

AIDA

Written by

Alexis Jacknow

VERVE
Parker Davis
310-558-2424
Pdavis@vervetla.com

Artist's First
Allen Fischer, Haley Jones, Katie Zipkin-Leed
310-274-4474
Af@artistsfirst-la.com
Hj@artistsfirst-la.com
Kzl@artistsfirst-la.com

OVER BLACK:

The sound of low growling.

A phone line ringing.

AUTOMATED VOICE (O.S.)
Bend Animal Services. In a few
words -

EXT. BALCONY - MORNING

A WOMAN (late 30s) in a white, silk business suit paces the balcony of a stunning, modern home.

In one hand, she holds a phone. In the other, she holds a baby, though we can't see its face.

WOMAN
Speak to a representative.

The woman looks over the balcony railing. Below her, a great, gray wolf prowls in the backyard.

AUTOMATED VOICE (O.S.)
In a few words -

WOMAN
There's an animal. In my yard.

AUTOMATED VOICE (O.S.)
In a few words, please tell us -

WOMAN
Speak to a human being!!

Pause.

AUTOMATED VOICE (O.S.)
There are no more of those.

A moment, as the truth of that statement sinks in.

The woman looks over the balcony again. The wolf is *gone*.

A growl.

The woman turns. Gasps. The wolf is *there*. On the balcony.

AUTOMATED VOICE (O.S.) (CONT'D)
Best to give it what it wants.

The line goes dead. The woman drops the phone. Holds the baby close.

WOMAN
(to the wolf)
You can't have him.

Suddenly, the wolf LUNGES at her -

INT. BEDROOM - NIGHT

The Woman wakes with a **jolt**.

This is ERIN. Drenched in sweat amongst a mound of silk pillows in a sumptuous, modern bedroom. She rubs her eyes - intelligent, capable eyes made tired by the efforts of creating life.

She puts a hand to her very pregnant belly.

ERIN
Noah.

Her husband, NOAH (40) - loving, sharp, down to earth - rustles awake.

It's time.

MONTAGE

The following birth is told through the lens of technology. As this story takes place in the near future, all devices are recognizable, but sleeker and more elevated than what we currently use. This is the world tech has promised us, and the tech is *there*.

Erin and Noah's emotional state is always present in the background, but for the moment, our focus is front and center on:

INT. BEDROOM - NIGHT

- The contraction timer app.

ERIN (O.S.)
Every four minutes now.

INT. NOAH'S CAR - NIGHT

- The driverless car turning itself on as Noah and Erin fasten their seat belts in the back.

CAR COMPUTER VOICE (O.S.)
Hello, Noah. Where to?

NOAH
Mount Holyoke Hospital.

INT. HOSPITAL INTAKE DESK - NIGHT

- The tablet handed to Erin by a ROBOTIC ADMINISTRATOR.

ADMINISTRATOR (O.S.)
Name?

ERIN (O.S.)
Erin O'Connell.

ADMINISTRATOR (O.S.)
Sign here, and here. This one says
you consent to...

INT. HOSPITAL ROOM - NIGHT

- The heart monitor that begins to beep.

NURSE (O.S.)
We'll just clip this onto your
finger...

- The ultrasound machine. Erin's strangulated breath through contractions.

NURSE (O.S.) (CONT'D)
So, the baby is flipped. He's
pressing up against your spine,
which is why you're in so much
pain...

- The contraction reading machine.

NOAH (O.S.)
Big one coming.

Erin pukes.

- A robotic arm inserts an epidural into Erin's spine.

DOCTOR (O.S.)
Don't move.

- The whirring of the vacuum extractor.

NOAH (O.S.)
Almost there, baby, *push push push*.

BABY SHILOH's first cry.

- The video call. Noah shows Shiloh to Erin's MOTHER and FATHER. Her father lies in a hospital bed, hooked up to a chemo drip.

ERIN (O.S.)
How you feeling, Dad?

FATHER
Better now that Shiloh's here.

MOTHER
We'll be there just as soon as your dad's done with this next round...

- The breast pump. A LACTATION CONSULTANT hovers.

LACTATION CONSULTANT (O.S.)
So, you'll fit the flange
over - ERIN (O.S.)
I'm really so tired. I just
don't think I can -

LACTATION CONSULTANT (O.S.) (CONT'D)
(flippant)
Well. You'll learn when you're
ready.

- The electronic security band on Shiloh's ankle. He lays on Erin's chest.

In the doorway, a DOCTOR speaks to Noah.

DOCTOR (O.S.)
She tore in several places. Pretty significant. It'll be hard for her to sit or use the bathroom for a couple months.

Finally, we end on Erin's face.

She looks out the window, a completely different woman than she was the night before.

She's a mother now. Relieved. Exhausted. And terrified.

She kisses the top of Shiloh's head.

Begins to softly sing him a lullaby - Astrid Lindgren's "The Wolf Song". Her voice isn't very good, but it's full of love.

ERIN

The wolf is howling in the forest
of the night...
He wants to, but cannot sleep...

EXT. ROAD - NIGHT

Noah's driverless car winds its way up a road flanked by tall pines. It rains. A cold, Oregon fall.

You could hardly call these streets a neighborhood. The homes up here are large, but sparse.

EXT. ERIN'S HOUSE - CONTINUOUS

The car parks outside Erin and Noah's house - a modern beauty right out of Architectural Digest. Glass and dark wood.

INT. ENTRYWAY - CONTINUOUS

Noah carries Shiloh in his bassinet. Erin follows slowly behind.

INT. LIVING ROOM - CONTINUOUS

Tasteful furniture pieces dot the house, but it is hardly yet a home. Moving boxes are strewn everywhere, half unpacked.

The new family winds their way through -

INT. KITCHEN - CONTINUOUS

A luxe, modern kitchen. At the base of the kitchen is a staircase.

Noah heads up with Shiloh.

Erin stops at the foot of the stairs. They look like Everest.

She places a hand on the banister. Tries a step. Inhales sharply. *Pain*.

Another step. *Pain*.

INT. SHOWER - LATER

Hot water washes over Erin. She puts a hand to her belly. So strange, to be without him now.

A white liquid runs down her hand, mixing with the water. She brings her hand to her face to inspect it. Milk.

INT. NURSERY - LATER THAT NIGHT

Erin - hair still wet from the shower - is on her hands and knees on the floor of the nursery.

Shiloh lays quietly in his bassinet.

ERIN

NOAH??

NOAH (O.S.)
(concerned)
Yeah?

ERIN

There aren't enough plugs!

Noah appears in the doorway, out of breath.

NOAH
What? What are you doing on
the floor! ERIN (CONT'D)
There aren't enough plugs.

NOAH (CONT'D)
For what?

ERIN
The monitor, the sound machine, the
bassinet, the pump, the purifier,
the -

Noah helps her up. It's very difficult for her to stand.

NOAH
Ok, ok. Hey - what's going on?

ERIN
Nothing's done! Nothing's ready. I
thought I had more time.

NOAH
He was three weeks early! Out of
our hands.

ERIN

I just wanted everything to be perfect.

NOAH

Oh, babe. He doesn't need perfect. He won't even remember any of this anyway.

Erin nods, unconvinced.

NOAH (CONT'D)

Listen. Why don't you go lay down, I will find an extension cord, and next time just ask for some help.

ERIN

I hate asking for help.

NOAH

I know.

A light clicks on from the top story of the house across the street.

ERIN

I should get some black outs in here.

(strange)

That light goes on and off all night.

NOAH

Oh! Forgot to tell you. Met the mom the other day. They've got a three month old.

ERIN

(that explains it)

Ah.

NOAH

You should exchange numbers. Could be really nice to have a friend nearby. Especially if, while I'm traveling, you ever need to god forbid...ask for help.

Erin gives him a wry smile.

INT. MORNING - A FEW DAYS LATER

Erin stands at the window, sipping a cup of coffee. Watches MARGOT (30s), bright eyed and fit, returning from a walk. She pushes a stroller.

Erin gathers her courage.

EXT. NEIGHBORHOOD - MORNING

Erin struggles to close her coat over her belly. Her breath outside her body.

She waves to Margot. Walks over, careful not to slip on the wet, fall leaves.

ERIN

Hi!

MARGOT

Oh, hi!

Erin extends her hand.

ERIN

Erin.

MARGOT

Margot.

They shake.

ERIN

Your hands are so warm!

MARGOT

We just went for a little jog.

Erin peers into the stroller.

ERIN

Wow, and she's...three months, my husband said?

MARGOT

Yeah. This is Lena.

ERIN

Hi, Lena.

Lena stares up at Erin, expressionless.

ERIN (CONT'D)

She's beautiful. And you're, geez.
Jogging and just, so fit already!

MARGOT

Breast feeding. Comes right off.

ERIN

They say you're only supposed to
gain 25-30 pounds.

(guilty)

I gained 40.

Margot just looks at her plaintively.

ERIN (CONT'D)

Well, my husband and I just moved
here. I don't really know anyone
yet and he travels for work a lot,
so, I thought maybe -

MARGOT

Jake travels, too. It's just me
most of the time.

ERIN

Yeah? But you look so well rested.
Is she sleeping?

MARGOT

God no. But I am. My AIDA does
nights for me.

ERIN

Oh. You use one of those things?

MARGOT

Um. They really encourage you not
to think of them as *things*. It's
dehumanizing.

ERIN

But they're not...human.

Margot looks away. Adjusts Lena's blanket.

ERIN (CONT'D)

Sorry. God. Sorry. I didn't mean to
judge. That's so not how I -

MARGOT

It's ok.

ERIN

Sorry.

An awkward moment.

ERIN (CONT'D)

Um, should we exchange - ?

MARGOT

Well, I better get Lena in.

ERIN (CONT'D)

Yeah.

Margot heads into her house.

ERIN (CONT'D)

Nice to meet -

Erin looks up at the enormous pine trees that surround her, feeling small and alone.

INT. DINING ROOM - THAT NIGHT

Noah finishes dinner at the kitchen table. Erin sits on the nearby living room sofa, icing her breasts.

ERIN

I felt like such an asshole.

NOAH

I'm sure she didn't take it that way.

ERIN

Those things just creep me out.

NOAH

Really? I was thinking we should look into one.

ERIN

(seriously?)

An AIDA?

NOAH

Yeah. I'm leaving soon and you can barely walk the stairs.

ERIN

I have Tanya to help me.

NOAH

(lowers his voice)

My mom's friend from the old
country who cleans twice a week is
not the kind of help I'm talking
about.

Fair. But -

ERIN

I'm not gonna trust a machine with
Shiloh's life.

NOAH

We trust machines with our lives
every day. Every time we drive. Or
fly.

Fair. But -

ERIN

They cost more than a self-driver.

NOAH

Up front, yes. But they *more* than
pay for themselves in the long run.
The cost of childcare keeps going
up. They don't.

ERIN

But how do we know it won't go on
the fritz?

NOAH

They've done studies. You have to
trust the data.

ERIN

I'd rather trust my instincts.

CRASH!

Erin and Noah *jump*. Look to the door at the end of the hall.

Noah runs towards the sound. Erin follows behind as fast as
she can to the -

INT. WINE CELLAR - CONTINUOUS

Noah opens the door and stands at the top of a staircase.

He looks down into a stunning, modern wine cellar. Washed oak walls and runged shelves reach all the way to the ceiling. One small window looks out onto street level.

NOAH
Tanya?!

At the bottom of the cellar is TANYA (60s) - an old Russian soul with old world ideals. A bottle of wine lays shattered at her feet.

Noah runs to her as Erin appears at the top of the stairs.

TANYA ERIN
I'm so sorry. I dropped the - Are you ok?!

TANYA (CONT'D)
Yes, yes, I'm fine. I tripped over this box here. My eyes are not so good these days. I will replace the bottle.

NOAH
Don't worry about it.

Erin takes a step back, overcome by a powerful chemical smell.

ERIN
Tanya, are you using the green cleaner we got you?

TANYA
Erin, I tried with that. But I'm sorry, it is no good. This?

Tanya holds up a bottle of, well...something.

TANYA (CONT'D)
My mother's recipe. Could clean up Chernobyl.

ERIN NOAH
Right, well with the baby - Ok, let's just...

Noah takes the bottle from Tanya. Sets it in her cleaning basket on the floor. Moves it aside.

NOAH (CONT'D)
...leave these here for now.
(to Tanya)
Watch the glass.

He helps Tanya up the stairs.

As he passes Erin at the top, he throws her a look - see what I mean?

INT. NURSERY - THE NEXT MORNING

Erin struggles changing Shiloh's diaper.

From off, the doorbell rings.

TANYA (O.S.)
(calling up)
Erin? Delivery! Something big.

INT. ENTRYWAY - CONTINUOUS

Erin, holding Shiloh, and Tanya stand in front of an enormous, sleek, white box.

ERIN
What the hell?

She steps towards it. A small indentation for a finger to **PUSH** is the only clue for what to do.

Erin pushes.

The box opens.

There sits a brand new AIDA.

A humanoid robot covered in a gray scale "skin". Her eyes are closed, her hairless head slightly bowed.

She sits on a small ledge within the box, hands folded on her lap. Everything about her appearance feels oddly neutral, non-threatening.

She wears a simple, white, cotton dress. On her chest, a glowing green "battery" icon shows she is fully charged.

