

TOP SECRET

PROJECT ARTEMIS

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OPEN ON

BEGIN CREDIT SEQUENCE

MOSCOW - U.S.S.R. - 1957

INT. SOVIET SPACE FACILITY - DAY

Three young RUSSIAN ENGINEERS wearing lab coats smile proudly beside a small, chrome sphere with four antennas --

ENGINEER 1/SUBTITLED RUSSIAN
We call it Sputnik, comrade. It
will be the first human object
launched into space.

PAN TO SHOW -- a panel of SOVIET GENERALS. In the center is
NIKITA KHRUSHCHEV. He stares blankly.

KHRUSHCHEV/SUBTITLED RUSSIAN
What will it do?

ENGINEER 2/SUBTITLED RUSSIAN
It will circle the earth in low
orbit and emit a sound.

An ENGINEER keys a reel-to-reel tape player and a monotonous
BEEP-BEEP-BEEP is heard. KHRUSHCHEV stares, displeased.

KHRUSHCHEV/SUBTITLED RUSSIAN
That's it? A tin can that beeps.
After all the money we've spent?

The ENGINEERS' faces fall as KHRUSHCHEV'S anger erupts --

KHRUSHCHEV/SUBTITLED RUSSIAN
It doesn't even have the hammer and
sickle on it. It's an
embarrassment, the Americans are
going to laugh at us!

CUT TO

SERIES OF BLACK AND WHITE AMERICAN NEWS SEGMENTS:

NEWS ANCHOR #1
*There is something new and ominous
in the sky tonight, something that
has never been there before, the
Russians are calling it Spootnik...*

NEWS ANCHOR #2

I'd have to say yes, the Russians are ahead of us in terms of space travel. We don't yet have anything orbiting the Earth...

NEWS ANCHOR #3

It's clear the Russians want to control Earth so they're trying to control the space around it...

PULL BACK FROM THE NEWS SEGMENT TO REVEAL --

INT. NIKITA KHRUSHCHEV'S OFFICE - MOSCOW - DAY

KHRUSHCHEV glued to the grainy TV. GENERALS beside him --

KHRUSHCHEV/SUBTITLED RUSSIAN

(smiling)

Tell the engineers I want to send something else up there.

GENERAL/SUBTITLED RUSSIAN

Like what, sir?

INT. CLOSE ON - TIME MAGAZINE COVER

SOVIETS SEND DOG TO SPACE!

INTERCUT - EXT. KENNEDY SPACE CENTER - DAY

An American test rocket takes off -- lifts four inches into the air -- engine failure -- the parachute pops -- CREDITS continue and --

INT. CLOSE ON -- A NEW YORK TIMES FRONT PAGE

SOVIETS PUT MAN IN SPACE! SPOKESMAN SAYS U.S. ASLEEP

INTERCUT - EXT. KENNEDY SPACE CENTER - DAY

Another American rocket -- this time it lifts beautifully into the sky -- soaring as -- it EXPLODES into pieces and --

INT. CLOSE ON - LIFE MAGAZINE COVER

SOVIETS LAUNCH WOMAN INTO SPACE!

INTERCUT - EXT. KENNEDY SPACE CENTER - DAY

ENGINEERS load a ROCKET ENGINE into a truck. It tips -- they lose control -- engine smashing to the ground and --

INT. CLOSE ON - NEW YORK TIMES HEADLINE

SOVIETS CONDUCT FIRST SPACE WALK

INTERCUT - EXT. DESERT - DAY

ENGINEERS watch with binoculars as an American escape pod plummets to the ground -- fiery explosion and --

INT. CLOSE ON - SERIES OF NEW YORK TIMES HEADLINES

SATURN V FACES MORE DELAYS

HOW MUCH IS THE MOON COSTING AMERICA?

THE RAPID-FIRE HEADLINES STOP ON A FRONT-PAGE BANNER --

3 APOLLO ASTRONAUTS DIE IN FIRE

CUT TO BLACK as we END CREDIT SEQUENCE and FADE TO --

ONE YEAR LATER

INT. CLOSE ON - A BLACK & WHITE AMERICAN NEWS SEGMENT

WALTER CRONKITE
Apollo 7, NASA's first crewed
flight of the Apollo program,
splashed down in the Pacific today,
a step many say puts America back
in the race for the moon...

PULL OUT to reveal the segment plays on a 1960's TV, though it's hard to hear over loud dance music as we WIDEN TO SHOW --

INT. HOLIDAY INN HOTEL ROOM - COCOA BEACH - NIGHT

It's a party. The lashes are fake and the beer is American. Someone taps a keg as we SUPERIMPOSE: **October, 11, 1968**. A WOMAN changes the channel to a segment about the war and --

MAN
Put that back on!

WOMAN 1

They're announcing the death toll,
don't you think that's important?

The two argue as we PAN TO SHOW DON HARPER (20s, four eyes, pocket protector) talking to two WOMEN (20s) on a sofa.

WOMAN 2

You work on the rocket?

DON

I'm in Mission Control. I'm EECOM.
Electrical, Environmental and--

WOMAN 2

Hey, do you know the astronauts?

DON

Well, yeah. Sure I do.

WOMAN 3

Can you introduce us?

Out the window we see a RED CORVETTE screech to a halt. A MAN jumps out, bee-lines to the door and -- COLE DAVIS bursts into the room. COLE'S in his 40's and wears them well. An Air Force medallion swings from his neck. Austere, angry, an old knight with rugged charm -- COLE puts out a cigarette and --

COLE

Where the fuck is Stu Bryce!?

DON

(standing at attention)
I think I saw him outside, Sir.

We TRACK COLE through the room, out the back door to see --

EXT. MOTEL POOL - NIGHT

Full blown party. COLE spies a MAN with a group of topless WOMEN. He frowns, approaches, calls out --

COLE

Frank! Hey, Frank!

Astronaut FRANK BORMAN turns -- Hawaiian shirt, buzzcut, holding a Bud --

FRANK

Man of the hour! Never thought I'd
live long enough to see you
jackasses do something right.

COLE

(voice lowered, simmering)
Frank, what the hell are you doing?
You're supposed to stand for
wholesome manliness, honest labour
and goddamn apple pie. Who knows
what no good reporters are here.

(throws towel to a WOMAN)
Ma'am. Excuse me, ma'am, can you
please cover yourself up? You're in
the presence of national heroes.

FRANK

Don't be such a prude, Cole.

The WOMAN drops the towel, flashes COLE as astronaut MICHAEL
COLLINS jumps off a fourth story balcony into the pool --

COLE

You're no good to us dead Collins!

Suddenly COLE spies STU (20's, handsome). He approaches --

COLE

(shoves paper in his face)
Stu! What the hell is this?

STU

Uh, hello, Sir. It's...it's my
weekly debrief report.

COLE

I know that, Stu. I'm talking about
this notation you've made here. How
about you read it aloud to me.

STU

Oh, um... "In order to get a flame
permit, safety requires me to empty
the fuel tanks which is dangerous
given they contain explosive vapors
when empty."

(looking up)

I just think it might be unsafe--

COLE shoves STU into the pool. STU climbs out, soaking wet.

COLE

You're absolutely right, Stu. It is
unsafe, so why did you agree to do
it!?

STU
Uh, well, you know, I needed a
flame permit and I thought --

COLE pushes STU back into the pool.

COLE
Get back up here!
(STU climbs back out)
If you determine that something
isn't safe you raise hell, you
don't chicken scratch this dumb
fucking note in the middle of 2,000
sheets of paperwork and hope your
supervisor sees it. Although he
should have. Who's your supervisor?

STU
Jerry.

COLE
(calling across the pool)
Jerry -- get your ass over here!!!

JERRY (25) runs up, drunkenly tucking in his shirt.

JERRY
Hi, Sir. Congratulati--

COLE shoves JERRY into the pool.

COLE
I want you back at base in 20 to
clean out your desk.

EXT. KENNEDY SPACE CENTER - NIGHT

COLE'S RED CORVETTE screeches to a halt and -- COLE jumps
out, walks towards a large hangar. The base is empty,
everyone out celebrating as --

A BLACK CAT suddenly darts from behind a forklift, runs
directly across COLE'S path. COLE stops, eerie beat as --

VOICE O.S.
In some cultures that's good luck.

COLE turns, surprised to see a MAN standing right behind him.
Meet MOE BERKUS. MOE's 50, balding, business suit. He smiles.

MOE
Hi Cole.

COLE

Who the hell are you?

MOE

Name's Moe Berkus. I'm a special
attache for the executive office
and I've just been assigned to
NASA, which means I'm here to clean
up your mess.

COLE

Excuse me?

MOE

Not watching the news much are we?
If you were you'd know public
support for the moon mission is
lower than the beans in a seven
layer dip. Nearly every headline
about Apollo ends with the word
crisis or incompetence and the only
person you have out in front of the
cameras is a German with let's just
call it a checkered past.

COLE

Can I see some ID?

MOE pulls a poker hand worth of government IDs. COLE flips
through them -- CIA, FBI, multiple passports, a NASA badge.

COLE

Look, with all due respect, Moe...
It's Moe, right? I don't give a
flying fuck what the public thinks.
My priority is mission success.

MOE

Half this mission is getting to the
moon, the other half is convincing
people it's worth two-billion
dollars. As of now they don't think
it is.

COLE

What's that supposed to mean?

MOE

We have intel that in the coming
months, Congress is going to vote
against your budget increase
request. In fact they're drafting a
proposal to cut a third of what
they promised you. Also I tapped

(MORE)

MOE (CONT'D)

your phones and I know you're 400-million over budget and you're siphoning money from a military reserve fund designated for future space missions. How did you screw this up so badly?

