

1969 A SPACE ODYSSEY or:  
HOW KUBRICK LEARNED TO STOP WORRYING AND LAND ON THE MOON

by  
Stephany Folsom

October 15, 2013

Aaron Kaplan  
Kaplan/Perrone Entertainment  
280 South Beverly  
Suite 513  
Beverly Hills, CA 90212  
310.285.0116  
Kaplan@kaplanperrone.com

The following is inspired by true events surrounding the moon landing in 1969....

...or maybe it's all made up.

A CRESCENT MOON AGAINST A BLUE SKY

The moment where the sun and moon are visible together.

ANGLE DOWN TO:

EXT. CAPE KENNEDY LAUNCH COMPLEX - DAY

A massive rocket rising from the horizon. Taller than a skyscraper. The biggest thing for miles.

**TITLE: Apollo 1 Test Launch - Cape Kennedy, 1967**

Astronauts DAVE GRISSOM, ED WHITE and ROGER CHAFFE stand at its base. They're wearing space suits, helmets tucked under arms. American heroes looking like mere ants against this tribute to exploration.

JULIAN SCHEER, 40. He's good looking, charming and quite aware of these things. Camera around his neck. "NASA Public Affairs" written on his ID badge.

JULIAN

How about a photo of the first men  
landing on the moon?

The astronauts stand beside each other with smiles of pure joy. They have the best job in the world.

Julian snaps the photo. The astronauts break their pose.

ED WHITE

Can I get a copy for my kids?

Julian nods.

JULIAN

You guys better get up there before  
Deke freaks. You know how he is  
about staying on schedule.

The astronauts laugh at this and quickly return to business. They do a final check of their suits. Helping each other with a few straps. These guys are a team. Family.

DAVE GRISSOM

Ready?

Ed and Roger nod. Together the astronauts step on the elevator that will take them to the launch pad. It's a long way up.

INT. COMPLEX 34 MISSION CONTROL ROOM - DAY

CHIEF OF ASTRONAUTS DEKE SLAYTON wears a headset. White button down shirt and black tie. Classic looks. 43. A good ol' boy to his core.

DEKE

We're behind schedule. Let's get moving!

**TITLE: Kennedy Space Center Mission Control**

Deke sits at a control panel. Radar screens, dials and flashing buttons: the height of technology, 1967. A HALF-DOZEN OPERATORS in similar headsets surround him.

FLIGHT ASSISTANT GENE KRANZ, 34, sits at Deke's side. Same white shirt and black tie. A harsh military haircut that belies the teddy bear underneath.

GENE

Roger. Initiating communication.

DEKE

Apollo 1, this is CAPCOM -- how do you read me?

A crackle over the speakers and:

DAVE GRISSOM (V.O.)

Reading you loud and clear.

Kranz and Deke exchange a smile. So far so good.

DAVE GRISSOM (V.O.) (CONT'D)

Deke, we've got a strange odor in here. Smells like sour buttermilk.

DEKE

You sure it's not that bologna you had for lunch?

DAVE GRISSOM (V.O.)

(laughing)

Negative, Deke. No bologna.

Deke smiles.

DEKE

Roger. We'll get someone from operations to take a look. Stand by, buddy.

(under his breath)

More fucking delays.

Kranz shoots Deke a nervous look.

DEKE (CONT'D)  
You want a Soviet beating us to the  
moon?

Kranz knows better than to answer when Deke is like this.

OPERATIONS (V.O.)  
Deke? Air seems fine in the  
capsule. You are clear for test  
launch. Over.

DEKE  
Thank you, Lord.  
(into headset)  
Apollo 1, we're initiating test  
launch countdown. T-minus ten,  
nine, eight, seven --

GENE  
-- we have loss of signal.

Deke throws down his headset in frustration.

DEKE  
How are we getting to the moon if  
we can't talk to our astronauts  
sitting a couple hundred yards  
away?

The speakers crackle. Going in and out. Barely audible:

DAVE GRISSOM (V.O.)  
Fire...in the cockpit --

DEKE  
(scared)  
Dammit.

GENE  
All communication down.

EXT. LAUNCH COMPLEX - DAY

Julian holds his camera up to snap a photo of the rocket --  
he lowers the camera. Panic on his face.

EXT. APOLLO 1 COMMAND MODULE - DAY

The smoke and flood lights give the feel of a dream. CLOSE ON the capsule window. Hands desperately beating against it to get out. Please God, open --

EXT. COMPLEX 34 BUILDING - DAY

Deke runs from the nondescript building. He stops. Staring straight ahead in shock. He's going to be sick from what he sees --

EXT. APOLLO 1 COMMAND MODULE - DAY

FIREMAN and EMERGENCY PERSONNEL in gas masks approach the capsule. Surreal. Time disjointed.

QUICK CUTS: The capsule window. Nothing moving on the other side. The door removed. Smoke escaping. Everything black within. No one could have survived --

We follow the tendrils of smoke up to:

A CRESCENT MOON IN THE LIGHT GRAY WINTER SKY

PRESIDENT NIXON (V.O.)  
As we explore the reaches of space,  
let us go to the new worlds  
together --

**TITLE: Two Years Later - Nixon's Inaugural Address**

ANGLE DOWN TO BARBARA PENN. Late 20's. Fashionable bouffant, long wool coat with wide sleeves, giving the appearance of a typical Washington DC socialite.

EXT. FRONT LAWN - WHITE HOUSE - MORNING

She stands at the far edge of a MASSIVE CROWD. Nose bleed seats. Everyone looking straight ahead. But not Barbara. She gazes to the moon. There's nothing typical about Barbara.

PRESIDENT NIXON (V.O.)  
-- Not as new worlds to be  
conquered, but as a new adventure  
to be shared.

PRESIDENT RICHARD NIXON barely perceptible on the stage in the distance. VIETNAM PROTESTORS behind trying to shout over:

PRESIDENT NIXON (CONT'D)  
 (over the loud speaker)  
 With those who are willing to join,  
 let us cooperate.

The CROWD applauds, startling Barbara from her sky gazing.  
 She politely CLAPS. The PROTESTORS become louder --

-- as we TRANSITION TO ARCHIVE FOOTAGE of the event on a 1969  
 color television in --

INT. PUBLIC AFFAIRS OFFICE - WIDER - DAY

HERBERT G. KLEIN, Nixon's 51-year-old DIRECTOR OF  
 COMMUNICATIONS shuts off the TV. Runs his hand through his  
 graying hair. Deep lines of stress on his face. He does not  
 have an easy job.

**TITLE: White House Public Affairs Office**

HERBERT  
 Has Nixon ever watched the news? He  
 wants us to sell "peace" to the  
 public after we just came out of  
 the bloodiest year in Vietnam. Any  
 ideas? Miracles?

Herbert addresses a table filled with young men in  
 conservative suits: WHITE HOUSE PUBLIC AFFAIRS ASSISTANTS.

BARBARA (O.C.)  
 Maybe we need to change the news.

All heads turn to Barbara. She sits along the wall. No room  
 at the table.

BARBARA (CONT'D)  
 When I was the Vice President of  
 marketing at Singer --

HERBERT  
 -- we aren't selling sewing  
 machines.

A few nervous laughs. Eyes avert in the hope she'll go away,  
 but Barbara isn't going.

BARBARA  
 People want to see we can do more  
 than destroy each other. We need  
 people focused on the moon landing.

DIRECTOR HELMS (O.C.)  
That's what I'd like to discuss.

CIA DIRECTOR RICHARD HELMS steps forward. 56. A striking figure. Hard to believe he's been in the corner the entire time. Watching and waiting like any good spook.

Herbert Klein less than pleased to have the CIA at his meeting.

HERBERT  
Right. This is Director of Central Intelligence, Richard Helms. Nixon wants us working with the CIA on our press efforts for the moon landing.

A few murmurs of confusion from the table. CIA Director Helms goes to the far wall and pulls down a screen. Dims the lights, CLICKS the remote connected to the projector on the table --

A picture of a grandfatherly looking MAN in his 60's fills the screen.

DIRECTOR HELMS  
This is Vasili Mishin. He's been put in charge of the Soviet rocket program by --

CLICKS to the slide of MIKAHIL SUSLOV, 67. An old hardliner. Slicked back white hair and angry as all hell.

DIRECTOR HELMS (CONT'D)  
-- Mikahil Suslov. When the commies took over Russia, Suslov carried out the slaughter of millions of his own people. If you thought the Nazis were bad, this guy is worse.

Director Helms CLICKS the slide of a young couple on their wedding day. Blonde. Blue eyes. Classic Americana.

DIRECTOR HELMS (CONT'D)  
This is Cindy and Howard Marcus. Our CIA operatives in Moscow posing as tutors in the Suslov household. Yesterday they discovered Suslov's plans to launch a manned lunar landing before the end of the month.

PR ASSISTANT #1

Isn't NASA scheduled to launch in the spring? That puts us at least four months behind the Soviets.

DIRECTOR HELMS

Suslov has been very outspoken about his distaste for the current nuclear stalemate between our countries. I'm going to be blunt -- if Suslov wins the space race, he will come to power and will not hesitate to launch an attack against us. The Soviets cannot be allowed to win the moon.

The thought makes everyone uncomfortable.

HERBERT

What do you want from my public affairs team?

DIRECTOR HELMS

NASA is doing what it can to get us there first, but winning the Cold War will largely depend on public perception. We need you to create press materials that reinforce America will land on the moon first.

HERBERT

You want propaganda?

(Helms nods)

And what am I supposed to create these "press materials" with? Have you seen the photos NASA shot in space?

He holds up a flat and blurry black and white photo from the table.

BARBARA

Excuse me, I think it would be more productive to focus on what we can do. We need to remind people of Kennedy's words: "We choose to go to the moon not because it is easy, but because it is hard. Because that challenge is one that we are willing to accept, one we are unwilling to postpone, and one which we intend to win."

Herbert looks to the grainy black and white photo of the moon's surface.

HERBERT

Not inspiring press material.  
And Nixon is no Kennedy.

He tosses the grainy picture of the moon on the table. The picture TRANSITIONS TO --

THE MOON IN THE NIGHT SKY

WE ANGLE down to quaint street lamps lighting a city park. A huge monumental structure with Corinthian columns looms at the entrance. A testament to Communist aesthetic.

**TITLE: Gorky Park - Moscow, USSR**

On a bench sits CINDY MARCUS, 21, the lovely young bride we saw in the CIA photo. Her husband, HOWARD MARCUS, 25, seated beside. They tightly hold hands. A reassuring smile exchanged, but neither one really buying it.

A SOVIET GUARD approaches. Cindy tightens her grip on Howard's hand, giving the only hint of danger. The guard gives a friendly nod in their direction and keeps walking.

Cindy begins to relax, as a man in a nondescript suit takes a seat beside them. This is AGENT MILES HARRIS, 25. Wet behind the ears and even more nervous than our couple. Speaking in lowered voices:

CINDY

Suslov suspects we're working for the Americans. He is having our activities closely monitored.

Cindy casually gestures to the man across the lawn in a KGB UNIFORM.

HOWARD

I've requested extraction.

AGENT HARRIS

Your extraction request has been denied.

HOWARD

If Suslov realizes I worked with NASA, he will use me to advance their rocket program.

(MORE)

HOWARD (CONT'D)  
If that happens, you can guarantee  
the Soviets will beat us to the  
moon and that puts us all in  
serious danger.

AGENT HARRIS  
We know the risks. Suslov is a  
priority target. You are to  
continue monitoring his activities  
and gathering intelligence. Those  
are your orders.

Agent Harris gets up with an awkward:

AGENT HARRIS (CONT'D)  
I'm sorry.

Cindy and Howard watch him walk away. Howard pulls Cindy  
close. Seeking any kind of comfort in each other's arms.

CINDY  
We could disappear.

They pull away from each other.

HOWARD  
And who would stop Suslov? It would  
take years for them to get someone  
this close again.

She knows he's right.

HOWARD (CONT'D)  
We have to stay. Just a little  
longer.

CINDY  
We're doing the right thing?

HOWARD  
I won't let anything happen to you.

She believes him. They stand and walk forward. Hand in hand.  
Like any couple out for an evening stroll.

A STRING QUARTET plays to a few ONLOOKERS. Cindy and Howard  
stop to watch. The classical melody easing their nerves --

TWO MEN in official KGB uniforms approach --

Cindy looks up. Sees the men. She releases Howard's hand. Too  
late --

Howard and Cindy grabbed from behind. The KGB forces them to the ground. The MUSIC stops. Howard and Cindy on their knees. Arms up in surrender --

AGENT HARRIS watches from a few yards away. Helpless to intervene --

Cindy and Howard dragged to their feet. SCREAMING as they are escorted god knows where.

The QUARTET starts again like nothing happened. Arrests like this are common.

HARRIS continues down the sidewalk. Howard and Cindy's SCREAMS ring in his ears. But he can't look back.

THE MUSIC crescendos taking us into --

INT. CONGRESSIONAL COUNTRY CLUB - BALLROOM - NIGHT

Barbara dressed in an elegant cocktail dress moves through a CROWD of old money and Washington elite.

A young girl in a party dress and a boy in a suit run up.

DAVID

Mom!

This is KIMBERLY (4) and DAVID (3). The spitting image of Barbara. She bends down and wraps her arms around them in a big hug. Releases. Little Kimberly gives her a stern look.

KIMBERLY

Grandma is mad you're late.

BARBARA

I was tied up at work.

KIMBERLY

She thinks you should stop trying to be better than everyone. She says it's a wife's duty to support her husband.

BARBARA

How about we play a little game tonight? It's called hide from Grandma. Now, I'm going to need both of you to keep an eye out for her, okay? And we'll hide every time she gets close.

Kimberly and David nod. They're up for it.

BARBARA (CONT'D)  
Where's Dad?

KIMBERLY  
With Mr. Kissinger.

Kimberly points to a WALTER PENN. 30. Boyish good looks in a conservative suit. He stands beside his father HAROLD PENN, 60, and NATIONAL SECURITY ADVISOR HENRY KISSINGER.

Barbara waves to Walter. His face lights up at seeing her and he gives a little wave back, obviously he can't talk right now.

BARBARA  
It's going to be a long night.

INT. BEDROOM - NIGHT

Walter carries sleeping Kimberly in his arms. Barbara carries sleeping David. In hushed voices:

WALTER  
I think Dad enjoyed his birthday.

BARBARA  
I'm glad he likes something.

Walter sets Kimberly in a bed with pink bedding.

WALTER  
You can't let my parents get to you. They're old-fashioned. They dislike anyone who didn't fight in World War II.

Barbara sets down David in the bed with blue blankets.

Walter takes Barbara in his arms. Holds her close. The first intimate contact they've had all night.

WALTER (CONT'D)  
I miss you. We don't have to work this hard.

BARBARA  
Yes we do. We like it.

Walter releases Barbara. She's right.

WALTER  
Be glad you missed the conversation I got dragged into tonight.

BARBARA  
With Henry Kissinger?

WALTER  
How that guy got put in charge of National Security is beyond me. He wants U.S. Aeronautics to give up on designing rockets for NASA and get back to making more effective missiles. He actually had the nerve to tell me NASA couldn't get us to the moon.

BARBARA  
Can they?

WALTER  
Of course they can. I don't know what it's going to take for these guys in Washington to believe it.

DAVID (O.C.)  
Mom?

Barbara goes to David.

DAVID (CONT'D)  
Will you read me a story?

Barbara takes a seat at the edge of his bed. Walter joins.

WALTER  
It's late, so only a couple pages, okay?

David nods. Barbara looks to the bookshelf:

BARBARA  
How about *Peter Pan*?

DAVID  
What's it about?

BARBARA  
A boy from a magical place that can fly.

DAVID  
I don't believe that story. It's silly.

BARBARA  
Why?

David crosses his arms. Determined.

DAVID  
Mommy, it's only true if you see  
it. Boys don't fly.

Barbara considers this. The wheels turning in her head.

INT. WEST WING - DAY

Herbert walks at a fast clip. Barbara close behind. A sealed blue file in her hand.

BARBARA  
Director Klein, I think you should  
look at this research.

Herbert not slowing.