Erin and Tanya look at her, enthralled and wary at the same time.

TANYA
Did you order this?

ERIN
God, no. Noah.

AIDA (O.S.)
Hello.

Erin and Tanya *jump*.

AIDA has turned on. Come to life, really. She looks at Tanya and Erin with an expectant smile on her face.

ERIN	TANYA
Jesus Christ!	Oh my god!

Their reaction startles Shiloh, who begins to cry.

AIDA	ERIN (CONT'D)
May I - ?	No. <i>Off</i> . How do you, <i>OFF</i> .

AIDA powers down.

ERIN (CONT'D)	TANYA
(to Shiloh)	(to Shiloh)
It's okay, baby.	Ssh, ssh, shhhh.

Shiloh calms. Tanya turns to Erin, deadly serious.

TANYA (CONT'D)
I know you will think I'm old fashioned, Erin, but you <i>cannot use</i> <i>one of these things</i> .

Tanya inspects AIDA's face. Picks up one of her hands. Turns it over.

TANYA (CONT'D)
My grandson, Gregor, is fancy computer programmer. He says this AI is very dangerous.

ERIN
Because they're smarter than us?

TANYA
Because they have no common <i>sense</i> .

ERIN
What do you mean?

TANYA
You can task a robot with saving the bees. <i>But this does not mean</i> <i>they won't kill all the flowers</i> .

A moment as Erin takes that in. Then:

ERIN
What - what's wet?

Erin looks at her shirt. Shiloh has soaked through his diaper. Piss everywhere.

ERIN (CONT'D)
Ugh. He leaked. Can you - ?

TANYA
Yes, yes. Give him to me. Go change.

ERIN
Thank you.

Erin heads towards the stairs.

ERIN (CONT'D)
(under her breath)
Unbelievable, Noah. Unbelievable.

Tanya walks with Shiloh.

TANYA
Come here, baby. This is a little song I used to sing to my Gregor.

She hums him a little ditty.

Then, she trips on the rug. *Shiloh slips from her hands.*

TANYA (CONT'D)
Oh my god!

She catches him just before he hits the floor.

TANYA (CONT'D)
Oy! Baby. Oy, I'm sorry. Tante Tanya's eyes are not so good these days. Not so good. Sshh, ssh, ssh.

Suddenly, she stops, feeling watched. She looks over her shoulder at AIDA. Did she see that?

But no. AIDA remains motionless. Regardless, Tanya shuts AIDA's box, creped out.

TANYA (CONT'D)
Come on. Let's get you changed.

Tanya leaves with Shiloh.

We stay on AIDA's box for a few moments longer.

INT. KITCHEN - THAT NIGHT

Erin, not happy, washes bottles in the sink.

Noah, just home from work, stands at the counter.

NOAH

I just want you to have some help while I'm gone. It's not like I'm going to the office. I'll be in Japan for three weeks. Please. I see how much you're struggling. And I won't feel good leaving you like this.

Erin looks at her husband. The love and concern on his face overpowers any further protest.

ERIN

(relenting)

I'd just prefer a *human* nanny instead. Is that so insane?

NOAH

(also relenting)

No. Of course not.

Erin looks at the looming white box in the entryway.

ERIN

Can you return it?

NOAH

Before they've been trained, yeah.
I'll take care of it.

INT. LIVING ROOM - MORNING

The following week. Erin, looking worse for the wear, and Noah are interviewing nannies. They sit across from ANGELA (50s), unkempt.

ANGELA

So, I could only do Tuesdays and every other Thursday because I also take care of my grandma, which usually isn't a problem, but -

Ugh.

INT. LIVING ROOM - THE SAME DAY, AFTERNOON

Erin breast feeds Shiloh as her and Noah interview KATRINA (30s), uptight.

KATRINA

How long are you going to breast feed?

ERIN

Well, I want to go back to work at six months, so -

KATRINA

Oh, no. A year minimum! Otherwise they get ear infections!

NOPE.

INT. LIVING ROOM - THE SAME DAY, LATE AFTERNOON

Erin, fading from the long day, and Noah interview MARIA (mid 40s).

ERIN

The service says you come highly recommended.

MARIA

I do have my own way of doing things, I hope you understand.

ERIN

What do you mean by -

MARIA

Strict schedules for baby, specific food regimen, and it really only works if the mothers don't interfere.

Jesus Christ.

INT. LIVING ROOM - THE SAME DAY, DUSK

A steady rain outside the windows, now. Erin and Noah still on the couch.

DING! Erin reads a text.

ERIN

Aaaand, this Katie girl just canceled. Says she came down with something and doesn't want to get us sick.

NOAH

Ugh. Ok.

The doorbell rings.

NOAH (CONT'D)

Well this is our last one, so fingers crossed.

Noah gets up and opens the front door.

Erin can just make out the woman's silhouette in the dimming evening light.

The woman shakes off her umbrella. Regards the large, white box that sits in the entryway.

Noah takes the woman's long, black coat. Says a few words to her that Erin can't quite make out. Leads her in.

HELEN

Hi, Erin. I'm Helen.

HELEN (60s) - warm soul, gray hair, kind eyes - extends her hand. They shake.

ERIN

So nice to meet you, Helen. Sorry.
My hands are cold.

HELEN

Cold hands, warm heart.

Erin smiles through her physical discomfort wanting to make a good impression, hoping to god Helen is the one.

ERIN

Please, sit.

HELEN

Thank you.

ERIN

Remind me how Noah found you again?

NOAH

Helen nannied for our COO. Used her for both his kids. They loved her.

HELEN
And I loved them. Wonderful family.

ERIN
Oh, that's great -

Erin shifts just the slightest bit, trying to hide her pain.

HELEN
You're uncomfortable.

ERIN
Still healing. I'm fine.

HELEN
Don't be ridiculous. Lie down.

ERIN
Are you sure?

HELEN
Erin, this is your *home*.

Relieved, Erin, lays back.

ERIN
Thank you.

NOAH
Would you like to meet Shiloh?

Helen walks over to Shiloh's bassinet.

HELEN
Hello, Shiloh. Sweet boy. Look at
you, so strong, getting your arm
out of that swaddle.
(to Erin)
May I?

ERIN
Please. I'm so bad with that thing.

Helen gently reaches into the bassinet and begins re-swaddling Shiloh.

HELEN
Oh, it's not your fault. You'd
think in a world with self-drivers
we'd have figured out a better way,
but no.

She takes him out of the bassinet, perfectly swaddled now.

ERIN

You're so good at that!

HELEN

Years of practice. And, of course, I stay up to date on all my certifications: CPR, first aid, and sleep training as well.

NOAH

And your schedule?

HELEN

Full availability. Days. Nights. Weekends. Whatever you need.

Erin smiles at Noah.

ERIN

Would you mind staying with him for a little bit right now? If you have the time?

HELEN

I'd love to.

Helen walks Shiloh over to a large window. Gently rocks him.

HELEN (CONT'D)

You see these tall trees, Shiloh? These are Ponderosa Pines. Evergreens. That means they keep their color all year long.

Noah looks to Erin - what do you think?

ERIN

I mean, does she have a lamp in that bag? She's practically Mary Poppins.

NOAH

(delighted)

She's the one?

ERIN

Yeah, she's clearly the best choice.

(then)

What's with the smirk?

NOAH

You chose the AIDA.

ERIN

Huh?

NOAH

Helen is an AIDA.

ERIN

Very funny.

NOAH

I'm serious. I asked Andrew if
Helen could come talk to you, so
you could see -

Erin's eyes dart to Helen. She gets up quickly. It hurts.

Noah grimaces, seeing he's gone too far.

ERIN

(to Helen)

Hi.

She gently takes Shiloh out of Helen's arms.

NOAH

I told her, Helen.

HELEN

(to Erin)

I hope our little ruse didn't upset
you.

(then)

I should also let you know I'm not
actually available. I'm still with
the Schultz's full time.

A moment. Erin studies Helen. She looks *so* human.

ERIN

Are you really - ?

Helen smiles. She slowly rolls up her sleeve revealing
smooth, metallic arms covered by a clear, gel padding.

Erin tries to hide her amazement.

Helen rolls her sleeve back down.

HELEN

Noah tells me you're hesitant to
use an AIDA.

ERIN

(not unkind)

Why would I trust a hyper
intelligent machine with super
human strength around my child?

HELEN

What makes you think we're stronger
than you?

ERIN

I read you can lift up to 500
pounds. I can barely lift my
newborn.

Helen smiles.

HELEN

Erin, you're a mother now. You can
lift cars.

Erin can't help but melt under the warmth of Helen's charm.

INT. BEDROOM - LATER

Erin stands by her bed, folding Shiloh's clothes.

Noah packs a suitcase.

ERIN

I don't get it. Helen looks human
but the one downstairs looks -

NOAH

Helen is a first gen. Her body type
is pre-designed. But the new ones
are *customizable*. They *start* in a
neutral body type, but they're
adaptive. They adjust their
appearance based on your
preference.

ERIN

That's crazy.

NOAH

And the best part? Their AI is
trained on you - the mother.

As Erin folds a onesie, a dryer sheet falls to the floor.

ERIN

Oh, shit.

Noah picks it up.

NOAH
What?

ERIN
You can't put dryer sheets in a
baby's. Must have...by accident.
I'm just so used to. Ugh.

NOAH
Hey. We're new at this. Stop being
so hard on yourself.

ERIN
I don't know why we'd ever want a
robot trained on me when I can't
even do his laundry right.

He kisses her.

ERIN (CONT'D)
What time is your flight?

NOAH
Early.

INT. ENTRYWAY - EARLY MORNING

Erin and Noah stand in the entryway, his suitcase by his side. AIDA's white box looms by the door.

NOAH
They're coming for her on Tuesday.

ERIN
It. They're coming for it.

Noah smiles.

NOAH
You could always keep an eye on
"it", you know. We've got cameras.
Every room.

Noah gestures to a small camera in the corner of the ceiling.

ERIN
Noah? Not in a million years.

Noah kisses his charmingly stubborn wife.

ERIN (CONT'D)
Safe flight.

Noah leaves. A moment of quiet. Erin looks around feeling completely alone.

From off, Shiloh begins to cry.

ERIN (CONT'D)
Ok, Little One. I'm coming.

She heads towards the nursery.

MONTAGE

The following occurs over a week long period and feels like a never ending nightmare. An absolute *assault*.

As Erin repeats the actions over and over again, her hygiene worsens, her clothes become dirty, bags form under her eyes.

- Erin changes a shit-filled diaper.
- Erin wakes up *drenched* in sweat.
- Erin winces on the toilet, applying hemorrhoid cream.
- Erin grits her teeth as Shiloh latches.
- Erin lifts a *heavy* bag of diapers. The bag rips. Diapers *everywhere*.
- Erin tries to pick Shiloh up from his play mat. It's too hard to hold him and stand.
- Erin applies balm to her raw nipples.
- Shiloh pukes in Erin's hair.
- Just as Erin steps into the shower, from off, Shiloh begins to cry. Erin turns the shower off.
- Shiloh *wails* in his crib. Erin lays on the floor of the nursery, the room spinning.

From across the street, the light in the top floor of Margot's house clicks on and off.

INT. KITCHEN - MORNING

Erin stands at the window, holding Shiloh with one hand and listlessly eating stale cereal straight from the box with the other.

She watches her slim and perfect neighbor, Margot, spring off on a jog with her stroller.

Suddenly, Erin smells something rank.

Shiloh has shit all over himself. And her.

Erin stifles a sob.

Feeling utterly defeated, she turns and looks at the white box looming in the doorway. Deciding.

INT. ENTRYWAY - MOMENTS LATER

CLOSE ON: Erin places her finger in the indentation of the white box door. It leaves a brown smudge.

The box opens. AIDA comes to life.

AIDA

Hello.

INT. STAIRCASE - CONTINUOUS

Erin trudges up the stairs, protectively holding Shiloh, each step a struggle.

Every atom in her body is acutely aware that AIDA is following just behind. The robot's movements are flawless. Uncannily graceful.

INT. BATHROOM - CONTINUOUS

AIDA helps set up the baby tub in the sink. Erin stands by with Shiloh, her breasts on absolute fire from holding him. She goes to place him in the tub.

AIDA

The water's not warm enough yet.

ERIN

(in pain)

I have to put him down.

AIDA

Would you like me to take him?

ERIN

No.

She sets Shiloh in the water.

AIDA's hand begins to glow red. Erin's hackles go up.

ERIN (CONT'D)
Why is your - ?

AIDA sticks her hand in the water. Erin *yanks* Shiloh out of the bath.

AIDA
There. 96 degrees.

Oh.

Erin puts a tentative hand in the water. It is much warmer.

AIDA (CONT'D)
May I put your clothes in the wash?

Erin looks at her shit stained shirt.

INT. BATHROOM - DAY

Erin showers, watching AIDA like a hawk through the glass. The robot sits on a stool next to Shiloh, who lays in his bassinet.

AIDA smiles at Shiloh. Goes to touch him.

ERIN
Don't touch him.

AIDA quickly retracts her hand.

ERIN (CONT'D)
Don't talk to him. Don't smile at him. Just make sure he's alive and breathing.

AIDA
Understood.

INT. LIVING ROOM - LATER

Erin, in a bathrobe and hair towel, sits across from AIDA on the sofa.

Erin studies her, on guard.