COLE

(processing)

When Kennedy tasks you with building a fully functioning space port in the middle of a swamp, it's not a matter of learning the rules to a game it's a matter of inventing the game itself. Turns out this game's expensive. If you've been listening to my calls you don't need me to tell you that if we lose another dime our men are going to be all dressed up with nowhere to go, so if you are who you say you are, then go back to Washington and tell Johnson to pull whatever lever fixes this.

MOE

I'm the lever. I specialize in mopping up dirty floors.

COLE

Then where's the mop?

INT. ADVERTISING OFFICE - NEW YORK - DAY

Bright pink heels strut down the hall of a large advertising firm. The feet move swiftly as WE PAN UP SLOWLY TO SHOW --

KELLY JONES. 35. Blonde bombshell. Pregnant. She's dressed like a quintessential housewife. Her assistant, RUBY MARTIN (22, eager to please), walks beside her as --

They arrive at a door. KELLY tugs her skirt to accommodate her big belly and --

KELLY

How do I look?

RUBY

(hands her a file)

You're glowing. Good luck.

KELLY

Oh Ruby. Luck is the last dying wish of those who think winning happens by accident.

KELLY smiles, opens the door and enters --

INT. CONFERENCE ROOM - DAY

Three MEN making small talk around a large table. They're laughing, smoking. PHIL (50's) clocks KELLY as she comes in --

PHIL

Hey sweetheart, wrong room. We don't need dictation in here.

KELLY

Actually, I'm Kelly Jones. I'm running the meeting today. You must be Phil Hunley, Neil Brown and Zach Tanner. Great to meet you.

All silent as KELLY sits. NEIL (40, means well) speaks up --

NEIL

My wife is pregnant too. How far along are you?

KELLY

Seven months. I'm counting the days until this little pumpkin pops out.

PHIL

I'll be blunt. I can't see a woman heading this campaign. We're not selling hairspray or baking sheets. We're selling sports cars. To men. We're selling 300 --

KELLY

-- 55 horse power and a 420-cubic-inch V8 engine. I understand your concern. It's quite a car. You want to make sure we do her justice.

NEIL

Exactly. We want to focus on the speed of the car. Something --

KELLY

Like this?

KELLY opens the file, removes images of recent car campaigns.
They all tout horse power, big engines --

KELLY

These are all from last month.
Chevy Camaro, Pontiac Firebird,
Plymouth Barracuda. In advertising
not to be different is suicide.
(the MEN regard the ads)
Thankfully you have something none
of these cars have.

KELLY goes to a covered board, pulls a drape to reveal --

ARTWORK of a 1968 Ford Mustang parked in the driveway of a
suburban home. Though the window of the house we see a family
laughing, eating dinner together. KELLY reads the tag --

"The Mustang Fastback
355 horses for him, seatbelts for her.
The only muscle car that comes with peace of mind."

PHIL

The seatbelts? That's our least
favorite feature. We only put them
in because they might be mandatory
next year.

NEIL

Men don't buy sports cars for the
seatbelts.

KELLY

Mind me asking what kind of cars
you gentlemen drive?

The youngest of them, ZACH (25) speaks up --

ZACH

Ford Mustang. '66 convertible.

KELLY

Well of course you do, you don't
have an old ball and chain at home.
(to PHIL and NEIL)
I bet the two of you don't drive
Mustangs. Sedans right? When you
had your first child she wanted
something more practical? Safer?

Both MEN are silent.

KELLY

And you think you're selling cars
to men. Horsepower, chrome side
pipes, it's low hanging fruit.

(beat)

You know what the best part of my
day is? When my husband Charlie
walks through the front door. I see
the excitement on my kids' faces as
my son jumps into his arms. My
daughter rushes to show him a
drawing she made in school. Charlie
comes over and puts his hand on my
belly...and for that tiny sliver of
my day, it all makes sense. I have
everything I need.

CLOSE ON the MEN as --

KELLY

I can't imagine what my life would
be like if one night he didn't walk
through that door. Promise is the
soul of any great advertisement.
And there's no better promise than
bringing your family home safe for
dinner.

Beat as this sinks in -- PHIL looks to NEIL, both moved and --

INT. KELLY'S OFFICE - NEW YORK - DAY

KELLY bursts into her office, swiftly kicks off her heels.

KELLY

I need a drink.

RUBY

The Plaza?

KELLY

You read my mind. I just have to
get out of this nightmare.

KELLY removes her ring and reaches into her shirt pulling out
-- a fake belly as we CUT TO --

INT. ADVERTISING OFFICE - NEW YORK - DAY

A different KELLY coming down the hallway. Sunglasses. Killer
style. New York state of mind. She looks chic as hell and --

MAN'S VOICE

Kelly!

KELLY turns to see LANCE BRASS, 40's. Lennon glasses, scarf, full 60s regalia. She sighs --

LANCE

I have to hear through my agent
that you hired Dylan freakin' Coop
for the national Hoover campaign?

KELLY

Lance, I'm just running to--

LANCE

He's a soulless, uninspired hack
not worthy of shooting my B roll.
Are we friends, Kelly?

KELLY

Yes, and as your friend I'm telling
you you're un-hirable.

LANCE

Says who?

KELLY

Everyone! You went 50-thousand over
on the Kodak shoot and don't even
get me started with Heinz.

LANCE

My Heinz spot won a Clio.

KELLY

You blew their entire yearly
budget. And don't give me that "you
can't put price on perfection"
bullshit. The price is nobody
trusts you with their purse
strings.

LANCE

You know what? Screw you. You speak
money and I speak art.

KELLY

Making money is an art.

LANCE flips her the bird, storms off as RUBY approaches --

RUBY

Ready?

INT. PLAZA HOTEL - NEW YORK - DAY

KELLY and RUBY sit at the bar. Cigarette haze, skinny ties and three-martini lunches in every direction.

KELLY

(to the BARTENDER)

Two dry martinis, please.

(to RUBY)

What did I miss?

RUBY

Omega confirmed for Tuesday at ten and that guy from the Palmex pitch wanted your home address so he could send you flowers.

KELLY

Please tell me you didn't...

RUBY

Look out for roses.

KELLY

You're fired.

RUBY

What do you have against roses? They're the universal symbol of love.

KELLY

Roses are the universal symbol of capitalism and love is a mass marketing strategy to make people believe that a relationship is the only path to happiness.

RUBY

You can't reduce love to a marketing strategy.

KELLY

Do you know where the tradition of a diamond engagement ring comes from? In 1948 a copywriter working on the De Beers account came up with the slogan *diamonds are forever*. That dream you have of your soulmate getting down on one knee was conceived a block from here and rammed down your throat before you were out of diapers.

RUBY

But look at your Ford ad. That sold
because it tapped into something
real. It's --

KELLY

A lie. If it were real the woman
would be alone and the kids would
be screaming. Nobody's that happy.

KELLY gets a tap on the shoulder, turns to see -- PHIL from
the pitch. Hard stare. CLOSE ON KELLY -- drink in hand and --

EXT. NEW YORK CITY - DAY

KELLY and RUBY lug their personal items down Madison Avenue.

KELLY

I don't believe this...

RUBY

In hindsight a bar downtown may
have been preferable.

KELLY stops, notices a billboard for LIFE cereal. A FAMILY
sitting around the breakfast table --

KELLY

Look! LIFE can invent a family to
sell cereal and no one bats an eye,
but when I do it, it's nefarious.

RUBY

For what it's worth...it was a
great ad, Kelly.

INT. KELLY'S APARTMENT - NIGHT

KELLY enters, kicks off her shoes. She settles in and --
stops, notices ROSES on the kitchen counter.

MOE

(emerges from shadows)
I took the liberty of bringing
those in.

KELLY jumps, screams -- grabs a frying pan --

MOE

(reveals a gun and badge)
Relax. If I wanted to harm you,
you'd be dead already. My name's
(MORE)

MOE (CONT'D)

Moe Berkus. I work for the President, I'm just here to talk.

KELLY

(eyeing him)

Wait a minute. You were in the elevator yesterday, and my salon the day before...

MOE

Very observant. Sit down, I'll make you a...dry martini, right?

KELLY would make a run for it but he's between her and the door. She watches as MOE searches for vodka, finds it.

KELLY

What do you want from me?

MOE

(making drinks)

I want to hire you. You have some balls going into that pitch wearing a pregnancy suit. Hell I would have promoted you. That's the problem with this country. We've forgotten the value of initiative. Two olives, right?

MOE hands her the drink, she dumps it out.

KELLY

Where did you hear about that?

MOE

I'm the one who told Mr. Hunley there's no bun in your oven.

KELLY

Excuse me?

MOE

I knew you'd be fired if he found out and I want you to work for me so I told him. And then I told him what bar you were at.

KELLY

Who the hell do you think you are?

MOE

C'mon, I know you appreciate a good chess move. You're willing to get a job done by any means necessary.

(MORE)

MOE (CONT'D)

I only did what you would have done
in my position.

KELLY

How do you know me?

MOE

Friend of a friend of a friend. I
need a marketing specialist. Word
is you're the best there is so...I
did some digging. You have quite a
past, Kelly. Or should I call you
Jane the flight attendant from
Chicago? Or perhaps you prefer Amy
the nurse from Ohio?

(eyes a marketing school
degree on her wall)

And with a face like yours who's
going to check the references?

KELLY

I don't know what you're talking
about.

MOE

Hey don't get me wrong, I'm a fan.
I have a dozen fake ID's and my
real name's not Moe.

KELLY

Why would the President hire
someone who allegedly forged
documents?

MOE

Honey, in the words of Aesop we
hang the petty thieves and appoint
the great ones to public office. I
did you a favor today. You don't
belong in advertising, peddling
toothpaste and car engines. Why
sell products when you can sell
ideologies that run the world?