BARBARA (CONT'D)  
They're projecting the Apollo 11  
moon landing will have over 12  
million TV viewers worldwide.

HERBERT  
I know.

BARBARA  
Then you know we'll have a big  
problem when the landing airs.

HERBERT  
If we ever land.

BARBARA  
Why take that risk? NASA hasn't  
been able to get their cameras to  
consistently work under extreme  
lunar conditions.

Herbert walks faster. Barbara struggling to keep pace in her heels.

BARBARA (CONT'D)  
Sir, I believe we will land on the  
moon and when we get up there,  
we'll have nothing to show for it.  
You heard what Director Helms said,  
winning the Cold War depends on  
public perception.

HERBERT

Exactly. So get the CIA off my back with a happy press release that says everything at Kennedy Space Center is swell.

BARBARA

12 million television viewers is bigger than any press release. People need to see the moon landing, or it will be like it never happened. Seeing is believing.

Herbert steps through his office door. Barbara spots SECRETARY OF STATE WILLIAM P. ROGERS waiting inside. Late 50's and reeking of nervous paranoia.

BARBARA (CONT'D)

Is that the Secretary of State?

Herbert attempts to slam the door in Barbara's face. She forces it back open and whispers:

BARBARA (CONT'D)

Sir, I think we need to consider faking the moon landing.

It takes a second for this to register.

HERBERT

That is the most idiotic thing I've ever heard.

The door SLAMS in Barbara's face.

INT. BATHROOM - DAY

Barbara takes off her heels. She massages her feet that are rubbed raw from her chase of Herbert.

A SECRETARY exits a stall and joins Barbara at the mirror.

SECRETARY

Looks like we're both in trouble.

Barbara looks over -- a giant run down the side of the secretary's pantyhose.

Barbara reaches into her purse and hands the secretary a balled set of extra pantyhose.

SECRETARY (CONT'D)

Thanks. Sorry I can't return the favor. You should invest in a set of wedges. Makes it easier to chase the boys.

Barbara considers this.

BARBARA

Are you taking notes in the meeting with Secretary of State Rogers?

The secretary nods. She hands her blue file to the secretary.

BARBARA (CONT'D)

Could you give this to him in front of Public Affairs Director Herbert Klein?

SECRETARY

What's in it?

BARBARA

You'll have to keep it sealed.

SECRETARY

Will it get me in trouble?

BARBARA

Not any more than torn pantyhose.

The secretary smiles at this. Barbara SLAMS her heel against the counter, breaking it off --

INT. WEST WING SITUATION ROOM - DAY

SECRETARY OF STATE WILLIAM P. ROGERS and CIA Director Richard Helms sit at a table. Barbara's blue folder to the side. Pictures of the Soviet facilities and maps on the walls.

ROGERS

You want to tell me why the CIA is going behind my back and meeting with public affairs?

DIRECTOR HELMS

Secretary, two of our operatives in Moscow have been captured by the KGB. We believe they are still alive.

Helms sets photos of Cindy and Howard on the table.

DIRECTOR HELMS (CONT'D)

We sent Howard Marcus on this assignment because of his experience with our rocket program. He knows all our designs. If the Soviets break him, there's no question about it -- we'll lose the space race and Suslov will have enough public support to stage a nuclear attack.

ROGERS

Can we get our spies out?

DIRECTOR HELMS

Not at this time. Any extraction attempt would be perceived as an act of war. We can't risk it. We're exploring other options.

Rogers shoves Barbara's blue folder at Director Helms.

ROGERS

Is that what this is?

Helms eyes the contents of the folder. Surprised.

ROGERS (CONT'D)

You want to fake the lunar landing?!

DIRECTOR HELMS

Secretary, I only asked public affairs for some propaganda materials --

ROGERS

Did Kissinger put you up to this joke? I know he wants my job.

DIRECTOR HELMS

Secretary, we currently have no plan to fake the moon landing, but given our situation, it may be worth considering --

ROGERS

The President tasked me with overseeing troop withdrawal from Vietnam. So I don't care about an old Russian making a power grab, or two captured spies, and I sure as hell don't care about the moon. Get the CIA focused on Vietnam!

Frustrated, Director Helms scoops up his documents along with Barbara's blue folder.

INT. WEST WING CORRIDOR - DAY

Barbara waits outside the closed door. She shifts her weight from one foot to the next, testing her newly created flats.

The door opens. Barbara quickly positions herself to make it seem she's casually walking by.

Director Helms and Rogers walk out.

BARBARA  
(acting surprised)  
Secretary Rogers, did you get my  
folder?

ROGERS  
I did.

Rogers continues down the hall. CIA Director Helms holds back and watches Barbara stick by Rogers side with ease in her "new" shoes.

BARBARA  
It would probably be best to  
discuss this in private. I can have  
our office arrange a meeting.

ROGERS  
I'm busy.

Rogers steps onto an elevator. A SECRET SERVICE AGENT blocks Barbara's way forward.

BARBARA  
Secretary Rogers, I --

The doors close. She can't hide her look of frustration.

Director Helms looks from Barbara to the blue folder in his hand.

INT. PUBLIC AFFAIRS OFFICE - DAY

Barbara walks in and stops in her tracks. All the desks empty. Only the female secretary from earlier still at her post.

BARBARA  
Is it a holiday?

## SECRETARY

They take off early every Friday  
for a "strategy session" at the bar  
round the corner.

Barbara obviously not invited. She picks up her purse from  
her desk and walks out. Led Zeppelin coming in loud --

## INT. BAR - NIGHT

The MUSIC plays on the jukebox. News footage of Vietnam on  
the TV behind the bar. Herbert watches the news from his  
table. Glass of whiskey in hand. Holding court with his press  
assistants.

## HERBERT

You ever think you made the wrong  
choice?

## PR ASSISTANT #1

Like picking this place? Scotch is  
watered down.

## HERBERT

No. I'm talking big picture. Life  
choices. Sometimes I wonder how the  
hell it got like this. I'd  
originally set out to be a sports  
writer. Loved sports. Who doesn't?  
Sports make sense. They have rules,  
uniforms, a clear winner, a clear  
loser...but once I got into  
politics, it stopped making sense --

Gestures the news footage of Vietnam.

## HERBERT (CONT'D)

-- who the hell is even winning?

The men at the table look up at something behind Herbert.  
Herbert turns and finds Barbara standing there.

## BARBARA

I thought this might be a good  
opportunity to talk.

She pulls up a chair and sits. The tone at the table turns  
tense. Barbara not letting it have an affect, until --

## HERBERT

This another one of your stunts?

BARBARA

Excuse me?

HERBERT

That folder you got in Secretary Rogers hands-- what? You think I wouldn't notice?

BARBARA

I want you to notice. NASA will land us on the moon, and we need a plan to show it --

HERBERT

Wake up. We can't land on the moon. Secretary Rogers is about as interested in your ridiculous plan as I am.

BARBARA

It's this outdated, negative thinking that will cost us the space race.

HERBERT

Look sweetheart, Nixon's Task Force on Women's Rights and Responsibilities forced me to hire you, but I sure as hell don't have to sit here and drink with you.

Yeah, that's awkward. The WAITRESS walks up.

WAITRESS

Herbert Klein? You have a private call.

Herbert gets up and goes to the phone at the bar. Barbara looks to her coworkers at the table. No eye contact. No one knows what to say. For the first time, this is getting to Barbara.

Herbert returns to the table with a glass of whiskey in hand.

HERBERT

You're up, Barbara.

He places the glass of whiskey in Barbara's hand. She smiles.

HERBERT (CONT'D)

Someone read your little blue file, and thinks it's a good idea. You leave for Kennedy Space Center in the morning.

Barbara takes a triumphant sip of whiskey and attempts to hide her disgust at the taste.

HERBERT (CONT'D)  
God help us.

EXT. KENNEDY SPACE CENTER - DAY

Barbara perfectly put together with a small overnight bag at her feet, stares at the massive rocket reaching into the sky. Unable to hide her amazement.

Julian Scheer joins Barbara. A little more disheveled than when we saw him last.

JULIAN  
You Barbara?

She peels her eyes away from the rocket and looks to him.

JULIAN (CONT'D)  
Hey, I'm Julian. NASA Public  
Affairs. We'll be working together.

Barbara shakes his hand. Firm.

JULIAN (CONT'D)  
For future reference, you're  
required to wear a hard hat in the  
launch area.

BARBARA  
You're not wearing one.

JULIAN  
I don't look good in one. And if  
that rocket malfunctions it won't  
matter what you have on your head.

Barbara looks to the rocket again. It suddenly seems more ominous.

INT. NASA PUBLIC AFFAIRS OFFICE - DAY

Barbara and Julian enter. Two desks. One typewriter. A giant NASA wall calendar. The days marked off in red leading to the moon launch -- there isn't much time.

JULIAN  
This is NASA Public Affairs.

Julian sets down her bag.

JULIAN (CONT'D)

So who'd you burn to get stuck on moon watch?

BARBARA

It was my idea. You "burn" someone?

JULIAN

Ruffling feathers is my specialty. I think Public Affairs Director Herbert Klein secretly hopes I get shot into space down here.

BARBARA

That goes for both of us.

Julian smiles and points to the desk along the wall.

JULIAN

Clear off a spot and it's yours.

Barbara wipes the sweat from her brow and goes to the desk. The surface littered with photographs of astronauts standing in various desert locations. Camera equipment strewn about. Barbara picks up one of the photos.

BARBARA

What are these?

JULIAN

Camera tests I did under simulated lunar conditions. Had a guy here from Kodak. Thought he was going to cry when I told him we needed to be able to shoot at negative 200 degrees.

BARBARA

Some of these came out.

JULIAN

Some isn't good enough. The cameras aren't reliable, and if they fail up there -- it's game over. There's no do over.

Julian sits at his desk. Casually kicks his feet up.

JULIAN (CONT'D)

Babs, so tell me, how the hell did you get the suits in DC to pay attention to NASA's publicity issues?

BARBARA

The CIA should have sent you the dossier on the mission. I have a copy --

Barbara takes a manila envelope from her bag stamped: CLASSIFIED.

JULIAN

Right. I didn't read it. You have any idea how many of those we get? The Soviets change their rockets, so we have to change ours and it goes round and round --

Barbara tosses the envelope on his desk.

BARBARA

Read it. We have two captured spies in Moscow. Their lives and the fate of the free world depends on us televising the moon landing before the Soviets.

Julian laughs. Off Barbara's expression:

JULIAN

You're serious?  
(shit)  
So what's the plan? Are we going to fake the moon landing?

BARBARA

I know it sounds crazy --

JULIAN

It is crazy. And I already tried. Take another look at those photos. They look fake as hell. You have another trick up your sleeve?

BARBARA

I don't need tricks. I have Nixon's full support on this.

JULIAN

Really? What's your title?

BARBARA

Public Affairs...assistant.

Julian laughs. Barbara bristles.

BARBARA (CONT'D)

It's a step down from my last position, but I wanted an opportunity to work in government.

JULIAN

Sorry, Babs. Honestly, I mean no offense. But if Nixon really cared about people seeing the moon landing, he'd sent his top dog. That windbag never got he lost the election to Kennedy because he looked like an ass on TV.

Julian puts down his feet. Leans forward. Very serious.

JULIAN (CONT'D)

It's up to you and me to make this look good -- we're on our own.

Deke Slayton storms through the door. Now 45. Still intense.

Without saying a word, Deke picks up a red marker from Julian's desk and changes the launch date on the wall calendar. Much less time. Deke walks out. The door slamming behind.

BARBARA

What was that?

JULIAN

Deke Slayton. Our Flight Director. He's just worried more people are going to die around here...the stress can get a little intense.

Julian pulls a joint from his pocket.

JULIAN (CONT'D)

We have the highest workplace divorce and suicide rates in the nation.

Julian places the joint between his lips and lights. Takes a hit. He hands the joint to Barbara.

JULIAN (CONT'D)

Welcome to Kennedy Space Center.

A Pink Floyd song kicks in, taking us to --

EXT. MAIN STREET - NIGHT

Barbara's head hangs out the window of a 1969 Camaro. She smiles up to the stars in the night sky.

Julian drives. He takes the joint from his mouth and holds it to Barbara. She takes a long drag. A smoky haze gives way to a movie theater ahead -- On the marquee: **2001 A SPACE ODYSSEY. A FILM BY STANLEY KUBRICK.**

INT. MOVIE THEATER - NIGHT

Barbara leads Julian into the darkened theater. Smoke mysteriously rising from the front row --

A DOZEN HIPPIES sprawled out in front of the screen. Barefoot and smoking weed. A blonde HIPPIE GIRL with daisies in her hair slowly waves over Barbara.

Barbara, almost in a trance, takes a seat. Julian sits beside. The girl passes Barbara a joint and the classical "Thus Spake Zarathustra" takes us into BARBARA'S POV:

-- The apes in *2001* screech and howl at the black monolith and we TRANSITION to:

-- The Soviet N-1 rocket towering overhead. Wider and taller than what we've seen at Cape Kennedy. A large red hammer and sickle painted on its side. TRANSITION to:

-- A red hammer and sickle painted on the wall. Howard and Cindy stand below. Cindy has Howard's hand in hers, holding tightly as they walk towards COMMUNIST PARTY CHIEF MIKHAIL SUSLOV, the man that would have no problem nuking the world, and we TRANSITION INTO:

-- Dave in *2001* walks in the circular module as Hal speaks:

HAL  
I'm sorry, Dave. I can't do that.

-- Deke paces in empty mission control. Tense. He looks to the golden Apollo 1 pin he wears on his lapel in memoriam of his lost friends. The moon launch map on the wall ahead as we MOVE INTO --

-- *2001's* final sequence. The STAR CHILD approaches Earth with "Thus Spake Zarathustra" coming to an apex.

EXT. MOVIE THEATER - NIGHT

Barbara and Julian exit the theater. Barbara reaches to the sky.

BARBARA  
God, what I wouldn't give to  
capture images like that up there.

She sits on the curb.

JULIAN  
Hey, you all right?

BARBARA  
I'm thinking.

JULIAN  
Don't. We work in government.

Julian sits beside her. Reminiscent of two conspiring kids.

BARBARA  
If we want something to look real,  
we need someone that can fake  
it...professionally.

JULIAN  
And who is this magical person that  
will give us perfect moon landing?

BARBARA  
Stanley Kubrick.

INT. UPPER EAST SIDE PENTHOUSE APARTMENT - DAY

CHRISTIANE KUBRICK, 37, with light brown hair she likes to keep short, paints in front of large windows overlooking Central Park.

A MAN in khakis with a button down shirt comes up behind. Thick black beard and shaggy hair in all directions. Intense eyes examining her painting over her shoulder.

This is STANLEY KUBRICK. With a slight Bronx accent:

KUBRICK  
How do you think it would look with  
a little more red on the right?

A phone RINGS. Speaking with a German accent:

CHRISTIANE  
If it needed red, I would have  
painted it with more red.

KUBRICK  
Are you sure?

Christiane sets down her brush.

CHRISTIANE  
Don't touch it.

Christiane gets up. She answers the phone out of view.  
Kubrick doesn't move, analyzing her painting.

Christiane returns with the phone. She holds it out for  
Kubrick.

CHRISTIANE (CONT'D)  
It's a woman from NASA.

Stanley backs away from the phone like it's going to bite.

KUBRICK  
Are they upset about 2001?

CHRISTIANE  
Why would NASA be upset?

KUBRICK  
Maybe they didn't understand the  
ending? I hate explaining that  
shit. They probably think it's  
inaccurate.

CHRISTIANE  
Stan, I don't think NASA called to  
criticize your work.

KUBRICK  
Why else would they call? People  
need to find their own truth. You  
tell her that.

CHRISTIANE  
(into phone)  
He is unavailable. Yes, he usually  
doesn't take meetings, but I will  
let him know.

Christiane hangs up the phone.

KUBRICK  
What did they say?

CHRISTIANE  
She wants you to call her back.

Christiane sits at her painting. She SLAMS down her brush.

KUBRICK  
You think I should have talked to  
NASA?

CHRISTIANE  
No...I don't know -- I'm upset  
because you're right; it needs more  
red.

