knees, sobbing.

FEMALE COMPUTER VOICE (CONT'D)  
Tom, Tom, Tom...

The lights go out. Tom grabs onto Demitri and sobs on the  
floor.

EXT. SPRUT-VOSEM SPACE STATION

It's so far away...

FEMALE COMPUTER VOICE (V.O.)  
Tom... Tom..... Tom .....Tom

EXT. HOUSE - DAY

Sarah picks up Evan from a kid's birthday party. He holds a balloon.

SARAH  
Have fun?

EVAN  
Yeah.

SARAH  
(smiles)  
Get in.

Evan hops in the front seat and they drive off.

EXT. HIGHWAY - LATER

Sarah drives, Evan is asleep. She flips through the radio.

MAN'S VOICE  
*...Well that's why I think we  
should just carpetbomb that whole  
region...*

Sarah rolls her eyes and flips the station.

WOMAN'S VOICE  
*...I was sitting on my porch and  
there was a bright light and then  
the little green man came down from  
the sky and said to me 'Helen, you  
are special...'*

Next...

DR. LAURA-TYPE  
*...he left you because you're a  
hateful tramp, Becky...*

SARAH  
Good Lord.

Sarah switches the station: DEATH METAL.

SARAH (CONT'D)  
Yikes.

She flips again. It's Shania Twain's *"Man, I Feel Like a Woman!"*

Sarah sings along for a chorus or two.

But slowly, we see her realizing something. She pulls over and switches off the radio. She picks up her phone.

SARAH (CONT'D)  
(on phone)  
Hey Carl. Think you could find an  
address for me?... Ok. Text it me  
when you can. Thank you.

Sarah drives...

INT. SPRUT-VOSEM SPACE STATION - SAME

Tom is at the porthole window, holding Dimitri like a newborn  
baby.

TOM  
Want to know a secret? I control  
what goes on down there.

EARTH spins in the distance.

TOM (CONT'D)  
Right now, in Kansas City, a bad  
guy is about to steal an old lady's  
purse but I'm gonna make him trip  
on the sidewalk. See. He just  
tripped. And the old lady didn't  
even know it. But she's safe now  
because of me.

Dimitri stares out the window.

TOM (CONT'D)  
And see down there. In that house.  
There's a little boy crying. See  
him. He's sitting in the corner  
wearing Spider-man pajamas. His dad  
just died. It was a car accident  
and the little boy thinks it's his  
fault. But I'm gonna' make it all  
go away. Just like that. All gone.  
Poof! Just like that...

Tom moves closer to the porthole.

TOM (CONT'D)  
And there's Sarah. She's the pretty  
one who just pulled over to get  
gas. But she's gonna' leave the gas  
cap off again... like she always  
does. But I'm gonna fix it for her.  
See, Dimitri, there she goes. Never  
even knew there was a problem.  
Because I make all her problems go  
away. From right up here.

Tom holds his hand out to the porthole window.

TOM (CONT'D)  
I can make them all go away...

EXT. GAS STATION - SAME

Sarah's car pulls away. We move in on the GAS CAP: it's fine.

EXT. OLIVIA ROBERTS' HOUSE - NIGHT

Sarah's car is in the driveway.

INT. OLIVIA ROBERTS' HOUSE - LATER

Sarah sits in OLIVIA'S (21, pretty, Tom's younger sister who made him the CD) living room. Evan plays on the floor. Olivia seems shocked.

SARAH

... I wanted to find you at the time but the Government considered anything surrounding the event confidential. So I couldn't. But honestly, I don't care anymore.

(BEAT)

...right before we lost contact, Tom wanted you to know how much he loved you. He talked about your CD the whole way there.

Olivia cries, but smiles too.

OLIVIA

Do you think he, you know, suffered?

Sarah pauses, but refrains from sounding crazy.

SARAH

Wherever he is, I know he's watching over you.

Olivia gets up and returns with a photograph of Tom in his Astronaut uniform from 2004.

OLIVIA

I want you to have this.

Sarah looks at it and smiles.

SARAH

Thank you.

Sarah gets up.

EXT. SARAH'S HOUSE - NIGHT

Sarah exits the back screen door, holding Evan's balloon. She looks up: a star-filled Texas night.

"Haphazardly" by Rhett Miller plays... the perfect modern, sad, Texas song about letting go.

INT. SPRUT-VOSEM SPACE STATION - SAME

The mess is everywhere still. Tom is working with some BLACK TUBING...

TOM  
(Sportscaster voice)  
And there goes superstar Tom  
Roberts with an interception! The  
crowd is going wild, cheering their  
hometown hero on as he makes it to  
the fifty...

Tom strings out the TUBING further.

TOM (CONT'D)  
...the forty, the thirty... he's  
going for it folks! He's going...  
...going ...going ...and there you  
have it folks... Tom Roberts is...

Tom winds the long length of black tubing into a

**NOOSE** -

TOM (CONT'D)  
(simulating crowd cheers)  
...finally gone.

Tom moves the chair underneath the noose.

ON DEMITRI - who watches as Tom steps up on the chair.

EXT. SARAH'S HOUSE - SAME

As the song BUILDS, Sarah ties the PHOTOGRAPH of Tom onto the end of the balloon and let's it go.

Sarah watches as the balloon floats up into the still night sky.

INT. SPRUT-VOSEM SPACE STATION - SAME

The song continues.

We only see Tom's feet on the chair. Demitri watches.

ON DEMITRI-

EXT. SARAH'S HOUSE - SAME

Sarah watches the balloon float away out of sight.



INT. SPRUT-VOSEM SPACE STATION - SAME

Tom KICKS the chair out from under him.

The chair, lying on its side, lands next to Demitri...

EXT. SARAH'S HOUSE - SAME

We follow the BALLOON, the chorus of the song building as it heads past telephone wires and trees, until it finally disappears forever.

EXT. SARAH'S HOUSE - SCREENED PORCH - SAME/ INT. STEVE'S BEDROOM

Sarah is on the porch, a blanket wrapped around her to stop the chill. She dials a number.

SARAH  
(on phone)  
Hey.

[Cut back and forth]

STEVE  
What time is it?

Steve wakes up from a deep sleep.

SARAH  
I'm sorry.. I just called to see if  
you wanted to talk?

Steve looks over at the clock: 1 A.M.

STEVE  
It's 1 A.M.

SARAH  
Did you know that "Rocket Man," is  
really about Elton John's struggle  
with addiction?

STEVE  
(so tired)  
Everyone knows that. Sarah,  
seriously, it's late. Can we talk  
in the morning?

SARAH  
I really need someone to talk to  
right now-

STEVE  
I just have to get some sleep. I'll  
see you Sunday, okay? We can talk  
then.