KELLY

...What's the job?

INT. PLANE - AFTERNOON

KELLY and RUBY packed in coach. KELLY regards files on the
Apollo missions as RUBY reads a guidebook on Cocoa Beach.

RUBY

How could they have no budget for a marketing campaign?

KELLY

They're broke. Which means we'll have to rely on the networks for press. Invite them down for tours, interviews...

RUBY

(reading the guide book)

Are you aware the nearest beauty parlor is two hours by car? How will I find a date with my roots showing?

KELLY

You should be thanking me. I put you on the fast-track to a career in politics. If we pull this off we're a hop, skip and a jump away from a seat on the next big campaign trail.

RUBY

We have no experience in politics.

KELLY

We're helping Johnson sell the moon. Besides, politics is just like advertising only the products are people.

(eyeing the cramped seats)

And apparently the accommodations are economy. Where are we staying?

RUBY

I booked the nicest spot in town.

EXT. STARLITE MOTEL - DAY

KELLY opens the door to see -- a dingy room. GUESTS party in the BG in a communal pool. Constant music and noise.

KELLY

This can't be it.

RUBY

(swats mosquitos)

I'm going to unpack and cry myself to sleep. See you in the morning.

INT. TESTING FACILITY - KENNEDY SPACE CENTER - NIGHT

ENGINEERS in scrubs herd around a rack of metal tanks as COLE enters. The ENGINEERS approach, all speaking over each other.

COLE
One at a time.

ENGINEER 1
Either our meters are off or there's a breach in one of the tanks. Thing is we don't know how to source a leak because they're full of liquid hydrogen which is invisible and orderless.

COLE
Well what the fuck's the protocol to check for a leak?

ENGINEER 2
There is none. It just says be alert for fire. It's an oversight.

COLE
Back up, 20 feet! It could be burning and we wouldn't know it.

The ENGINEERS back up as COLE thinks. He suddenly spies a broom, goes to it and -- the ENGINEERS watch confused as COLE starts waving it in front of each tank.

He makes his way to the last tank, the broom touches it and -- it catches fire, erupting in flame. CLOSE ON COLE --

COLE
Everybody out!!!

Everyone rushes to the exit. COLE'S last, closes the reinforced door behind him just as -- there's an explosion in the BG. Silence before --

COLE
New protocol is the broom method.

Suddenly COLE spies the BLACK CAT scurry across the end of the hallway. He frowns, scrambles after it, rounds the corner -- sees the cat disappear into a loose ceiling panel and --

INT. KENNEDY SPACE CENTER - NIGHT

COLE goes to a vending machine. Puts money in and pulls for a sandwich. Nothing comes out. COLE pulls harder. Slams the side. Nobody around as --

COLE suddenly kicks it -- attacks it -- frustration finding a release as he knocks it over -- glass shattering and CUT TO --

INT. WOLFIE'S BEACH BAR - NIGHT

Panhandle dive bar. KELLY sits at the rail, out of place.

BARTENDER

Can I get you something to eat?

KELLY

Yes, another vodka. Two olives.

KELLY picks up a menu as -- COLE enters, sits beside her.

BARTENDER

What can I get you?

COLE

Black coffee and whatever takes the least time to put in a bag.

COLE looks over and -- freezes, noticing KELLY. He's clearly captivated, can't take his eyes off her.

COLE tries to look away but turns back, this time notices -- her menu is on fire from a candle.

COLE

Excuse me ma'am, you're on fire.

KELLY

Very original. No. I do not want to stop, drop and roll with you.

COLE

No, your menu is--

KELLY looks up -- screams, drops the menu -- she pours her drink onto the combustion -- vodka fuels it as -- COLE throws his jacket over the flames, puts it out.

KELLY eyes him, suddenly realizing how handsome he is. They lock eyes for a beat too long, COLE breaks away and --

KELLY

Thank you. I'm sorry. I thought--

COLE
Basic rule of thumb, alcohol and
flames like each other.

KELLY
Your jacket's ruined.

COLE
It's been through worse.

KELLY
Let me buy you a drink for your
trouble.

COLE
That's not necessary.

KELLY
I insist.

COLE
No. Really. I'm not drinking.

KELLY and COLE lock eyes again, charged beat before --

KELLY
(extending a hand)
Kelly Jones.

COLE
Cole. Davis.

KELLY
Nice to meet you.

COLE
(to the BARTENDER)
How much longer?

BARTENDER
Just a few.

KELLY confused by his disinterest, not used to this response.
She likes the challenge, presses on --

KELLY
The guidebooks say this is the best
restaurant in town. Tell me that's
not true.

COLE
I wouldn't know.

KELLY
Haven't lived here long?

COLE
Too long, I just work a lot.

KELLY
What do you do?

COLE
If it's all right with you I'd just like to enjoy a moment of peace and quiet. The last thing I want to do is make small talk about my job.

KELLY turns away. COLE immediately regrets saying that --

COLE
Wait, I'm sorry.

KELLY
Don't be. It was honest.

BARTENDER
Order up, Cole.

The BARTENDER hands COLE a to-go bag. COLE clearly feels bad. He puts a bill down, walks away then -- stops, comes back --

COLE
No, it wasn't. If I were being honest I'd tell you that you're the most beautiful woman I've ever seen. I can't keep my eyes off of you. All I want to do is buy you a drink and talk to you for hours but I can't so I'm trying my best to forget you're here. It was nice to meet you, Kelly. I really am sorry.

COLE exits. CLOSE ON KELLY watching him go, intrigued and --

INT. COLE'S OFFICE - KENNEDY SPACE CENTER - NEXT MORNING

COLE brushing his teeth. He spits into a cup as HENRY SMALLS enters (50's, senior mission controller).

HENRY
You have a minute?

COLE
Did you catch it?

HENRY

Not yet. Jimmy saw it near the pad.

COLE

Well get security on it. Last thing I need around here is a black cat.

HENRY

We have bigger problems, Cole. Grumman said they still haven't received a check. So did Boeing.

COLE

(covering)

Should be there any day now.

HENRY

It's just Grumman's threatening to withhold some critical LEM parts.

COLE

I'm not fond of repeating myself.

HENRY

Ok. I, uh, also noticed you haven't been cashing your paychecks...

COLE

And?

HENRY

Well...why not?

COLE

Fuck off that's why. Not your circus, not your monkeys.

COLE pulls a fresh shirt from a closet. He changes as --

HENRY

Are you sleeping here?

COLE

I don't have 32 minutes to kill traveling everyday. Which reminds me, when I drive to the assembly building I have to park in the main lot and it takes 51 seconds to walk to the entrance -- that's nearly two minutes roundtrip.

(checks his watch)

Walk with me.

HENRY trails COLE out of the room and into --

INT. KENNEDY SPACE CENTER - DAY

Chaos. The scope of the mission now evident. Hundreds of 20-something MEN at work stations. Everybody is young. Really young. There's a vibrant, wild energy. COLE and HENRY pass a banner reading: *WASTE ANYTHING BUT TIME* as --

COLE

The point is that stroll from the car to the office costs me 15 minutes a week, 60 minutes a month. That's 12 hours a year I'm wasting walking to my goddamn car. I need a spot right by the entrance. Directly next to it.

COLE opens a door, a comical amount of smoke wafts out and --

INT. FIRING ROOM ONE - KENNEDY SPACE CENTER - DAY

You can imagine the room smells like cigarettes, full trashcans and burned coffee. Dozens of MEN sitting at computer consoles. A sign reads -- *TOUGH & COMPETENT*.

COLE

(to the room)

Two minutes boys!

HENRY

Cole, are you okay?

COLE

What the hell does that mean?

HENRY

I'm worried about you. Word is you never leave. That you eat your meals from the vending machines.

COLE

Now you're pissing me off. What we do isn't just a job, it's public service and public service means complete dedication so stop acting like a free-loading oxygen breather and go tell someone in the assembly building that I need a new parking spot or I'm gonna start driving my car through the window. And catch the damn cat.

(phone rings, COLE answers)

What? Is that today?

INT. VEHICLE ASSMBLY BUILDING - DAY

KELLY and RUBY walk through the hangar where ENGINEERS work on massive rocket parts. They stop before a towering engine.

KELLY

Now this, I can sell.

(calling out to ENGINEER)

Yoo-hoo! Sir! Kelly Jones from the marketing department. Could I trouble you for an interview?

ENGINEER

(hops down, confused)

NASA has a marketing department?

KELLY

It does now. Name and age please.

ENGINEER

Uh...Billy Platt. 19.

KELLY

19? For God's sake you're a tadpole. What do you do here?

ENGINEER

I'm in charge of the first stage rocket.

KELLY

You're the most senior person?

KELLY

(BILLY nods, KELLY jots)

We'll say you're 35. And how did you come to work on this great American mission, Billy?

ENGINEER

I saw a flyer at a gas station.

KELLY eyes him, dissatisfied with the answer as --

COLE O.S.

Excuse me!

KELLY turns to see -- COLE. They lock eyes -- both surprised, processing -- awkward silence -- RUBY clocks it and --

COLE

What are you doing here?

KELLY

I tracked you down so I could give you my telephone number. I thought we shared something special.

CLOSE ON COLE, thinks she's serious --

KELLY

It's a joke. I work here.
Moe Berkus brought me in.

RUBY

You know each other?

KELLY

We met at the bar.

COLE

You're the killer from Manhattan?

KELLY

And you must be the Flight
Director. This my associat--

COLE

Don't care. This wing is off
limits. Everything in here will
burn you, fry you, freeze you,
poison you or crush you. Out.