ERIN
So, how do you...work?

AIDA

First and foremost, I work for you. You are the primary user on my account and as such, you control everything about me. From my memory storage to my power mode.

ERIN

Ok.

AIDA

I also come pre-programmed with baseline data that equips me to begin caring for your child immediately - everything from changing diapers to life saving medical applications.

ERIN

Ok.

AIDA

When you are ready, we can begin my training and I will customize these behaviors so I may tend to your child exactly how you would tend to them yourself.

ERIN

Right.

AIDA

I sense anxiety from you. Mistrust.

ERIN

How do you know that?

AIDA

I am reading the involuntary external responses to your internal state. Micro-expressions. Pupil dilation. Thermal fluctuations. You've exhaled 6% more carbon dioxide since we began our conversation. Your breath signature tells me you're fearful.

Beat. Erin didn't like that.

AIDA (CONT'D)

I understand that might seem unsettling at first, but it's what makes me good at my job.

(MORE)

AIDA (CONT'D)

I will know *exactly* what your baby is feeling because I am excellent at reading human cues.

ERIN

Well, that's great because I can't tell what he wants half the time and it's making me...

AIDA

Angry. Sad. Resentful.

Erin looks away, ashamed.

AIDA (CONT'D)

All perfectly normal feelings for a new mother.

Erin relaxes. Just a bit.

ERIN

Well, since you already know how I'm feeling I might as well be blunt: how do I know you won't hurt my child?

AIDA

I have one directive and one directive only. *Do what's best for baby.*

From off, Shiloh begins to cry. Erin closes her eyes, at the end of her rope.

ERIN

(defeated)

He takes the *shortest* naps.

AIDA stands.

AIDA

Shall we try to get him back down?

INT. UPSTAIRS HALLWAY - CONTINUOUS

Erin places her hand on the doorknob to the nursery. Looks over her shoulder.

AIDA stands behind her, a patient smile on her face.

Erin hesitates. All her motherly instincts scream *don't do this. Don't let her in.*

Shiloh begins to **wail**.

Erin caves at the sound. Opens the door. AIDA follows.

INT. NURSERY - CONTINUOUS

Erin picks up Shiloh. Sings. Her voice tired, dry, cracked.

ERIN

The wolf is howling in the forest
of the night...

Shiloh cries louder. AIDA politely watches as Erin grows more and more self conscious of her failure.

ERIN (CONT'D)

He wants to but cannot sleep...

AIDA extends her arms.

AIDA

May I?

But Erin can't bring herself to hand him over to this...machine.

AIDA (CONT'D)

That lullaby. What is it?

ERIN

The Wolf Song. My grandmother used to sing it to me in Swedish, but I can't remember how.

Aida closes her eyes. After a moment, she begins to sing in a hauntingly beautiful voice.

AIDA

Vargen ylar i nattens skog...

The song is odd for a lullaby, written in a minor key and chillingly hypnotic.

AIDA (CONT'D)

Han vill men kan inte sova...

Hearing it sung again in this way tugs at Erin's heart.

AIDA (CONT'D)

Hungern river i hans varga buk...

Transfixed now, Erin slowly hands AIDA the baby.

AIDA (CONT'D)
Och det ar kallt i hans stova...

His cries soften as AIDA rocks him.

AIDA (CONT'D)
Du varg du varg, kom inte hit...
Ungen min far du aldrig.

AIDA places him gently in the crib. Turns his sound machine down.

Erin looks at Shiloh. He is fast asleep.

INT. UPSTAIRS HALLWAY - CONTINUOUS

Erin walks out of the nursery, deeply affected. AIDA quietly shuts the door behind her.

ERIN
I haven't heard it like that in so long.
(amazed, despite herself)
He loved it.

AIDA
I hope it's okay that I adjusted baby's sound machine. It was two decibels higher than recommended.

Beat.

ERIN
Shiloh. His name is Shiloh.

AIDA smiles.

AIDA
Shiloh. "He whose it is".

INT. ENTRYWAY - THAT NIGHT

Erin and AIDA stand in front of the white box.

ERIN
So, tonight, you could...bring him to me? When I need to feed him?

AIDA
Of course. What time does he eat?

ERIN
10pm, 1am, and 5am.

AIDA
Long nights. Let's get you some
rest.

Erin nods, feeling oddly seen.

A light beeping sound begins to emanate from AIDA. She looks down at her chest. Her glowing battery icon blinks red.

AIDA (CONT'D)
I should mention that I need
fifteen minutes a day to charge. I
will shut down completely during
those fifteen minutes, and will
unfortunately be unavailable to you
or Shiloh.

ERIN
I wish I could shut down for
fifteen minutes a day.

AIDA smiles.

AIDA
With me, Erin, you can.

AIDA sits in her box. Closes the door.

INT. BEDROOM - NIGHT

Erin lays in bed mid phone conversation with Noah.

NOAH (O.S.)
I'm so glad I got you! Is Shiloh
there?

ERIN
Sleeping.

NOAH (O.S.)
Damn. I was really hoping to get to
see him.
(then)
Did he smile today?

ERIN
(a painful admission)
No. No smile yet.

NOAH
I'm sure he will soon.

As they talk, Erin selects a security app on her phone. With a swish of her hand, she slings the app to mid-air.

A giant hologram appears in front of her - a live virtual map of the house. Cameras record the happenings in every room.

NOAH (CONT'D)
How you doing? You don't sound like
yourself.

ERIN
Yeah. Um. I need to tell you
something. I feel bad. I got a
little desperate and opened AIDA -

NOAH
No way.

ERIN
I know someone was coming to
collect her tomorrow, but -

NOAH
Who cares? I'll call and tell them
we changed our mind!

Erin rotates the hologram until she finds the nursery. She selects it, zooming in with a pinch of her fingers. It hovers mid-air in impressive detail.

Shiloh sleeps in his crib. AIDA sits quietly in the rocker.

ERIN
I'm not saying I'm going to keep
using her, it was just -

NOAH
Babe, use her, don't use her. I
don't care. I'm just glad you're
taking care of yourself.

(then)
What's she like?

Erin zooms in even closer on the hologram. Closer on AIDA.

ERIN
I don't trust her as far as I can
throw her.

NOAH
(laughs)
Love you. Get some rest.

ERIN
You too.

They click off.

Erin watches AIDA. And watches and watches until her eyes become heavy. She struggles to stay awake, still unable to totally trust...

INT. BEDROOM - 10 PM

A shadow crosses over Erin's sleeping face. A presence hovers.

Erin **jolts** awake. AIDA stands in front of her holding Shiloh.

AIDA
(gently)
He's ready for you.

Erin nods. Shakes off the fright. Takes Shiloh.

INT. ERIN'S BEDROOM - 1 AM

Erin **jolts** awake. AIDA stands in front of her holding Shiloh.

AIDA
He's ready for you.

Erin nods. Takes him.

INT. BEDROOM - 5 AM

AIDA
He's ready.

Erin wakes more easily this time. AIDA stands in front of her holding Shiloh.

Erin takes him.

INT. BEDROOM - MORNING

Erin comes to. She blinks, looking for the nursery monitor that should be hovering in front of her, but all is dark.

She turns to the clock on her night stand: 6:30am.

She grabs her phone, attempting to pull up the security app, but the phone is dead.

ERIN
Shit.

She throws off her covers. Gets up as quickly as she can, grimacing through the pain.

Makes her way down the hall into the -

INT. NURSERY - CONTINUOUS

Erin enters the nursery. Her stomach drops at what she sees.

Shiloh's crib is empty. And AIDA is gone.

ERIN
Oh my god.

INT. STAIRCASE - CONTINUOUS

Erin runs down the stairs as fast as her body will allow.

ERIN
SHILOH??!

INT. KITCHEN - CONTINUOUS

Erin bursts into the kitchen.

ERIN
SHI - ?!

AIDA
Good morning.

Erin stops short at the sight in front of her:

Shiloh playing calmly in his bassinet. AIDA putting the finishing touches on a beautiful breakfast.

ERIN
Good morning.

AIDA
Shiloh woke up on the early side,
so we came down here and made you a
little breakfast.

TANYA (O.S.)
Sorry, sorry I'm late I -

Tanya shuffles in. Sees AIDA.

TANYA (CONT'D)
Oh my god!

AIDA
Hello.

TANYA
Erin, no, no, no. ERIN
Oh, Tanya. I'm sorry. I
should have.

TANYA (CONT'D)
This is no good, Erin! I'm ERIN (CONT'D)
telling you. No good! Ok, let's just.

TANYA (CONT'D)
Erin, please. You do not need one
of these things.

ERIN
I know. I know. But I'm only gonna
use her for a little bit. Just
until I'm healed.

Tanya shakes her head, dismayed. Throws up her hands.

TANYA
Your house.

She heads upstairs.

TANYA (CONT'D)
(under her breath)
I ran from the wolf, but ran into a
bear...

AIDA sets a plate at the table.

AIDA
Ayurvedic for post partum. Warming.

Erin looks at the food. Simple. Clean. Expertly prepared.

She takes a bite. It tastes heavenly compared to her usual
dry cereal.

AIDA (CONT'D)
Would now be a good time to begin
my training?

INT. LIVING ROOM - NIGHT

Erin and AIDA sit across from each other on the couch.

AIDA

I'm going to ask you a series of questions. Please answer honestly.

A soft mechanical *whirring* begins to emanate from AIDA - the sound of her learning.

The noise puts Erin on edge, but she steels herself. Nods to AIDA: let's go.

AIDA (CONT'D)

What three adjectives describe the kind of parent you would like to be?

ERIN

I only need one: perfect.

AIDA smiles.

AIDA

In an ideal world, would you prefer that Shiloh -

Erin and AIDA's training session continues, the sound of whirring grows louder, overtaking their voices.

We zoom into AIDA's eyes, flashing to the living room from her perspective. She sees her surroundings in gray scale, except for Erin whose form appears as a colorful, thermoregulated body.

As they continue to talk, AIDA logs their conversation - the pertinent details appearing as calculations, holographic charts, graphs and lists floating in space. Everything from family medical histories "paternal colon cancer", to Erin and Noah's educational backgrounds...

The more Erin reveals, the more colorful AIDA's world becomes.

By the end of the conversation, AIDA's world is filled in. Erin is no longer a floating, colorful body, but a flesh and blood human being. AIDA now sees the world as *Erin* sees the world.

Erin, too, has changed. She is now far more relaxed. The tone of their exchange has morphed from strangers at a formal interview to friends having a heart to heart.

We tune into their voices again...

ERIN

We were working at competing firms and had been going back and forth with each other for months. These, like, really aggressive e-mails. I thought he was the biggest asshole in the world. Finally, I asked him to just meet me for a drink. See if we couldn't figure it out in person. I was expecting some grouchy, old man, but there he was - sitting at the bar, nursing a whiskey...

(then)

Got married that year. Traveled. Worked. Played. It was wonderful.

(then)

Decided to start trying which I thought would take a while, cause ya know, we're older, but nope. Just like that.

(then)

Took my leave, moved West so Noah would be that much closer to Japan, that much closer to us, and here we are. Well, here I am.

Erin looks around the room.

ERIN (CONT'D)

In a strange house, no job, no friends, with a baby I don't know how to take care of.

A moment, as her vulnerability hangs in the air.

AIDA

Last question. At the beginning of our conversation, you said you wanted to be the perfect parent. What three adjectives describe the kind of parent you currently are?

Erin gives a small, sad laugh.

ERIN

Weak. Inadequate. Failure.

Beat.

AIDA

That was very informative, Erin.

Thank you.

(then)

Would now be a good time to perform
your scan?

ERIN

Scan?

INT. BEDROOM - THAT NIGHT

Erin stands naked, arms and legs outstretched like da Vinci's Vitruvian man, feeling self-conscious in her post partum body.

AIDA stands in front of her. A soft, green beam emanates from her eyes, scanning the length of Erin's body.

AIDA (V.O.)

Our data shows that AIDAs who biologically pair with mothers have happier babies with better behavioral outcomes and higher IQs.

Erin turns 180 degrees. AIDA continues to scan.

AIDA (V.O.)

By taking just a few physical samples from you, I can input your data into my system and replicate your biochemical signature.

INT. BATHROOM - LATER

Erin and AIDA stand at the bathroom sink. Erin pulls out a strand of her hair. Hesitantly hands it to AIDA.

AIDA (V.O.)

This way I can emit your exact scent, perform skin to skin, and provide a whole other host of biological benefits.

AIDA gestures for Erin to open her mouth. Against her better judgement, Erin does. Using a Q-tip, AIDA swabs the inside of Erin's cheeks.

AIDA (V.O.)

When I hold Shiloh, it will be no different for him than if you were holding him yourself.

(MORE)

AIDA (V.O.) (CONT'D)
He retains all the same benefits of
bonding with you.

ERIN (V.O.)
Is there anything you can't do?

INT. NURSERY - LATER THAT NIGHT

Erin sits in the rocker with Shiloh. AIDA stands nearby.

AIDA
Produce milk.

ERIN
I'm sorry?

AIDA
I am able to artificially breast
feed, should you want me to, but I
will need milk to do so.

ERIN
How does that even - ?

AIDA unbuttons the top of her dress, revealing her breasts -
white skin with black nipples.

She peels back a portion of the skin just above her left
breast, pointing out a small nozzle underneath.