SARAH

Okay.

Steve shakes his head and hangs up.

Sarah heads back in, upset. Not really with him, more with herself.

INT. SARAH'S HOUSE - SAME

Sarah enters. Grandpa Ted is working at the kitchen table, metal parts strewn everywhere.

Sarah heads to the sink for a glass of water.

GRANDPA TED

(not looking up)

He's not the one.

SARAH

Dad. Don't eavesdrop.

GRANDPA TED

Then don't talk so loud. Sounded like the cast of the goddamn *View* was on my porch.

Sarah turn to her dad.

SARAH

Dad... do you miss Mom?

GRANDPA TED

No.

SARAH

*Dad.*

Grandpa Ted motions for Sarah to sit down.

GRANDPA TED

Sit down.

(BEAT)

I don't miss your mother because to me, she never went anywhere. You know, when I have my breakfast, in my head all I hear is her asking me how I can possibly put ketchup on my eggs. When I go to a movies, you know what I hear? I hear her lean over and ask me '*what did he say?*' Every line she would say that. When we went to your cousin's wedding I heard her list all the things she hated about your Aunt Diane. And when I put my head down for the night, I hear her sigh and then lean over and say 'good night, hon.'

(BEAT)

(MORE)

GRANDPA TED (CONT'D)  
Just because someone's not  
physically next to you doesn't mean  
they're not there.

Grandpa Ted stands up.

GRANDPA TED (CONT'D)  
Come here.

He holds out his hand and begins dancing with Sarah.

SARAH  
What are you doing?

GRANDPA TED  
Dancing with my daughter.

SARAH  
Why?

GRANDPA TED  
Because I pee into a bag and when  
you pee into a bag the trade-off is  
you can do whatever the hell you  
want.

Sarah and Grandpa Ted dance in the kitchen as the song comes  
back alive.

GRANDPA TED (CONT'D)  
And I only wish I had started doing  
whatever the hell I wanted a long  
time ago.

Sarah considers this, then continues dancing with her dad in  
the kitchen.

EXT. SARAH'S HOUSE - NIGHT

Sarah and her dad dancing through the kitchen window as the  
music fades.

Above...

INT. SPRUT-VOSEM SPACE STATION - SAME

Tom's feet fall to the floor. The tubing was nowhere near  
strong enough to hold a grown man.

Tom stays on the floor... a man who matters so little, a man  
so ineffectual - that he can't even kill himself.

He spots a bottle of vodka, removes the homemade noose, and  
takes a swig.

EXT. SPRUT-VOSEM SPACE STATION - SAME

Trouble inside, but outside a SOLAR WIND whips around the communications satellite.

FADE OUT:

EXT. JOHNSON SPACE CENTER - NIGHT

Another magical night...

INT. JOHNSON SPACE CENTER - HALLWAY - SAME

Sarah and Rachel walk down the hallway toward the Communications Room.

RACHEL  
Okay, my new thing is this:

SARAH  
Rachel. You have a 'new thing' every month.

RACHEL  
You need to start taking Oprah's Life Class because it will heal your negative attitude-  
(BEAT)  
So my new thing is... are you ready?

SARAH  
So, so ready.

RACHEL  
My new thing is 'I don't give a shit.'

SARAH  
That's your new thing?

RACHEL  
Yup. I don't give a shit.  
(BEAT)  
It's Buddhist. Like you cut me off on the way to work Guy in the stupid yellow truck... 'I don't give a shit.' My Hyundai will just keep on rolling, zen-style. Debbie in H.R. steals my good pen again... 'I don't give a shit.' I'll find another pen, and a better one at that. Lady at the bank, you give me the side-eye when you see my balance is only 34 dollars. 'I don't give a shit.' That's your drama, not mine.

SARAH  
This is a powerful new thing.

RACHEL  
It's about letting go. The minute  
you stop giving a shit, shit starts  
happening for you. I started  
yesterday and this morning I found  
a five dollar bill in my nice  
jeans.

Sarah looks at Rachel: *really?*

RACHEL (CONT'D)  
Try it.

They enter the COMMUNICATIONS ROOM -

Carl is there.

SARAH  
I don't know if this is really one  
of your best 'new things.'

RACHEL  
Try it. Say 'I don't *give* a shit.'  
And I want to hear emphasis.

SARAH  
I'm not saying that word.

RACHEL  
Fine. Close your eyes and I'll do  
it for you.

Sarah closes her eyes and smiles.

RACHEL (CONT'D)  
My name is Sarah Sparks and I don't  
give a shit. You hear that  
universe. This lady right here does  
not give a shit. A shit... she *does*  
not give.

Sarah beings laughing.

RACHEL (CONT'D)  
Why, universe? Because she doesn't  
give a shit.

SARAH  
Can I open my eyes now?

RACHEL  
I don't give a shit.

Sarah opens her eyes and instantly spots the GREEN BLINKING  
LIGHT. She RACES over to her station.

SARAH  
 (straight-up movie  
 romance)  
 Tom.

Sarah throws her headset on.

RACHEL  
 I need a new thing.

SARAH  
 (into headset)  
 Tom. Can you hear me? It's Sarah.

INT. SPRUT-VOSEM SPACE STATION - SAME

Tom is on the floor in the main room, full beard and surrounded by empty Vodka Bottles.

SARAH (V.O.)  
 Tom? Come in.

Tom comes to, the GREEN light slowly coming into focus.

INT. JOHNSON SPACE CENTER/ SPRUT-VOSEM SPACE STATION - SAME

Sarah is on the edge of her seat. Rachel is concerned.

SARAH  
 Tom? Tom? Come in Tom?  
 (BEAT)  
 Tom?

Rachel takes this as her cue to stop this nonsense.

RACHEL  
 (to Carl)  
 Maybe she needs to go on a juice  
 cleanse. Just pee the crazy out.

[CUT BACK AND FORTH]

SARAH  
 Tom. Please? Come in.

Tom stumbles up to the communications desk.

TOM  
**Sarah?**

RACHEL  
 (freaked out)  
 Oh, *shit*.

SARAH  
*You're there.*

TOM  
I'm here, Sarah. I'm here.

SARAH  
But you destroyed the system-

Tom looks to the panel he destroyed.

TOM  
I did. I don't know... I did.

SARAH  
(standing up,  
professional)  
Tom. Standby. We're bringing you  
home for real this time.

TOM  
I've heard that before.

SARAH  
(confident)  
Let me rephrase that. I am bringing  
you home.

HALLWAY - SAME

Sarah races down the hallway. Rachel behind her.

FANCY OFFICE at the end of the hall.

INSERT PLACARD -

**"WILLIAM SANDERSON, NASA CHIEF ADMINISTRATOR"**

Rachel stops.