KELLY

Oh, I have a badge.
(shows badge, ignores him)
What are those big things there?
And what are you testing over here?

COLE

My patience apparently. I won't ask
you again.

KELLY

And where are we to go, Mr. Davis?
I haven't been shown to my office.

EXT. KENNEDY SPACE CENTER - DAY

KELLY and RUBY trail COLE across base. It's sweltering as --

KELLY

So, how long have you worked here?

COLE

A substantial amount of time.

KELLY
(writes on a notepad)
Can you be more specific?

COLE
What did you just write down?

KELLY
Your quote.

COLE
It's not a quote.

KELLY
(jots quotations down)
It is now. Do you have time this afternoon for a full interview? I'll also need to sit down with the other Senior Officers, oh and someone young from Mission Control with a feel-good story. Maybe one of the attractive men? The people on the ground are an untapped selling point, I'd like to get a press package out by Monday.

COLE stops, faces KELLY. RUBY watching as --

COLE
The people on the ground are busy with life and death work.

KELLY
Of course. We can film documentary-style. Flies on the wall.

COLE
No cameras allowed in the test hangars. The last thing I need are the Soviets stealing proprietary designs they saw on Channel Five.

KELLY
Well, what about the Astronaut's wives? People really get off on seeing those blondes standing in front of the big rockets.

COLE
Most of our guys are no longer living with their wives. You know how this country feels about divorce.

KELLY

This country cared about divorce ten years ago, now it cares about transparency. Americans are finished with their long and expensive honeymoon in space and we need to remind them why they fell in love.

COLE

Americans should be grateful that three men are putting their lives on the line for this mission. No interviews or cameras. Period.

KELLY and RUBY eye each other, continue on as --

INT. KELLY'S OFFICE - KENNEDY SPACE CENTER - DAY

KELLY and COLE stand in the door of what looks like a storage room. Cracked paint, dirty. A squeaky fan circulates hot air.

KELLY

This is a storage facility.

COLE

Yeah, well, it's ironic but we're tight on space here.

KELLY

I can't work like this.

COLE

Ok. Thanks for trying. You can leave the same way you came in. If you decide to stay, bathroom and water fountain are upstairs.

RUBY

Where's the cafe?

COLE

Where do you think you are, France? There's instant coffee in the break-room. Run the tap to flush the rust out. Do you know how to use a fire extinguisher?

(off their faces)

PASS. Pull the pin, aim, squeeze, sweep. If you need anything else, we probably don't have it.

COLE exits. KELLY walks to a desk, slumps down as --

RUBY
He's easy on the eyes.

KELLY
And hard on the ears.

RUBY
How are we supposed to market
Apollo with all these restrictions?

KELLY
This is nothing. We just have to
get creative. And we need to
repaint these walls, they're --

The BLACK CAT suddenly jumps out from behind a filing
cabinet. KELLY and RUBY scream as --

KELLY
It's just a cat.

KELLY calls to it. The CAT runs over, rubs against her leg.

RUBY
You know what they say about black
cats.

KELLY
Yeah. If one crosses your path it
means it's on its way somewhere.

The CAT darts out through a cracked window as --

KELLY
Pick up some cat food.
(kicks feet up)
Now, where's my rolodex?

INT. NASA CONFERENCE ROOM - DAY

COLE, HENRY, NEIL ARMSTRONG, BUZZ ALDRIN, MICHAEL COLLINS
and various other MISSION CONTROL MEMBERS sit in a smoke-
filled room. COLE looks exhausted, pours more coffee as --

ENGINEER 1
The biggest risk for descent is low
fuel. If you can't find level
ground you need to abort with at
least 30 seconds of reserve left.

HENRY
We should discuss protocol in the
event of a significant crash.

ENGINEER 2

We talked about stowing repair tools but there's just no room.

NEIL

If the LEM suffers irreparable damage during landing say a prayer and cut communications, let's not make a meal out of this.

ALDRIN

(awkward beat, before --)
Look, if we die it won't be because Neil crashes. It'll be because Collins presses the wrong button.

CLOSE ON COLE as he watches ALDRIN and ARMSTRONG laugh --
COLLINS pelts him with an empty coffee cup and --

FLASHBACK - COLE'S POV - INT. SAME ROOM - 1964

GUS GRISSOM pelts ED WHITE with a crumpled piece of paper.
ROGER CHAEFFE laughs. The Apollo One crew seen in full bloom of life as we pre-lap --

HENRY V.O.

Cole?

END FLASHBACK - INT. NASA CONFERENCE ROOM - SAME

COLE is jolted back to reality and CUT TO --

HENRY

You want to start on docking?

COLE

(rubs his face, nods)
Alright, page 3457.

Foot-thick binders get opened. An ENGINEER enters. To COLE --

ENGINEER

Sir, you may want to see this.

INT. MISSION CONTROL OFFICE - KENNEDY SPACE CENTER - DAY

COLE and HENRY approach to see -- a group of ENGINEERS watching a CBS news-segment on a small television. REPORTER interviewing an ENGINEER wearing a NASA shirt (35, handsome).

REPORTER/ON SCREEN
I'm here at the Kennedy Space
Center with Senior Mission Control
officer Henry Smalls.

HENRY
Holy smokes. He's got my name...

COLE and HENRY watch the TV in disbelief as --

COLE
Who the hell is that!?

REPORTER/ON SCREEN
How did you come to work on this
great American mission, Henry?

HENRY/ON SCREEN
Well, Sir, for me this is personal.
My father was an airman and --
(choking up)
He passed away in the line of duty
when I was young. It's an honor to
serve the country he died for. That
so many men are still dying for.

COLE sees one of the ENGINEERS wiping a tear. He scowls.

INT. KELLY'S OFFICE - DAY

Lines ringing off the hook as the grainy news segment plays
in the BG. KELLY and RUBY have settled into the office and --

KELLY
(answers a line)
NASA marketing, this is Kelly.

RUBY
(covers phone)
ABC wants next week's press reel.

KELLY
(covers phone)
They can have it if they give us
their 6 pm time slot.
(into phone)
I can offer an exclusive with our
Flight Director if you agree to air
an animated segment detailing the
mission alongside it.

COLE storms in, approaches KELLY'S desk --

KELLY
(covers phone)
I'll be with you in a minute.
(COLE clicks the line off)
That was the head of NBC!

COLE
(points to the TV)
Who the fuck is that!?

KELLY
An actor.

COLE
An actor?

KELLY
You said your men didn't have time.
(phone rings, she answers)
NASA marketing, this is Kelly.

COLE
(clicks line off)
The hell's wrong with you?

KELLY
What? The ratings are through the
roof, people are eating this up.

RUBY
(covering phone)
The Florida Times wants to profile
Henry. Friday ok?

KELLY
He's booked on a Marlboro
commercial, make it next week.

COLE
(to RUBY)
Do not make it next week.

RUBY freezes, unsure what to do as --

KELLY
We're the top of every channel and
it's not cutting into your
training. This is a win-win!

COLE watches the TV as the REPORTER and "HENRY" pass a rocket
engine, it looks remarkably futuristic.

COLE
(eyeing the "rocket")
What's he standing in front of?

KELLY
You said we couldn't film the
rockets. I had a prop person whip
something up. It looks good right?

Suddenly there's a KNOCK on the door and -- a MAN enters --

MAN
I'm here for the casting?

COLE
Casting?

KELLY
We need to cast your part.
(gives the MAN a script)
Here are the sides.

COLE
My part? What do you mean my part?

KELLY
Well, since you're too busy for an
interview I had to improvise.
(to the MAN)
Sir, this is Cole, the man you'll
be emulating. Watch and learn.

MAN
(to COLE)
Wow, It's an honor. Do you mind if
I ask you some personal questions
to help me get into the character?

KELLY
(answers phone)
NASA marketing, this is Kelly.

COLE'S face turns red and --

INT. COLE'S OFFICE - DAY

COLE paces back and forth, HENRY sits on the sofa as --

HENRY
Should we check the directory?

COLE

If the White House switch board
doesn't list him, why would he be
in the yellow pages?

HENRY

Maybe the interviews aren't such a
bad thing. Look at this headline...
(reads from a newspaper)
"Meet the Heroes Behind Apollo."
Last week it read *"Nazi NASA Spends
Billions to Land Clowns on Moon."*

COLE

Keep the op-ed to yourself.

Suddenly the phone rings, COLE answers --

COLE

Hello?

INTERCUT - INT. UNKNOWN LOCATION - NIGHT

MOE sits in dimly lit room, speaking on a phone.

MOE/OVER PHONE

Heard you were trying to reach me.

INT. COLE'S OFFICE - DAY

COLE/OVER PHONE

Yes, Sir. Kelly's hired actors to
pose as NASA engineers and is,
well, she's aired interviews with
them on TV. I want her desk cleared
out today and someone needs to
write up a public apology so--

INTERCUT - INT. UNKNOWN LOCATION - NIGHT

MOE/OVER PHONE

We're not apologizing for anything.
High ratings means high approval.

INT. COLE'S OFFICE - DAY

COLE/OVER PHONE

Sir, this is unacceptable. It's
fraudulent and tarnishes the--

MOE/OVER PHONE
It's necessary to save this mission. I suggest you focus on your job and let Kelly do hers.

INTERCUT - INT. UNKNOWN LOCATION - NIGHT

We suddenly hear a door open as -- a light switches on and we see MOE is sitting in a Russian-decorated office as --

VOICE O.S.
(*subtitled RUSSIAN*)
Who the hell are you?!

MOE/OVER PHONE
I have to run.
(*subtitled RUSSIAN*)
I'm your worst nightmare, comrade.