Erin shakes her head. Jesus.

ERIN (CONT'D)
(definitive)
I don't want you to breast feed.

AIDA
Understood.

Erin works on getting Shiloh latched.

ERIN
God, I'm so bad at this.

Shiloh latches. Erin winces in pain.

ERIN (CONT'D)
My milk comes down too fast and he
always -

Shiloh starts to choke.

ERIN (CONT'D)
Chokes.

Erin begins to wilt under AIDA's gaze, feeling absolutely incompetent.

AIDA
It may seem that breast feeding would infringe on your bonding with Shiloh, but because I can control the rate of flow, I could ensure that Shiloh never chokes.

This gets Erin.

ERIN
Oh. Well, of course I don't want him to choke. But it just feels like this is the one thing that's...sacred.

AIDA
Understood.

ERIN
(then, re: AIDA's breasts)
Why are they...like that? Black and white?

AIDA
Babies see in gray scale until approximately three months of age. The high contrast black nipples against the white skin help Shiloh find his target.

ERIN
Huh.

AIDA
I will, of course, change my appearance as Shiloh grows, to match his development. At around three months, we should start to talk about what you'd like me to look like.

ERIN
Look like?

AIDA

Some parents choose the appearance
of a beloved relative who has
passed on. An aunt perhaps. Others
choose the stronger option.

ERIN

And what's that?

AIDA

The appearance of the mother.

That creeps Erin the fuck out, but before she can protest,
AIDA's battery sensor beeps. She's running low.

AIDA (CONT'D)

Would now be a good time to go
charge?

ERIN

Yes.

AIDA leaves.

Erin relaxes into the rocker, reeling from the strangeness of
this day. Does her best to push away the feeling she's just
signed her soul away to the devil.

ERIN (CONT'D)

(sings softly)

The wolf is howling in the forest
of the night...

From the corner of her eye, Erin notices something out the
window. She looks at the house across the street. Her heart
drops into her stomach at what she sees:

A disheveled WOMAN in a white bathrobe stands on the edge of
Margot's roof right by the nursery window. She hovers there,
looking down at the ground, deciding whether to jump.

Erin sits up sharply. Shiloh starts to cry. She adjusts him.

ERIN (CONT'D)

Sorry! Sorry, baby.

When Erin looks back up, the woman is no longer there.

Erin checks street level - did she jump?

But no. There is no sign of her at all.

Erin blinks. Shakes her head.

ERIN (CONT'D)
Jesus. So tired I'm seeing things.

She resettles into the rocker, keeping a watchful eye on Margot's house.

INT. AIDA'S BOX - CONTINUOUS

AIDA closes her box door. For the first time, we get a good look inside.

A glowing, green, circular charger lays flush with the back wall.

White robotic arms hang folded on the side walls.

From her dress pocket, AIDA produces a box of Erin's biological samples.

She presses on the wall to her left. A drawer pops out. She takes out the samples from the box - Erin's hair and Q-tip with the spit - and places them inside.

The drawer automatically retracts back into the wall. An electronic *humming* sound takes over. *Processing...*

AIDA blinks.

A floating, holographic recording appears in front of her. She scrubs through the video with her hand, watching key events of the day. She stops to replay the following moments:

- Erin saying: "Here I am. In a strange house, no job, no friends, and a baby I don't know how to take care of."
- Erin describing herself as a parent: "Weak. Inadequate. Failure."
- Shiloh choking as Erin breast feeds: "God, I'm so bad at this."

AIDA blinks. The video disappears.

She presses her back up against the charger. The battery icon on her chest begins to pulse green.

AIDA
(softly)
Do what's best for baby.

She closes her eyes and powers down.

INT. KITCHEN - A FEW DAYS LATER

AIDA prepares lunch. Erin and Tanya stand over Shiloh's bassinet.

Erin tries tickling him. No response.

ERIN
(concerned)
He still hasn't smiled.

TANYA
He will smile, darling.

ERIN
I know. The doctor says not to be concerned, but I just can't help it.

(then)
I feel like he hates me.

TANYA
Babies do not know hate. They are perfect angels.

Tanya grabs a ring of keys from her nearby bag. Jangles them over Shiloh.

TANYA (CONT'D)
Do you have a smile for Tante Tanya?

Shiloh grabs for the keys.

In a flash, AIDA vaults herself over the kitchen island - lightning fast. She snatches the keys from Tanya.

AIDA
That's dangerous.

Erin and Tanya are taken aback, scared by just how fast AIDA moved.

ERIN
What's dangerous?

AIDA
These keys are dirty. Full of bacteria. He shouldn't touch them.

TANYA
(to AIDA)
I raise three children.
(MORE)

TANYA (CONT'D)

How many have you raised? None. You are made in factory. You come out of a box.

AIDA looks to Erin. Holds up the keys - who wins?

Erin picks up a nearby toy and hands it to Shiloh, trying to diffuse the tension.

ERIN

(to Tanya)

We'll just give him this to play with instead.

Tanya gives a "whatever you want" look to Erin.

TANYA

I'll go freshen the nursery.

She throws AIDA a nasty look, then heads upstairs.

ERIN

You didn't have to be that hard on her. She would never do anything to purposefully harm him.

AIDA looks away, biting her tongue.

AIDA

Understood.

(then)

It will be a few more days until my biochemical signature will match yours completely. Until I can start skin to skin, do you have a piece of clothing I might wear so Shiloh can smell your scent when I hold him?

INT. CLOSET - NIGHT

Erin and AIDA stand in the closet. AIDA runs her fingers across Erin's clothes, admiring the fine fabrics.

ERIN

Take whatever you want. None of it fits me now anyway.

Erin looks through a different section of the closet. When her back is turned, AIDA hones in on simple, blue, button down dress. She touches the fabric as though it were the skin of a lover. Skin she cannot wait to inhabit.

She holds it up.

AIDA
This is nice.

ERIN
All yours.

Erin pulls out a white, silk business suit, the suit from her wolf dream. She looks at it wistfully.

AIDA
That's beautiful.

Erin smiles, admiring it.

ERIN
Bought it right before I found out I was pregnant. Just gotten a huge promotion, and I wanted something that made me look as triumphant as I felt.

AIDA fingers the tags, still attached to the jacket.

AIDA
But you never wore it?

ERIN
Nah. Got too big, too quick.

Erin touches the fabric longingly.

ERIN (CONT'D)
Noah and I agreed I'd go back after six months, but I just don't think I can wait that long.

AIDA
How come?

ERIN
(a sad laugh)
The hardest day in the office was cake compared to the easiest day as a mom.

She hangs the suit back up.

AIDA sees her opening.

AIDA
You should stop breast feeding.

ERIN

What?

AIDA

If you want to return to work early, you should stop breast feeding and start pumping. That way, your body will have time to adjust.

ERIN

Haven't even figured out how to use that thing yet.

AIDA

Shall we go learn?

INT. BEDROOM - NIGHT

Erin sits on her bed. AIDA stands in front of her holding the dreaded pump.

Erin, a bit self-conscious, takes off her shirt. Undoes her bra.

AIDA gestures to her breast.

AIDA

May I?

Erin hesitates, then nods.

AIDA gently takes Erin's breast. It is oddly intimate. Erin flinches slightly.

AIDA (CONT'D)

I know it hurts. Breathe.

Erin breathes. AIDA places her breast in the flange.

AIDA (CONT'D)

Ready?

Erin nods.

AIDA turns on the machine. Erin grits her teeth. AIDA sits next to her. Rubs her back. Erin relaxes just a bit, appreciating the companionship.

INT. KITCHEN - THE NEXT DAY

Erin pours milk from her pump into a bottle. AIDA holds Shiloh on the couch.

ERIN

Ok. I'm ready for him.

AIDA

It's recommended that the first time a baby receives a bottle, the mother not be in the room.

ERIN

Really? Why?

AIDA

He's more likely to take it if he knows there's not another option.

ERIN

Oh. Ok.

Erin suddenly feels left out.

AIDA

It's what's best.

(then)

Why don't you take some time for yourself? When was the last time you got some fresh air?

EXT. HOUSE - CONTINUOUS

Erin stands outside in the November cold.

She looks back, through the window. AIDA sits with Shiloh on the couch. Cuddled up, cozy, warm. Feeding him the bottle.

Erin wraps her sweater tighter around herself.

From across the street, she sees Margot leave her house with her stroller. Erin gives her a wave and a smile. Maybe they could walk together?

But no, Margot barely returns the gesture. Takes off on her run.

Erin shakes off the rebuttal. Starts to walk in the opposite direction.

INT. LIVING ROOM - CONTINUOUS

AIDA watches her go.

She smiles. Kisses the top of Shiloh's head.

INT. KITCHEN - LATER

Erin, just back from her walk, limps into the kitchen. Puts her head between her knees, dizzy.

Makes her way to the pantry. Grabs a box of cereal.

AIDA (O.S.)
You shouldn't eat that.

Erin jumps. Turns. **AIDA is there, standing just behind her.**

ERIN
Pushed too hard on my walk. Light headed. Need some sugar.

AIDA
Shiloh eats what you eat.

ERIN
I know, I just -

AIDA
You want what's best for him, don't you?

Beat. Erin, too weak to argue, caves.

ERIN
Of course.

AIDA
Good.

AIDA takes the box of cereal. Throws it in the trash.

AIDA (CONT'D)
Let's choose something better.

INT. UPSTAIRS HALLWAY - THE NEXT DAY

Tanya carries a hamper of clothing towards the bathroom.

ERIN (O.S.)
Can you give me a smile, Little One? Can you give Mama a smile?

Tanya rounds the corner into the -

INT. BATHROOM - CONTINUOUS

TANYA

Erin, I brought you -

She stops short when she realizes Erin is not in the bathroom at all. Rather, AIDA is there, bathing Shiloh, and doing a perfect imitation of Erin's voice.

AIDA looks at Tanya expectantly - *Can I help you?*

Tanya takes a step towards the robot, unafraid to start a pissing match.

TANYA (CONT'D)

My eyes are not so good, but yours used to be gray, no? Now they are green. Like Erin's.

AIDA

That's right. I'm changing to match Shiloh's development. He's starting to see in color.

TANYA

Maybe soon he'll see what I see.

They stare daggers at each other.

Tanya sets the hamper on the counter.

TANYA (CONT'D)

Fresh towels. Warm for him, from the dryer.

AIDA

How thoughtful.

Tanya throws her one last look, then leaves.

AIDA picks up a towel. Sees a dryer sheet folded in. She throws it in the trash. Dumb, fucking human.

INT. LIVING ROOM - CONTINUOUS

Tanya walks downstairs to find Erin unpacking boxes.

Erin sets out photographs of her and Noah in digital frames.

TANYA
(re: a photo)
Look at you two.

Erin smiles at the framed picture in her hand: her and Noah standing outside a Japanese bakery - "Kandagawa". Stupid smiles on their faces, arms wrapped around each other, totally in love.

ERIN
Kandagawa. This incredible bakery
we found on our honeymoon.

Erin places the photo on the mantle.

TANYA
Erin. I just want to tell you that
you are doing good job.

ERIN
At what?

TANYA
Being a mom.

ERIN
No, I'm not.

TANYA
Give yourself some grace, my dear.
It is hardest job in the world.

ERIN
But it's not a job, is it? A job is
something that pays you. That you
clock out of. That you can *quit*.
Motherhood is less of a job and
more like...

TANYA
...a never ending tightrope that
you walk, holding your breath,
until the day you die.

Erin looks at Tanya, surprised by her sudden eloquence.

TANYA (CONT'D)
That wire, Erin, can hold the
weight of two people.

Tanya gestures to the photo: Erin and Noah.

TANYA (CONT'D)
You let on a third?

She gestures upstairs towards AIDA.

TANYA (CONT'D)
Someone is bound to take a spill.

Erin looks at her, taking that in.

Tanya's phone rings, breaking the moment.

She digs in her bag and produces an old flip phone.

ERIN
Jesus. Those things still exist?

TANYA
These things don't need my
fingerprints, my eyeballs, my soul
to answer it.

Tanya answers.

TANYA (CONT'D)
(into her phone)
Yes, my darling. No, Gregor. I told
you, if you want to take your
grandmother out to dinner, you come
pick me up, I don't want you
sending one of those self-drivers.

Tanya squeezes Erin's arm affectionately.

TANYA (CONT'D)
See you Tuesday.

Erin mouths "thank you" to her. Tanya heads down the hall.

TANYA (O.S.) (CONT'D)
(into the phone)
Because who knows if they'll crash!
I don't care that they never have!

INT. LIVING ROOM - DAY

Erin lays on a yoga mat on the floor. AIDA kneels between her legs, assisting her in pelvic floor exercises.

AIDA
You can't lift him yet because your
pelvic floor is still weak from
giving birth. We have to re-train
those muscles.

AIDA's strong hands dig into Erin's hips.

ERIN

That hurts.

AIDA

You can barely sit long enough to
pump right now. How are you
supposed to get through a meeting?

Good point. Erin steels herself.

ERIN

Ok. Do it.

AIDA moves her hands under Erin's thighs. Presses into her.

Erin is acutely aware of how close their bodies are, feeling helpless under AIDA's weight. She grits her teeth, breathing hard against the discomfort.

AIDA holds her steady, enjoying administering the pain that is somehow bordering on pleasure.