Kubrick comes up behind and gives her a warm hug. She relaxes  
into his embrace.

INT. NASA PUBLIC AFFAIRS OFFICE - DAY

Barbara hangs up.

BARBARA  
Kubrick won't talk to me.

She looks to Julian seated at his desk. The calendar counting  
down the days on the wall behind. A constant reminder.

JULIAN  
Maybe we could get the guy that  
directed *Barbarella*? What's his  
name?

Barbara doesn't laugh.

JULIAN (CONT'D)  
Come on, it was an out there idea.  
We'll figure something else out.

BARBARA  
We have nothing else.

JULIAN  
Hey, don't beat yourself up over  
it. This is a losing battle. You  
gave it your best shot.

Did she?

INT. HALLWAY - DAY

Barbara rings the bell on a large wooden door of an upscale penthouse. A cacophony of dogs BARKING responds on the other side. A gruff Bronx accent yells:

KUBRICK (O.C.)  
Can you be quiet!?

The door swings open to Stanley Kubrick. A few inches shorter than Barbara. Looking like he never sleeps and wearing the same khakis, tennis shoes and white button down shirt he will always be wearing.

BARBARA  
Mr. Kubrick?

Kubrick will always be chewing gum or smoking. Right now, he's chewing gum.

KUBRICK  
You're NASA?

BARBARA  
Yes, I'm Barbara Penn --

KUBRICK  
You were told I don't take meetings.

Kubrick goes to shut the door -- Christiane walks up behind and pulls it open. A warm contrast to her husband.

CHRISTIANE  
Please, Ms. Penn, I'm Stanley's wife, Christiane. Come in. You'll have to excuse the mess, we're in the process of moving.

Christiane scoots Kubrick aside so Barbara can walk through.

INT. ENTRYWAY - DAY

Dozens of cats lounge on the staircase and in the window sills. TWO YOUNG GIRLS run by screaming and chasing each other, followed by a pack of eight dogs that rush Barbara. All sizes and breeds. Jumping. Licking.

Kubrick making no effort to help.

KUBRICK  
We collect strays.

INT. BREAKFAST NOOK - DAY

Christiane motions Kubrick and Barbara inside. She gives a polite nod and shuts the pocket doors, blocking out the chaos of the rest of the apartment.

KUBRICK  
Would you sit here?

Kubrick motions to the chair at the table set with only a chess board. Barbara takes a seat in the chair. She doesn't really have a choice.

Kubrick sits across, leaning back and chewing loudly on his gum.

BARBARA  
Before we start, let me say that I  
love your work --

KUBRICK  
-- do you think I care?

BARBARA  
I'll get straight to the point.

KUBRICK  
Would you?

BARBARA  
Mr. Kubrick, we saw what you did in  
2001 and we believe you can solve a  
problem for us.

Barbara stands. Checks the door.

BARBARA (CONT'D)  
Can anyone hear us in here?

KUBRICK  
Of course not.

Barbara goes to the window. She closes the drapes to keep out watchful eyes.

KUBRICK (CONT'D)  
What are you doing?

She sits. Very serious.

BARBARA  
Mr. Kubrick, your country needs you  
to film the moon landing.

KUBRICK

In *2001: A Space Odyssey* I filmed the moon and the entire universe. Why would I do it again? I move forward in my work, Ms. Penn.

BARBARA

I can assure you, you've never done anything like this.

(lowers voice)

NASA and the CIA want you to film a fake moon landing.

Kubrick takes this in for a long moment.

KUBRICK

How about a little game?

Barbara nods. She reaches for the black pawn on the chess board.

KUBRICK (CONT'D)

Would you be white?

Barbara takes the white pawn and moves it forward. Kubrick moves his knight. They will continue to play as they discuss:

KUBRICK (CONT'D)

Has NASA cancelled the real moon landing?

BARBARA

NASA has every intention of landing on the moon, but we've had a lot of problems with our cameras. The harsh conditions on the lunar surface make it very difficult to film. It's essential the public see the landing on TV --

KUBRICK

You mean the Soviets? That's what this is really about. Don't bullshit me, Ms. Penn. I have a short wave radio where I monitor the broadcasts from Russia. Usually it's chatter about Vietnam, but lately it's been about beating us to the moon, and this Suslov character.

Barbara takes her turn on the chess board.

BARBARA  
Will you help us?

KUBRICK  
Ms. Penn, reality in art is always boring. But outside of art, the only immorality that exists is dishonesty. There is no art in faking the moon landing. It is simply dishonest.

BARBARA  
I understand your position, but if we lose the moon, we will lose the Cold War. That Suslov character will come to power and he will not hesitate to launch nuclear weapons against us.

Kubrick captures one of Barbara's pieces.

KUBRICK  
A fake moon landing is still dishonest, Ms. Penn.

BARBARA  
I'm giving you an opportunity to inspire generations. Show them we can work together to achieve something other than war. These are all very honest motives, Mr. Kubrick.

Kubrick captures her bishop. A smile crosses his lips.

KUBRICK  
You are not very good at chess.

Kubrick leans back.

KUBRICK (CONT'D)  
I won't fuel your government deception.

BARBARA  
I've read your file, Mr. Kubrick. The CIA and FBI have you classified as "dangerously subversive."

KUBRICK  
I like that.

BARBARA

They've also had you under surveillance for years. They know you've been experimenting with filming at extremely low-light levels for a film you want to do on the life of Napoleon. It's your obsession.

Barbara leans forward.

BARBARA (CONT'D)

Can you imagine it? An entire film shot with only candlelight?

He can.

BARBARA (CONT'D)

NASA has a camera that can capture images in dark space at low light levels -- it's not much use to us in filming a moon landing, but I can give you this camera lens...if you work for us.

She has him.

INT. TWA FLIGHT CENTER - DAY

**TITLE: JFK Airport**

This looks nothing like a modern airport. Its fancy decor can only be described as an attempt at space age modern.

Kubrick sits at a bar in the center made of aerodynamic white plastic, looking like something out of the opening of *Clockwork Orange* (without nude mannequins).

Barbara keeps an eye on him from the pay phone, as she places a call --

INT. EXECUTIVE OFFICE - U.S. AERODYNAMICS - DAY

Walter stands in an expensive suit stands over a desk covered with rocket design plans. He answers his phone:

WALTER

Barb? Hi, beautiful.

INTERCUT BARBRA AND WALTER'S CONVERSATION:

BARBARA

Sorry I didn't call earlier. I'm not going to be able to come home this weekend. Something has come up.

WALTER

That makes two of us. NASA has moved up the launch date again. Do you know what's going on there?

Barbara looks to Kubrick. He is inspecting one of the white stools at the bar.

BARBARA

(lying)

Not a clue. I've been stuck writing press releases.

WALTER

Well, keep me in the loop. U.S. Aeronautics needs this contract...you sure you're all right?

She hates lying to him.

BARBARA

I'm tired.

WALTER

Me too. I love you.

BARBARA

Love you.

She hangs up and joins Kubrick at the bar. He doesn't look up. Completely absorbed in writing in a little black notebook.

KUBRICK

I'm not getting on the plane, Ms. Penn.

Kubrick looks up.

KUBRICK (CONT'D)

I never fly.

BARBARA

You might have mentioned that in the taxi ride here.

KUBRICK

You needed to make a call, and I wanted to see the new terminal. Done.

BARBARA

Are you afraid of flying?

Kubrick walks away. Barbara quickly at his side.

BARBARA (CONT'D)

Your CIA file stated you had a pilot's license --

Kubrick stops. Faces Barbara.

KUBRICK

Ms. Penn, will you always be referencing my file?

BARBARA

No.

KUBRICK

Did my file tell you I crashed?

It didn't.

KUBRICK (CONT'D)

I destroyed my plane. I almost died because I forgot to flip one switch.

BARBARA

Mr. Kubrick, this is a commercial airliner --

KUBRICK

Every time I fly, I wait. I listen. There will always be a loud click from under the wing when we leave the ground. If you don't hear that click -- it means the pilot forgot to turn on the flap, and we are going to die.

BARBARA

I'm sure they have safety measures in place.

KUBRICK

One click...everyone is capable of fatal errors, Ms. Penn. I can't be trusted and neither can you.

EXT. JFK AIRPORT - DAY

Kubrick stands at the curb diligently writing in his notebook. Barbara pulls up in a yellow VW bug. Kubrick looks up.

KUBRICK

That is a ridiculous car, Ms. Penn.

BARBARA

One click, Mr. Kubrick.

Kubrick gets inside.

EXT. HIGHWAY - DAY

The VW moves along the winding road. The CAMERA TRACKS along with it. Reminiscent of the opening of Kubrick's *The Shining*.

INT. VW BUG - DAY

Barbara sits behind the wheel. Kubrick beside, writing in his notebook. He furtively glances to the speed gage.

KUBRICK

A little fast, don't you think?

BARBARA

I'm barely going 40.

KUBRICK

You shouldn't drive at speeds over 35 miles per hour.

BARBARA

Mr. Kubrick, I've got to get you to the Space Center. You refused to fly, so we're going to have to drive a little fast.

KUBRICK

Did you know studies show you are far more likely to hydroplane and skid off the road at speeds over 35 mph?

BARBARA

The road isn't wet. It's a clear day.

Kubrick gives her a look.

KUBRICK  
Why be unprepared?

Barbara starts to realize there is no winning with this guy.  
She slows down.

We follow the VW bug down the highway and TRANSITION TO:

A TRANSPORT TRUCK bumping along a dirt road --

EXT. LAUNCH PAD - WIDER - DAY

The truck comes to the stop at the base of the huge Soviet N-1 rocket.

**TITLE: Soyuz Launch Pad, USSR**

A SOVIET GUARD gets out. He walks to the back. He pulls open the door and helps down our spy couple, Cindy and Howard Marcus --

Stretching before them are DOZENS OF PRISONERS in gray uniforms. They work around the massive Soviet N-1 rocket like a nest of ants.

Cindy's hand instinctively grabs Howard's.

VASILI MILSHIN, 50, the rocket scientist we saw in the CIA debriefing, walks up.

VASILI  
You are to help me with the rocket,  
yes?

He hands them each a gray prison uniform and leads them to where Communist Party Chief Suslov stands. TWO ARMED MEN stand at his side.

Vasili gives Suslov a half-hearted salute. Suslov's eyes on Howard.

SUSLOV  
I know who you are and what you can  
do.

Cindy suddenly aware of her tight grip on Howard's hand.

SUSLOV (CONT'D)  
You'll find it is in your best  
interest to cooperate with us.

Suslov walks away. Howard watches him go with concern.

VASILI

Suslov is the least of your problems. The man in charge of the rocket program before me died of a heart attack brought on by the poor living conditions in this camp, and he wasn't even a prisoner. For all our sake, I hope you will cooperate quickly.

The guards push Cindy and Howard forward. Under the shadow of the massive Soviet N-1 rocket --

INT. YELLOW VW BUG - EARLY MORNING

The sun rises. Barbara rubs her eyes, fighting back her exhaustion. She's been driving all night.

BARBARA

There it is, Mr. Kubrick.

Kubrick looks up from his notebook. The rising sun majestically profiling the Saturn V rocket in silhouette on the horizon, much like the black monolith in *2001*.

KUBRICK

Oh yes, I'm happy now.

Barbara unsure if this is a good or bad.

EXT. LAUNCH PAD - DAY

The yellow bug pulls up in front of a chain link fence with the sign, "No Hardball Playing in Launch Area."

Kubrick gets out and runs.

BARBARA

Mr. Kubrick? We need you to be fully debriefed by the CIA. Mr. Kubrick!

Barbara gets out -- Kubrick pressed against the chain link fence, looking up in awe at the rocket.

KUBRICK

It's like I created it myself.

Julian walks up in a hard hat.

JULIAN  
Weren't you supposed to be on a  
flight yesterday? What happened?

Julian eyes the yellow bug.

BARBARA  
Long story.

JULIAN  
What is our mysterious directing  
legend doing?

Barbara looks over -- Kubrick has climbed halfway up the  
fence. His hand reaching up to touch its thruster.

BARBARA  
Mr. Kubrick!

Kubrick looks over.

BARBARA (CONT'D)  
Please, come over here.

Kubrick jumps down and strolls over to Julian and Barbara. In  
no hurry. Julian holds out his hand to shake --

JULIAN  
Julian Scheer. NASA Public Affairs.  
This is an honor.

Kubrick looks to Barbara.

KUBRICK  
I don't want him on my location.

JULIAN  
This isn't your film set.

BARBARA  
I'll show you what we were  
thinking.

Kubrick looks up to the rocket and sighs. Sad to lose such a  
stunning prop. He motions to Julian.

KUBRICK  
He is still banned from my set.

Julian shoots Barbara a - wtf? Barbara shrugs.

INT. EMPTY WAREHOUSE - DAY

The heavy metal door slides open to Barbara and Kubrick standing in the doorway.

KUBRICK  
How long do I have?

BARBARA  
Apollo 11 is scheduled to launch in less than a month. It's not much time.

Kubrick walks into the completely empty warehouse.

BARBARA (CONT'D)  
You can you do it, can't you?

Kubrick looks to Barbara and gives Cheshire grin that tells us: "Don't worry."

INT. CONFERENCE ROOM - DAY

DEKE  
Where the hell is Kubrick?

Julian, Deke, CIA Director Richard Helms and our famous Apollo 11 astronauts: NEIL ARMSTRONG, BUZZ ALDRIN and MICHAEL COLLINS sit around the table. Waiting.

DEKE (CONT'D)  
These boys need to get back in flight sim.

DIRECTOR HELMS  
Director Slayton, the President has asked for all our cooperation on this.

DEKE  
Maybe the President should have more faith in our moon program?

Deke settles in his chair with an expression of absolute distaste.

Barbara enters with Kubrick. He furiously writes in his notebook. Without looking up, Kubrick takes a seat at the table with Barbara.

DIRECTOR HELMS  
Welcome to Kennedy Space Center, Mr. Kubrick. I'm --

KUBRICK

I know who you are. You make files.

DIRECTOR HELMS

All right. This is our NASA Flight Director, Deke --

DEKE

-- I've met Mr. Kubrick before. He and Arthur C. Clarke contacted me about that 2001 film they did. Mr. Kubrick, I have some thoughts on your interpretation of NASA's research.

Kubrick suddenly stops writing and looks up. Uh-oh.

BARBARA

Hey, how about we introduce our Apollo 11 astronauts?

DIRECTOR HELMS

Yes. This is Neil Armstrong, Buzz Aldrin and Michael Collins.

KUBRICK

They'll do nicely.

BUZZ

Mr. Kubrick, if you don't mind me asking, at the end of 2001, were you saying God is merely an advanced alien intelligence?

KUBRICK

What do you think?

BUZZ

I want to know your intentions.

Kubrick returns to writing.

MICHAEL

I thought it was a silly movie.

DEKE

This whole thing is silly. NASA's budget is limited, and you're wasting it on what? A movie? This is insulting.

DIRECTOR HELMS

My people's lives are riding on this.

DEKE

So are mine.

Deke stands. The astronauts follow his lead and walk out. Neil hesitates a moment in the doorway. A quiet strength about him. A total class act.

NEIL

Mr. Kubrick, thank you for coming.  
It's a real honor to have an artist  
of your caliber here.

Kubrick nods. Neil leaves with the others.

CIA Director Helms stares down Kubrick.

DIRECTOR HELMS

It should go without saying the  
public can never know we are faking  
the moon landing.

KUBRICK

Does the public know anything?

Helms leans forward. Intimidating.

DIRECTOR HELMS

If you ever speak a word of this,  
it will be considered an act of  
treason. We have ways of dealing  
with traitors.

Kubrick smiles. Hard to shake.

INT. NASA PUBLIC AFFAIRS OFFICE - DAY

Barbara leads Kubrick and Director Helms inside.

BARBARA

These are our offices, Mr. Kubrick.  
You can use my desk --

Kubrick sits at Julian's desk.

BARBARA (CONT'D)

-- or that's fine.

KUBRICK

What lenses do we have?

Kubrick gestures to the cameras and lenses on Barbara's desk.