RACHEL  
Oh, shit.

A SECRETARY stands up.

SECRETARY  
Ma'am. You can't go on-

Sarah blows straight into the double-doors.

RACHEL  
(to Secretary)  
Snap.  
(THEN)  
Sorry. That was rude. I was just in  
the moment and... you understand.

And now we're in the...

COMMUNICATIONS ROOM - LATER

Sanderson stares at Sarah and now Rachel. Edward and the Techies are there.

BILL SANDERSON  
Sarah, you don't give up, I'll give  
you that...

Sarah motions for Sanderson to press the mic.

BILL SANDERSON (CONT'D)  
(into mic)  
Major Roberts. This is Bill S-

TOM  
Major Tom Roberts. Over.

EDWARD  
Sarah. Listen to me. We do not have  
the ability to do this.

SARAH  
But we planned on another attempt  
before we lost commun-

EDWARD  
An attempt. Yes. "Try." But the  
reality is we can't do it, Sarah.  
And at a certain point we just have  
to stop chasing the windmill-

SARAH  
I can't accept that.

EDWARD  
It doesn't matter what you can  
accept. What matters is reality.

Sanderson shuts off the mic.

BILL SANDERSON  
Sarah. He's right. We just don't  
have the ability to bring Major Tom  
home.

SARAH  
I think I know of someone who does.

OFF THEIR LOOKS:

INT. INDUSTRIAL HANGAR - LATER

Unlike the worn and shabby NASA, this place is spotless.  
White. Gleaming. Even the floors are white.

Sarah and Sanderson and now Grandpa Ted are being led by an  
ASSISTANT, 40's, toward a large STRUCTURE in the center,  
covered by a giant TARP.



ASSISTANT  
 (leading)  
 Mr. Jones is thrilled you've  
 contacted him. He feels this could  
 be the perfect product launch for  
 the X-97.

GRANDPA TED  
 (whispering to Sarah)  
 Great.

BILL SANDERSON  
 And where is Mr. Jones? He's 3  
 minutes late.

The Assistant looks around, nervous.

ASSISTANT  
 He should be here-

BILL SANDERSON  
 Sarah, this is the last-

Just then the sound of a SKATEBOARD cuts through the echoing  
 hangar. Meet LELAND JONES (fourth richest man in the world  
 and... age 17)

He zooms up on his skateboard, skids and stops right in front  
 of Sanderson.

LELAND JONES  
 Sorry... Sixth period ran late.  
 (removing his backpack)  
 Leland Jones.

Sarah is the only one with a shred of optimism.

LELAND JONES (CONT'D)  
 (ignoring Sanderson)  
 And you must be Ted Sparks.

Grandpa Ted is unimpressed.

LELAND JONES (CONT'D)  
 Huge fan. The idea for the X-97 was  
 based on your work on the Marie  
 Antoinette Project.

BILL SANDERSON  
 We scrapped that program.

LELAND JONES  
 I know. Big mistake.

Grandpa Ted is now very impressed.

LELAND JONES (CONT'D)  
 Mr. Sparks' work here would've reduced costs for NASA by 78 percent while providing a safer, quicker more nimble space delivery system. We essentially just cribbed off your work, dude. Hope you don't mind?

Grandpa Ted looks to Sanderson. They have a history.

LELAND JONES (CONT'D)  
 (to assistant)  
 Let's take a look.

A team of WORKERS removes the TARP revealing the gleaming white X-97 space rocket. It's pretty amazing.

LELAND JONES (CONT'D)  
 Ladies and gentleman, the X-97...

BILL SANDERSON  
 What's the 97 for?

LELAND JONES  
 That's the year I was born.

Leland hops on his skateboard and zooms toward the X-97. Sanderson and Sarah look to each other.

LELAND JONES (CONT'D)  
 Give us a week.

BILL SANDERSON  
 A week? You can be ready to launch in a week?

LELAND JONES  
 Ok, fine. Three days.

Leland gives Sanderson an awkward fist-bump and heads out.

LELAND JONES (CONT'D)  
 Later.

Sarah turns to Sanderson, a huge grin on her face.

INT. INDUSTRIAL HANGAR - DAY

**"THREE DAYS LATER"**

A small TEAM from Leland's crew, along with Sarah, Grandpa Ted and Sanderson get ready for the big day.

A large WINDOW overlooks the X-97 which is now outside on a tarmac.

LELAND JONES  
 The X-97 is unmanned. When she reaches Sprut-Vosem, the X-97 has a gyroscope-enabled tether system that will allow her to get close enough without impact. Major Tom can float out and then we begin re-entry.

Sanderson looks around.

BILL SANDERSON  
 Where's your communications system?

Leland holds up his iPad. Sanderson motions for his crew to leave.

BILL SANDERSON (CONT'D)  
 This is a joke.

Leland types onto his iPad.

INSERT iPad: All of the NASA communications systems are now live-streaming in small windows on his iPad.

BILL SANDERSON (CONT'D)  
 There's no way to hack into the NASA mainframe-

Leland shoots him a look: *come on*.

LELAND JONES  
 (zooming in on Sanderson's desk)  
 Looks like you're about halfway through *The Help*?

Sarah chuckles. Leland types again.

LELAND JONES (CONT'D)  
 (into mic)  
 Hey dude, you there?

Bill Sanderson mouths 'hey dude' to himself.

TOM  
 (via iPad)  
 Major Tom to Base, over.

LELAND JONES  
 Tom. My name is Leland Jones. We're sending help. Standby.

TOM  
 Sir, yes, Sir.

Leland turns to Sanderson.

LELAND JONES  
 So. Shall we start her up?

BILL SANDERSON  
May as well. What do we do? Send a  
text?

LELAND JONES  
Great idea, man.  
(BEAT)  
Alright. Here we go.

Leland types a bit more on his iPad. the X-97 begins to fire.  
A large, clean blue blast of heat underneath the nimble ship  
forms. An AUTOMATED VOICE countdown begins as we move in on

SARAH -

This is her last hope.

AUTOMATED VOICE  
3...2...1

In the distance, the X-97 shoots up into the sky.

LELAND JONES  
We have liftoff!

And then SPUTTERS, SWERVES, AND CRASHES IN THE DISTANCE.

BILL SANDERSON  
How much did that cost you?

LELAND JONES  
Thankfully only 600 million.  
(BEAT)  
I'm sorry guys. Got a few more  
kinks to work out before we can try  
this again.

BILL SANDERSON  
How long 'til you can build another  
one. One that works?

LELAND JONES  
This one took 2 years so... yeah, 2  
years?

On Sarah: this is real for her and she can't take it. She  
excused herself and runs out.

Leland registers this...