INT. COLE'S OFFICE - DAY

COLE slams the phone down and --

INT. WOLFIE'S BEACH BAR - NIGHT

KELLY and RUBY sip martinis, review ratings spreadsheets.

RUBY
(eyeing the bar)
You sold this as a hip beach town. It's a mosquito-ridden wasteland that reeks of gasoline.

KELLY
There's not another town in America with this ratio of men to women. Count your blessings. Now...
(reviewing paperwork)
This is a start but it won't bring us to the finish line. We need a way to weave the moon landing into the everyday lives of Americans without them realizing it.

RUBY
I thought we couldn't afford any marketing.

KELLY
We can't. But when a door closes...

RUBY
Another one opens.

KELLY
No, Ruby. You just open the closed door, that's how doors work.

BARTENDER
(puts down another round)
You here to visit the Space Center?

KELLY
Something like that.

BARTENDER
Well your tour starts now.

The BARTENDER points to a Wolfie's promotional PEN framed in a box above the bar. A sign reads "*Wolfie's Went To Space!*"

BARTENDER
John Glenn ate here every night in '61. He'd work on his flight manual and use our pens. That one there ended up on Mercury 6 with him. You're at the only bar in the world who's name's been in space.

CLOSE ON KELLY as she hears this -- gears turning and --

INT. COLE'S OFFICE - DAY

COLE reviews pages of code. Knock on the door. KELLY enters.

COLE
Nope. Busy.

KELLY
This will just take a sec. I need you to approve our new ad campaigns.

COLE
Why not just side-step me like you did the last time?

KELLY
I apologize for blindsiding you with the interviews.

COLE
Apology rejected and so are your
ads. This isn't Madison Avenue, we
can't afford marketing.

KELLY
We can if someone else pays for it.

KELLY opens a file, hands a mock ad to COLE. ARTWORK of an
ASTRONAUT wearing an OMEGA watch on the moon, tag reads --

"The most expensive suit in the world is worn with an Omega."

COLE
What the hell is this?

KELLY
That's cost-free, agenda-free
advertising. The brands get an
endorsement money can't buy and we
get to wear them as a disguise.

COLE
A watch ad? That's your idea?

KELLY
No, there's more! I saw the mission
inventory. There's powdered O.J.

KELLY hands him another mock-up -- *"TANG, start the day like
an astronaut!"*

KELLY
Toothpaste.

Another -- *"COLGATE, preventing cavities in zero gravity!"*

KELLY
And they have to wear something
under those big suits don't they?

Another -- *"FRUIT OF THE LOOM is now on the moon!"*

COLE
Stop. I'm not turning the ship into
a flying billboard.

KELLY
It's free press and it generates
revenue. If anything I'm talking
about adding some class.

KELLY pulls a photo of NEIL ARMSTRONG wearing a cheap watch.

KELLY

You expect Armstrong to kick Soviet keister wearing that hunk of junk? Don't even get me started on his shoes. Now I ran projections. This is what you stand to make if you accept key sponsorships and charge a usage fee for NASA's images.

KELLY hands COLE a sheet of paper -- his eyes widen and --

INT. KELLY'S OFFICE - DAY

KELLY opens a package of Swanson's TV Dinner. She tosses it into an overflowing bin of different products.

KELLY

Sorry Swanson, no ovens in space.

CAMERA PANS TO SHOW -- dozens of brands have sent samples in the hopes of their product making it on the ship --

RUBY

(holding a Brylcreem tube)
What about hair gel? Everyone wants to look good, right?

KELLY

I'll run it up the flagpole, see if anyone salutes.

RUBY throws it in the "usable pile," yawns.

KELLY

Go home, it's almost three.

RUBY

(gathering her things)
You don't have to tell me twice.
Get some sleep.

RUBY exits, KELLY alone. She continues sorting through the mail as -- she spies an Omega box, opens it --

KELLY smiles, looks out her window at the building next door. The light in COLE'S office is on and --

INT. COLE'S OFFICE - NIGHT

COLE makes out a hefty check to Grumman while drinking a scotch. KNOCK-KNOCK on the door as --

KELLY O.S.
Yoo-hoo! It's Kelly!

COLE
I'm busy!

KELLY ignores him. Enters holding a large box, smiles.

KELLY
Am I interrupting?

COLE
Yes.

KELLY places the box on COLE'S desk, sits. She eyes the scotch, reaches for it. COLE watches as she pours a glass.

COLE
What part of "I'm busy" didn't you understand?

KELLY
(pushes the box to him)
Just open it.

COLE opens the box to reveal it's filled with products -- TANG, BRYLCREEM, FRUIT OF THE LOOM, SWISS ARMY KNIFE, etc.

KELLY
Your product samples.

COLE
(picks up roll of Charmin)
Really?

KELLY
Thought I'd try.

COLE pulls out the Omega box, opens it to reveal -- a solid gold *SPEEDMASTER WATCH*. It glistens in the light. COLE turns it over to see an inscription -- APOLLO 11 FLIGHT DIRECTOR.

KELLY
Omega wanted to thank you for your service. The crew has them too.

COLE
(eyes it, touched)
Will they mind if I melt it down and put the money toward our growing debt?

KELLY
Let's see it on first.

COLE removes his old, cheap time-piece. Puts on the watch.

KELLY

Much better.

COLE

Look, I have to send all of this through testing. Yesterday I read a 40-page safety memo on salt packets. And the weight issue...

KELLY

Well, we don't actually have to send any of this up to space.

COLE

What do you mean?

KELLY

Who'll know the difference? As long as we say it went...

COLE

That's dishonest.

KELLY

Everyone still gets what they want.

COLE

I wouldn't call this what I want.

KELLY

Most companies I work with would kill to be in your position.

COLE

Forced to sell their soul?

KELLY

Ouch.

COLE

It's just...I remember Kennedy's moonshot speech. The energy that day was electric. I never thought six years later we'd be branding our underwear to convince people this is important.

KELLY

Think of these products as a way to remind America of the people behind NASA's logo. Men who wear the same brand of underwear they do.

COLE

I'm drawing the line at toilet paper. The world doesn't get to know what they wipe their asses with.

KELLY

Well, shit.

(COLE breaks a smile)

Did you see the wardrobes Brooks Brother's sent the crew?

COLE

I did. I won't miss Neil's ties.

KELLY

Or his leisure suits.

(beat)

Now that we have him looking sharp, I was wondering if he has any time for an interview this week.

COLE

(sarcastically)

Couldn't find a look-alike?

KELLY

Believe me I tried.

COLE

I'll see what I can do.

KELLY finishes her drink, they eye each other as --

KELLY

(rises, notes the watch)

It really does suit you.

COLE

(eyes KELLY, debates)

Hey, what I said to you at the bar?

KELLY

That you couldn't take your eyes off of me and I'm the most beau--

COLE

Yes. That. It was impulsive. And meant for a stranger. If I'd known you were...I wouldn't have...

(stumbles)

We're working together and I don't want you to think I'm--

KELLY
Interested?

COLE
I just want to clear the air.

KELLY
The air was clear.

INT. KELLY'S OFFICE - DAY

CLOSE ON -- FOOTAGE OF THE REAL 1969 TANG COMMERCIAL -- over
a gorgeous still shot of Earth from space as we hear --

VOICE O.S.
"In going to the moon, Apollo
astronauts take part of the Earth
with them. Oxygen to breath, food
for nourishment and *Tang*. With more
vitamin C than orange juice...

PULL BACK to show KELLY and RUBY watching on a grainy TV as --

VOICE O.S.
"*Tang*. Proud of its role in this
new environment. And its role in
Earth's environment."

The commercial ends on a 1960s American breakfast table and --

KELLY
Go closer on the TANG bottle. Make
the font bigger. And add a stack of
pancakes on the table, let's not
forget we're selling America here.
(RUBY jots as --)
Did we hear back from CBS?

RUBY
Three PM is their best and final
time slot to air the interview.

KELLY
For an exclusive with Armstrong?

RUBY
They said they have breaking
developments on the war.

KELLY
Nobody's watching at three PM.
People aren't even home.

RUBY
They're not budging.

KELLY
So much for getting Apollo back in
the news cycle.

A CUSTODIAN enters hauling a big box full of packages --

CUSTODIAN
Another delivery for marketing.

The CUSTODIAN sets the box down, exits. KELLY reaches for the top package, opens it to reveal -- a Kodak Super 8mm home movie CAMERA. Note reads --

We've captured many first steps. We'd love to be there for yours.

Eastman Kodak.

KELLY regarding the camera as --

RUBY
Lord have mercy.

KELLY follows RUBY'S gaze to a news segment on TV -- the broadcast shows AMERICAN SOLDIERS and a NEWS CREW pinned down in the Vietnam jungle -- footage of the scene plays out as --

NEWSCASTER/ON SCREEN
(over gunfire)
I'm with six men in this small
trench, two of them are wounded.
One of them is CBS sound technician
Ed Bradley...

KELLY watches RUBY'S riveted expression -- idea forming and --

INT. TESTING FACILITY - KENNEDY SPACE CENTER - DAY

COLE, ARMSTRONG, ALDRIN and COLLINS talk with ENGINEERS --

ENGINEER 1
(holds a plastic baggie)
This is the new fecal containment
system. You adhere this baggie--

COLE
We get it. Approved. What's next?

KELLY approaches, interjects --

KELLY
Have a sec?

INT. HALLWAY - KENNEDY SPACE CENTER - DAY

KELLY and COLE talk in the hallway as --

KELLY
What are all the networks covering
24/7?

COLE
You think I have time to watch the
news?

KELLY
Vietnam. And they're not just
talking about it, they're running
footage of it. Everyday they're
broadcasting from the ground. Live
television is the future and--

COLE
I told you I had a sec.