KUBRICK (CONT'D)  
Will you bring those over? I want  
to see that special low-light lens  
I am to have.

DIRECTOR HELMS  
What lens?

BARBARA  
It's the Zeiss f/0.7.

DIRECTOR HELMS  
The what?

Barbara scoops up the equipment and sets it in front of  
Kubrick. He looks them over.

DIRECTOR HELMS (CONT'D)  
Mr. Kubrick, we still need to  
discuss the logistics with your  
film crew. Given the classified  
nature of this project, we can only  
have our people working on this.

KUBRICK  
Ms. Penn, I do not see the lens I  
am to have. These are all very  
standard.

BARBARA  
You'll get the Zeiss f/0.7 lens  
when we're finished.

KUBRICK  
These standard lenses won't do.  
We'll have to jury rig something.

Annoyed, Kubrick hands Barbara and Helm camera bodies and  
lenses.

KUBRICK (CONT'D)  
I want my set designer. He worked  
on *2001: A Space Odyssey*, and knows  
more about NASA's designs than  
NASA. I also want Ms. Penn to  
produce.

Helm hands his lens and camera to Barbara. Her hands full.

BARBARA  
Thank you, but I have never  
produced --

KUBRICK

Do you think a bunch of CIA agents running around my set will know what they are doing? You will manage them, Ms. Penn, so that I don't have to.

DIRECTOR HELMS

All right. Ms. Penn will produce. We will give you one set designer that will be vetted by the agency. Is this acceptable?

KUBRICK

Ask my producer.

BARBARA

Yes.

Director Helm leaves. Barbara sets the cameras and lenses on the edge of the desk and tries to attach a lens.

BARBARA (CONT'D)

It doesn't fit.

KUBRICK

Are you even trying, Ms. Penn?

Kubrick hands her another lens.

INT. HOTEL ROOM - NIGHT

ON THE TELEVISION: the evening news plays with Walter Cronkite addressing the nation --

Barbara crosses in front of the screen wearing her bathrobe. Phone to her ear:

BARBARA

Hello, Walt? I love you too...yes, everything is on track here. It is very exciting --

A LOUD KNOCKING at the door comes as a welcomed interruption. She can't keep lying to him like this.

BARBARA (CONT'D)

Sorry. I have to go... give Kimberly and David big hugs.

She hangs up and opens the door to --

Stanley Kubrick standing on the other side. A chess set tucked under his arm.

KUBRICK  
How about a little game?

He walks inside without an invitation and gestures to a small table and two chairs by the window.

BARBARA  
Mr. Kubrick, aren't you exhausted  
from the drive?

He isn't. Kubrick lays out the chess board on the table and takes a seat.

KUBRICK  
How about you take the white  
pieces?

Too tired to argue she takes a seat across. Kubrick makes the first move.

KUBRICK (CONT'D)  
I used to play chess for quarters  
in Central Park. I was good.

Barbara makes her move.

KUBRICK (CONT'D)  
But Arthur Feldman. He was the  
best...funny, his is the only name  
I can recall from those days. I  
find most people are forgettable,  
except the ones that are better  
than me. I always remember those.

BARBARA  
Is this memorable for you?

Kubrick takes his move.

KUBRICK  
Arthur Feldman would never ask  
that.

Barbara makes her move and leans back in her chair.

BARBARA  
Can we finish this later? It's  
getting late.

Kubrick nonchalantly takes his next move.

KUBRICK  
I need my assistant, Kara Downs,  
brought here.

BARBARA  
I'll have to run it by the CIA.

Barbara moves her chess piece. Kubrick takes his move.

KUBRICK  
Check. That was not a good move,  
Ms. Penn. Do you always ask for  
permission?

Barbara moves her piece.

BARBARA  
If I asked for permission, I  
wouldn't be here.

Kubrick captures her king --

KUBRICK  
Checkmate. And you might want to  
look behind you.

Kubrick gestures to the TV. Barbara looks. It is not good:

WALTER CRONKITE  
The Soviets have successfully  
landed a probe on Venus, venturing  
further than any known object into  
our solar system --

KUBRICK  
Pay attention to the details or you  
lose the bigger game, Ms. Penn.

A map of the solar system on the screen TRANSITIONS TO:

THE MAP ON THE WALL IN --

INT. RKA MISSION CONTROL CENTER - DAY

This place strangely resembles launch control at Cape  
Kennedy.

**TITLE: RKA Mission Control - Korolyov, Moscow**

Suslov steps in front of the map, addressing the rows of MEN  
in headsets monitoring the Venus probe on their screens.

SUSLOV  
 (in Russian)  
*The successful landing of the  
 Vesena 5 probe makes this a great  
 day in Soviet history...*

The room erupts in applause. Vasili slips out the back.

EXT. CORRECTIVE LABOR COLONY - DAY

Vasili stares forward. He takes a long, hard sip from his flask. It's not to celebrate. He looks forward with a mixture of curiosity and sadness. We follow his gaze to --

The massive Soviet N-1 rocket on the horizon.

**TITLE: Soyuz Launch Pad, USSR**

Suslov joins Vasili. Speaking in Russian:

SUSLOV  
*A probe on Venus is nothing. A man  
 on the moon, that is how you make  
 history.*

They watch CINDY AND HOWARD scrub the concrete with a DOZEN PRISONERS in similar gray work clothes. Chains on their ankles and wrists. Thin and dirty.

SUSLOV (CONT'D)  
*What have they told you?*

VASILI  
*It is my job is to make rockets.  
 Not interrogate spies.*

SUSLOV  
*Your job is what I say it is.*

VASILI  
*Does General Secretary Brezhnev  
 know they are being kept here?*

SUSLOV  
*Brezhnev has other concerns.*

Cindy slips on the wet cement. Howard instantly at her side, helping her to stand.

SUSLOV (CONT'D)  
*Torture his wife and he'll talk.*

The sound of typewriter keys TRANSITIONS TO:

INT. JULIAN'S OFFICE - MORNING

The office completely transformed into a production trailer. Storyboards, camera equipment and production schedules everywhere.

Julian walks in and startles to find a CIA AGENT seated at his desk TYPING. Kubrick stands over him.

KUBRICK

Exterior lunar module...Stop. Do you think that's how you spell lunar? And what the hell is "Snoopy"?

AGENT

The astronauts are calling the lunar module Snoopy.

KUBRICK

They are naming the greatest technological achievement in history after a cartoon dog? These people have no vision. They should call it something regal. Something American - Eagle. Yes, "the Eagle has landed." That's good -- move.

JULIAN

You can't rename the lunar module.

Kubrick makes the young agent get up. Takes his seat and starts typing. He gives Julian a side glance.

KUBRICK

Haven't you been banned?

JULIAN

This is my office.

Julian spots Barbara asleep at her desk. He shakes her awake.

BARBARA

He never sleeps, Julian. He's a machine.

A very pregnant woman in her 20's walks in. This is KARA DOWNS. She sets a hundred page file in front of Kubrick.

Julian points in her direction:

JULIAN

Who is that?

BARBARA  
She's his assistant.

Kubrick thumbs through the file.

KUBRICK  
I need more. I want to know exactly  
what the lunar module looks like,  
how it feels and smells --  
everything!

Kara nods and takes back the file.

JULIAN  
Stan, you think it's a good idea to  
have your assistant working in her  
condition?

KUBRICK  
She is pregnant. Not retarded. And  
only friends refer to me as, Stan.

Kara hands Kubrick a bag of dirt.

KARA  
That's the moon dust. We washed it  
three times and painted it gray,  
just like you asked.

Kubrick dumps the dirt on Julian's desk beside the  
typewriter.

JULIAN  
Oh, come on.

KUBRICK  
(re:dirt)  
No. It needs to be more fine. More  
gray. And I don't like how it  
smells.

Kubrick scoops up the dirt from the desk.

JULIAN  
Thank you.

He hands the dirt to Julian.

KUBRICK  
Why don't you wash this? Go. Get  
out of here.

Kubrick shoos Julian over to Kara by the door. She takes the  
dirt from Julian.

JULIAN  
Why do you put up with him?

KARA  
He's Stanley Kubrick.

Julian looks to Barbara with concern.

INT. CONFERENCE ROOM - DAY

Kara walks around the table handing typed scripts to Barbara, Neil Armstrong, Buzz Aldrin and Michael Collins.

Kubrick sits at the far end. He types furiously on a portable typewriter. The annoying CLICK of keys over:

BARBARA  
You want us to start reading the script?

Barbara looks to Kubrick for an answer. Kubrick keeps typing.

BUZZ  
Right. Okay, so --  
(reads)  
We've landed on the moon --

NEIL  
-- excuse me, I'm sorry. This direction here, it says Buzz steps on the moon first?

BUZZ  
Makes sense. I do have the most experience.

NEIL  
As the mission commander --

BUZZ  
Are you pulling rank on this?

NEIL  
No. I just think this should be accurate. It only makes sense I would walk out first. I'll be seated closest to the door.

MICHAEL  
It's a script, Buzz. It's not real. Barbara, do I have to be here? I'll be waiting in orbit around the moon when those two land on the surface.

They all look to Kubrick for an answer. He keeps typing.

BARBARA  
Michael, you can go.

Michael walks out, relieved to be getting out of this insanity.

BARBARA (CONT'D)  
And if it technically makes sense  
for Neil to step out first...then I  
don't see why not?

Buzz leans back, frustrated with this process.

NEIL  
What do you want me to say when I  
step out?

KUBRICK  
Say what you feel.

NEIL  
I feel a little stupid reading a  
script.

Kubrick stops typing.

KUBRICK  
You think stepping onto the moon is  
stupid?

NEIL  
No. I think it is probably the most  
important thing I'll do in my  
entire life.

KUBRICK  
Then start acting like it.

Neil bristles.

KUBRICK (CONT'D)  
You must have been planning for  
months what you wanted to say.

BUZZ  
So you've been planning for months  
to step on the moon first?

NEIL  
Of course not. I mean, I did write  
something.  
(softly recites)  
(MORE)

NEIL (CONT'D)

This is one small step for a man  
and one giant leap for  
mankind....what do you think?

KUBRICK

Yes, say that! But better.

Kubrick pulls the paper out of the typewriter and hands it to Barbara.

BUZZ

Are we done? We're expected in  
flight sim, and Deke Slayton  
decides who steps on the moon  
first.

(points to Kubrick)

Not him.

Barbara distracted by what she's reading from Kubrick.

BARBARA

Yes, you can go. Thank you.

Neil and Buzz leave. Barbara locks eyes with Kubrick. She gestures to the memo he typed.

BARBARA (CONT'D)

You want me to find out the average  
barometric pressure at noon on  
Wednesdays?

Kubrick nods.

BARBARA (CONT'D)

Why?

Kubrick stands and walks out without saying a word.

KARA

His art is very important to him,  
Barbara. But he is a good man.

INT. PUBLIC AFFAIRS OFFICE - DAY

Barbara enters to find Julian picking dirt out of his typewriter.

JULIAN

How's the film?

BARBARA

Kubrick has stopped speaking to me.  
His assistant hands me these  
bizarre typed memos.

CIA Director Helms walks in and takes one look at the mess:

DIRECTOR HELMS

What the hell happened here?

JULIAN

Stanley Kubrick.

DIRECTOR HELMS

Barbara, I will need to review  
Kubrick's work.

BARBARA

You can't. He hasn't filmed  
anything.

DIRECTOR HELMS

Then what the hell are you doing?

BARBARA

Rehearsing --

DIRECTOR HELMS

We have to get Kubrick's moon  
landing on the air. Every day you  
waste puts my people at greater  
risk. If Suslov announces before us  
--

BARBARA

I understand. I'm getting Kubrick  
to work as fast as he can.

DIRECTOR HELMS

The information we have on Kubrick  
hints at some communist leanings.  
It might explain why he's taking so  
long.

JULIAN

(laughs)

You think Stanley Kubrick is a  
Soviet spy?

One look from Helms and Julian is quiet.

DIRECTOR HELMS  
Don't let Kubrick out of your  
sight. I want a full progress  
report first thing tomorrow.

Director Helms storms out. Barbara exchanges a look with  
Julian.

JULIAN  
You've got to reign in our genius  
director.

INT. WAREHOUSE/MOON SET - DAY

Kubrick sits on his director's chair like a king overseeing  
his kingdom. Protective black gloves over his hands giving  
him a Dr. Strangelove-look.

KUBRICK  
Looking good.

TWO MEN in NASA jumpsuits hang a beaded backdrop overhead. A  
British man with white hair and a kerchief around his neck  
directs them. This is PRODUCTION DESIGNER TONY MASTERS.

TONY  
Not a wrinkle. We're going to need  
to light this entire bastard from  
the front.

Kubrick rises. With his gloved hands, he adjusts a 10K light  
to hit the backdrop, revealing the night sky.

KUBRICK  
Excellent, Tony. Watch the dust  
behind you.

TWO MEN in NASA jumpsuits are on their hands and knees  
spreading gray moon dust across the floor with hand brooms.

KUBRICK (CONT'D)  
What are you doing? Stop with the  
brooms. Blow on the dust. You think  
there are sweep marks on the moon?

The two men exchange a look - is he serious? Yup. They set  
down the brushes and start blowing. Kubrick looks over to  
Kara.

KUBRICK (CONT'D)  
We'll need to wash the dirt again.

A HALF DOZEN MEN enter, carrying the spider-like lunar module (The Eagle). They set it down on the dust.

KUBRICK (CONT'D)  
It's very light. Tony, are you sure  
this an exact replica?

TONY  
It's the real thing, Stan. They  
made a few of them for testing and  
such.

Barbara enters behind. Stopping suddenly. Taking it all in --

BARBARA  
This is the moon?

And we see what has Barbara stopped in her tracks. This looks awful. It's like The Eagle has touched down in a high school dramatization of the moon landing.

BARBARA (CONT'D)  
We can't use this. Do you even have  
the camera set up?

KUBRICK  
Kara, tell Ms. Penn the main camera  
is over there.

Kubrick gestures to a two way mirror set at a 45 degree angle that reflects Barbara and Kubrick as if they were in a fun house.

KUBRICK (CONT'D)  
Tell her, I also have six TV  
cameras.

KARA  
Ms. Penn --

BARBARA  
I heard. Thank you.

Kubrick removes a glove and calmly puts a stick of gum in his mouth. He silently walks from the set into a darkened area of the soundstage. His disembodied voice:

KUBRICK (O.C.)  
Kara, tell Ms. Penn to join me in  
mission control.

KARA  
He wants you to --

Barbara follows his voice into the shadows.

INT. KUBRICK'S MISSION CONTROL - DAY

Barbara walks up behind Kubrick seated in the middle of a bank of six TV monitors, all showing different angles of the set.

Kubrick speaks into a microphone. His disembodied voice giving instructions to the crew:

KUBRICK

Tony, Ms. Penn wants you to tear it  
all down and start from scratch.  
She doesn't like it.

Tony nods. Shouts out:

TONY

Tear it down!

BARBARA

Wait. How long will it take to  
rebuild?

KUBRICK

Kara!

Kara runs up behind.

KUBRICK (CONT'D)

Ask Ms. Penn if she wants this done  
right?

KARA

Barbara, he wants to know --

BARBARA

He can ask me himself. This is  
ridiculous and completely  
unacceptable --

Kubrick stands. His voice never rising.

KUBRICK

This is unacceptable? No, Ms. Penn.  
You are unacceptable.

TONY (O.C.)

Are we still tearing it down?

Kubrick glares at Barbara. He's intimidating.

KUBRICK

Kara, tell Ms. Penn this is my movie.

Kara SCREAMS. Everyone on the TV monitors freezes. What was that?

KARA

Sorry. I'm so sorry. My water broke. Sorry.

Barbara instantly at Kara's side. Helping her stand.

BARBARA

It's okay. Stop apologizing. We'll get you to the hospital.

Kubrick glances over. Not impressed.

Off Barbara's look, Kubrick sighs and addresses the crew in his omnipotent microphone:

KUBRICK

That's a wrap for today.

He turns to Kara.

KUBRICK (CONT'D)

Tell Ms. Penn, I'm afraid this delivery will delay our production schedule further.