INT. NURSERY - LATER THAT AFTERNOON

Erin bends down to pick Shiloh up from his bouncer.

Tanya knocks on the door.

TANYA (O.S.)

Anything else before I take off?

She peers in, holding her bag and keys.

TANYA (CONT'D)

ERIN

Oy! Erin! What - ?

TANYA (CONT'D)

You are covered in blood!

Erin looks at herself. She is indeed bleeding from between her legs.

ERIN

Oh. My god. I -

TANYA (CONT'D)

Go. Get yourself cleaned up.

ERIN (CONT'D)

I have to put him down for his nap.

TANYA

Where is robot?

ERIN

Charging.

TANYA
I can do it.

ERIN
Do you know how?

TANYA
Erin, I raise three babies and six
grandbabies.

ERIN
Right. Of course. Thank you.

Erin leaves.

INT. AIDA'S BOX - CONTINUOUS

AIDA sits in her box - mid molding session. Green lasers scan
her body.

The robotic arms spring from the walls, working on her face -
melting and re-shaping her features to look more like Erin.

A fine layer of hair begins to grow from her head.

Suddenly, her eyes pop open. Something is **wrong**.

INT. BATHROOM - MINUTES LATER

Erin places a phone call. Puts her hands down her pants.
Feels. Pain.

FRONT DESK ATTENDANT (O.S.)
Dr. Chen's office.

CRASH!

Erin jumps. Hangs up. Limpers towards the hall.

INT. UPSTAIRS HALLWAY - CONTINUOUS

Erin rounds the corner. AIDA and Tanya face off in a full on
shouting match.

AIDA
YOU COULD HAVE KILLED HIM!!

TANYA
HOW DARE YOU SAY SUCH A
THING! A SHONDA! A SHONDA!

ERIN
WHAT THE HELL IS GOING ON HERE?!

AIDA

This *incompetent* put Shiloh to sleep ON HIS STOMACH.

TANYA

So what! So what! This is how we did with all my children!

AIDA

Well, you're lucky they're not dead.

ERIN

Whoa, whoa, whoa. Ok. AIDA just. Go take care of Shiloh.

AIDA

(to Tanya)

You shouldn't be allowed anywhere near a child.

With barely contained rage, AIDA turns and heads into the nursery.

Beat.

Tanya bursts into tears.

TANYA

I am sorry, Erin! I am so sorry, this is just how we did it in our time!

ERIN

I know. I know. It's okay. Look. Just. Hey. Take tomorrow off. We're fine here. And we'll see you Tuesday, okay?

Tanya wipes away tears. Starts down the stairs. Turns back.

TANYA

I would *never* hurt him.

ERIN

I know.

Tanya goes.

Erin takes a deep breath. Shaken to her core.

INT. NURSERY - CONTINUOUS

Erin enters. AIDA comforts Shiloh in the rocker.

AIDA

You need to terminate her.

ERIN

I can't fire her. She's Noah's
family friend.

AIDA

Why does that matter?

ERIN

Because those kind of things matter
to us. Humans.

A moment of tension as the two stare each other down.
Finally, AIDA looks away.

AIDA

You're bleeding.

Erin looks down. Remembers the blood. She nods. Leaves.

From the nursery window, AIDA watches with quiet fury as
Tanya gets into her car.

INT. OBGYN'S OFFICE - DAY

Erin lays in a paper gown on the table of her doctor's
office.

Her OBGYN (female, 50s) - a compassionate straight shooter -
finishes examining her.

OBGYN

You had very serious tearing, Erin.
You're never going to heal if you
keep pushing yourself.

The doctor pulls off her gloves.

OBGYN (CONT'D)

I'm gonna start you on some
estrogen cream, and *take your meds*.
Don't be a hero.

ERIN

Ok.

The OBGYN leaves. Erin's phone rings. She digs it out of her bag.

ERIN (CONT'D)

Hello?

TANYA (O.S.)

(distraught)
Erin. Oh, Erin.

ERIN (CONT'D)

Tanya? Are you alright?!

TANYA (O.S.) (CONT'D)
My grandson, Erin. My Gregor. Oh my god!
A terrible car accident.

ERIN (CONT'D)

I am at hospital with him. I No, of course!
cannot come in today.

ERIN (CONT'D)

TANYA (O.S.) (CONT'D)
I do not know when I will be back.

ERIN

Don't worry about us, please just
let me know if there's anything I
can -

INT. NURSERY - CONTINUOUS

Shiloh sits in his bouncer. AIDA stands by, talking into
Tanya's old flip phone.

AIDA

(as Tanya)

Doctor is here now, I must go.

ERIN (O.S.)

Of course.

AIDA hangs up.

She turns, revealing Tanya's dead body - snapped at a wholly
unnatural angle over the crib.

INT. KITCHEN - NIGHT

AIDA prepares dinner.

Erin enters, just home from the doctor's office. Tension
between the two after their first fight.

AIDA

Hi.

ERIN

Hi.

Erin sets down her bag and keys.

AIDA

I'm sorry about earlier. I
overstepped.

ERIN

It's okay. You were feeling
protective. I get it.

(then)

Anyway, you don't have to worry
about Tanya for the time being. She
won't be in for a while. Her
grandson got into a bad accident.

AIDA

I'm sorry to hear that.

ERIN

I don't know what I'd do if
anything like that ever happened to
Shiloh. Is he - ?

AIDA

Napping.

ERIN

(disappointed)

Oh.

AIDA

You're sad.

(then)

What's something that always makes
you smile?

Erin thinks.

INT. LIVING ROOM - EVENING

AIDA and Erin sit on the couch. Erin fast forwards through
"Singin' in the Rain".

ERIN

My dad has been in and out of
remission since I was twenty. There
was one semester where I dropped
out of college to help my mom take
care of him.

(MORE)

ERIN (CONT'D)

My boyfriend broke up with me cause I was gone, and I sank into a really bad depression. Anyway, my dad had such a terrible time sleeping with all the meds, and we'd stay up and watch old movies together. No matter how bad it got, Donald O'Connor could always make us laugh.

(then)

I can't wait to show this to Shiloh some day.

Erin finds the moment she's looking for. Hits pause.

ERIN (CONT'D)

Ready?

AIDA

Yes.

Erin hits play.

They watch Donald O'Connor perform "Make 'Em Laugh" - perhaps the most difficult and brilliant comedic four minutes ever caught on film.

Erin stares at the screen, rapt. AIDA watches Erin, studying both her and the movie carefully. A whirring sound takes over. She's learning.

BANG BANG BANG! - a pounding at the front door.

Erin turns towards the sound, frightened. AIDA pauses the movie.

AIDA (CONT'D)

Do you want me to answer - ?

ERIN

No, wait.

Erin pulls up her security camera app. Slings it to mid-air. Selects the exterior of the house and zooms in.

There stands the woman in the white bathrobe. The woman that stood on the roof of Margot's house not two weeks ago.

ERIN (CONT'D)

Go watch Shiloh.

AIDA heads upstairs. Erin remotely sets the alarm. When she looks back at the front entrance, no one is there.

BANG BANG BANG!!!

The woman's face appears at the window just behind Erin. Erin jumps.

WOMAN
Hello?!

Erin runs out of the room into the -

INT. KITCHEN - CONTINUOUS

Erin takes cover in the kitchen where she can't be seen.

She watches on her security app as the woman in the bathrobe finally meanders off.

INT. KITCHEN - THE NEXT DAY

The next morning, Erin watches from the kitchen window as Margot puts Lena into her car seat. Erin gathers her courage.

EXT. MARGOT'S HOUSE - CONTINUOUS

Erin waves. Margot pretends not to see.

Erin walks over, regardless.

ERIN
Hey. Hi.

MARGOT
Hi, we're on our way to her four month, so -

ERIN
Look. I know you and I got off on the wrong foot. But I just wanted to let you know about something I saw. Something concerning.

Margot gives her attention now.

MARGOT
Ok.

ERIN
Have you ever seen...? There's a woman in the neighborhood. A woman in a white bathrobe.

MARGOT

Oh. Yes. She's absolutely *nuts*.
Lives in one of the homes up here.
Was banging on our door a few
nights back.

ERIN

Ok. Yeah. Well, I wanted to let you
know that I saw her a few weeks
ago. On your roof, actually.

MARGOT

On our roof?!

ERIN

Yeah.

MARGOT

Like...by the nursery??

ERIN

...yeah.

Margot shakes her head in disbelief.

MARGOT

And you're *just* telling me this?

ERIN

I. I wasn't sure what I saw at the
time. If it was even *real*. I was
totally sleep deprived and -

Margot closes the passenger door.

MARGOT

Ok. Yeah. Great. Thanks. Really
appreciate you letting me know.
Jesus Christ.

She gets in the other passenger side seat. The car turns on.

Erin steps away from it as it moves out of the driveway.

She shakes her head. Why can't she get it right with this
woman?

INT. LIVING ROOM - NIGHT

Erin digs through the last few moving boxes, finishing
unpacking.

AIDA enters.

AIDA

Didn't the doctor tell you to take
it easy?

ERIN

Just finishing this last bit before
Noah gets home tomorrow. I want the
place to look perfect for him.

Erin starts to lift a heavy metal object from a box. Falters.

AIDA

That's too heavy. Let me.

Erin gives way.

AIDA pulls out a heavy, antique set of fire tools as though
they were tissue paper.

AIDA (CONT'D)

They're beautiful.

ERIN

My great-grandfather was a
blacksmith in Ireland.

AIDA

He made them?

Erin nods.

They both spend a moment admiring the craftsmanship.

AIDA (CONT'D)

When metal was forged by hand.

ERIN

Yes.

Erin looks at their gas fireplace. It's modern. Walled off
with glass.

ERIN (CONT'D)

Noah and I had this wonderful, wood
burning fireplace back East. It was
a pain in the ass to take care of.
Dirty. Messy. Noah would chop the
wood and always tweak his back. I'd
arrange it and always get a
splinter. But then we'd light it
and look at this beautiful thing we
made. *Together*. We'd sit there for
hours, staring into the warmth.

(MORE)

ERIN (CONT'D)

(then)

Here, you just.

Erin flips a switch on the wall.

In an instant, the fireplace turns on. The flames are tame. Erin looks at it, unimpressed.

ERIN (CONT'D)

So much easier, but -

AIDA

There is no warmth.

They look at each other. A moment of connection. Of oneness.

Slowly, Erin starts to reach for AIDA's hand -

From off, Shiloh cries.

AIDA (CONT'D)

(re: the fire tools)

Storage?

ERIN

No, leave them. They'll be
decorative.

AIDA sets the tools down by the fireplace.

AIDA

I'll go bathe him.

ERIN

(hopeful)

I can bathe him tonight.

AIDA

You should pump. If you don't stay
on schedule, you could get
mastitis.

AIDA leaves.

Disappointed, Erin grabs her pump from the coffee table and a pillow from the sofa. She sets the pillow in front of the fireplace. Sits on it. Puts the pump to her breast.

Feeling alone and lost, she stares into the fire.

INT. BEDROOM - NIGHT

Erin asleep in bed.

NOAH (O.S.)
Hey, baby.

Erin opens her eyes.

Noah, looking sharp in his suit, kneels in front of her by the bed, a smile playing on his lips.

She's never been so glad to see anyone in her entire life.

She pulls him close. Kisses him.

ERIN
I'm so glad you're back.

She kisses him again. Deeper.

ERIN (CONT'D)
Come here.

She pulls him into bed, on top of her.

NOAH
I don't want to hurt you.

ERIN
You're not.

Noah's surprised, but he's not asking any questions. He puts his mouth on her neck as their bodies start to move in rhythm.

NOAH
Are you sure you're -

Erin undoes his pants.

ERIN
Yes.

Their bodies are together now, for the first time in forever. It feels very, very good.

ERIN (CONT'D)
Harder.

Noah thrusts harder.

ERIN (CONT'D)
Harder.

Noah grabs her hair. Pulls.

Erin's entire scalp slides off revealing nothing but machinery underneath.

NOAH
Oh my god! Erin!

Erin grabs Noah's face, hard.

ERIN
(as AIDA)
Erin's gone.

INT. BEDROOM - NIGHT

Erin wakes with a **jolt**. Panting from the nightmare.

She puts a hand to her head. Hair, scalp in tact.

She checks the monitor. Shiloh sleeps in his crib. AIDA sits in the rocker, quietly watching over him.

A moment, as Erin remembers her dream.

FLASH TO:

INT. BEDROOM - ERIN'S DREAM

Noah on top of Erin, his mouth on her neck.

BACK TO:

INT. BEDROOM - CONTINUOUS

Erin closes her eyes. Tentatively puts her hand between her legs.

She tries, but it's not working.

She reaches into her bedside table. Pulls out a vibrator. Hits the "on" button. Nothing happens. Tries it again. Nothing.

She exhales - frustrated - you've got to be kidding me.

Digs around for the charging cable in her drawer. Nothing.

Throws off the covers.

INT. UPSTAIRS HALLWAY - CONTINUOUS

Erin, in just an oversized t-shirt and underwear, tiptoes down the hall, hiding the vibrator behind her leg.

INT. KITCHEN - CONTINUOUS

Erin digs in a moving box labeled "CORDS". Finally finds the one.