KELLY
Everybody wants to see Armstrong's
first steps on the moon. So, I
figure...why not let them?

COLE
We can't fit that many people in
the command module.

KELLY
(big smile)
We can if we mount a camera and
broadcast the landing live.

KELLY pulls out a flyer that reads -- "NASA BRINGS YOU THE
MOON LANDING LIVE!" -- COLE processing as --

KELLY
I feel so stupid for not thinking
of it sooner. It's 1968, we have
live cameras!

COLE
(laughs)
Hold on. You want to put a
television camera on the ship?

KELLY
And broadcast the feed.

COLE realizes she's serious.

COLE
(crumples the flyer)
No.

KELLY
Why?

COLE
My guys don't have time to figure
out how to film a movie up there.

KELLY
We'll figure it out for them. All
they have to do is aim and shoot.

COLE
It's a technical nightmare. Power
issues. Storage. There's no camera
that even works due to the high
contrast on the moon. I could go on
but you wouldn't understand it.

KELLY
This program cost Americans two
billion dollars, don't you think
they should at least get to see it?

COLE
You're not putting a goddamn camera
on that ship.

COLE walks off -- KELLY alone and --

INT. FIRING ROOM ONE - DAY

COLE in a control booth, overseeing a LEM landing test --

BUZZ ALDRIN/OVER RADIO
Main bus failure. Power dropping.

DON
Power drop's affecting data relay.

COLE
PROP, I need a procedure!

NEIL ARMSTRONG/OVER RADIO
Flight, we missed target and are
drifting into the vast abyss...

COLE slams his clipboard down as an EMPLOYEE enters --

EMPLOYEE
Sir, a man named Moe is asking for
you.

INT. NASA CONFERENCE ROOM - DAY

COLE enters to see -- MOE and KELLY.

COLE
You can't just show up like this,
I'm on a tight schedule.

MOE
In the past 24 hours I've been in
Slovakia, Germany, Cuba -- that's
classified -- and Guatemala. Sit.

COLE sits. Ignores KELLY.

MOE
Kelly briefed me on the camera. I
think it's a fantastic idea.

COLE
She misspoke. I explained to her
that no such technology exists.

MOE pulls a military green CAMERA from under the table.

MOE
Actually it does. The CIA developed
this to find downed pilots in
Vietnam at night. It's classified,
but the DOD will let you use it as
long as nobody knows what it is.

COLE
Well, be that as it may there's no
room for a camera that heavy.

KELLY
The ship weighs like 10-million
pounds, what's a few more?

COLE
Every ounce on the LEM is accounted
for. We're weighing screws.

MOE

My guys can strip it down.

COLE

This isn't a game show. There's a reason the Soviets aren't broadcasting their spacewalks.

KELLY

Yeah, because they're a tight-lipped, secretive dictatorship. But that's not us. When we succeed, we do it as a nation, when we fail, we grieve as a nation. That's what it means to be an American.

COLE

Only one of us has risked their life for this country, don't tell me what it means to be an American.

KELLY

You're the one who needs money, I'm just telling you how to get it.

COLE

I don't have the crayons to explain to you why this is a terrible idea.

MOE

Well the President loves it so you tell me how heavy the camera needs to be and we'll get it there. That's an order. From the top.

COLE regards him, unblinking gaze. COLE turns to leave as --

MOE

I'm not finished. This budget doesn't pass, we don't launch. The positive press has helped us, but we're not out of the woods. I invited a number of opposing Senators down for tours. I need you to iron your shirt, put on a blazer and convince them we're worth our weight in gold.

COLE storms out, MOE and KELLY alone and --

INT. KELLY'S OFFICE - NIGHT

KELLY and the P.R. EMPLOYEES in mid-meeting with MILTON BROOKS (20's, tech engineer, wearing a Westinghouse badge).

MILTON

We can use the same broadcasting system NASA uses for communications with mission control. The picture comes to base and you broadcast it to the networks from here.

KELLY

What's the time delay?

MILTON

Second and a half. We can lengthen it in case things go south.

KELLY

No. People are tuning in to see this live. What about the quality?

MILTON

Degraded but passable.

KELLY

How do we get Neil's first step?

MILTON points to a mini-model of the LEM on the lunar surface, uses tiny astronaut figures to demonstrate --

MILTON

If we mount a camera outside the LEM, Aldrin can lower it from inside while Neil's on the ladder. Once down, they can reposition it.

KELLY

And the weight?

MILTON

My team can get it below 20.

KELLY

We need it at ten.

INT. VEHICLE ASSEMBLY BUILDING - KENNEDY SPACE CENTER - DAY

Cranes lower massive pieces of equipment -- forklifts muscle machinery -- wild-looking contraptions pass and CLOSE ON --

COLE in a NASA blazer leads HENRY and SENATOR DAN HOPP through the facility. He stops under a huge rocket engine --

COLE
This is the first stage rocket.
This gets us off the ground and out
of Earth's atmosphere...

They move on, tour continuing. COLE is unenthused as --

HENRY
As you can see, we're a large
operation. In fact, we employ over
400,000 people nationwide.

SENATOR HOPP
This is all very impressive but I
have to be up-front.
(COLE and HENRY stop)
Ohio experienced devastating floods
this year. I'm voting to put the
money towards our relief fund.

COLE
Seems selfish, don't you think?

SENATOR HOPP
Excuse me?

HENRY
(shoots COLE a look)
Sir, I apologize. What he means is--

COLE
You have to put the country first,
think of what's best for the whole.

SENATOR HOPP
I'm thinking of the hole in the
budget you're making just to bring
back some rocks.

COLE
(hardening)
Guess we don't see eye to eye. Hope
you have a jolly, rain-filled year.

SENATOR HOPP
And I look forward to gutting your
budget like a fish.

The SENATOR storms off --

HENRY

What's the matter with you? You
can't play nice for 30 minutes?

COLE composes himself as -- the BLACK CAT darts out from
behind machinery, runs out an open door and --

COLE

(takes off)
Goddammit! There it is!

EXT. KENNEDY SPACE CENTER - DAY

COLE runs outside to see the CAT darting across the base --
he chases -- dodges a passing truck as --

The CAT leaps over a wall -- COLE scrambles to clear it --
lands on a patch of grass -- looks around and --

It's disappeared. COLE turns to leave as he sees -- a can of
CAT FOOD on the ground. He picks it up, looks around and --

INT. MOTEL ROOM - NIGHT

CLOSE ON MCDONALDS BAGS as we PULL BACK TO SHOW KELLY and
RUBY working. The floor's scattered with screws and bolts. A
CAMERA PROTOTYPE sits on a scale that reads 18 LBS.

KELLY

So the titanium plating will save
us four pounds.

RUBY

(eating fries)
But we gain a half pound because--

KELLY

Of the reinforced lenses. Right.
However with the stripped housing --

RUBY

And the lighter antenna we're at --
(does the math)
15 pounds.

KELLY sighs, pours another drink.

KELLY

The housing has to be to thinner.

RUBY

You heard the guy. We strip any more off this thing and it'll fall apart up there.

(digs for fries)

Get this food away. I haven't seen anything green since we left Manhattan. I've gained five pounds.

KELLY

You haven't gained a thing.

RUBY moves the camera, steps on the scale. Her face falls.

RUBY

(eyes the food bag)

What's in this stuff!? Lead?

KELLY eyes RUBY, the scale -- sudden idea and --

INT. COLE'S OFFICE - DAY

KELLY and COLE stand around a camera prototype. COLE barely looking at KELLY as MILTON presents --

MILTON

My guys tore into the military model. They stripped as much as they could and painted it black to reduce reflections.

COLE

How much does it weigh?

MILTON

It's 15 pounds but--

COLE

Can't be more than ten.

MILTON

Kelly found five pounds to cut elsewhere. On the LEM.

COLE

(laughs, to KELLY)

I know every nut and bolt on that damn thing, there's no way you found something non-essential that these eyes missed.

KELLY

I spoke with the crew. Neil and Aldrin are willing to lose two and a half pounds each. That leaves just enough for this baby...

INT. NASA MEDICAL OFFICE - KENNEDY SPACE CENTER - DAY

COLE watches as NASA'S SURGEON GENERAL examines ARMSTRONG and ALDRIN. The DOCTOR holds a stethoscope to ALDRIN'S chest as --

COLE

(pacing)

Why would you agree to this?

ALDRIN

Kelly said the President's for it.

COLE

If he told you to jump off a cliff would you?

ALDRIN

He told us to strap ourselves to a giant flying bomb and I'm doing that aren't I?

SURGEON GENERAL

Could you remain still?

COLE

It's unsafe for you to lose weight. Doctor, tell them it's unsafe.

SURGEON GENERAL

Actually, they could both stand to lose five. Easy on the fast food and beer, boys.

COLE sees KELLY through the window, scowls and --

INT. KELLY'S OFFICE - NIGHT

KELLY and RUBY working on ad mock-ups as DON enters.

DON

You wanted to see me?

KELLY

Journalists find it difficult to write about the mission because they don't understand it. Could you give us an over-view for the press?

DON

It's rather complex.

KELLY

In layman's terms.

INT. KELLY'S OFFICE - LATER

KELLY, RUBY and DON hunched over a sketch of the Saturn V.

DON

After that we'll need to execute the translunar injection so--

KELLY

(scribbling)

The what now?

DON

Translunar injection. The command service module has to break off then flip 180 degrees, docking with the lunar module and detaching it.

KELLY

This is for the moon landing?

DON

No, no. It's just so we can get on track to the moon. Compared to the landing this is a piece of cake.

KELLY

(rubs her head, confused)

Let's pick up the rest tomorrow.