Kara's SCREAM of labor pain takes us to --

INT. HOSPITAL - DAY

ON KARA wheeled in on a gurney. A DOCTOR checking her pulse. She SCREAMS out again.

Kubrick at her side with notebook in hand. Writing. Barbara close behind.

KUBRICK

Don't worry, my dear...I'm making a list of what we will need for tomorrow.

Kara SCREAMS in pain. Sweat pouring down her face.

KUBRICK (CONT'D)

We'll need more lights. I want to see the details on the astronauts' faces.

KARA  
(breathing heavy)  
Won't they be wearing helmets?

Kubrick folds up the list and puts it in Kara's hand. She's wheeled into the delivery room.

KUBRICK  
(calls after)  
And I'll need that moon dust washed  
again tonight!

The delivery room doors close. Kubrick looks to Barbara --

KUBRICK (CONT'D)  
Is something wrong?

Barbara unsure how to answer.

KUBRICK (CONT'D)  
Would you like to see a movie?

INT. MOVIE THEATER - NIGHT

This is the same place Barbara first saw 2001. The theater empty. Kubrick seated beside her. He signals to the projection booth and the reel starts to play on the screen.

Barbara's expression reveals something miraculous has happened --

ON THE SCREEN: The strange set we saw looks like the surface of the moon. It's beautiful. The screen goes dark.

KUBRICK  
What do you think?

BARBARA  
I think you may have just won the  
Cold War.

Kubrick stands.

KUBRICK  
Shall we celebrate?

BARBARA  
What do you mean?

KUBRICK  
What do you think I mean? Let's  
grab a drink.

EXT. PATIO BAR - NIGHT

A cheesy tiki bar that overlooks the ocean.

Barbara stands at the edge looking to the full moon in the sky. Whiskey in hand.

Kubrick walks up behind.

BARBARA

I don't know if we should be in public like this. If word got out --

KUBRICK

You need to lighten up, Ms. Penn. All work and no play will make you very dull.

He takes the drink out of her hand and sets it down.

KUBRICK (CONT'D)

Do you dance?

Barbara nods. Not sure what to make of this. Like a perfect gentleman, Kubrick takes Barbara by the hands and leads her across the floor. This guy can dance.

Kubrick pulls away from Barbara and hands her back her drink.

He looks up to the clear night sky with a full moon.

KUBRICK (CONT'D)

It's a shame we'll never make it up there.

BARBARA

We'll make it up there.

KUBRICK

I've seen NASA's technology. What they're landing on the moon is no better than that plane I crashed. Apollo 11 has too many opportunities for human error. We will fail.

BARBARA

We won't fail. Humans can accomplish great things when they work together. Neil Armstrong will be the first man to walk on the moon, you'll see.

KUBRICK

Do you know what happens to  
idealists in my movies?

(beat)

They die.

BARBARA

Maybe your movies would be more  
popular if they lived.

Maybe she's right. Kubrick smiles and goes to the bar.  
Barbara watches as he kindly offers the BARTENDER one of his  
cigarettes. Kubrick can be charming when he wants.

JULIAN (O.S.)

Babs?

Julian walks up holding a cocktail with a pink umbrella.

JULIAN (CONT'D)

What are you doing here?

BARBARA

Keeping Kubrick out of trouble.  
You?

JULIAN

I'm meeting Deke for a drink.

He looks from his drink to Barbara's straight whiskey --

JULIAN (CONT'D)

I should order something with less  
pink.

INT. BAR - NIGHT

Julian and Barbara stand at the bar. Julian gestures the  
BARTENDER to give him the same as her.

JULIAN

Heard you got the set built today.  
I was worried, but you seem to be  
managing Kubrick all right.

Barbara glances to Kubrick at the end. He intently watches  
the TV ABOVE: FOOTAGE of COMMUNIST PARTY LEADER LEONID  
BREZHNEV addressing the cameras about the Soviet rocket  
launch. Suslov stands at his side.

WALTER CRONKITE (V.O.)

The Soviets say they will land a  
man on the moon in a few weeks --

Kubrick walks up behind. Cigarette in his mouth.

KUBRICK  
We have to go. Deke Slayton is  
here.

Julian waves over Deke seated in a booth.

KUBRICK (CONT'D)  
What are you doing? He hates me.

JULIAN  
(smiles)  
I know.

Deke walks up. Old Fashioned in hand. A little drunk.

DEKE  
Stanley Kubrick. Won't this be fun?

Deke gestures to the gold astronaut pin on his lapel.

DEKE (CONT'D)  
You know what this is?

KUBRICK  
Jewelry.

DEKE  
It's the Apollo 1 astronaut pin.  
Gus Grissom gave it to me. You know  
who he was?

KUBRICK  
He was killed during a test launch.

DEKE  
He was. I was in training with Gus.  
Was supposed to be in that capsule  
with him.

KUBRICK  
Why weren't you?

DEKE  
I developed a heart murmur. NASA  
had me grounded and placed me in a  
less stressful job.  
(laughs)  
Shit. I miss Gus. He'd always say --  
no matter what happens during your  
mission, you gotta keep believing  
it can be done, or what's the  
point?

Deke takes a sip of his Old Fashioned and gestures to Kubrick and Barbara.

DEKE (CONT'D)

I find your lack of faith in what we're trying to do here disgusting.

BARBARA

Deke, we're on your side. I believe Apollo 11 will land on the moon. We only want to make sure the world can see it.

DEKE

What do you believe, Stanley?

KUBRICK

I believe people like a spectacle. And if you don't deliver one, they will turn on you. You can never let them turn. You keep their attention, and they will believe anything.

Kubrick walks away. Deke watching him go with a glimmer of appreciation.

Barbara gives a nervous glance to the television report and we TRANSITION into:

The real-life moment --

EXT. SOYUZ LAUNCH PAD - DAY

Signs with communist slogans. A wild CROWD cheering with excitement.

ON THE STAGE: COMMUNIST PARTY LEADER LEONID BREZHNEV raises his arms to accept their applause.

Suslov abruptly steps in front. He announces in Russian with subtitles:

SUSLOV

*The Soviets will conquer the moon!*

The crowd getting more excited. Out of control.

Suslov walks off to roaring APPLAUSE. Brezhnev watches him with concern. An ADVISOR joins Brezhnev on stage and follows his gaze.

ADVISOR

Secretary Brezhnev, I fear Suslov  
will become popular enough to stage  
a coup -- he wins the space race,  
and you will lose.

Brezhnev considers this.

INT. SMALL ROOM - SAME

Cindy watches the rally outside through a small barred  
window.

CINDY

They held me down and poured water  
down my throat. I couldn't breath.  
I was drowning...

Cindy shakes at the thought. Howard goes to her side. Both  
thin and weak.

HOWARD

They are trying to wear us down.

She cradles her badly bruised and cut hands.

CINDY

They're wearing me down.

Howard gently takes her hands in his. Giving a little  
comfort.

CINDY (CONT'D)

You're the one I'm worried about.

HOWARD

Don't. I won't tell them anything.  
Our people will get us out.

Cindy gazes out the window. Afraid. The crowd outside growing  
louder as they CHANT Suslov's name.

EXT. HOTEL - NIGHT

Julian's Camaro pulls up to the parking lot of this very  
budget Florida motel. He gets out and opens the door for  
Barbara. She gets out and it's obvious she's had a little too  
much.

BARBARA

Thanks for the ride.

Barbara stumbles to her door, fumbling for her key.

Julian close behind to help. She drops the key. Julian picks it up and places it in the door.

INT. HOTEL ROOM - NIGHT

Julian walks in with Barbara. The light on the night stand suddenly comes on. Julian jumps back.

Kubrick sits on the bed.

KUBRICK

Ms. Penn, I just got off the phone  
with your husband.

Julian nods.

JULIAN

I'll catch ya tomorrow, Babs.

He quickly leaves. Barbara left staring at Kubrick like a scolded child.

BARBARA

How did you get in here?

KUBRICK

The nice man at the front desk let  
me in.

BARBARA

Why are you answering my phone?

Kubrick stands.

KUBRICK

It was ringing.

BARBARA

What did you say to my husband?

KUBRICK

He seems very nice. He'll be down  
here tomorrow. The rockets his  
company made for NASA have not been  
working properly. I had no idea he  
owned the company that supplied  
those things.

BARBARA

You didn't tell him why you're  
here?

KUBRICK

Of course not. But he's suspicious.  
And so am I. What are you hiding,  
Ms. Penn?

BARBARA

The only thing I'm hiding is my  
frustration. We need to talk about  
the film.

Kubrick sits at the table by the window. The chess board  
already set for a game.

KUBRICK

Will you be white?

Barbara takes her seat across and they start to play. Barbara  
makes the first move.

BARBARA

You are going to have to work  
faster. You have to film more. We  
can't afford to waste any more  
time.

Kubrick makes his move.

KUBRICK

You know why you never win at  
chess, Ms. Penn?

They continue to play as they discuss:

KUBRICK (CONT'D)

You trap yourself. You assume there  
is a limit to the possibilities.

BARBARA

There are a limited number of moves  
in chess.

KUBRICK

Are there? You can always go  
further. Do more.

BARBARA

We have limits.

KUBRICK

Checkmate.

Game over. Barbara shocked she lost so fast. Kubrick packs up  
the board.

KUBRICK (CONT'D)

I will not rush my film because of your limits. I already failed with 2001. I wasn't exact enough then. Too many false notes in the details, and people can feel it -- why else is it considered as a ridiculous drug movie.

BARBARA

Is that what you think?

KUBRICK

That's what I know.

Kubrick leans back, takes a cigarette from his pocket and lights. He offers one to Barbara. She waves it off.

KUBRICK (CONT'D)

People always sniff out a fake, which is why I must be exact in everything I do. There is no margin for error. One false note and the illusion will shatter.

He stands.

BARBARA

Do you have any idea what's at stake?

KUBRICK

Yes, a mad old Russian that wants to nuke the planet.

Kubrick reaches into his breast pocket. Pulls out a typed memo. He places it in Barbara's hand and walks out.

Barbara SLAMS the door behind him in frustration.

She takes a deep breath and reads the memo: *You're doing a good job. Yours sincerely, Stan*

Barbara unsure how to take this.

KUBRICK (V.O.) (CONT'D)

Action!

INT. WAREHOUSE/MOON SET - DAY

Kubrick watches from his director's chair. His eyes filled with excitement.

KUBRICK

Yes! Good. Move like you are part  
of the great cosmic dance.  
Beautiful.

Neil and Buzz stand in their space suits. They awkwardly  
strike a ballet pose. A stern looking BALLET INSTRUCTOR  
oversees the astronauts' every move.

INSTRUCTOR

Straighten your back. Now  
pirouette.

Buzz throws up his arms in frustration.

BUZZ

Why are we doing this?

KUBRICK

The moon's gravity is 83.3% less  
than Earth's. Wires can only do so  
much to create this effect. You  
will have to realistically move.  
Ballet helps you to float on the  
surface.

NEIL

Stanley, we've been at this all  
morning. How much longer will this  
take?

KUBRICK

It takes as long as it takes.

BUZZ

This is ridiculous. We'll never  
finish. We learn our lines and  
immediately writes new ones. It  
never stops. Hell, Neil's so tired  
from these rehearsals, he crashed  
the simulation yesterday.

NEIL

I'm fine.

BUZZ

You sure? What's going to happen  
when we're really up there?

NEIL

I won't crash.

BUZZ

Neil, you have to know when to abort the mission. Our lives will depend on you making the right call at the right time. I've been in space before. I know you've got to follow your gut and make tough choices fast, and I need to know you're going to make the right choice. I'm serious. I want to come home.

NEIL

Stanley, maybe we should give the rehearsals a rest for awhile?

KUBRICK

What's your line, Neil?

NEIL

(recites)

One small step for man --

KUBRICK

Wrong! It's "a" man...say the line again.

NEIL

I'm sorry. I'm awful tired --

BUZZ

That's it! We're finished.

KUBRICK

What's your line, Neil?

BUZZ

Do you have any idea what you're doing?! Because from where I'm standing, you're nothing but a crackpot that made a bad science fiction movie. I hated 2001.

Kubrick stares at Buzz a moment. The entire crew holds their breath for his reaction.

KUBRICK

How about we try the scene again?

Kubrick smiles as if there never was an outburst.

KUBRICK (CONT'D)  
Tony! I want them on wire. Kara!  
Get them in helmets. Neil, get your  
line right.

Barbara walks in as Kara rushes in with two space helmets,  
placing them over Neil and Buzz's head.

BARBARA  
Kara's back? What did she have?

KUBRICK  
A child.

Tony attaches piano wires to the back of Buzz and Neil's  
suits.

BARBARA  
The CIA is demanding we show them  
what you shot today.

BUZZ  
(calls over)  
He hasn't shot anything.

BARBARA  
Is that true?

KUBRICK  
We will keep rehearsing until Neil  
Armstrong can remember his line.

Kubrick goes to his mission control area with his wall of TV  
monitors. Barbara follows.

Kubrick points to the TV monitors. Neil and Buzz in position  
on set. Kubrick leans into the microphone:

KUBRICK (CONT'D)  
Tony, let's get Neil on the ladder  
of the Eagle.

Tony Masters signals two of the CIA AGENTS/CREW. They grab  
onto the end of the piano wires attached to a spool and pull.

Neil yanked of the ladder into the air by the wire.

TONY  
Gently! Put him down.

They let go of the wire.

Neil plummets. His head and shoulder smacking against the  
metal ladder of the Eagle.

TONY (CONT'D)  
For fuck's sake!

IN KUBRICK'S MISSION CONTROL: Barbara watches the TV screen in horror. Neil isn't moving.

ON SET: Buzz removes his helmet. He tries to go to Neil's side, but he's held in place by his own wire.

BUZZ  
Get this off me!

Tony cuts Buzz's wire. Instantly he's by Neil -- Buzz's face reflected in his visor. His commander is in bad shape.

BUZZ (CONT'D)  
(covering)  
It's going to be okay, buddy.

Barbara runs over. Buzz carefully removes Neil's helmet. Neil is conscious, but -

NEIL  
I can't move.

BARBARA  
Call a doctor!

Kara gets on the phone and dials.

KARA  
Paramedics are on the way.

Kubrick runs over.

KUBRICK  
Buzz, do you think you will you be  
ready for another take?

Buzz clenches his fist. Barbara steps between him and Kubrick to prevent a fight.

BARBARA  
Stanley, don't be insane. Neil's  
hurt. We're done --

KUBRICK  
We aren't done. What do you expect  
me to do?! This wouldn't happen if  
people learned their lines and knew  
what their job is supposed to be!

BARBARA  
*Their job is to land on the moon.*

Julian runs in with two PARAMEDICS pushing a gurney. The paramedics go to Neil. They lift him onto the gurney and wheel him out with Buzz following. He's not leaving his friend and commander.

JULIAN

Babs --

BARBARA

I know. This is bad.

JULIAN

It's worse. I had to tell Deke.

INT. HOSPITAL - DAY

Barbara and Kubrick stand outside the window of Neil's room. Buzz stands at his bedside. Concerned. Even with their disagreements, it's clear these guys care about each other.

Deke runs up. His intensity turned to panic.

DEKE

Where the hell are my astronauts?!

BARBARA

Buzz is in there with Neil.

Deke looks in the window.

DEKE

How could this happen?

KUBRICK

Our luck was put under too great a strain.

DEKE

Fuck off, Kubrick. Do you think I can train another commanding astronaut in time for launch? Not to mention, you may have killed one of the greatest men I know.

Getting in Kubrick's face.

DEKE (CONT'D)

When the Soviets beat us up there, I'll make sure the whole world knows it's your fault.

Deke goes into Neil's room. For the first time, we see the cracks showing in Kubrick's calm facade.

BARBARA  
Accidents happen.

KUBRICK  
They shouldn't.

Kubrick walks out, leaving Barbara alone in the hall.

INT. NASA PUBLIC AFFAIRS OFFICE - LATER

Barbara attempts to organize the trailer. There's "moon dust" everywhere. Julian enters.

BARBARA  
How's Neil?

JULIAN  
The doctors say he'll recover quickly. He only has a mild concussion and sprained shoulder. He can return to work tomorrow.