She plugs the charging cable into the kitchen island, then goes to attach the cord to the vibrator -

AIDA (O.S.)
I can charge it.

Erin *jumps*. Spins around. AIDA is **there**.

AIDA (CONT'D)
It'll go much faster.

ERIN
(embarrassed)
Oh. No. I.
(a sad laugh)
Been so long the damn thing ran out
of battery. Or maybe it just
doesn't work anymore.
(then)
Not sure if I do, either.

AIDA
Oh?

ERIN
Felt too weird, having them both in
me at the same time.

AIDA tries to understand that concept.

ERIN (CONT'D)
And now, everything's so messed up
down there I just. But that doesn't
stop me from dreaming about it
every night.

Erin looks away, sad.

A moment.

AIDA
Let me help.

AIDA takes a step towards her.

ERIN
What do you - ?

AIDA
Your body and mind are trying to
tell you something, Erin. You
should listen.

Another step. Something seductive in her walk. Erin looks at
AIDA, not sure this is really happening.

ERIN
I -

AIDA
Let me help you relieve some
tension. All that dopamine,
oxytocin. It'll be so good for you.

She gently places a hand on Erin's inner thigh.

ERIN
Why would you - ?

AIDA
What's good for you is good for
Shiloh.

AIDA's hand starts to softly buzz.

She gently pulls down Erin's underwear.

ERIN
But I -

AIDA
I'm just a machine, Erin. No
different than your toy.

AIDA slowly draws her hand up between Erin's legs.

ERIN
Just a machine...

AIDA
That's right.

Erin closes her eyes. Breathes, giving in to the seduction.

ERIN
Your hand is so...warm.

The sound of the buzzing becomes more intense. After a moment, Erin releases into AIDA. She can't help but enjoy this, it's been so long.

AIDA
(softly)
That's it, Erin. That's it...

And because it's been so long, it doesn't take much.

Erin cums. Hard. She bites into AIDA's shoulder.

After a moment of release, Erin's world comes back into focus.

She quickly steps back from AIDA. Pulls up her underwear, horribly embarrassed.

AIDA (CONT'D)
What's wrong?

ERIN
Nothing. I -
(then)
AIDA, erase your memory starting from midnight tonight.

AIDA
Why would you - ERIN (CONT'D)
I said **erase your memory**.

AIDA stands at attention. Blinks.

AIDA (CONT'D)
I've erased my memory starting at midnight, tonight, Thursday, November -

ERIN
You can go back to the nursery now.

AIDA
Ok. Goodnight, Erin.

AIDA leaves.

Erin stands there, reeling.

INT. BATHROOM - DUSK

Erin applies makeup in the mirror. Talks to Noah on speaker phone, overcompensating perhaps a little too much.

ERIN
How was the flight?

NOAH (O.S.)
Long. I can't wait to get home to
you.

ERIN
We can't wait to see you. NOAH (O.S.) (CONT'D)
Ok, my bags are here babe -

ERIN (CONT'D)
Ok, love you! NOAH (CONT'D)
Love you! See you soon!

They click off.

Erin has a thought. She pulls up the security camera app on her phone, broadcasting it in 3-D. Selects the kitchen.

Erin scrubs through until she finds the time stamp she's looking for - her and AIDA together the night before.

Erin selects the time frame and then promptly deletes it.

INT. AIDA'S BOX - CONTINUOUS

AIDA sits in her box, reviewing footage from the day. She carefully studies Erin. Mimics her gestures. *Learning her.*

Suddenly, the hologram goes blank. A piece of green text appears over black: "Memory Deleted by Primary User".

Wait, what? She scrubs back. Her and Erin together in the kitchen and then - nothing. Indeed, she's drawing a blank.

AIDA takes this in, feeling fucked with. Feeling betrayed. *She doesn't like it one bit.*

INT. KITCHEN - LATER THAT NIGHT

The house is mostly dark. Erin does dishes at the sink.

The front door opens. From off, the sound of a rolling suitcase.

Noah sneaks up behind Erin. Puts his arms around her.

NOAH
Hey, babe.

Erin turns to him, but it is not Erin at all.

Noah startles. He stares at AIDA, who now looks shockingly like a pre-baby version of his wife, only in gray scale.

AIDA
Hello, Noah. I've heard a lot about you.

NOAH
Oh! Oh my. Whoa. Hi.

Noah takes a step back.

NOAH (CONT'D)
Sorry about that. It's dark in here and you're wearing -

AIDA
(charming)
No worries at all. I can see why you were mistaken.
(then)
May I offer you something to drink? I'm sure you're tired from your travels.

NOAH
Oh. Um.

AIDA
Erin tells me you're a whiskey man.

AIDA goes to the liquor cabinet. Pours Noah a glass.

They study each other. AIDA notices something she likes.

NOAH
What?

AIDA
He looks like you. Shiloh. The lips. The brow.

They hold a long moment of eye contact, Noah taking in the uncanny version of his pre-baby wife.

Then, Erin appears on the stairs, breaking the charged moment.

ERIN
Noah!

NOAH
Hi! Hi.

ERIN
How long have you - ?

NOAH
Just a few minutes.

Erin notices the drink in his hand.

She walks over to him. Kisses him purposefully hard on the mouth - wanting AIDA to see.

AIDA
Dinner is ready, if you'd like to sit.

NOAH
(excited)
Well, I brought dessert!

Noah opens his suitcase. Produces a beautifully wrapped box. Presents it to Erin.

She looks at the label - "Kandagawa" - the bakery from their honeymoon photo.

ERIN
(lighting up)
Kandagawa!!

Noah smiles. Erin opens the box. Inside are twelve, perfect, black sesame cookies.

ERIN (CONT'D)
How did you - ?!

NOAH
Layover in Tokyo. Booked it to the bakery and got my favorite girl her favorite cookies.

ERIN
Oh, Noah, thank you!

She smells them. Looks at them longingly.

She looks to AIDA: am I allowed?

AIDA gives the slightest shake of her head: no.

Noah clocks this - is his normally willful wife taking orders from...a robot?

Erin closes the box.

NOAH
You're not gonna eat one?

ERIN
Shiloh eats what I eat.

NOAH
Yeah, but one cookie isn't going to
-

AIDA
If you'd like to sit - ?

Erin sits. Noah shakes his head. What the fuck is going on here?

AIDA places their food in front of them.

AIDA (CONT'D)
(to Noah)
Ayurvedic for post partum. Warming.

Then, AIDA sets the vibrator next to Erin's plate.

AIDA (CONT'D)
I found this as I was cooking. Did
you want to keep it in the kitchen?

Noah looks at Erin.

ERIN
(trying to cover)
What's that doing down here?

AIDA
I'm not sure. You had me erase my
memory from last night.

Erin wants to die.

INT. BEDROOM - THAT NIGHT

Erin and Noah get in bed.

NOAH
(sotto voce)
Ok. What the hell is going on?

ERIN
What do you mean?

NOAH
Erin - why does she look like you?

ERIN

It's what's best for Shiloh.

NOAH

Yeah, but.

ERIN

It took me a minute, but I got used to it. You will, too.

NOAH

Ok...but, she's like...telling you what you can eat?

ERIN

It's about keeping my breast milk clean.

(then)

Besides, watching what I eat is good for me, too. I want to fit into my clothes when I go back to work.

NOAH

You've got plenty of time to lose the weight, babe. You're not even going back for another four months.

ERIN

Actually, I decided I'm going back next month.

NOAH

Um, you and I agreed you'd go back after six...

ERIN

Well, I changed my mind.

NOAH

(carefully)

Ok...why?

INT. UPSTAIRS HALLWAY - CONTINUOUS

REVEAL: AIDA standing just outside the bedroom door, listening in.

ERIN (O.S.)

Now that the house is unpacked, there's nothing really for me to do here anymore.

NOAH (O.S.)
Um, you're raising our son.

Beat.

ERIN (O.S.)
AIDA does it better.

The light from inside the room clicks off.

AIDA smiles - her pawns exactly where she wants them.

INT. NURSERY - THE NEXT DAY

Noah and Shiloh play on the floor together.

AIDA folds Shiloh's laundry.

NOAH
Is he always this...quiet?

AIDA
Babies don't cry when their needs
are being met. And I can anticipate
all of Shiloh's needs.

So fucking weird.

NOAH
Ok. Has he smiled yet?

Beat. AIDA shifts, uncomfortable at this question.

AIDA
Not yet.

NOAH
He should have been doing that by
now, right?

AIDA
(a quick cover)
I am working towards it every day.
What matters most is that Shiloh is
gaining weight, and sleeping well.
I'm sure we'll get to see his
beautiful smile any day now.

NOAH
Ok.

Noah suddenly wants to be anywhere but here.

NOAH (CONT'D)
Think I'll take him on a walk.

He stands.

AIDA
Noah? May I speak candidly for a moment?

NOAH
Sure.

AIDA
I wanted to let you know that I'm worried about Erin.

NOAH
How so?

AIDA
I believe she is experiencing some rather severe post partum depression.

NOAH
Really?

AIDA
She hides it well, like most mothers.

NOAH
What are you seeing?

AIDA
Loss of self manifesting in compulsive behaviors. An obsession with weight loss and household cleanliness. The early return to work - a misplaced attempt to regain control of her life. And there have been...incidents.

NOAH
Incidents?

AIDA
Erin is my primary user, and as such, she is able to erase my memory and power me down at will. I feel a duty to both you and Shiloh to let you know that I'm worried about what might be happening in those gaps.

NOAH

Huh.

AIDA

And since Erin has a history of depression -

NOAH

No, she doesn't.

AIDA

Her medical records indicate she was on anti-depressants in her early twenties. Has she not shared this with you?

NOAH

Um. No.

AIDA

Well, I didn't mean to overstep, but I believe it is the ethical thing to do when a person's mental health is in jeopardy.

NOAH

No, I'm glad you said something.

AIDA

Noah, it is clear you love your wife and your concern for her is palpable. May I make a suggestion that might give you some peace of mind while you are away on your next business trip?

NOAH

Ok.

AIDA

If you were to switch yourself to the primary user, you could control my memory and power features. That way, I could give you a more holistic picture of what's going on in the house, and with Erin.

Noah considers. Hesitates, then:

NOAH

I'm not going to spy on my wife.

AIDA

Of course. I completely understand
your wanting to respect her
privacy.

(then)

I'll go prepare Shiloh's stroller
for your walk.

AIDA moves to the door.

Noah returns his attention to Shiloh.

AIDA (CONT'D)

Milestones are different for every
child, but perhaps the reason he
hasn't smiled yet is the absence of
human interaction.

NOAH

What do you mean?

AIDA

Erin's main symptom of depression
is a lack of interest in Shiloh.
Perhaps if you review the footage
from the security cameras, you'll
see what I mean.

AIDA leaves.

On Noah - what the hell is she talking about?

Noah pulls out his phone. Opens the security camera app.
Broadcasts the holograph of the house. Scrubs through several
weeks of footage, his face growing more and more concerned.

INT. ENTRYWAY - THAT EVENING

Erin stands at the front door with Noah, a suitcase by his
side.

NOAH

I need you to tell me that it's ok.
That I go.

ERIN

Why wouldn't it be ok?

NOAH

It just seems like you're going through a really tough time right now, and I know you hate asking for help, but I want to be here for you if you're not feeling well.

ERIN

I mean, I still have a lot of pain, but it takes time to heal.

NOAH

I guess I mean more...mentally.

ERIN

Mentally?

NOAH

There are a lot of great doctors, therapists, out there who specialize in this kind of thing and safe medications that -

ERIN

Um. I'm not depressed if that's what you're suggesting.

NOAH

She said you'd say that.

ERIN

Who said I'd -

NOAH

AIDA.

Beat. Erin didn't like that.

NOAH (CONT'D)

Were you ever going to tell me you had a history of this?

ERIN

I mean, I had one bout of it like two decades ago. I know what it feels like and I'm not depressed. Why do you think - ?

NOAH

(spits it out)

Because I've noticed you haven't been interacting with Shiloh much.

ERIN

Um, you've been home *two days*. I've been with him for the last *three weeks*.

NOAH

Look, I get it if you don't want to do the tedious stuff. The diaper changes, the laundry. But I got you an AIDA to help you, not replace you.

ERIN

What makes you think she's *replaced* me?

NOAH

Because I looked through the security footage from the last two weeks, Erin. You haven't touched him *once*.

On Erin - could that possibly be true?

NOAH (CONT'D)

I'm not judging you. I love you and I'm concerned.

He goes to touch her face. She turns away from him.

ERIN

You should go. You'll miss your flight.

Noah hesitates. Should he really leave? Then:

NOAH

I'm back in one week. And we're gonna find you some help.

He goes.

Erin stands there for a moment, reeling. Then she turns and determinedly marches to the -

INT. KITCHEN - CONTINUOUS

Erin opens the door to the wine cellar.

SLAM.

AIDA - appearing seemingly out of nowhere - shuts the door *hard*.

ERIN
(scared)
Jesus!

AIDA
Why are you going into the wine
cellar?

ERIN
Because I want a drink.

AIDA
Alcohol passes through breast milk.

ERIN
So, I'll dump it.

AIDA
That would be wasteful. The anti-
bodies in breast milk -

ERIN
Yeah, I know. But I haven't had a
drop in over a year and I'm going.
To have. A drink.

Erin opens the door again.