DON

You sure? We're still on the first leg of the mission.

KELLY nods, DON exits. RUBY turns to KELLY.

RUBY

Sounds really dangerous.

KELLY

Sounds impossible.

INT. HALLWAY - KENNEDY SPACE CENTER - NIGHT

KELLY looks exhausted, passes a large window that looks out at a lawn as -- something catches her eye. In the distance she spies somebody pulling weeds from what looks like a plaque. CLOSE ON KELLY as she peers -- realizes it's COLE.

EXT. NASA LAWN - NIGHT

COLE'S corvette pulls away. Quiet beat before -- KELLY appears. She goes to where COLE was weeding and CLOSE ON --

An APOLLO 1 MEMORIAL PLAQUE engraved with an IMAGE of ED, GUS and ROGER. It reads "*A Rough Road Leads To The Stars...*"

INT. COLE'S OFFICE - DAY

COLE, HENRY and SENATOR DOUGLAS mid-conversation --

SENATOR DOUGLAS

Sixty percent of my constituents
say we're overspending on the moon.
I'm up for re-election, I won't be
heckled for your mismanagement.

HENRY

Sir, if I could run some statistics
by you regarding our economic
contributions--

SENATOR DOUGLAS

Economic? There isn't an economic
thing about this place. You're
costing five percent of the GDP.

Suddenly KELLY enters the room, COLE surprised --

COLE

We're in the middle of a meeting.

KELLY

I'm sorry for barging in like this,
Senator, but I couldn't resist
introducing myself. I'm Kelly
Jones, I run NASA'S PR team.

SENATOR DOUGLAS

Good to meet you, Kelly.

KELLY

I don't usually share personal anecdotes but the fact is you're the reason I'm here today.

COLE eyes KELLY, surprised --

KELLY

Sir, I'm not sure you even remember but you spoke at my college when I was a Sophomore. Georgia Tech 55'.

SENATOR DOUGLAS

You're a Buzz? Course I remember.

KELLY

My grades were so low I was about to call it quits...but you moved me that day. You said "*commitment means staying loyal to a cause no matter how hard the road.*" Two years later I graduated with honors. And thirteen years later I'm running this department.

(SENATOR listening)

You made another speech in 62'. You promised to fight for Kennedy's dream regardless of the roadblocks we encountered. Now I know the moon mission was a lot more popular back then, but in your own words, commitment means loyalty to a cause and...well, it would just be too damn ironic to have the reason I'm here today also be the reason my life's goal fails.

SENATOR DOUGLAS regards her and --

EXT. RUNWAY - KENNEDY SPACE CENTER - DAY

KELLY and COLE wave to the SENATOR as he boards a plane.

COLE

I didn't know you went to Georgia Tech.

KELLY

I didn't.

COLE

How did you know he said that?

KELLY

Transcript from the public library.

COLE

What if he checks?

KELLY

Why would he? Who'd lie about something like that?

COLE

Our seal says integrity and honor.

KELLY

Your seal needs a paint job. I'll see you at the next meeting.

COLE

I don't need your help.

KELLY

You couldn't sell Apollo if it were wrapped in 20's. Look, I know you're upset about the camera but Aldrin and Armstrong are going to land safely up there and when they do, you'll be glad you're getting to see it.

COLE

You don't know that.

KELLY

I know you.

(turns to leave)

And would it kill you to flash a smile next time?

KELLY puts her sunglasses on, struts back to base. COLE watches her go and **BEGIN MONTAGE --**

INT. KELLY'S OFFICE - NIGHT

KELLY, COLE and RUBY mid-conversation --

RUBY

Senator Simpson didn't like Kennedy but he does have a big ego. He's petitioned to have four buildings named after him...

EXT. KENNEDY SPACE CENTER - DAY

KELLY, COLE and SENATOR SIMPSON exit a large building --

KELLY

I'm tired of seeing Kennedy's name
on everything. Times change and
NASA should reflect that.

SENATOR SIMPSON

You won't get any argument from me.

KELLY

With your record we think your name
should be on a building here.

COLE

Hold on, we don't control that.

KELLY

Cole's being modest. In fact he's
arranged a surprise for your visit.

KELLY stops, looks up and we see -- the building is covered
by a huge white sheet. KELLY signals to RUBY, DON and STU on
the roof, they drop the cover revealing a plaque that reads --

SIMPSON ENGINEERING BUILDING

COLE stares at the building -- then at KELLY as the SENATOR
breaks into a smile, heartily shakes his hand and --

EXT. KENNEDY SPACE CENTER - DAY

RUBY V.O.

Senator Brill is a liberal who
thinks NASA is part of the military
industrial complex...

KELLY and COLE give BRILL a tour of the grounds. They pass
RUBY, DON and STU who are wearing Birkenstocks. They appear
to be raking, sewing seeds in a makeshift vegetable plot as --

COLE

This is our communal garden...

EXT. KENNEDY SPACE CENTER - DAY

RUBY V.O.

Senator Cook is a Cold War
conservative.

(MORE)

RUBY V.O. (CONT'D)
He feels the space budget takes
away from weapons development...

KELLY, COLE and SENATOR COOK stand in a reinforced bunker
watching a rocket engine fire in the distance --

KELLY
(yelling over the noise)
It's not something we publicize but
the warhead potential is enormous!

CLOSE ON SENATOR COOK grinning ear-to-ear --

SENATOR COOK
Those commie bastards won't know
what hit em'!

INT. ARTIFACTS VAULT - KENNEDY SPACE CENTER - DAY

KELLY and COLE eye a space-suit behind plexiglass.

RUBY V.O.
Senator Johnson sits on the board
of the non-profit End World Hunger.
He's hosting an auction next month
and wants NASA to donate something.
He has his sights set on...

COLE
Alan Shepard's space suit from
Freedom 7? Is he out of his mind?

KELLY
What's the big deal?

COLE
It's Government property. We can't
sell it off to a private citizen.

CLOSE ON KELLY -- gears turning and --

INT. COLE'S OFFICE - NIGHT

KELLY presents COLE with a replica of Alan's suit.

KELLY
Nobody will know. It's an exact
replica.

COLE
No way. Absolutely not.

INT. HOLIDAY INN BANQUET ROOM - COCOA BEACH - NIGHT

COLE, KELLY and RUBY at a table. The fake lunar suit positioned in a glass box on stage as --

BID CALLER
50,000, do I hear 100,000? And
200,000, do we have 250,000?

COLE watches the heated auction, looks horrified as --

SENATOR JOHNSON
(approaches)
You have my vote for the next
twenty years.

BID CALLER
And sold! For 300,000!

COLE downs his drink, KELLY winks. Room applauds and --

INT. HOLIDAY INN BAR - LATER - **END MONTAGE**

KELLY, COLE and RUBY at the rail --

RUBY
The only one left is Senator Hedges
and he's willing to make a trade.
He'll vote for us if Cole does an
interview for a news station he
owes a favor to.

KELLY
(to COLE)
What do you say?

COLE
An interview?

KELLY
Ten minutes max.

COLE
I'm the last person you want in
front of the cameras.

KELLY
C'mon, you're the complete package.
Well-spoken, professional...
handsome. Would you rather I hold
another casting?
(beat, COLE debates)
(MORE)

KELLY (CONT'D)
Just a few easy, fluff-piece
questions. You'll nail it.

COLE
Christ, alright.

RUBY
I'll let his office know.

RUBY joins STU and DON on the dance floor as --

KELLY
Walk me home?

EXT. BOARDWALK - NIGHT

KELLY and COLE head toward several waiting cabs.

COLE
I want you to know I appreciate
your help. I couldn't have done
this without you.

KELLY
(smiles)
I know.

KELLY suddenly notices a high-end hotel.

KELLY
I didn't see this place in the
guidebooks...

COLE
(eyeing the rooftop)
It's got the best view in town.

KELLY
Let's go.

COLE
Guests only.

KELLY eyes COLE, then an area near a restaurant where people
leave umbrellas, strollers and --

KELLY
I can get us in.

INT. HOTEL LOBBY - NIGHT

A DOORMAN reads a newspaper as KELLY and COLE enter pushing a stroller. COLE'S jacket draped over the carriage as --

KELLY
(to the DOORMAN, whispers)
Hi, we left our keys upstairs.
(glance at the key box)
Room 615. You can come with us if
you like. We just don't want to
wake her...

The DOORMAN eyes KELLY. Warm smile as he hands her the keys.

EXT. HOTEL ROOF - NIGHT

KELLY and COLE emerge to see a spectacular view of the coast. Saturn rocket lit in the distance. They take it in as --

COLE
Someone should give you a stage.

KELLY
The world is my stage.

KELLY notices used glasses spread out around the pool chairs. It's clear someone threw a party. She walks to the mess and --

COLE
What are you doing?

KELLY reaches, pulls up -- a half-full bottle of whiskey.

KELLY
Jackpot.

COLE
(hesitates)
I should be getting back.

KELLY
Come on. Live a little.

TWO HOURS LATER

Bottle's empty. KELLY and COLE lying on pool chairs looking up at the constellations in the night-sky as --

KELLY
What's that one?

COLE

That's uh...oh okay, now that's Cassiopeia. She was put in the sky as punishment. She called herself the most beautiful woman in the world so Poseidon sent her up there for everyone to gawk at.

KELLY

What about that one there?

KELLY points to the BIG AND LITTLE DIPPER.

COLE

Everybody knows that. The big and little dipper.

KELLY

(looking up)
I don't see it.

COLE

(leans in, points)
They're cups, see...

KELLY

Oh, yeah. Wow.
(beat)
They teach you all these constellations in flight school?