BARBARA  
Good. Will Kubrick and I return to work tomorrow?

JULIAN  
I don't know. Deke is pushing to have our operation cancelled.

BARBARA  
Can he do that?

JULIAN  
His opinion holds a lot of weight in high places.

Director Helms storms in.

DIRECTOR HELMS  
Did Stanley Kubrick kill Neil Armstrong?

JULIAN  
Neil is fine.

DIRECTOR HELMS  
Given the constant production delays and today's accident -- are we sure Stanley Kubrick isn't working for the enemy?

BARBARA

Kubrick works for Kubrick. I'll handle it.

INT. DEKE'S OFFICE - DAY

Deke stands behind his desk. Too nervous to sit. Smoking a cigar as he talks on the phone:

DEKE

I got a right rocket engine that isn't firing and a launch in less than a week.

Barbara walks in and takes a seat across. She eyes the picture on his desk: Deke posing in a space suit for a flight he'll never take.

DEKE (CONT'D)

The head of U.S. Aeronautics is on his way...what's the cost?

Deke writes down the number. SLAMS down the phone. His anger now focused on Barbara.

DEKE (CONT'D)

You're done. I'm officially shutting down your fake moon landing.

BARBARA

You have no authority to shut us down. Director Slayton, I can assure you we pose no danger to the launch.

DEKE

Danger? Hell, if I stopped things around here because they were dangerous, the whole Space Center would be empty.

(leans forward)

I can no longer afford you. I had to cut the entire "public affairs" budget. Whatever you filmed already is going to have to do -- Look, I gotta keep my eye on the ball here, and it's more important we pay for a working rocket engine.

Barbara considers this.

BARBARA

How much is my husband charging you  
for a new engine and modifications?

DEKE

Excuse me?

BARBARA

My husband owns U.S. Aeronautics.  
What is he charging you?

Deke shows the number he'd written on a paper.

BARBARA (CONT'D)

NASA can pay him forty percent less  
and he'll still make a profit. Move  
the forty percent into the public  
affairs budget so we can finish the  
moon landing.

Deke considers this.

BARBARA (CONT'D)

I promise Kubrick will finish  
tomorrow.

INT. HALLWAY - DAY

Barbara steps out of Deke's office. Julian waits for her  
against the wall.

JULIAN

Why have you never mentioned your  
husband?

BARBARA

I want to keep things professional.

JULIAN

This has all gone way beyond  
professional -- especially with  
Kubrick. What the hell is he  
holding over you?

Barbara can't answer. Julian walks away.

INT. WAREHOUSE/MOON SET - NIGHT

Barbara walks in and finds Kara on her hands and knees  
bagging up the moon dust.

BARBARA  
Why are you here?

KARA  
Stan wanted the sand washed again  
to make it more real.

BARBARA  
Do you know where he is?

KARA  
If he's not here, he'd be at the  
movies. That's his life. Making  
movies and watching them. He's not  
very good at much else, but he is  
pretty amazing at those two things.

BARBARA  
How's your baby?

KARA  
Beautiful. Her Dad's taking care of  
her right now. He understands that  
I have an important job.

BARBARA  
So does my husband. I miss him and  
my kids.

Kara stands, balancing the bag of sand on her back.

BARBARA (CONT'D)  
Is this important?

KARA  
This is the closest people like you  
and me will ever get to greatness.  
This is the little magic I get in  
my life.

Kara walks out with the bag of sand.

INT. MOVIE THEATER - NIGHT

Kubrick sits in the back smoking cigarettes. A group of  
HIPPIES gathered up front as *2001* plays on the screen.

Barbara takes a seat beside Kubrick.

BARBARA  
It's awful late.

KUBRICK  
Men like us don't sleep.

Barbara smiles at this. A DRUNK HIPPIE sitting up front yells at the screen:

HIPPIE  
Man, I don't get it. Does anybody  
talk in this?

Kubrick bristles. Someone shushes the Hippie.

BARBARA  
You were very wrong today. Deke  
almost cancelled the project.  
I had to tell him how to out  
negotiate my own husband, and I'm  
still not sure he's going to let us  
continue.

HIPPIE  
(at the movie)  
Boring.

KUBRICK  
I'll smooth things over with Deke.

HIPPIE  
(at the movie)  
It doesn't make any sense --

Kubrick stands.

KUBRICK  
It's people like you that drive my  
hope there is more intelligent life  
in the universe.

Barbara sinks in her chair.

INT. DEKE SLAYTON'S OFFICE - NIGHT

Rocket plans cover the desk. Deke looks at his astronaut portrait with regret. He removes the Apollo 1 pin from his lapel and sets it by the photo.

DEKE  
God dammit.

There's a SOFT KNOCK at the door. Deke quickly regains composure.

DEKE (CONT'D)

Come in.

Kubrick walks in. He sits across.

KUBRICK

I came to discuss what happened on my set today.

DEKE

No disrespect, Mr. Kubrick, but you're the least of my problems.

KUBRICK

None taken. But you have my word we will wrap production tomorrow and stay out of your way, however, I would like to ask one favor?

DEKE

What?

KUBRICK

I find it odd that I haven't seen this satellite lens you have for me. I would like to test it --

DEKE

-- what lens?

KUBRICK

The one that can shoot at extremely low light levels. I believe it is the Zeiss f.07?

DEKE

No. The Zeiss is still in development. Won't be ready for a couple years.

Kubrick stands.

KUBRICK

It's always the same. Isn't it?  
It's human nature that evil and vice will always win. Hope and virtue -- they are never possible.

Kubrick walks out. SLAMMING the door behind.

DEKE

(shaking his head)  
God damn artists.

INT. HOTEL ROOM - NIGHT

Barbara lies across the bed. Still in her clothes.

There's a KNOCK. Barbara sits up. You have got to be kidding me. She goes to the door and opens it to Stanley Kubrick waiting outside. His chess board tucked under his arm.

BARBARA

I don't want to play. Not tonight.

He doesn't even ask. He steps in and turns on the light, taking his seat at the small table by the window.

BARBARA (CONT'D)

I don't even like chess.

KUBRICK

What do you like?

BARBARA

Checkers.

KUBRICK

Checkers is a game for idiots.

BARBARA

Then I'm an idiot, Mr. Kubrick. Do you think I want to be here? Constantly baby sitting you? I should be taking care of my own children.

KUBRICK

Work also pulls me away from the family I love.

BARBARA

It's not the same. You get to leave home and know everything will be fine when you get back. You have Christiane to take care of everything. You are allowed to leave and do whatever you want. I'm not. I go to work, and no one sees me as an ambitious hero like you, or my husband, or Julian -- I'm a horrible woman that has abandoned her family.

KUBRICK

I'm afraid I never really understood women.

Kubrick turns the chess board and presents the black pieces to Barbara. Barbara intrigued by the change.

She takes a seat across and makes the first move with the black pawn. They continue to play as they discuss:

KUBRICK (CONT'D)  
Ms. Penn, where did you go to school?

BARBARA  
Harvard. Why?

KUBRICK  
Do you believe it made you smarter?

BARBARA  
It makes other people think I'm smarter.

Barbara makes a dramatic move.

BARBARA (CONT'D)  
(getting excited)  
Check.

KUBRICK  
I barely graduated high school.  
What do people think of me?

Barbara makes her final move. She's stares at the board a moment. In shock.

BARBARA  
Checkmate...I don't believe it -- I won.

Kubrick coldly stares at Barbara. Clinical.

KUBRICK  
You only won because I let you. I have no respect for you, your game or your intellect.

He shoves the chess board off the table. The pieces scatter across the floor. Kubrick leans across the table. Menacing.

KUBRICK (CONT'D)  
The lens you promised me does not exist.

Kubrick stands.

KUBRICK (CONT'D)  
I hate dishonesty, Ms. Penn.

BARBARA  
Where are you going? Are you  
quitting?

KUBRICK  
I am walking away from a liar.

BARBARA  
Don't blame me for you quitting.  
Fine, go! You think I want to work  
with a man that can only express  
himself in childish, typed notes?  
It's all about you -- your film,  
your landing, your set, your rocket  
--

Kubrick stands.

KUBRICK  
-- one man writes a novel. One man  
makes a symphony. And it is  
essential for one man to make a  
film.

BARBARA  
No. It's not essential. We're all  
making this. Me, Neil, Buzz,  
Julian, Deke, Director Helms, Kara -  
- hell, you don't even know if Kara  
had a boy or a girl...what kind of  
man are you? You treat people like  
they are pawns on your chess board.  
But you know what I think? I think  
you over estimate your talent and  
importance, Mr. Kubrick.

KUBRICK  
She had a girl.

Kubrick walks out the door --

EXT. HOTEL - CONTINUOUS

Kubrick walks right into Barbara's husband, Walter Penn.

WALTER  
(not believing)  
Stanley Kubrick?

KUBRICK

Mr. Penn?

Walter nods.

WALTER

That really was you on the phone. I thought Barb was pulling my leg...did you just come out of her room?

KUBRICK

We are not having an affair. I'm an insanely happily married man. You on the other hand, you should ask your wife why NASA is now paying you forty percent less for your rockets.

Kubrick walks off, leaving Walter to process what he just learned.

INT. HOTEL ROOM - NIGHT

The door to the room opens. Barbara sits on the bed. Her eyes swollen. She's been crying. Walter walks inside, softly closing the door behind.

He sits beside Barbara. She puts her hand over his.

BARBARA

I'm so glad you're here.

WALTER

I ran into Stanley Kubrick outside... You're faking the moon landing, aren't you? Why else would he be here?

BARBARA

I can't say.

Walter pulls his hand away from Barbara.

WALTER

How many times did you assure me everything was fine? You were lying to me. You knew the space program was in trouble.

BARBARA

What could I tell you? Everything I'm doing here is classified.

(MORE)

BARBARA (CONT'D)

You need to have faith I'm properly handling this.

WALTER

Faith? I've always had faith in you. I stood by you when you wanted to go to university, I stood up to my parents when you went to work for Singer instead of staying home to take care of the kids. I even pulled strings to get you in Nixon's government program for women. I've always had faith in you, but do you have the same belief in me?

BARBARA

You're a good man.

WALTER

Then why did you tell Deke Slayton he could pay us less? Why sabotage your own family's profits like that?

BARBARA

Walt, please understand that I'm doing my job. Just like you.

WALTER

No. Not like me. You've gotten so comfortable creating lies for a living that you are starting to believe them. Do you even know what's important any more?

Walter heads for the door.

BARBARA

Walt, don't go. Let's talk.

WALTER

About what? You're not allowed to talk. It's all classified.

Walter walks out.

EXT. SUBURBAN HOME - NIGHT

Barbara frantically KNOCKS on the white door of this cookie-cutter house. Julian's Camaro parked in the drive.

A WOMAN opens the door. A LITTLE BOY and TWO GIRLS chase each other in the room behind. Barbara taken aback.

BARBARA  
Does Julian Scheer live here?

WOMEN  
Yes. You are?

BARBARA  
We work together.

WOMAN  
(calls out)  
Julian.

Julian steps up. The woman kisses Julian on the cheek.

JULIAN  
This will take just a minute.

The woman nods. Julian joins Barbara on the front porch, closing the door behind.

BARBARA  
Why did you never mention your wife  
and kids?

Julian runs his hand through his hair. Nervous. Like a teenager on a first date.

BARBARA (CONT'D)  
I shouldn't have come here.

JULIAN  
Why are you here, Babs?

BARBARA  
Kubrick quit.

JULIAN  
He was more trouble than he was  
worth.

BARBARA  
Was he? God Julian, I wish you'd  
seen it. I've never seen anything  
like what he filmed...but we have  
no shots of the astronauts actually  
walking on the moon.

JULIAN  
That bastard did that on purpose.

BARBARA

I don't know. I can't find him anywhere. He checked out of the hotel. I searched the base, the movie theater -- you have to help me find him. I don't want the CIA to know he's gone missing. Helms already thinks he's a spy --

JULIAN

Babs, I'm not going on some wild goose chase to find Stanley Kubrick tonight.

BARBARA

We don't have a choice.

JULIAN

Sure we do. If I'm going to make stuff up for a living, it should be fun. Lying to the public like this, it's not fun. It's wrong. All of this has been wrong.

BARBARA

And what about stopping a nuclear threat and bringing home our captured spies? Is that wrong?

JULIAN

Go back to DC, Barbara. Go home.

Julian goes inside and closes the door --

INT. MOON SET - NIGHT

An ARMED GUARD opens the door for Barbara and turns on the overhead lights.

Barbara walks onto the set. None of it looks real. She picks up a Polaroid camera from a table and takes a photo.

The camera shoots out the print. Barbara shakes it and the image that comes into focus looks awful. No one can film this but Kubrick.

BARBARA

Son of a bitch.

She sets down the camera. Takes one last look at the set and shuts off the lights.

INT. SMALL ROOM - DAY

It's dark. Our spy, Howard Marcus curled in the fetal position on the concrete floor. His wrists in shackles. Bruised, dirty and unshaven.

**TITLE: Somewhere in the USSR**

The door opens. Suslov's two guards enter and pull Howard to his feet. They sit him at a small wooden table.

Vasili walks in. The guards exit and lock the door behind.

Vasili sits across from Howard, setting a full bottle of vodka between them.

VASILI

I am sorry for the treatment you  
have received.

HOWARD

Where is my wife?

VASILI

Please, have a drink.

Howard coldly stares at Vasili.

HOWARD

What did you do to Cindy?

VASILI

She's alive. Brezhnev had her  
released. He wanted to stick it to  
Suslov. Show him who is in charge.

HOWARD

Why am I still here?

VASILI

Suslov moved fast. Had you brought  
here before Brezhnev could track  
you down. No one gets found here.

Vasili takes a swig of vodka from the bottle. He holds it out to Howard. Howard takes a swig and coughs. Vasili takes the bottle back and laughs.

VASILI (CONT'D)

You and I have a lot in common. It  
was the Nazis that first forced me  
to work on rockets, and when the  
war ended it was the Soviets doing  
the same.

(MORE)

VASILI (CONT'D)

Two very different ideologies, but they are all the same. If there is one thing I have learned, it's that owning your life is far more important than protecting an idea.

Howard considers this.

VASILI (CONT'D)

You know I can't get our lunar module to work. And we can't land on the moon without one...I know you can help me -- I can convince them to release you, if you help me build.

HOWARD

If you don't believe in the Soviet cause, then why the hell do you care?

VASILI

I care because I don't want to stop owning my life -- you should care too.

Vasili unrolls a set of rocket plans on the table. Howard takes one look and is intrigued.

HOWARD

I see what you're doing.

VASILI

As one scientist to another -- I need your help.

INT. WEST WING SITUATION ROOM - DAY

Barbara, Public Affairs Director Herbert Klein, Deke Slayton, CIA Director Helms, Secretary of State Rogers and Cindy Marcus sit around the table.

**TITLE: Situation Room, White House - Washington DC**

CINDY

Howard and I put our lives on the line in Moscow to stop Suslov.

DIRECTOR HELMS

I'm very sorry.

CINDY

Stop being sorry and do something. Howard is still there and I don't know how much longer he can hold out. The Soviets are close to developing a working lunar module and their rocket is twice the size of ours. I saw it. We need to get Howard out of there.

ROGERS

I'm afraid we can't do that. I don't believe Mikhail Suslov or the Soviet moon program is a viable threat.

DIRECTOR HELMS

Suslov has publicly threatened to launch a nuclear strike against us, and he will gain power if he wins the moon for the Soviets.

ROGERS

What makes you think you can land on the moon? You can't even fake a moon landing. We need to focus on something we can win - Vietnam. I am advising the President to cancel the space program.

Rogers walks out. Barbara looks to Deke. Do something.

DEKE

It's in the President's hands now.

BARBARA

What if I get Kubrick here --

DIRECTOR HELMS

That commie lover moved to the UK. It's over, Barbara.

Everyone rises from the table. There's nothing left to discuss. Director Helms and Deke file out. Cindy pulls Barbara aside.

CINDY

Your plan would have worked. I don't understand. Why didn't you finish?