LELAND JONES (CONT'D)  
Maybe there's something else I  
could do to help?

Bill looks to Grandpa Ted: *worth a try now.*

INT. SUV - LATER

Sanderson is on the phone. Leland, Sarah and Grandpa Ted in  
the back.

BILL SANDERSON  
(on the phone)  
I want all hands on deck by the  
time we get there. We're giving her  
another go.

Bill glances at Sarah.

INT. JOHNSON SPACE STATION - MISSION COMMAND - LATER

The REAL DEAL room. Huge and buzzing. Sanderson blows in. An  
army of NASA GEEKS take notice. Carl is there too.

BILL SANDERSON (CONT'D)  
(to NASA crew spilling in)  
Alright people, we got a situation.  
If you've been looking for your  
time to shine, now would be it. If  
not, I suggest you find a new line  
of work. I need ECS online in five.  
Communications is up and has  
contact. Systems. We need the plans  
to every Soviet Tin Can they every  
threw up there. Go over them with  
Leland, here. He's 17 and smarter  
than all of you combined. Tech.  
Find every ex-Russian Cosmonaut  
living in the US and get them here  
before I take my next piss.

TECH GUY  
Where would I find-

BILL SANDERSON  
Try Florida.  
(BEAT)  
And PR. Get me a press conference  
ASAP. I want every goddamn network,  
newspaper, blog, bathroom wall and  
Texas housewife out there shoutin'  
from the rooftops. We're going  
international with this.

Rachel now holds Sarah's hand.

RACHEL  
(to Sarah)  
Getting a very strong Morgan  
Freeman vibe from him and I like  
it.

BILL SANDERSON  
(into MIC)  
Standby Major Roberts. NASA is on  
it.

The NASA GEEKS hustle.

MISSION CONTROL - LATER

A giant wall of PLASMA SCREENS.

EDWARD  
Pulling up Sprut-Vosem.

TECHIE #2  
Looks like a panel-breach.

A SATELLITE VIEW merges with the actual original plans for Sprut-Vosem. The damaged GIANT SOLAR PANELS.

BILL SANDERSON  
Kid. What you got?

Leland walks to the image of plasma.

LELAND JONES  
Ok. So these plans are Russian so work with me here but seems Major Roberts's initial approach in Navajo-1 compromised panel 4.

Edward looks to Sanderson.

LELAND JONES (CONT'D)  
These older systems weren't integrated so each panel generates specific power for specific functions. For example, Panel 2 fuels communications, lights, temperature, etc. But what I don't understand is how he's getting temperature regulation. It doesn't make sense. He should be dead.

BILL SANDERSON  
Well, he's not.  
(BEAT)  
What about panel 4?

LELAND JONES  
Panel 4 is mainly responsible for the Return Pod. Which is why Roberts could never fix the thing. There just wasn't power to initiate the battery charge, which in turn ignites the engines.

BILL SANDERSON  
Then we fix the panel.

EDWARD  
Not possible, Sir. Not without a supply mission.  
(BEAT)  
And there's no more shuttle program, so-

BILL SANDERSON  
Any of y'all care to make your M.I.T. degrees worthwhile?

LELAND JONES  
I think I have an idea.

An AIDE comes in and whispers to Sanderson.

AIDE  
They're ready for you, Sir.

BILL SANDERSON  
Make it a good one, kid.

Sanderson follows the AIDE out to the-  
HALLWAY-

AIDE  
The press is this way.

BILL SANDERSON  
Deep breaths.

PRESS CONFERENCE -

EVERY NETWORK is there. Sanderson works the podium.

BILL SANDERSON (CONT'D)  
What's different? This time we're  
all working together. NASA, the  
Russians, experts from private  
industry. We're all chipping in and  
doing whatever it takes.  
(BEAT)  
- Any more questions?

The REPORTERS freak.

BILL SANDERSON (CONT'D)  
Too bad 'cause I'm not taking any.

Sanderson walks away. A CNN REPORTER pipes up anyway.

CNN  
Chief Sanderson. What are Major  
Roberts's chances this time?

BILL SANDERSON  
(turning back)  
We're doing our best.

Even Sanderson realizes the gravity of the situation. Sarah  
too.

MISSION CONTROL/SPRUT-VOSEM [cut back and forth] - MOMENTS  
LATER

Sanderson and his Aide are back. Leland and Edward speak with  
Tom. On the PLASMA, we see visually what Leland explains.

Tom is at a control panel.

LELAND JONES  
- and how many do you see?

TOM  
Four.

EDWARD  
Find the meter labeled "three."

Tom looks at the meters.

TOM  
They're in Russian.

LELAND JONES  
Alright. Clockwise from top: find the meter at three o'clock.

TOM  
Got it.

EDWARD  
The wire connecting that meter to the power grid above should be red.

TOM  
Affirmative.

LELAND JONES  
Now the meter at six o'clock. That should have a black wire. Remove black and replace with red. Interior lights should dim.

Tom does just that. Nothing.

TOM  
Nothing.

Leland looks to Edward: *no, clue.*

EXT. JOHNSON SPACE STATION - SAME

A BLACK SUV pulls up past the media barricade and is waved on through.

CLOSE ON - FOUR PUMA SNEAKERS as they hit the ground.

MISSION CONTROL - SAME

Sanderson looks at his watch.

BILL SANDERSON  
This was your plan?

LELAND JONES  
It should work. I'm redirecting power to the Return Pod. The numbers are all according to our blueprint of Sprut-Vosem. I don't know-



The AIDE checks her blackberry.

AIDE  
Chief Sanderson. The Russians are here.

HALLWAY - SAME

FOUR BURLY RUSSIANS, all in TRACK SUITS and SNEAKERS walk the hallway straight out of "The Right Stuff." They're kind of awesome. They are ALEXI, IGOR, GOGOL and KARP... Retired Russian cosmonauts.

MISSION CONTROL -

The Russians enter. The NASA team doesn't know what to make of them. Bill shakes their hands.

BILL SANDERSON  
No time for Perestroika, boys.  
Let's get this guy home.

Alexi, the biggest, spots the plasma.

ALEXI  
(proud)  
Sprut-Vosem.

BILL SANDERSON  
Leland. Go...

LELAND JONES  
Two of the solar panels are out. We went through the plans and redirected the wires but nothing happened.

Alexi looks at the plans and then laughs.

ALEXI  
(to Leland)  
Do you mind?

Alexi speaks into the mic to Tom.

ALEXI (CONT'D)  
American. Move blue and replace to black.

TOM  
Affirmative.

LELAND JONES  
That's not right. The plans say it should be-

The RETURN POD BATTERY INDICATOR on Sprut-Vosem begins to flicker. It worked. Power has been redirected.