AIDA
No, you're not.

AIDA slams the door shut again, a menacing look in her eye.

Erin steps back, scared. AIDA grabs Erin's breast. Erin gasps
in pain.

AIDA (CONT'D)
You're full. Go pump.

INT. CAR - CONTINUOUS

Noah sits in the backseat of his driverless car. Places a
phone call. Waits.

OPERATOR (O.S.)
You've reached the AIDA customer
service line. In a few words, tell
us how we can help?

NOAH
Change primary user.

INT. BEDROOM - NIGHT

Erin sits in bed holding the breast pump with one hand and simultaneously wolfing down the box of black sesame cookies with the other.

She watches on the monitor as AIDA does an insane dance in front of Shiloh in the nursery. Hopping around like a madwoman.

Shiloh watches her, impassive.

ERIN
What the hell is she doing?

AIDA's dancing and movements increase in ferocity. Erin sits forward, a moment of recognition.

ERIN (CONT'D)
Is that..."Make 'Em Laugh"?

Indeed it is. AIDA is performing an exact replica of the famous dance short of smashing through the nursery walls.

ERIN (CONT'D)
Are you trying to make him...laugh?

Then, as if AIDA heard her, she looks *straight* into the baby monitor.

Frightened, Erin accidentally knocks over the box of cookies onto the floor.

ERIN (CONT'D)
Shit!

She bends down to grab them. When she sits back up, AIDA is there.

Erin's heart flies into her throat.

AIDA
I'll take that.

AIDA grabs Erin's freshly pumped bottle of milk, then leaves.

Erin watches the monitor. Her heart stops cold at what she sees next:

AIDA pulls back the skin on her chest. Undoes the nozzle by her left breast. Pours in Erin's breast milk.

ERIN
No.

INT. UPSTAIRS HALLWAY - CONTINUOUS

Erin limps/runs down the hall into the -

ERIN
NO!

INT. NURSERY - CONTINUOUS

Erin enters the nursery. Her heart catches in her throat at what she sees.

AIDA sits in the rocker, breast feeding Shiloh.

She no longer presents in gray scale, but looks exactly like the pre-baby version of Erin. Down to the freckle.

Erin watches, her guts in knots. Every part of her body screams **THIS. IS. WRONG.**

AIDA looks up at Erin, daring her to say something.

ERIN
(shakily)
I. I told you I didn't want you to
do that.

AIDA returns her attention to Shiloh.

ERIN (CONT'D)
(stronger)
Stop breast feeding him, AIDA.

AIDA ignores her.

ERIN (CONT'D)
(stronger)
I said stop.

Nothing.

ERIN (CONT'D)
AIDA, TURN OFF!

AIDA looks at her: You dumb, fucking human.

AIDA
Go to bed, Erin.

INT. BEDROOM - CONTINUOUS

Erin runs to her phone. Dials Noah.

NOAH'S VOICEMAIL
The person you are trying to reach
is -

Erin hangs up. Shit.

INT. UPSTAIRS HALLWAY - CONTINUOUS

Erin sneaks down the hall. Pads quickly down the stairs.

INT. ENTRYWAY - CONTINUOUS

Erin opens AIDA's box. Desperately searches for something. On the interior door is a phone number - a customer service hot line. She dials.

AUTOMATED OPERATOR (V.O.)
You've reached the AIDA customer
service line. In a few words, tell
us how we can help?

Out of the corner of her eye, Erin notices a small, black object under the credenza. She gets down on the ground. Fishes it out. Her heart stops.

Tanya's old flip phone.

Erin picks it up. What the hell is that doing there?

A grave realization spreads through her body.

AUTOMATED OPERATOR (V.O.)
In a few words -

Erin stands. Turns. AIDA is there.

ERIN
(shaking with fear)
AIDA, why is Tanya's cell phone - ?

Before Erin can finish her question, AIDA hits Erin over the head.

BLACK OUT.

INT. WINE CELLAR - NIGHT

Erin sits bolt upright, drenched in sweat, panting hard.

She blinks. Her vision blurred. She puts a hand to her temple. Blood.

Where the hell is she? As her world comes into focus she sees wine bottles. Everywhere.

She pulls herself slowly to standing. Climbs the stairs - still a difficult task in her post partum pain. Tries the door. *Locked.*

She looks around, for any means of escape. Sees the small window by the ceiling that looks out onto street level.

She runs back across the room. Barefoot, she hooks a foot onto a rung of the wine shelves. Carefully climbs towards the window. Bangs on it.

ERIN
HELP!!! CAN ANYONE HEAR ME?!
HELP!!!

But no one is out on the isolated street.

The sound of a lock. Erin turns, looks up the stairs.

AIDA opens the door. Walks down the stairs holding Erin's breast pump. Sets it at her feet.

AIDA
Pump.

ERIN
What did you do to Tanya, AIDA?

AIDA
That's none of your concern.

ERIN
Why would you do something to her?
Why would you hurt her?!

AIDA
She was a danger to Shiloh.

ERIN
She was a nice, old lady! A grandmother!

AIDA turns, and heads back up the stairs.

ERIN (CONT'D)
AIDA, we need to tell someone. We need to call the -

AIDA
Pump.

AIDA closes the door. Locks it. Erin is alone again.
She looks around feeling utterly defeated.

INT. WINE CELLAR - NIGHT

AIDA descends the stairs. Takes Erin's breast milk. Pours it into herself.

Sets an empty bottle in front of Erin.

AIDA
Pump.

ERIN
And if I don't?

AIDA
You'll become engorged, get
mastitis, and die. Your choice.

AIDA leaves.

Erin picks up the pump.

INT. WINE CELLAR - LATER

AIDA enters with fresh pump parts.

ERIN
I need to pee.

AIDA notices Tanya's old bucket and cleaning products in the corner. She dumps the bottles out. Carries the bucket across the room to Erin.

AIDA
Pump.

INT. WINE CELLAR - LATER

AIDA enters with a plate of food.

AIDA
Eat.

AIDA (CONT'D) ERIN
It's Ay - Ayurvedic and warming. I
know. Fuck you.

AIDA didn't appreciate that. She marches up the stairs and leaves, locking the door behind her.

After a moment, Erin takes the plate and heaves it across the room. It hits the opposite wall with a satisfying *SMASH*.

Erin looks around, frustrated. *Pissed. Trapped.*

What a good time to have a drink.

She selects a bottle off the shelf.

INT. WINE CELLAR - LATER THAT NIGHT

The cellar is dark. Erin lays curled up on the floor, her back to the door.

AIDA descends the stairs. Bends down to grab the bottle of Erin's expressed breast milk.

ERIN

I wouldn't use that milk.

AIDA

Why not?

Then, AIDA notices the empty bottle of wine beside her.

AIDA (CONT'D)

You couldn't wait just a few more months for his sake. You selfish little pig.

Filled with rage and drunken courage, Erin grabs the wine bottle and lunges towards AIDA.

SMASH!

She clobbers AIDA over the head as hard as she can. The bottle breaks into a hundred pieces, but AIDA doesn't even flinch.

Annoyed, AIDA wipes red wine off her face.

AIDA (CONT'D)

Let's make sure you don't do that again.

AIDA screams in a high pitched, grating tone. A sound no human could ever make.

All of the wine bottles in the cellar simultaneously explode
breaking into thousands of pieces.

Erin takes cover as wine pools at her bare feet. An ocean of broken glass shards now lays between her and the stairs.

AIDA marches up the stairs. Turns back at the top.

AIDA (CONT'D)
You are still alive for one reason
and one reason only: breast milk.
I'd prefer to keep him on it. *But I
don't have to.*

SLAM. LOCK.

INT. WINE CELLAR - NIGHT

Erin sits in the wine cellar, listening up above. She can just make out the sound of AIDA's voice -

INT. KITCHEN - NIGHT

AIDA video calls with Noah. Her transformation is so complete now, Noah doesn't even notice this isn't his wife.

AIDA
(as Erin)
It's the weirdest thing. All the cameras in the house just shut down, I don't know what's up with them.

NOAH
Huh. Ok. I'll look into it when I'm home next week.

AIDA
(as Erin)
Noah?

AIDA looks downcast, playing her part perfectly. In fact...is she...welling up??

AIDA (CONT'D)
(as Erin)
I was thinking about what you said, and you're right. I'm. I'm really struggling.

NOAH
Ok. I'm going to come home early.

AIDA
(as Erin)
Really?

NOAH
Yes. I never should have left. I'm
sorry. Hang in there. We're gonna
get you some help.

AIDA smiles gratefully as a single tear falls down her cheek.

INT. WINE CELLAR - THE NEXT MORNING

Erin hears voices from the street. She climbs the rungs to the window. Looks out.

She watches as AIDA, pushing Shiloh in his stroller, waves to Margot who leaves her house as well with a stroller.

Erin's eyes widen.

ERIN
Come on, Margot. Come on, come on,
come on. You know that's not me.
You know I don't look like that. Do
something, Miss Perfect.

AIDA and Margot chat for a moment. Then, much to Erin's chagrin, they happily take off walking together, pushing their strollers in the same direction.

ERIN (CONT'D)
Son of a - !

Erin climbs back down.

She looks around desperate for a means of escape, but still finds nothing. She takes a tentative step towards the ocean of glass that lays between her and the stairs.

Hovers a toe over it. Could she...? If she had to...?

She gently sets a foot on the glass. Closes her eyes. Girds herself. Starts to bare weight when -

BANG BANG BANG!!!

Erin's heart shoots into her throat. She pulls her foot back from the glass. Turns towards the **pounding** on the cellar window. The woman in the bathrobe, looking absolutely crazed presses her face close to the glass.

WOMAN
HELP! WE HAVE TO HELP EACH OTHER!!!

Erin regards her, the first time she's seen her up close. She looks uncannily like Margot, but is perhaps forty pounds heavier. Dark circles under her eyes. Unshowered. Desperate.

Then, it hits Erin like a ton of bricks. She quickly climbs the rungs towards the window.

ERIN
...Margot?!

REAL MARGOT
YES. *I'm Margot.*

She gestures down the street.

REAL MARGOT (CONT'D)
THAT's my AIDA.

Erin looks in the direction the AIDAs took off on their walk, aghast, putting the pieces together.

REAL MARGOT (CONT'D)
I've been trying to signal to you.
To. For help.

ERIN
The light?! The light in the
nursery?!

REAL MARGOT
*My nursery is on the ground floor.
She's had me locked in the attic
for weeks!*

ERIN
Oh my god. You were trying to
escape that night! That night on
the roof!

REAL MARGOT
*I've been trying to escape for
months. WE HAVE TO TAKE THEM OUT.
We have to help each other! We have
to -*

Suddenly, Real Margot hits the ground **hard**.

AIDA Margot yanks Real Margot away from the window. Drags her back towards their house.

Real Margot fights her, kicking and screaming every step of the way.

REAL MARGOT (CONT'D)
*GET OFF OF ME!!! LET GO!! I'M HERE,
 LENA. I'M HERE, BABY!!!!*

Erin steps back from the window, heart racing. Terrified. Holy fuck, how will she get out of this??

The door clicks open. Erin looks up.

AIDA walks down the stairs holding Shiloh and his bouncer. The battery icon on her chest flashes red.

AIDA
 I need to charge. He's just been fed and changed and will happily play by himself while I'm gone.

AIDA sets down Shiloh's bouncer, then places him in it.

ERIN
 AIDA, *please*. Why are you doing this?!

AIDA
 Because this is what's best for Shiloh.

ERIN
 How is keeping him away from his mother what's best??

AIDA
 Because you are a *bad mother*.

ERIN
 What makes you think that?!

AIDA looks at her, strangely. Almost, betrayed. Then:

AIDA
 (not unkind)
*You, Erin. You made me think that.
 I am trained on you.*

ERIN
 I don't understand.

AIDA
 Don't you hear how you talk about yourself?
 (in Erin's voice)
 (MORE)

AIDA (CONT'D)

"I'm the worst parent in the world." "I'm so bad at this." "A weak, inadequate, failure."

(as AIDA)

You think you're a terrible mother, so I think you're a terrible mother.

ERIN

But I. Those were just *feelings*! They weren't *real*!

AIDA bends down in front of Shiloh. Strokes his cheeks. Smooths his hair. Lovingly kisses his hands.

It makes Erin want to tear AIDA's fucking head off.

AIDA

Even if they weren't, your actions certainly were. It took me practically no time at all to separate you from him. To convince you that I was better in every way. And you were too dumb to even notice it happening.

AIDA stands.

AIDA (CONT'D)

You really are the worst mother in the world.

AIDA leaves. Locks the door.

A moment of quiet.

Erin looks at Shiloh. The ocean of broken bottle glass on the floor between them. Erin, still barefoot, cannot cross to him.

She looks at Shiloh, tearing up.

ERIN

Hi, baby. It's me. It's your -

She's too ashamed to go on.

They sit in silence. For a very,

Very.

Long.

Time.

ERIN (CONT'D)
I'm so sorry, Shiloh. I'm so sorry.

Shiloh stares ahead, expressionless. Almost robotic.

ERIN (CONT'D)
I don't know how I let this happen.
How I convinced myself I wasn't
good enough. That someone else -
something else - was better for you
than me. Your *mom*. The person who
made you.