BARBARA

I don't know what to say. I feel horrible about what happened.

It's not enough. Cindy walks away.

INT. BARBARA'S HOUSE - NIGHT

Barbara walks in. Shoulders bent in exhaustion. David and Kimberly run up. CHELSEA, their middle-aged nanny, close behind.

CHELSEA  
You're home early. Everything all right?

BARBARA  
Yes, thank you.

CHELSEA  
Is Mr. Penn expected back?

BARBARA  
He's still in Florida.

INT. LIVING ROOM - NIGHT

The *Brady Brunch* plays on the TV. Barbara sits on the couch. David on one side. Kimberly on the other.

KIMBERLY  
Is Dad still working on the broken rockets?

BARBARA  
Yes, your Dad is very stubborn. He doesn't give up.

DAVID  
Are we really landing on the moon?

KIMBERLY  
Nobody at school thinks we can do it.

Barbara looks at the TV and considers it for a moment.

EXT. KUBRICK'S ENGLISH ESTATE - DAY

Christiane opens the door. This time Barbara is prepared. She bends down to greet the rush of dogs and cats.

CHRISTIANE  
I'm so sorry you came all this way.  
You know he --

BARBARA  
-- doesn't take meetings. Could you  
give this to him?

Barbara hands Christiane a typed memo.

INT. DRAWING ROOM - DAY

Christiane walks in. Kubrick sits in a chair reading *A Clockwork Orange*.

CHRISTIANE  
The least you could do is see her.

KUBRICK  
I don't work with liars and  
thieves.

Christiane hands Kubrick the memo and walks out. Kubrick  
reads the one typed word on the page: CHECK.

Kubrick sets down his book. He goes to the window: Barbara  
stands at the front door -- Deke stands at her side. Kubrick  
is intrigued.

KUBRICK (CONT'D)  
Invite them in.

Kubrick takes a seat in his chair. Deke and Barbara enter.

KUBRICK (CONT'D)  
Would you sit there?

Kubrick gestures to the couch across. They take a seat.

KUBRICK (CONT'D)  
What is this about?

DEKE  
The Secretary of State felt like  
NASA and the CIA went behind his  
back with you filming a fake moon  
landing. Now the big wigs are  
threatening to shut down the entire  
space program.

KUBRICK  
Are you holding me responsible for  
NASA's failure?

DEKE  
Maybe a little.

KUBRICK

That's the most honest thing I've heard yet.

DEKE

Mr. Kubrick, the space program is everything good about our country. Hell, it's the only good thing we got right now. Me and countless others put our lives on the line. I've lost brave men, and my closest friends to this mission -- we've sacrificed everything for this moon landing, and I don't want it be for nothing. I owe it to Grissom, White and Chaffe to see this through. Now, I'm going to get Apollo 11 safely landed up there, but as much as I hate to say it -- I need your help, Mr. Kubrick. Barbara is right, we need to guarantee people can see this damn thing happen. If the public sees a moon landing, whether it's real or not, they'll realize that us little humans down here can do pretty much anything. The universe is out there to explore, and gettin' people to believe in something like that is worth a little deception.

Kubrick stands.

KUBRICK

I appreciate your candid optimism, but hope is a belief in dumb luck -- I wish you nothing but the best.

CINDY (O.C.)

Mr. Kubrick?

Cindy Marcus walks in. Kubrick eyes her up and down like a specimen.

KUBRICK

What is this?

CINDY

I'm Cindy Marcus. My husband and I were working for the CIA in Moscow. We were captured by Mikhail Suslov. He still has my husband in custody.

(MORE)

CINDY (CONT'D)

Mr. Kubrick, if Suslov believes the Americans have won the space race, he'll no longer need my husband and there's a good chance Howard will be released. I know it's a long shot, but I don't know what else to do. I have to believe this will work. Please. I need you to show the world we've won the moon. I can't lose him.

Kubrick to Christiane in the hall behind, the wife he adores, and his look says it all. Cindy got to him.

Barbara hands him another typed note. Kubrick opens it to:  
CHECKMATE.

INT. AIRPLANE - DAY

Kubrick nervously watches the pilot take his seat in the cockpit. He raises an orange pill bottle of quaaludes to his lips. Empties its contents into his mouth.

Barbara and Cindy sit beside him. Deke in the seat in front.

CINDY

Is he okay?

Barbara nods. She turns to the BUSINESS MAN seated across the aisle. He's in worse shape than Kubrick. A nervous wreck.

BARBARA

Excuse me, if you don't hear a loud click from under the wing when we leave the ground -- it means the pilot forgot to turn on the flap, and we are going to die.

The business man starts to breath heavily. His panic rising.

Kubrick gives Barbara a devilish smile and relaxes into his seat. He closes his eyes.

KUBRICK

Thank you, Barbara.

BARBARA

You're welcome, Stan.

OFF THE ROARING SOUND OF THE JET ENGINES CUT TO:

EXT. CAPE CANAVERAL AIR FORCE BASE - DAY

Crowds everywhere.

**TITLE: Cape Canaveral Air Force Base, Florida**

A black Cadillac slowly moves down the congested road.

INT. BLACK CADILLAC - DAY

Deke sits passenger and takes it all in.

DEKE

No way Nixon can cancel us now.

Kubrick, Barbara and Cindy in back. The impact of the event sinking in:

KUBRICK

This will be my most popular film.

(beat)

And no one will know I made it.

INT. WAREHOUSE/MOON SET - DAY

The heavy metal door slides open to Barbara, Cindy and Kubrick standing in the doorway.

Kubrick turns on the overhead lights. Cindy taking her first tentative step onto the set.

CINDY

This is it?

BARBARA

It looks much better on screen.

KUBRICK

It does. I'm a genius.

BARBARA

And modest.

KUBRICK

Modesty wastes time.

Kubrick turns on a 10K light illuminating the fake star-filled sky that TRANSITIONS into the real night sky --

ANGLE DOWN TO:

EXT. SOYUZ LAUNCH PAD - NIGHT

Vasili stands with flask in hand. A little drunk.

**TITLE: Soyuz Launch Pad - USSR**

He calls out to Howard:

VASILI  
Do you see the part?

Howard's head is inside a panel on one of the rocket's thrusters, working away.

HOWARD  
(muffled)  
Not yet.

APPROACHING FOOTSTEPS. Vasili quickly hides his flask in his coat. He turns -- Suslov's guards walk up. What are they doing here? Vasili tenses.

They walk past Vasili to Howard. They grab him from behind.

VASILI  
(in Russian)  
*What are you doing? He is cooperating!*

Howard flails and SCREAMS to break loose.

Vasili watches the guards violently pull Howard into a small concrete building. He can still hear the SCREAMS.

INT. JULIAN'S OFFICE - DAY

Julian at his desk. His head down. The wall calendar behind. All days marked off. It's down to the wire and Julian is hiding in his office.

Kubrick and Barbara walk in letting the intense sound from the crowd outside in --

JULIAN  
NASA Public Affairs is closed.

Julian looks up. Surprised to see Barbara and Kubrick.

BARBARA  
Julian, I need you to stand up for me? Can you do that?

JULIAN  
Always. Babs, I didn't mean --

BARBARA  
I meant, can you stand up? Now.

Julian stiffly stands. Barbara looks him up and down.

BARBARA (CONT'D)  
He'll fit.

KUBRICK  
He lacks character, but he will do.

BARBARA  
You ready to have some fun, Julian?

Julian not so sure.

KUBRIC (V.O.)  
*Action!*

INT. WAREHOUSE/MOON SET - DAY

Kubrick sits in his mission control, intently watching the screens and covering all angles --

TWO ACTORS in full NASA space suits stand at the edge of the set.

Neil, Michael and Buzz watch this nearby. All of it a little too surreal for the astronauts. The impact of what they are about to do hitting hard --

Kara walks up to the ACTORS in the suits. She hands one an American flag.

The astronauts step forward onto --

THE LUNAR SURFACE ON KUBRICK'S MONITOR

And if we didn't know better, we'd think we were watching the real thing --

Kubrick watches the scene on the monitors. A wide-eyed grin on his face.

KUBRICK  
I'm happy now.

Kubrick grabs a 16mm handheld camera from his table.

KUBRICK (CONT'D)

Cut!

Kubrick runs over to where the astronauts stand. Neil and Buzz tense, expecting the worse. He grins at them like an excited child.

KUBRICK (CONT'D)

Any of you know how to work a camera?

BUZZ

You retiring?

KUBRICK

Never.

NEIL

I can.

Kubrick hands Neil the 16mm.

KUBRICK

I'm curious to see if my camera will work on the moon. Give it a try, would you?

NEIL

Thank you.

KUBRICK

Don't get killed. I'd like my camera back.

BUZZ

Jesus, Stan.

But Kubrick has already moved on to something else. His focus on Cindy at the door. She's speaking to CIA Director Helms. Her shoulders shaking with sobs.

KUBRICK

What's that about?

KARA

Her husband has gone missing from the prison labor camp. They think Suslov got the designs he needed.

BUZZ

Kubrick, don't you screw up either.

What's at stake beginning to dawn on Stanley Kubrick. A half-hearted command to the set:

KUBRICK

Tony, let's reset and go again.

TRANSITION TO ARCHIVE FOOTAGE: Walter Cronkite's live July 20, 1969 CBS News broadcast from Kennedy Space Center:

WALTER CRONKITE

Good morning, man is about to launch himself to the moon with the expectation of landing there from this Florida launch complex aboard that Saturn Rocket --

INT. MISSION ROOM - DAY

Deke stands at a podium. His audience is the entire FLIGHT CREW TEAM. Buzz, Neil and Michael seated in front.

Deke clears his throat. The shadow of the past tragedy darkens his face.

DEKE

First and foremost, we must remember our mission objectives...

INT. SMALL ROOM - SAME

It's dark. The outline of Howard barely visible. Face down on the concrete.

DEKE (V.O.)

*Perform a manned lunar landing and return.*

The door opens casting light on Howard in a pool of his own blood. He's taken quite the beating.

DEKE (V.O.) (CONT'D)

*Perform selenological inspection and sampling.*

TWO FIGURES approach.

INT. WAREHOUSE/MOON SET - SAME

Kubrick watches his six monitors: the actors pantomime the moon landing. Kubrick eyes darting from side-to-side, taking in every angle, not missing a thing. This has to be perfect.

DEKE (V.O.)  
*But other than the mission  
 objectives -- you are risking your  
 lives for a chance at greatness --*

INT. SMALL ROOM - SAME

Howard painfully lifts his head. His expression hard to read under his bruises.

DEKE (V.O.)  
*You're fulfilling a promise that  
 President Kennedy made to the world  
 almost a decade ago --*

Howard lifted to his feet by two unseen MEN.

INT. MISSION ROOM - SAME

DEKE  
 A promise that we will go to the  
 moon.

Deke getting emotional as he looks to his astronauts seated in front.

DEKE (CONT'D)  
 Go with God, and go with your  
 country. You're dismissed.

TRANSITION TO ARCHIVE FOOTAGE: Walter Cronkite's live July 20, 1969 CBS News broadcast from Kennedy Space Center:

WALTER CRONKITE  
 The astronauts are going through  
 all the checkpoints to make sure  
 they are good to go. At 9:32 AM  
 that six story rocket is scheduled  
 to thunder to life --

INT. LAUNCH CONTROL - SAME

**TITLE: Kennedy Space Center**

Deke sits at the control panel. Gene seated behind. Headset on. This is it.

DEKE  
 Apollo 11, standby for final status  
 check.

NEIL (V.O.)

*Roger.*

GENE

Status check complete.

DEKE

We're go for flight.

INT. WAREHOUSE/MOON SET - SAME

Kubrick intently watches the monitors as his "astronauts" plant the American flag on the moon --

CUT TO:

ARCHIVE CBS NEWS FOOTAGE: A shot of the Apollo 11 rocket with a rudimentary digital clock on the bottom of the screen counting down: 3, 2 --

INT. COLUMBIA COMMAND MODULE - SAME

Buzz, Neil and Michael strapped in their chairs. Ready. The thrusters shake the cabin. Harder and harder --

Neil shifts in his seat. Buzz grabs his hand. Jesus that was too close. Neil's arm inches away from hitting the abort button.

Buzz and Neil exchange a look of relief. They got each other's backs. The shaking quickly becoming too intense to see any detail --

CUT TO:

ARCHIVE FOOTAGE of the APOLLO 11 launch. Smoke billows from its massive thrusters. It's leaving Earth --

INT. VASILI MISHIN'S OFFICE - NIGHT

Vasili looks out his window to the N-1 rocket. Smoke billows at its base just like the American rocket. Shit. The Soviets are launching too.

VASILI

(mumbles)

Luna 15. First to the moon.

Vasili holds a half-empty bottle of vodka in one hand.

INT. LAUNCH CONTROL - DAY

The desks, panels, walls and floor shake with take off. All eyes on the screens ahead: ARCHIVE FOOTAGE of Apollo 11 arching into the sky --

KRANZ

Ascending 195 feet per second.

A tense moment of waiting, and then --

DEKE

We are all clear.

Deke removes his headset and stands. A collective sigh of relief.

DEKE (CONT'D)

I've handed comm over to Houston.

The room erupts in applause.

DEKE (CONT'D)

Good job, everyone. We had a successful launch today, but this is just the first of many hurdles. We still have to land on the moon. But don't let that stop you from celebrating this small victory.

Bottles of champagne are opened. Walter (Barbara's husband) stands at the side. He is handed a glass of champagne by one of his engineers.

He looks to CIA Director Helms watching and standing at the back of the room. Not celebrating. Walter joins him.

WALTER

I know who you are.

DIRECTOR HELMS

I know who everyone is.

WALTER

Is Barbara here?

Director Helms doesn't answer.

WALTER (CONT'D)

I just want to know if she's all right.

Director Helms gestures for Deke to follow him and walks out.

Walter sets down his champagne and nervously looks to the launch map ahead. Too worried to celebrate.

INT. DEKE DEKE'S OFFICE - DAY

Deke sits behind his desk. Director Helms sits across.

DEKE  
What's this about?

DIRECTOR HELMS  
We got word the Soviets have also  
launched a rocket.

DEKE  
Do I have to worry my astronauts  
will be under Soviet attack up  
there?

DIRECTOR HELMS  
It's a possibility. Given that  
Stanley Kubrick has been classified  
as dangerously subversive and his  
communist leanings --

DEKE  
What the hell does Kubrick have to  
do with shit?

DIRECTOR HELMS  
I believe he informed the Soviets  
we were launching today.

DEKE  
You got proof? Maybe it was just  
dumb coincidence.

Director Helms rises.

DEKE (CONT'D)  
Where you going?

DIRECTOR HELMS  
To take Stanley Kubrick in for  
questioning.

DEKE  
This is bullshit. Even if he is a  
commie, what good will  
interrogating him do? We got 600  
million viewers waiting to see us  
land. We need Kubrick --

Director Helms walks out. Deke picks up his phone --

KUBRICK (V.O.)

*Cut!*

INT. WAREHOUSE/MOON SET - SAME

A phone RINGS in the background --

The astronauts remove their helmets. The illusion of the moon landing shattered as Julian and Barbara are revealed underneath.

They look to Kubrick seated in his director's chair.

KUBRICK

Someone shut up that phone!

Kara picks up the phone from the table, hangs up and leaves it off its receiver.

Julian unscrews his glove. Checks his watch.

JULIAN

Done with time to spare. Apollo 11 won't land on the moon for another 48 hours.

KUBRICK

I can't edit in 48 hours. This makes the filming of *Spartacus* seem like a quaint vacation --

Director Helms walks in behind with TWO AGENTS.

DIRECTOR HELMS

*Spartacus* is my favorite film.

KUBRICK

Of course it is.

DIRECTOR HELMS

Mr. Kubrick, have you been in contact with the Soviets?

Helms' agents step behind Kubrick. He's trapped. Barbara steps up.

BARBARA

What is this?

KUBRICK

He's asking about the Soviets. Who are honestly far more advanced than us when comes to treatment of our fellow creatures. The Soviets don't strap bombs to helpless dolphins and use them as weapons of war.

JULIAN

We do that?