ALEXI  
 (patting Leland on the  
 shoulder)  
 We sold your spies the wrong plans  
 for three million rubles.

The Russians laugh.

BILL SANDERSON  
 (to Alexi)  
 Admire your work.

LELAND JONES  
 (reading battery  
 indicator)  
 Tom. Give her a minute to charge  
 and then you should be able to use  
 the return pod air-lock...

Bill Sanderson smiles. This is why he took the job...

INT. SPRUT-VOSEM SPACE STATION - SAME

Tom turns the AIR-LOCK, something he's tried a thousand times before, but this time, the door rises and reveals the Sprut-Vosem RETURN POD.

He takes a step in but turns back:

DEMITRI sits on the kitchen table.

TOM  
 Don't give me that look.

Demitri is emotionless. Tom kneels down and looks Demitri in the eye. He's leaving his best friend forever...

TOM (CONT'D)  
 This is harder for me than it is  
 for you but I just ask that you be  
 happy for me, little buddy. I'm  
 going home. And where I'm from a  
 man can't just go around talking to  
 a space-dog all day, okay?

Demitri is cold.

TOM (CONT'D)  
 Okay?

Tom gets up, heads to the Pod and turns back. Demitri holds it all in.

Tom gets in the pod and SHUTS THE DOOR.

ON DEMITRI - He's been abandoned now too.

INT. SPRUT-VOSEM RETURN POD - SAME

Tom is suited up. He fires up the pod and begins setting coordinates.

MISSION COMMAND -

Carl now helms the dislodge sequence:

CARL  
Tom. We're ready when you are.

INT. SPRUT-VOSEM RETURN POD - SAME

Tom straps himself in and adjusts his headset.

TOM  
Ready.

He moves to press the air-lock door. Then pauses.

TOM (CONT'D)  
Wait.

CARL  
What is it, Tom?

Tom gets out of his chair and races back into Sprut-Vosem.

CARL (CONT'D)  
Tom? Come in?

Carl looks around... is there a problem?

MEDIA TENT - SAME

CNN, ABC, NBC, FOX, CBS REPORTERS immediately seize.

CNN  
*Seems to be-*

ABC  
*-some sort of hold up-*

NBC  
*-dramatic rescue has hit a snag-*

FOX  
*-with Major Tom Roberts simply saying... 'wait.'*

They're milking it like a hurricane.

COMMUNICATIONS ROOM - SAME

Sarah watches the news broadcasts.

SPRUT-VOSEM

Tom runs back in and GRABS Dimitri, then races back toward the pod.

RETURN POD-

TOM  
Almost left something important to me.

Tom straps back in as we move in on Dimitri... happy.

CARL (V.O.)  
Alright Tom. Initiate air-lock.

Tom follows her instructions.

[CUT BACK AND FORTH]

CARL (CONT'D)  
Begin launch sequence. Change coordinates to 29\*15/52N 49/33 W.

Tom sets the return in motion.

TOM  
Here we go.

COMMUNICATIONS ROOM -

Sarah is still tense.

TOM (V.O.) (CONT'D)  
Major Tom Roberts to Ground control... I'm coming home.

Sarah looks around, concerned.

EXT. SPRUT-VOSEM SPACE STATION - SAME

The Return Pod struggles a bit, then finally dislodges from Sprut-Vosem.

Tom is coming home.

INT. OLIVIA ROBERTS' HOUSE - SAME

Olivia is in tears as she watches TV.

CNN  
*-War Hero and Astronaut Tom Roberts, pronounced dead nine years ago has successfully-*

DINER - SAME

A WAITRESS shushes the diners and points to the TV.

FOX  
*-dislodged from Sprut-Vosem. We're  
 getting word that 17 year old  
 Leland Jones -*

HIGH SCHOOL -

A group of KIDS smile, watching the event...

FOX (CONT'D)  
*-along with a team of Russian  
 Cosmonauts has been-*

AUTO BODY SHOP -

Some RUSSIAN dudes listen to the radio.

BBC RADIO  
*-instrumental in aiding NASA with  
 the repair of the return pod. NASA  
 has promised live audio-*

They smile, proud.

INT. SARAH'S HOUSE - SAME

Rachel and Evan watch the TV, rapt.

ABC  
*-of the still perilous mission to  
 bring a real American hero back to  
 Earth.*

COMMUNICATIONS ROOM -

Sarah is the most invested, watching uneasy.

MISSION CONTROL -

Carl mans the mic. Sanderson paces behind him.

CARL  
 Heat shield?

TOM  
 Check.

CARL  
 How's your course? Did it correct?

Tom glances at a meter: lever's in the bull's-eye.

TOM  
 Check.

Alexi leans in.

ALEXI  
 American. What is your o2 level.

TOM  
98 percent.

CARL  
Good.

Alexi seems concerned. Alexi whispers something to Sanderson.

SANDERSON  
Repeat coordinates again.

TOM  
109 Alpha North. 56 Delta North  
West.

Alexi seems concerned again. He MUTES the mic.

ALEXI  
Sprut-Vosem drifted. No good.

SARAH  
What does he mean?

LELAND JONES  
Space drift. Any object in orbit  
will slowly drift. Supply missions  
are meant to occasionally, every  
two years or so, provide course-  
correction.

Carl types a few things in the computer.

ALEXI  
Not enough air.

SARAH  
I don't follow.

Carl pulls up another diagram. Sprut-Vosem was further away  
than it should have been.

CARL  
The return pod has nine hours of  
oxygen. Because of the drift, Major  
Roberts is making a twelve hour  
trip.

Sanderson looks to his team.

SANDERSON  
Need some ideas people.

NOTHING.

LELAND JONES  
We could try to speed the return?

EDWARD  
Not possible. He'll run out of  
fuel. He won't be able to break  
through the atmosphere.

SANDERSON  
That's it? Think people. Find a way  
to get more goddamn oxygen in that  
pod.

ALEXI  
In Russia we have a saying: "A rich  
man always wants more. A smart man  
just uses less."  
(BEAT)  
American just needs to stay calm.  
Calm use less oxygen.

SANDERSON  
No one's calm in a tin can hurdling  
toward the Earth.

LELAND JONES  
We could pump in like Whale Songs?

Sanderson has had it.

CARL  
I got it.

OFF CARL -

COMMUNICATION ROOM - SAME

Carl and Sanderson are behind Sarah, who now wears the  
headset.

CARL (CONT'D)  
Do you think you can do it?

SARAH  
(concerned)  
I can try.

Sarah begins to press the button.

SANDERSON  
Sarah. We believe in you.

Sanderson nods.

SARAH  
Tom?

TOM  
Sarah.