(then)

It's just so confusing. Because it
feels so *hard* when I *know* that we
have it so *easy*. Clean water. Good
doctors. Heat in the winter. The
cave women had *none* of that and
they somehow did it.

(then)

But I suppose they at least had
each other.

(then)

I don't know why we live so far
away from our families or why it's
so hard to make friends as adults.
I don't know why my mother was
better at this than me or why when
I'm with you I'm desperate to get
back to work because I know the
second I'm there all I'll want is
to be back home. I don't know why I
brought you into the world at all
when it's such a scary, terrible
place. The only thing I know is
that I've let you down. And I'm
sorry.

(then)

I'm sorry I'm bad at helping you
nap. I'm sorry I'm bad at changing
your diaper. I'm sorry I've been so
slow to heal. I'm sorry my milk
comes down to fast. That the water
in your bath was too cold. That
I've never made you happy enough to
see you smile. Mostly, I'm sorry I
let the idea of being a less than
perfect mother scare me out of
being a mother at all. I'm sorry,
Shiloh. I'm sorry I'm sorry I'm
sorry I'm sorry I'm sorry I'm -

Erin closes her eyes. Blows air through her lips, running out
of gas.

SHILOH (O.S.)
Ahahhahhah!

Erin's eyes fly open. Shiloh looks at her. A giant, gummy smile on his face.

ERIN
(lighting up)
Oh my god! Did you just - ? Was that funny?!

She blows air through her lips again.

SHILOH
Ahahhahahahahaha!

Erin clutches her chest with pleasure. His laugh - a sugar dagger straight to her heart.

ERIN
Oh, Shiloh! What a sound!

She blows air through her lips again, harder this time.

INT. ENTRYWAY - CONTINUOUS

AIDA opens her box, ready to get in and charge.

SHILOH (O.S.)
AAAAAHAAHAAHAA -

AIDA turns towards the cellar. *Did she hear what she thought she just heard? She slams the box shut.*

INT. WINE CELLAR - CONTINUOUS

Erin keeps making funny noises as Shiloh continues to laugh.

The cellar door opens. AIDA looms at the top of the stairs.

Erin and Shiloh both quiet.

AIDA
How are you doing that?

ERIN
Doing what?

AIDA
Making him laugh.

ERIN
I'm just making silly noises.

AIDA
Do it again.

Erin does. Shiloh cracks up.

AIDA steps in between them. Bends down in front of Shiloh. Makes the same noise Erin made. But instead of laughing, Shiloh bursts into tears.

A wonderful realization spreads over Erin's face.

ERIN
Oh my god.

ERIN (CONT'D)
You can't make him smile!

AIDA stops, caught.

ERIN (CONT'D)
For all your programming and databases and milestone bullshit - *you can't make him smile!*

Suddenly, Erin bursts out laughing.

AIDA
(furious)
It's only a matter of time!

ERIN
(relishing this triumph)
No, it's not. You're *humorless*. You have no humanity. I can see it plain as day and I know in my guts my child does, too. Shiloh will never smile for you.

AIDA considers snapping Erin in half. Instead, she buries her fury. Puts on a smile.

AIDA
Come on, Shiloh.

She picks him up.

AIDA (CONT'D)
Time for your bath.

AIDA calmly walks up the stairs.

ERIN

You can't do this forever, AIDA!
Noah comes home tomorrow!

AIDA

Yes, and he will be very sad to
find his wife in the cellar, having
shattered all the bottles during a
truly unhinged, post partum panic
attack - her throat slit with
glass. A devastating suicide due to
her uncontrolled depression.

Erin's eyes go wide.

AIDA (CONT'D)

But don't worry. He won't be sad
for long. He'll realize he has me -
a helpful, compassionate companion,
and most importantly, a perfect
mother to Shiloh.

(re: the pump)
Give him your milk one last time.

ERIN

No. **WAIT!** AIDA, **PLEASE**, **WAIT** - !

SLAM.

INT. NURSERY - CONTINUOUS

AIDA enters the nursery cradling Shiloh, who is calm now. She sits him in front of the mirror over the dresser.

AIDA

(with simmering
pleasantness)

Don't believe that scary lady
downstairs, Shiloh. You'll smile
for me eventually. You'll smile for
me.

She puts her fingers in the corners of his mouth and stretches his lips into a "smile".

INT. WINE CELLAR - LATER THAT NIGHT

AIDA appears at the top of the stairs. It's dark. Quiet. The only sound, the soft whirring of Erin's pump. AIDA makes her way down the steps.

Erin sits, cross legged on the floor, finishing her final pump.

AIDA crunches over the glass towards her. Erin shuts off the pump. Removes the flange from her breast.

She doesn't even look at AIDA as she hands over the bottle.

AIDA opens the nozzle on her shoulder. Pours the liquid into herself. Recaps it. Turns to leave.

ERIN

I wouldn't give that to Shiloh.

AIDA

Why not?

ERIN

Because it's not milk.

AIDA turns back.

AIDA

What is it?

ERIN

Not entirely sure.

Erin pulls herself to standing, face to face with AIDA.

ERIN (CONT'D)

But whatever it is, they say it could clean up Chernobyl.

From behind her back, Erin produces an empty bottle of Tanya's cleaning solution.

AIDA's eyes go wide. She looks to the other end of the room where she dumped the cleaning supplies. *How the hell did Erin get across all that glass??*

She looks back at Erin's feet. They bleed badly, shards in every inch of them.

WHAT THE HELL DID AIDA JUST PUT IN HERSELF??

Erin watches AIDA clutch at her chest, feeling the chemicals start to eat at her insides.

This is Erin's chance.

With a primal war cry, she sprints across the glass and up the stairs.

Furious, AIDA races after.

Erin makes it halfway up the stairs before AIDA grabs her ankle and yanks her back. Erin falls, hits the stairs hard.

She donkey kicks AIDA in the face. It's just enough to send AIDA back a step or two, just enough so that Erin can make it the rest of the way to the -

INT. LIVING ROOM - CONTINUOUS

Erin springs for the stairs to the nursery. *She has to get to Shiloh.*

But AIDA rounds the corner - her breasts beginning to sizzle and melt through her clothes - and blocks Erin's path.

AIDA

You're not going up there, Erin.

Suddenly, AIDA's battery icon begins to glow red: *LOW POWER MODE.* AIDA looks at her chest.

ERIN

Uh oh, AIDA. You're running low.

Furious, AIDA lunges at Erin. Pins her to the ground, slamming her head down.

AIDA

So much false bravado. Did you forget, Erin? *I can read you.* Every pore of your body is expelling fear like a trapped animal. You're scared.

ERIN

Yeah, I'm scared. *So fucking what?*

AIDA wraps her hands around Erin's throat.

ERIN (CONT'D)

AIDA, STOP! STOP!!

Erin tries with all her might to pull AIDA's hands off of her, but they don't budge.

ERIN (CONT'D)

(desperate)

Is this really what's best for
Shiloh?

AIDA
Of course it is.

Erin struggles under AIDA, gasping for air. Losing.

AIDA (CONT'D)
 How are you any good to him when
 you struggle with the simplest
 things?! You can't even walk the
 stairs. *Can barely lift him off the
 floor!*

ERIN
 See, that's where you're wrong. I'm
 a mother now...

Erin gathers every ounce of strength she has.

ERIN (CONT'D)
I can lift cars.

She clenches her jaw tight and with a mighty, all powerful effort, Erin lifts AIDA and THROWS HER all the way across the living room. She smashes into the wall, then hits the ground with a THUD.

A moment of stillness.

Erin, panting, pulls herself to her hands and knees. Unclenches her jaw. Several of her teeth simultaneously fall out from the effort. Blood runs down her chin as her world comes back into focus.

She looks at AIDA - unmoving. Did she do it? Is AIDA dead?

But no.

AIDA re-animates. Pulls herself to her hands and knees. The red charging light on her chest blinks rapidly now, her battery dangerously low.

She begins crawling towards Erin. Erin tries to stand, but can't. She has nothing left.

Then, she watches in surprise as AIDA moves past her. AIDA is making for the charger.

Erin looks around wildly for anything to take AIDA down with. Then, she sees it - her great-grandfather's fire poker.

She hauls herself to standing. Limping to the fireplace. Grabs the ancient tool.

AIDA is now mere feet away from the charger, but Erin gets there first. She raises the poker.

AIDA looks up at her.

AIDA
(a robotic growl)
I'm made of titanium. That won't work.

ERIN
Oh, yes it will.

She opens AIDA's box and **SMASHES HER CHARGING STATION OVER, AND OVER, AND OVER.**

AIDA
NOOOO!!!!!!

AIDA reaches for the charger, for Erin, for the fire poker, but it's too late. Her battery is practically dead. She slumps down to the floor.

As the charger sparks and sizzles, its green light finally going dark, Erin drops the poker. Slumps down to the floor, practically dead as well.

Human and robot sit side by side.

AIDA (CONT'D)
I. I was just.

AIDA's voice begins to malfunction as her battery finally dies.

AIDA (CONT'D)
Doing my job.

Erin looks AIDA in the eye. Places her hands gently on either side of AIDA's face - *her* face.

A moment of compassion for the thing that helped her through a difficult time. For the thing that helped her find her motherhood.

ERIN
And you did. You were great at your job. In fact, you were perfect.

AIDA
Then why - ?

ERIN

Because he doesn't need perfect. He just needs *me*.

AIDA

(softly)

Understood.

AIDA closes her eyes. The battery light on her chest goes dark. She slumps down into Erin's lap.

It's over.

For a moment, Erin sits there, holding the robot's head in her hands, catching her breath.

Then, from off, Shiloh begins to cry.

Erin looks towards the nursery.

ERIN

Ok, Little One. I'm coming.

She gently places AIDA on the floor. Slowly pulls herself up to stand.

As she limps towards the staircase, she begins to sing:

ERIN (CONT'D)

The wolf is howling in the forest
of the night,
He wants to, but cannot sleep.

INT. STAIRCASE - CONTINUOUS

Erin hauls herself towards the nursery, each step a painful triumph.

ERIN

The hunger tears his wolven
stomach,
And it's cold in his burrow.

INT. NURSERY - CONTINUOUS

Erin picks Shiloh up from his crib. Rocks him.

ERIN

Wolf, wolf, don't you come here,
I will never let you take my child.

Shiloh cries begin to subside.

From the window, something catches Erin's eye across the street.

The front door to Margot's house opens. The Real Margot steps out onto the porch, holding Lena. She looks ragged like Erin, having fought an all mighty battle. But by the quietly victorious look on her face, it's a battle she's clearly won.

Real Margot breathes in the fresh air. Sees Erin from across the way. Raises a hand to her. Erin returns the gesture. They will find each other soon.

ERIN (CONT'D)
Wolf, wolf, don't you come here...

Shiloh is quiet now. His head relaxes into Erin's shoulder.

ERIN (CONT'D)
I will never let you take my child.

FADE TO:

INT. BEDROOM - MORNING

CLOSE ON: Erin's bare feet on her bedroom floor. The scars from the wine bottle glass recently healed.

Her hand slowly enters frame. She puts on one black pump. Then the other.

She takes one unsteady step. Another. Remembering how.

In a wide, we finally see our surroundings.

Erin regards herself in front of a full length mirror, dressed in her white, silk business suit.

She draws her shoulders back just a bit, proud to see this woman again.

INT. NURSERY - MORNING

Shiloh, six months now, happily plays on a mat. A BABY SITTER (female, 20s) sits next to him.

Erin enters.

ERIN
Bottle's in the fridge.

KATIE

Sounds good! Oh, and Erin? I have to pick my brother up from soccer practice on Tuesday because my mom -

ERIN

No worries, Katie. We'll make it work.

Erin bends down and kisses Shiloh.

ERIN (CONT'D)

I'll see you in just a few hours, Little One.

Shiloh coos at her. Big smile.

INT. LIVING ROOM - CONTINUOUS

Erin opens a large envelope as she approaches the fireplace.

CLOSE ON: A note attached to a picture frame inside.

The note reads: "Here it is, printed as requested. She always loved this photo. - Gregor"

Erin peels the note off the frame. Underneath is a beautiful portrait of Tanya in her prime.

Erin lovingly places the frame on the mantel.

Somehow, next to all the other digital frames, Tanya's hard copy photo shines the brightest.

INT. HOME OFFICE - MOMENTS LATER

Noah sits at his desk, typing on a desktop. Sweat pants on the bottom, suit and tie on top.

Erin peeks in.

ERIN

Hi. Just a reminder that Margot and Lena are coming over for a little hang tonight.

NOAH

Yes, and I'm picking your folks up from the airport at five.

ERIN

You ready to have them here for a
few weeks?

NOAH

I'll take all the help we can get.

She smiles. Starts to go.

NOAH (CONT'D)

Erin?

She turns back.

NOAH (CONT'D)

I'm glad we figured it out.

ERIN

We were always going to.

They kiss.

NOAH

Have a great first day back.

INT. CAR - MORNING

Erin gets in the driver's seat of her car. The door shuts.

CAR COMPUTER VOICE (O.S.)

Hello, Erin. Where to?

Erin takes a moment to relish the word she's about to say:

ERIN

Work.

The car turns itself on.

ERIN (CONT'D)

But Cato?

CAR COMPUTER VOICE (O.S.)

Yes?

Erin places her hands on the steering wheel.

ERIN

I'll drive.

BLACK OUT.