Kubrick nods. The agents place handcuffs on his wrists.

BARBARA

Mr. Kubrick is not a spy.

Kubrick pulled away. Barbara about to run after. Julian puts a hand on Barbara's shoulder - don't interfere. Kubrick is gone.

Barbara pushes off Julian and runs to Kubrick's mission control wall of monitors.

BARBARA (CONT'D)

We can't finish this.

INT. KREMLIN - DAY

Communist Party Leader Leonid Brezhnev sits at a cheap wooden desk in a room fit for a Czar. Ornate chandeliers from the ceiling. Gold etching along the walls. Communist aesthetic meets old world opulence.

**TITLE: The Kremlin, Moscow**

Mikhail Suslov stands across from Brezhnev. The contrast between the leaders evident. Suslov brash and confident. Brezhnev small and soft spoken. The following in Russian:

BREZHNEV

*I don't recall giving you  
authorization to launch.*

Suslov leans across the desk. He means business.

SUSLOV

*You should not have released Cindy  
Marcus. It showed weakness. It's  
time we took a stand. Show the  
Americans our power. We will  
execute Howard Marcus and claim the  
moon for the USSR.*

BREZHNEV

*Are you insane? There has been no execution of spies on either side since 1953. Do you know what an execution will start?*

SUSLOV

*Nuclear war.*

Suslov storms out. The full extent of his madness dawning on Brezhnev.

INT. DEKE DEKE'S OFFICE - DAY

Deke sits with the phone to his ear. Cigar in his mouth. Julian and Barbara walk in. Deke slams down the phone.

DEKE

Why the hell weren't you answering?  
Helms is on his way to arrest  
Kubrick.

JULIAN

He got him.

DEKE

Please tell me Stan is not a commie  
spy.

BARBARA

He is not a spy. We need him  
released. We can't finish the moon  
landing without him.

Walter walks in.

DEKE

What now?

WALTER

I wanted to talk to you about the  
thrusters --

DEKE

Are they working?

WALTER

Yes, but --

DEKE

Then I don't give a shit.

Walter starts to walk out. Barbara grabs him by the arm.

BARBARA

Wait. Are you still in contact with Kissinger?

WALTER

(disappointed)

That's what you want?

BARBARA

I need you to contact him and tell him Kubrick has been taken into custody by the CIA without cause. You'll have to let Kissinger know that releasing Kubrick would be bad for the CIA and the current Secretary of State. Kissinger is angling for the Secretary's job?

WALTER

I'll see what I can do.

BARBARA

Thank you.

Walter hesitates, hoping for something more. She doesn't know what to say. He walks out.

Deke and Julian shoot Barbara a look.

BARBARA (CONT'D)

(covers)

We're fine.

INT. SMALL ROOM - DAY

Kubrick is handcuffed to a wooden chair. A GUARD seated at a table nearby.

KUBRICK

What's it like to guard prisoners?

GUARD

It's a job.

KUBRICK

You ever kill anyone?

The guard looks over to Kubrick. He's liking the attention.

GUARD

No. But I've had to knockout a few.

KUBRICK

I'm fascinated by violence. How hard did you hit them? What did it feel like? How did it make you feel?

GUARD

Good, I guess. You want me to hit you?

The guard walks over to Kubrick and makes a fist. Kubrick is sweating it --

The door behind opens. Director Helms walks in. The guard sits down.

INT. HOTEL ROOM - NIGHT

Barbara sits on the bed nervously staring at the old magnetic tape editing machine set up at the center of the room. She doesn't have clue what to do with it.

The door opens. Kubrick enters with Director Helms. Barbara can't hide her relief. She gives Kubrick a hug.

BARBARA

You're okay!

Kubrick uncomfortable with the out pouring of emotion. He looks to Director Helms --

KUBRICK

Will you tell her I'm fine. She can let go.

BARBARA

I heard him.

She releases Kubrick.

DIRECTOR HELMS

Be glad your coconspirator has friends in high places.

Kubrick eyes Barbara with appreciation.

KUBRICK

Is she "dangerously subversive" too?

DIRECTOR HELMS

I don't care what Kissinger says about you, Stanley.

(MORE)

DIRECTOR HELMS (CONT'D)  
You're not playing for our side.  
And when you screw up, I will be  
there to take you down.

Director Helms leaves. Barbara and Kubrick look at each other. They bust up laughing.

KUBRICK  
(imitates)  
I will take you down.

BARBARA  
It's good to have you back.

Kubrick takes a seat at the editing machine and starts playing the tape. Getting to business.

KUBRICK  
How much time do we have?

BARBARA  
A few hours.

This is killing Kubrick.

KUBRICK  
It's not enough. It won't be  
perfect.

BARBARA  
Reality is not perfect.

KUBRICK  
Reality is boring.

BARBARA  
Please, just finish.

Kubrick gets to work. Barbara turns on the television --

ARCHIVE CBS NEW FOOTAGE.

WALTER CRONKITE  
We are getting word from Mission  
Control in Houston that Apollo 11  
is clear for landing...

INT. LAUNCH CONTROL - DAY

Deke walks in. His team back at their monitors. Headsets on.

DEKE  
Houston's got this under control --

NEIL (V.O.)  
Houston, we have a problem. We seem  
to have lost a piece of the Eagle.

Deke throws on his headset.

DEKE  
Neil? What the hell just happened?  
Over. Are you under attack?

Everyone looks up from the monitors in shock. Under attack?

INT. EAGLE LUNAR MODULE - SAME

Neil and Buzz look out the small window -- the lunar surface  
approaching. Beautiful and serene...a good-sized piece of  
metal floating by --

An emergency ALARM sounds.

INT. LAUNCH CONTROL - SAME

ALARMS sound. Deke addresses his crew.

DEKE  
The Soviets launched the same time  
we did. There is a chance they  
could have launched a missile at  
Apollo 11.

Gene listens on his headset:

GENE  
Houston is reporting the Eagle's  
fourth thruster is failing.

Walter looks up from his screen.

WALTER  
Our sensors are saying it's going  
down.

INT. EAGLE - SAME

All ALARMS sound. Buzz and Neil look out the window -- the  
moon's surface rapidly getting closer.

INT. AMERICAN HOME - SAME

A FAMILY watches Walter Cronkite's live broadcast:

WALTER CRONKITE  
We're still waiting on final word  
from Mission Control...

TRANSITION TO the broadcast on the TV in:

INT. HOTEL ROOM - DAY

Kubrick and Barbara collect up the tapes into a duffel bag.

BARBARA  
Is that all of them?

Kubrick nods. Barbara and Kubrick run out the door.

EXT. LANDING STRIP - DAY

A cargo truck pulls up and stops.

**TITLE: Somewhere in the USSR**

TWO MEN get out of the front. They unlock the back. Howard in the fetal position inside. His eyes blink open. The men pull him out.

His eyes adjusting to the light. He looks up to the blue sky.  
HOWARD'S POV:

THE MOON AND THE SUN OUT AT THE SAME TIME

He's dragged forward...

INT. HOTEL ROOM - SAME

Cindy sits alone the edge of a twin bed. Nervously wringing her hands as she watches NEWS REPORTS OF THE LANDING. Waiting for final word. Are they going to make it?

EXT. CAPE CANAVERAL AIR FORCE BASE - SAME

Kubrick and Barbara maneuver through the massive crowd of onlookers in the yellow VW bug.

Barbara stops the car. A gate blocks the way forward. A PRIVATE knocks on Barbara's window. She rolls it down.

PRIVATE  
Do you have press credentials?

KUBRICK  
I'm Stanley Kubrick.

PRIVATE  
Your credentials?

Kubrick grabs the bag of magnetic video tapes from the back seat.

KUBRICK  
Barbara?

BARBARA  
Yes, Stanley.

KUBRICK  
Run!

He slings the bag over his shoulder, pushes open the door and runs --

PRIVATE  
Sir! Stop!

Kubrick keeps running.

BARBARA  
Sorry.

She climbs out the passenger side and runs after Kubrick. Both of them sprinting as fast as they can through the throngs of PRESS.

INT. BARBARA'S HOME - SAME

Kimberly and David (Barbara's kids) watch the CBS NEWS FOOTAGE OF THE MOON LANDING. WALTER CRONKITE LIVE AT THE KENNEDY SPACE CENTER. The biggest moment in history about to happen --

KIMBERLY  
Mom?

Barbara and Kubrick barely visible in the background as Cronkite reports --

EXT. LANDING STRIP - SAME

Howard led inside a rusted airplane hangar. This is where it's going to end for him --

INT. EAGLE - SAME

The ALARM SOUNDING. Apollo 11 crashing --

INT. MISSION CONTROL - SAME

Kubrick and Barbara run in.

Kubrick pitches forward from the exertion. Barbara catches him. Kubrick nods. His breath returning to normal.

Barbara looks across the control room. All eyes on her and Kubrick. Walter standing beside Deke --

Kubrick and Barbara run through to get the footage on the air.

INT. EAGLE - SAME

The ALARMS suddenly stop. The landing suddenly peaceful. Neil and Buzz not able to contain their relief.

NEIL  
Houston, it was a sensor  
malfunction. We are clear for  
landing.

INT. LAUNCH CONTROL - SAME

The room erupts in applause. Deke raises his hands to silence the clapping.

DEKE  
Settle down, folks, we're not out  
of the woods yet.

All focus on the TV screens up front. Nothing showing yet.

INT. BROADCAST ROOM - SAME

Barbara and Kubrick run in with the bag of tapes.

BARBARA  
We need to get this onto the live  
feed to the networks --

They look up to the wall of TV screens ahead. And Kubrick's expression says it all -- oh, shit.

INT. LAUNCH CONTROL - SAME

ON THE SCREENS UP FRONT: The moon landing we all know.

ARCHIVE BLACK AND WHITE FOOTAGE OF THE MOON LANDING.

ARCHIVE FOOTAGE OF PEOPLE WATCHING ACROSS THE GLOBE.

CLOSE ON KUBRICK

INT. BROADCAST ROOM - WIDER

BARBARA  
It's amazing.

KUBRICK  
This looks awful. This is not my  
work.

ON THE SCREEN: Neil takes the first step on the moon --

KUBRICK (CONT'D)  
(under his breath)  
Say it right.

NEIL  
This is one small step for man, and  
one giant leap for mankind.

KUBRICK  
Unbelievable. It's one step for "a"  
man...

Kubrick pulls a tape out of the bag and waves it at a  
TECHNICIAN.

KUBRICK (CONT'D)  
Hurry. Play this. It's a much more  
accurate portrayal --

Barbara takes the tape from him.

BARBARA  
Stan, this is real. Look. We're on  
the moon.

And he can't help but smile.

INT. LAUNCH CONTROL - SAME

The room ERUPTS in applause.

ARCHIVE FOOTAGE OF PEOPLE AROUND THE WORLD CHEERING AND CELEBRATING THE LANDING. Man has landed on the moon.

INT. HOTEL ROOM - DAY

Cindy can't stop herself. She cries. Happy and terrified at once.

INT. AIRPLANE HANGAR - DAY

Howard is led forward by his two captors. He's made peace with what is going to happen. He looks up to his executioner - it's wet-behind-the-ears Agent Harris.

AGENT HARRIS  
We're taking you home.

Howard's face flooded with relief.

INT. VASILI MISHIN'S OFFICE - DAY

He watches the Apollo 11 landing on his television. No vodka. Very sober.

Vasili applauds as he watches Neil take his first steps. And we clearly see the rocket designs on his desk marked as -- UNMANNED SOVIET PROBE, LUNA 15 --

INT. KREMLIN - DAY

Brezhnev shuts off the broadcast of the Apollo 11 landing. Suslov storms in. Brezhnev addressing him in Russian:

BREZHNEV  
*Howard Marcus has been released.*

SUSLOV  
*Did you know Howard was conspiring with Vasili? There were never cosmonauts on my rocket. Luna 15 was nothing but an unmanned probe. It was a hoax.*

Brezhnev doesn't answer.

SUSLOV (CONT'D)  
*It was stupid to sacrifice our space program to get rid of me. Do you have any idea what you cost us?*

Brezhnev looks over to his aide and nods. TWO GUARDS enter and escort Suslov out.

INT. LAUNCH CONTROL - DAY

Deke passes out cigars like a proud father. Julian pops a bottle of champagne and pours glasses for Walter and Gene.

Barbara and Kubrick stand at the back. Unsure how they feel about all this.

EXT. LANDING STRIP - DAY

Cindy watches as a small propeller plane lands.

Howard steps out of the plane with shaky legs.

Cindy runs to his side and helps him down. Holding each other in their arms. They kiss like it's the first and last time. Not letting go.

INT. MISSION CONTROL - DAY

Deke joins Barbara and Kubrick. Not good with sentiment. He hands Kubrick a cigar and one to Barbara. He nods and walks away.

Barbara looks to Walter. His back to her. He's headed for the door --

KUBRICK  
Are you going to let him leave?

BARBARA  
I don't know what to say.

KUBRICK  
My best piece of direction is to  
always speak the truth.

Barbara walks up to Walter. He stops looks down to her. Barbara searching for the perfect words --

BARBARA  
I'm so sorry.

Walter and Barbara hug. It's a start.

Kubrick watches their exchange with a little smile. Julian hands him a glass of champagne and follows his gaze --

KUBRICK  
I would have made her do another  
take.

INT. MOON SET - DAY

Kubrick watches the CIA pack his moon set into crates marked  
CLASSIFIED.

KUBRICK  
What are you going to do with my  
film?

No answer.

KUBRICK (CONT'D)  
I have a very precise filing system  
for all my work. If you won't let  
me have it, I'll...

Kubrick searches his pockets. Takes out his cigarette  
lighter.

KUBRICK (CONT'D)  
I'll burn it. I'll burn it all!

The men ignore Kubrick and wheel out the crates. Barbara  
walks up behind.

BARBARA  
You should try to focus on your  
next film.

KUBRICK  
I can't.

Kubrick puts away his lighter and faces Barbara.

KUBRICK (CONT'D)  
It's looking like my epic  
representation of Napoleon's life  
will never be made...I am not good  
at letting go.

BARBARA  
I know, Stan. I'll still send you  
the lens I promised when it's  
ready.

KUBRICK  
I trust you will. Do you like  
working for the government?

BARBARA

I don't do it for enjoyment. I  
guess I took this job to see if I  
could do it.

Kubrick smiles. He understands.

KUBRICK

There's infinite possibilities for  
you, Ms. Penn. Choose one that wins  
the game.

Barbara watches him walk out the door.

INT. WEST WING - DAY

Barbara walks by the Situation Room in a pair of wedge heels.  
The door suddenly opens.

Secretary Rogers hands her a box filled with audio tapes. CIA  
Director Helms a few steps behind. President Nixon seated at  
the table inside.

She glances at a few of the labels: Ted Kennedy, Leonid  
Brezhnev...

BARBARA

Has the President been recording  
these people's conversations?

Rogers squints at Barbara.

ROGERS

You're not my secretary?

He quickly snatches the box back.

DIRECTOR HELMS

We'll be needing your publicity  
skills to handle this. I'll be in  
touch.

Barbara nods and continues down the hallway. Unsettled.

INT. PUBLIC AFFAIRS OFFICE - DAY

Barbara walks in. Public Affairs Director Herbert Klein and  
the other assistants all there. They left an open seat for  
her at the table. Barbara takes the seat.

INT. BARBARA'S HOUSE - NIGHT

Barbara walks in the front door. She sets down her briefcase.  
Walter walks up in jeans and T-shirt.

WALTER  
You're home early.

BARBARA  
So are you.

WALTER  
It's been a rough couple of months.

BARBARA  
I quit, Walt. I don't want to keep  
cleaning up other people's messes.

WALTER  
What do you have in mind?

BARBARA  
I think I want to go into business  
for myself.

Walter considers this.

WALTER  
I think we can make it work.

EXT. BACKYARD - NIGHT

Barbara, Walter, David and Kimberly lay on their backs.  
Relaxed and staring up at the night sky.

A FULL MOON ABOVE

DAVID  
Mom, how did we land on the moon?

Barbara thinks about it a moment.

BARBARA  
Let me tell you a story...

THE END.