COMMUNICATIONS ROOM/ SPRUT-VOSEM - SAME

Tom is having trouble breathing, but the moment he hears her  
voice, he seems relieved.

SARAH  
How goes it?

TOM  
A-okay on my end. How about at  
base?

Sarah is concerned but puts on a brave face.

SARAH  
Everything's gone off without a  
glitch.  
(BEAT)  
So, you got any plans for the next  
eleven hours?

Tom smiles. A little bit of hope.

EXT. JOHNSON SPACE CENTER - MEDIA - SAME

A REPORTER for BBC speaks.

BBC  
*... we're told NASA communications  
Specialist, Sarah Sparks, has been  
tasked with keeping American  
Astronaut-*

COMMUNICATIONS ROOM/ RETURN POD - SAME

[CUT BACK AND FORTH]

Just like real love... two people talk, without a care to  
what's going on around them...

TOM  
What happened to Huxley?

SARAH  
It's Evan now. I guess my plans  
changed.

TOM  
I like Evan.

SARAH  
I know. I mean, Huxley? What was I  
thinking?

TOM  
Well, it's still better than Tim-  
Bob.

SARAH  
Anything is better than Tim-Bob.  
That's like, 'here you go son...  
enjoy the rest of your life  
drinking beer in front of your  
trailer.'

TOM  
You're such a snob.



SARAH  
But I'm right, huh?

TOM  
True.

Tom laughs. He seems to be more relaxed by the minute...  
saving oxygen.

MISSION COMMAND - SAME

Sanderson paces.

SANDERSON  
What are the levels?

CARL  
We're good. She's actually bought  
us fifteen minutes already.

SANDERSON  
Just two hours and 45 minutes left,  
then.

ALEXI  
Not possible.

SANDERSON  
PEOPLE. We need to think. Can  
anybody find a way to get more air  
in that pod. I will not have the  
goddamn world watch as a dead body  
parachutes into the Gulf.

The Techie's whisper to Carl.

CARL  
Sir.

SANDERSON  
Go.

CARL  
There is one guy who might be able  
to help. He's a genius.

SANDERSON  
Then why isn't he here?

CARL  
You guys fired him ten years ago  
'cause, well, he's kinda crazy.

OFF SANDERSON - *as he turns to look at Grandpa Ted. Grandpa  
Ted smiles back.*

EXT. RACHEL'S CAR - SAME

Rachel and Evan listen to the radio.

SARAH (V.O.)  
 Oh, I caught it again on TV the  
 other day and Princess Buttercup *is*  
 kind of a b-word in the beginning.

TOM (V.O.)  
 See.

EVAN  
 (to Rachel)  
 That's Mom!

RACHEL  
 Oh god this is too romantic to miss  
 (yelling to car in front  
 of her)  
 DRIVE FASTER!!!

SARAH (V.O.)  
 I know. I never realized that. Like  
 she's all ordering Westley around  
 and stuff. No wonder he faked his  
 own death.

The car speeds to NASA.

EXT. NEW YORK - TIME SQUARE - SAME

A crowd has gathered.

SARAH (V.O.)  
 (over broadcast)  
 But then he kissed her and I guess  
 it was so powerful that she wised  
 up.

TOM (V.O.)  
 Have you ever been kissed like  
 that?

SARAH (V.O.)  
 (laughing)  
 I don't *know*!

A TOURIST in the crowd smiles.

COMMUNICATIONS ROOM/ RETURN POD - SAME

Tom and Sarah, OUR Tom and Sarah, are back!

TOM  
 ...I never said that.

SARAH  
 Yes you did. You wanted soup.

TOM  
 You wanted soup!

SARAH  
I said I wanted cake.

Tom throws up his hands.

INT. RACHEL'S CAR - SAME

Rachel LIVES for this...

TOM (V.O.)  
What kind?

SARAH (V.O.)  
Yellow flavor. From the box. With  
chocolate frosting. From the tub.

RACHEL  
(to herself)  
Well, a lot of carbs, but I'll go  
with it.

Rachel shoots ahead.

INT. TOKYO - PUB

A CROWD of JAPANESE BUSINESS PEOPLE are watching on the GIANT  
LCD SCREENS.

TOM  
Mind if I bake it for you?

SARAH  
Not at all...

A JAPANESE GIRL crushes to her friends.

MISSION CONTROL - SAME

We hear AD LIB of Tom and Sarah in the background as Mission  
Control, a zoo, tries to figure this thing out.

CARL  
45 minutes. She's bought us 45  
minutes.

SANDERSON  
Still not enough.

On the PLASMA:

**SPLASHDOWN: 7 hours 35 minutes**

**O2 DEPLETION: 5 hours 23 minutes**

COMMUNICATIONS ROOM/ RETURN POD - SAME

Sarah is doing her best. Rachel comes in and give her the 'thumbs up.' It's working... for now.

SARAH  
-Oh, all that's changed. I'm mature now. So I would Eff Kermit, Marry Fozzy and Kill Animal.

TOM  
He screams all the time.

SARAH  
What about you?

TOM  
There's only one girl. Not fair.

SARAH  
No, there's Miss Piggy and Janice.

TOM  
Who's Janice?

SARAH  
Blonde. Kind of a hippie. In the band.

INT. PUB - IRELAND - SAME

A group of Irish FOLK drink pints and listen to the TV

TOM (V.O.)  
Oh totally marry her. Relief too, because I was dreading marrying Miss Piggy-

SARAH (V.O.)  
Yeah, Miss Piggy would be tough to live with.

TOM (V.O.)  
So then I guess I'd kill that weird blue eagle guy.

SARAH  
Yeah. What was up with him? So angry.

Sarah laughs.

TOM (V.O.)  
Can you imagine if people could hear us now?

The IRISH DRINKERS cheer to that and laugh.

MISSION CONTROL - SAME

Tom and Sarah AD-LIB in the background as Grandpa Ted pours over the real plans for Sprut-Vosem.

CARL  
She's bought us another 30 minutes.

Mission Control is still tense: Not enough.

GRANDPA TED  
Fire extinguishers. Compression?

ALEXI  
Yeah.

CARL  
How many?

ALEXI  
Two.

GRANDPA TED  
We have our solution.

LELAND JONES  
You can't possibly be suggesting he  
release a Co2 filled fire  
extinguish into a spacecraft? It'll  
suck up even more oxygen.

Grandpa Ted ignores him...

On the PLASMA:

**SPLASHDOWN: 5 hours 02 minutes**

**o2 DEPLETION: 4 hours 10 minutes**

EXT. JOHNSON SPACE STATION - SAME

A CNN REPORTER speaks.

CNN  
*-hearing reports that there is not  
enough oxygen in Major Roberts's  
craft to last him 'til splashdown.*

Track over to...

FOX  
*-As the world has fallen in love  
with Major Tom Roberts and NASA  
Communications Specialist Sarah  
Sparks we get word that oxygen  
levels are-*

Track over to...

ABC  
*-will the Lost Astronaut survive?  
 Unless NASA pulls out a miracle-*

Track over to...

A YOUNG WOMAN holding a baby.

YOUNG WOMAN  
 (to Reporter)  
 ...I just heard on the news and  
 thought I should came down. It's  
 just nice to have something to  
 believe in again, you know?

The Young Woman smiles.

INT. OLIVIA'S HOUSE - SAME

Olivia is with FRIENDS now, who hold her hand as they watch  
 the news and listen in...

TOM (V.O.)  
 It actually seems optimistic to me  
 now. Like he knows it'll be 'a  
 long, long time' but that implies  
 that at least a little bit of hope,  
 you know.

SARAH (V.O.)  
 Yeah.

TOM  
 I mean, he left room for hope.

COMMUNICATIONS ROOM/ RETURN POD - SAME

Tom shakes his head.

TOM (CONT'D)  
 Sorry. I'm feeling weird. Altitude.

Sarah looks around, concerned.

SARAH  
 You'll be just fine.

MISSION CONTROL -

Grandpa Ted looks to Alexi.

GRANDPA TED  
 Alexi.

SANDERSON  
 Willl this work?

GRANDPA TED  
Don't know.

Grandpa Ted and Alexi exit.

CARL  
One hour to Splashdown. 35 minutes  
o2 left.

Carl looks around concerned.

COMMUNICATIONS ROOM - SAME

Sarah is there. Grandpa Ted places down a set of plans in front of Sarah.

RETURN POD - SAME

Tom is sweating. He's pale and having a hard time keeping his eyes open.

SARAH (V.O.)  
Okay, last one: what's the first  
thing you're going to do when you  
get back?

TOM (V.O.)  
(whoozy)  
I'm going to take off my shoes, put  
my feet in the first patch of grass  
I see, lay down and look up at the  
stars.  
(BEAT)  
With you.

SARAH  
...Sounds like a date then.

Tom pauses...

TOM  
Sorry. I really don't feel well for  
some reason.

COMMUNICATIONS ROOM - SAME

GRANDPA TED motions for Sarah.

SARAH  
Okay. Tom. You should see two fire  
extinguishers; one on your left,  
the other on your right.  
(to dad)  
Won't that release Co2?

GRANDPA TED  
Trust me.

Grandpa Ted scribbles.

SARAH  
Pick up one and remove the bottom  
cap.

Tom does just that... barely.

TOM  
Got it.

Grandpa Ted is whispering to Sarah.

SARAH  
Inside there are two canisters. One  
green, one silver. The silver one  
is filled with Halon 1301. It's a  
non-Co2 fire retardant.

Grandpa Ted nods: *doing great*.

TOM  
Ok.

SARAH  
The green one is a propellant, pure  
oxygen.

MISSION CONTROL - SAME

Carl is IMPRESSED. Sanderson pops him on the back of his  
head.

COMMUNICATIONS/ RETURN POD - SAME

TOM  
Got it.

SARAH  
Now unscrew just the green one.

Alexi steps in and whispers to Sarah.

SARAH (CONT'D)  
(to Alexi)  
Sure?

ALEXI  
(shrugs)  
Our spies were good.

SARAH  
Scratch that. Unscrew the silver  
canister.

MISSION CONTROL - SAME

Carl looks at the PLASMA.

CARL  
Ten minutes til re-entry.



COMMUNICATIONS ROOM / RETURN POD - SAME

Tense.

SARAH  
(to Alexi)  
What if you're wrong?

ALEXI  
Not wrong.

SARAH  
But what if...

ALEXI  
Then American dies now instead of  
dies later.

ON TOM -

He slowly twists off the SILVER cap.

ON MEDIA -

Tense...

ON OLIVIA

She looks to her friends.

ON RACHEL AND EVAN in the break room -

She holds him.

BACK ON TOM -

TOM  
Here goes.

He unscrews the cap.

MISSION CONTROL - SAME

Carl and Sanderson watch as the O2 meter on the PLASMA...

*SLOWLY FALLS*

Then stabilizes...

THEN RISES!

CARL  
YES!

COMMUNICATIONS CENTER/ RETURN POD - SAME

More cheering.

TOM  
Worked.

SARAH  
Okay, Tom. Same with the other one.

CARL (V.O.)  
Major Tom. You have reentry in 6 minutes. We will lose contact with you as you enter the atmosphere for exactly 2 minutes and 47 seconds.

TOM  
Over.

A NASA DRIVER comes in.

DRIVER  
Ms. Sparks. We need to go now if we're going to make it.

SARAH  
(into mic)  
Tom, I'm coming for you.

TOM  
That is the best thing I've heard in a long, long time.

MISSION CONTROL -

The team gets ready for Re-Entry.

CARL  
Heat shields.

TOM  
They're a go.

TV'S and COMPUTER SCREENS EVERYWHERE -

Live shots of the NIGHT SKY over GALVESTON BAY (20 minutes outside Houston)

INT. NASA SUV - SAME

Sarah, Rachel and Evan are in the back. The DRIVER is driving kinda slow.

RADIO (V.O.)  
*-Major Tom Roberts is -*

RACHEL  
(stern, to Driver)  
Excuse me. Can I ask you a question? Do you like football?

DRIVER  
(uhhh....?)  
Yeah.

RACHEL  
So you get excited for the  
Superbowl then?

DRIVER  
Of course.

RACHEL  
(angry!)  
Well inserting myself into other  
people's romantic drama is *my*  
Superbowl and so help me God if you  
don't put the pedal to the metal I  
will destroy you.

The Driver FLOORS it.

RACHEL (CONT'D)  
(suddenly happy again)  
Feel good about this, Guys! *Feel  
really good!*

Everyone's a little scared of Rachel right now.

MISSION CONTROL - SAME

Static.

CARL  
Start the clock.

On the PLASMA: **2:45** (and counting)

TIMES SQUARE -

Over a live-feed of the NIGHT SKY, the CLOCK ticks. **2:05**

TOKYO - SHUBIYA CROSSING

Same shot... **1:22**

LONDON - PICCADILLY CIRCUS

Same shot... **:59**

SUV -

Sarah is nervous. The SUV peels through the crowd to  
Galveston Bay... where a HUGE CROWD has gathered at the  
beach. Sarah gets out.

GALVESTON BEACH -

Sarah stands by the SUV, looking up at the sky... nothing.

MISSION CONTROL -

Sanderson paces. **:13**

ON TOM -

Fire surrounds the pod as it re-enters the atmosphere.

EXT. GALVESTON BAY - BEACH - NIGHT

Sarah and Rachel hold hands as they listen to the live radio.

RADIO (V.O.)  
*We don't have any word just yet...*

A WOMAN in the crowd shouts.

WOMAN  
 Look!

A BRIGHT LIGHT in the sky.

TOM (O.S.)  
 (over radio)  
 Houston, we have re-entry. All  
 systems go!

The crowd CHEERS. ALL OVER THE WORLD (MISSION CONTROL; TOKYO;  
 TIMES SQUARE; LONDON etc.)

RACHEL  
 YES!

Rachel HUGS SARAH.

TOM  
 (over Radio)  
 Splashdown in 3 minutes.

This hits Sarah.

SARAH  
 I've never even met Tom.

RACHEL  
 Oh, no. No, no, no. You are not  
 getting cold feet now.

SARAH  
 He's never even seen me.

Rachel takes Sarah by the shoulders.

RACHEL  
 So.  
 (increasingly like a stump  
 speech)  
 Listen, you are in LOVE. And let me  
 tell you for the last twenty years  
 we have all been taught to laugh at  
 that... to minimize it, to think  
 its silly or cheesy or goofy. Well  
 I reject that.

Some of the spectators gather around Rachel, nodding.

RACHEL (CONT'D)  
 I will watch "The Notebook" and I  
 will cry proudly. I will buy the  
 William and Kate collectable mug  
 and take shots out of it like the  
 lady I am and I will holler like a  
 wild animal when couples kiss on a  
 jumbo-tron. So say it once say it  
 loud I'm in love and I'm proud!

RACHEL (CONT'D)  
 Say it.

SARAH  
 I'm not-

Tom's PARACHUTES deploy...

RACHEL  
 Sarah... this is my Superbowl. I  
 need this. Say it. For me.

SARAH  
 I'm in love and I'm proud!

The crowd cheers.

RACHEL  
 Now get out there.

ON SARAH - as she runs toward the BEACH. Two NASA officials  
 are there.

NASA OFFICIAL  
 The boat is this way.

ON RACHEL AND EVAN-

She puts her arm around Evan.

RACHEL  
 (through tears)  
 We need the greatest love song ever  
 written to complete this moment.

Rachel plugs her iPhone into the SUV.

EVAN  
 What's the greatest love song ever  
 written?

Rachel stares at Evan with DAGGERS.

RACHEL  
 You're only seven, so I'll let that  
 slide.  
 (BEAT)  
 It's called "Eternal Flame" by The  
 Bangles and it will Change. Your.  
 Life.

She hits PLAY and TURNS UP THE VOLUME...

The intro-xylophone of "Eternal Flame" plays over:

RETURN POD - SAME

Tom braces himself. The pod is shaking.

ON SARAH- As she rides in the back of a SPEED BOAT. A GROUP of other BOATS are just up ahead.

ON THE POD -

As it SPLASHES down.

ON CROWD -

Rachel holds up a LIGHTER like at a rock concert as the song blares.

RACHEL (CONT'D)  
(authoritative, to crowd)  
Lighters up, people. Lighters up.

The crowd quickly obliges.

OCEAN -

The Pod bobs in the moonlit water. Sarah's boat veers toward it. It's quite possibly the most romantic thing ever. Finally, they're getting close...

ON SARAH -

As she stands up. A few MEDICS open the pod door.

Behind her, the crowd on the beach holds up their lighters.

ON TOM -

As he emerges from the pod door and takes a DEEP breath:

He's finally seeing Sarah for the first time. And it's amazing.

TOM  
Sorry. I'm a little out of breath.

SARAH  
Your oxygen tanks were-

TOM  
It's got *nothing* to do with the  
oxygen tanks...

Tom is helped into the boat by a gaggle of MEDICS, looks to Sarah and...

KISSES her...

...just like in the movies (not movies recently, but in the good old ones where the kiss was long and true and pure.)

"*Eternal Flame*" plays-

We move around Tom and Sarah, the world stopping as they kiss,

-Past the space pod bobbing in the water...

-Past the crowd, all holding lighters

-and up over the stars as we...

FADE OUT:

INT. SARAH'S HOUSE - NIGHT -

Tom and Sarah stand in Evan's bedroom.

EVAN  
So you're from space?

TOM  
More like Virginia, but-  
(BEAT)  
Oh-

Tom kneels down to Evan's height and hands him Dimitri.

TOM (CONT'D)  
This is a very special friend of mine. His name is Dimitri and he's from space.

EVAN  
Cool.

TOM  
You can have him if you promise to take good care of him.

Evan is mesmerized.

SARAH  
(kissing Evan on the head)  
Good night.

Sarah and Tom exit. Evan shows Dimitri around his bedroom.

EVAN  
This is my bedroom. You can sleep on the bottom bunk.... these are my video games... you can play with any of them if you want...  
(MORE)

EVAN (CONT'D)  
This is space ice cream from the  
museum in Washington, D.C. It  
tastes like a sponge.

EXT. SARAH'S HOUSE - BACKYARD

The perfect Texas night. Sarah begins taking her shoes off.

TOM  
What are you doing?

SARAH  
You said you wanted to lay in the  
grass. Here's some grass.

Tom takes off his shoes and steps in the grass with Sarah.  
They both lay down and look up at the stars.

TOM  
(holding out a handshake)  
Nice to finally meet you.

SARAH  
(returning)  
Nice to finally meet you too.

They kiss again...

*...THE END*

OVER CREDITS:

INT. WEDDING RECEPTION - DAY

**"1 YEAR LATER"**

Tom and Sarah's wedding.



Rachel grabs the microphone, looks to the D.J. and begins a drunk rendition of "Eternal Flame."

Sarah, Tom and the rest of the WEDDING PARTY join in:

RACHEL  
Close your eyes/ Give me your hand,  
Darling/

GRANDPA TED  
Do you feel my heart beating?/ Do  
you understand?/

EVAN  
Do you feel the same?/ Or am I only  
dreaming?/ Is this burning and  
eternal flame?

CARL  
I believe it's meant to be,  
Darling/ I watch you when you are  
sleeping/

RACHEL  
You belong with me/ Do you feel the  
same?/ Or am I only dreaming or is  
this burning and eternal flame?

SARAH  
Say my name/ Sun shines through the  
rain/

TOM  
Oh life's so lonely so come and  
ease the pain/ I don't want to lose  
this feeling... ohhhhhh!

ALL  
Close your eyes/ Give me your hand/  
Do you feel my heart beating?/ Do  
you understand?/ Do you feel the  
same?/ Or am I only dreaming?/ Is  
this burning and Eternal Flame?

...