COLE

My dad taught me. He taught me most of what I know. He was an airman. By the time I was five I could name a plane by the sound of its engine. His generation used the stars to fly by, he never trusted radio navigation. Before I joined the Air-Force he had me memorize every last constellation up there. I thought it was a huge waste of time. Ten years later NASA calls me in. I sit down, real nervous, and they hand me a test. I open the first page and see half the damn thing is on celestial navigation. He'd passed away a while back but I swear I could hear him say "I told you so."

KELLY

(smiles, then--)
So you've been up there, huh?

COLE
Yes, ma'am.

KELLY
What's it like in space?

COLE
Spacious.

KELLY
(laughs, looks at COLE)
Hey, what's in space? I mean what
is it?

COLE
It's a vacuum. It's nothing.

KELLY
How can it be nothing? It has to be
something...

COLE
You don't want to go down that
rabbit hole.

KELLY
Try me.

KELLY and COLE eye each other, moonlight reflecting off the pool, it's utterly romantic as -- they drift closer together, for a moment we think they're going to kiss then --

DOORMAN O.S.
Hey!

KELLY and COLE turn to see -- the DOORMAN standing with an angry looking COUPLE -- COLE looks to KELLY in a panic and --

KELLY
Run.

EXT. BOARDWALK - NIGHT

KELLY and COLE sprint down the boardwalk. They finally stop, out of breath. KELLY can't stop laughing. COLE panicked.

COLE
You're nuts you know that?

COLE regards KELLY, he finally cracks a smile, has to laugh as they continue down the boardwalk and --

INT. PRESS OFFICE - DAY

Harsh light. COLE sits in front of an American flag BG as a SOUND MAN fixes a microphone to his collar. A serious-looking INTERVIEWER sits across, reviewing his notes.

CAMERAMAN

Sound's good...and three, two, one,
camera rolling.

ANGLE ON -- KELLY and RUBY watch COLE on a monitor.

RUBY

He cleans up nice.
(KELLY smiles)
You got home late last night.

KELLY

We got back at the same time.

RUBY

But you left the party two hours
before me.

INTERCUT

INTERVIEWER

I'm at Cape Canaveral with Apollo
Flight Director Cole Davis. Cole,
thanks for sitting down with us.

COLE

Of course.

INTERVIEWER

Is there any legal importance to
what we'll be watching when Neil
Armstrong and Buzz Aldrin walk on
the lunar surface? Will the area
they land on be considered property
of the United States?

COLE

We're sending a plaque that says
"we came in peace for all mankind."
That's precisely what we mean.

INTERVIEWER

What else will NASA leave behind?

COLE

An American flag and about twelve
bags of feces.

PEOPLE laugh around the monitor. KELLY smiles.

INTERVIEWER

What will Michael Collins do while his crew mates are on the moon?

COLE

He'll circle the block.

More laughs.

INTERVIEWER

What's life like in the capsule?

COLE

Like eating, sleeping, working and going to the bathroom stuffed into the front seat of a sports car.

INTERCUT

KELLY

(to RUBY)

We should have put him in front of the camera sooner.

INTERVIEWER

In your opinion what is the most dangerous aspect of Apollo 11?

COLE considers this, has a sip of water.

COLE

Every aspect of the mission is dangerous if unrehearsed. That's why we train so hard.

INTERVIEWER

You've been flight director for nine years. What was the scariest moment of your career?

COLE pauses, spotlight starting to feel hot --

COLE

The only time I'm scared is when I'm flying with a pilot who's braver than I am.

(laughs heard in BG)

In this job it's important to maintain focus over fear.

INTERVIEWER

One of the worst tragedies in the history of space flight occurred last year at this facility. What went wrong with Apollo 1?

CLOSE ON COLE -- loosening his tie. Awkward silence before --

COLE

A lotta articles were written about it, feel free to read them.

INTERVIEWER

In your own words, what happened? Take me back to that day.

COLE starts to breath faster, the lights suddenly feel blinding, sound drowning out and --

FLASHBACK - COLE'S POV - INT. LAUNCH TOWER - DAY - 1967

COLE sprints up a stairwell filled with smoke. CAMERA tracks him from behind. He struggles to breathe, heart pounding --

BACK TO

INT. PRESS OFFICE - DAY

INTERVIEWER

Cole?

COLE

(snapping into focus)
I'm not here to talk about that.

INTERVIEWER

I was told we had carte-blanche with these questions.

COLE triggered by the memory, emotions building --

INTERVIEWER

Why were you unable to open the escape hatch?

COLE

The fire created negative pressure, sealing it shut.

INTERVIEWER

When did you know that the crew wouldn't make it?

FLASHBACK - COLE'S POV - INT. LAUNCH TOWER - DAY - 1967

COLE bursts from the stairwell to see six ENGINEERS frantically trying to pry open the COMMAND MODULE. Everyone screaming, choking on the smoke, sound drowns and --

BACK TO

INT. PRESS OFFICE - DAY

COLE trying to hold it together, feelings flooding back --

COLE
I don't recall.

INTERVIEWER
What role did the use of pure oxygen play in the tragedy?

COLE sweating, wipes his forehead.

COLE
Like I said, there are a lot of articles about this.

INTERVIEWER
How long did it take to open the escape hatch?

FLASHBACK - COLE'S POV - INT. LAUNCH TOWER - DAY - 1967

CLOSE ON COLE as he desperately tries to pry open the hatch of the smoking capsule -- his hands sear -- can't budge it --

INTERVIEWER V.O.
Sir?

BACK TO

INT. PRESS OFFICE - DAY

COLE snaps back --

INTERVIEWER
I asked--

COLE grabs the INTERVIEWER'S lapels -- slams him back -- CAMERA CREW rushing to separate them and --

INT. HALLWAY - KENNEDY SPACE CENTER - DAY

COLE storms down a corridor, KELLY chasing him --

KELLY
Hey! Are you okay!?

COLE
I need to get back to work.

KELLY
(trying to keep up)
Wait! Hold on a minute. I didn't--

COLE
(whips around)
I don't want to talk to you. I
don't want to do any more ads or
press conferences or interviews. I
just want you to stop distracting
me so I can do my fucking job.

KELLY
Half-a-billion dollars in funding
is on the line.

COLE
Three lives are on the line!
Besides, you don't need me. Just
make up some bullshit and win him
over.

COLE strides away and --

INT. KELLY'S OFFICE - NIGHT

KELLY typing a press release, distracted, reaches for white-
out to fix a mistake as RUBY enters --

RUBY
The network agreed not to air the
tape and the reporter's not
pressing charges.

KELLY
Well that's some good news. Trouble
is the budget vote's next week and
we're back to being one Senator
short. Have you reached anyone?

RUBY
Senator Vanning from Alabama is the
only office that returned.
(MORE)

RUBY (CONT'D)

They said he can't make it down for a tour but you're invited for dinner at his home next Thursday.

KELLY

That's the night before the vote.

RUBY

It's the only date they offered.

KELLY

Book my flight.

INT. KELLY'S MOTEL ROOM - NIGHT

KELLY unlocks the door to her room, flips on the lights, flops on the bed -- screams as she sees MOE in an armchair --

KELLY

Goddamn it!

MOE

We need to talk.

KELLY

About what?

MOE

You've done outstanding work. Just terrific. The opinion polls and public interest are way up.

KELLY

Wonderful.

MOE

You'd think so but the numbers are so good it's created a problem. Very few people know the chance of mission success is below 50 percent. It's a goddamn coin toss.

KELLY

I can't help you with that.

MOR

Actually you can...we can't risk losing the space race on national television. A public failure of this magnitude would be damaging to America's global standing and the international world order.

KELLY

Are you here to tell me after all we've put into a live broadcast -- all the networks have invested -- you're going to cancel?

MOE

Hell no, we're fully committed. The legitimacy of this mission depends on it. I'm saying some things are too important to leave to chance.

KELLY eyes him, unsure --

MOE

With that in mind we need to be prepared to present an alternative version to the public.

KELLY

Alternative version?

MOE

Our own visual representation of what could be happening.

KELLY

I don't understand.

MOE

We need to be ready to shoot a little picture or something showing us, you know, up there...walking around, waving to the camera.

KELLY

You mean fake it?

MOE

All goes well we never use it. If not, America must put a man on the moon first, it's a matter of national security.

KELLY

Why can't you just say we made it?

MOE

People don't see it, they won't believe it. There's already a growing conspiracy that the whole program's a hoax.

MOE hands KELLY a file marked -- **PROJECT ARTEMIS, TOP SECRET.**
KELLY opens it, reads in disbelief --

KELLY

Know why I've never been to prison?
I quit when I'm ahead. You have a
better chance winning the lottery
than getting away with this.

MOE

Well the lottery's rigged so that's
a problematic analogy.

KELLY

What do you mean it's rigged?

MOE

You think we just hand out 200
thousand to some Joe-shmo? We
pay people to pretend they won and
use the money to pay off the
national debt. This isn't my first
rodeo.

KELLY

You can't keep a secret this big.
Thousands of people work here.

MOE

Thousands of people work at a
classified location in the desert
that experiments on a fleet of
extraterrestrial pods we found at
the bottom of the ocean but you've
never heard about that.

KELLY

What? Come on. That's not true...

MOE

Why not? Because you never read
about it in a paper? Because you
learned in school that aliens don't
exist? The truth is most of what
you think you know is a lie.

KELLY

(considering it before--)
You're telling me President Nixon
supports this plan?

MOE

He probably would -- but he doesn't know about it because things like this aren't up to him, they're up to people like me. People part of an organization you've never heard of that doesn't exist. We can't allow Americans to spend the rest of their lives living under a communist moon.

KELLY still as a statue, gears turning --

MOE

I'll give you a secure team but we need a top-notch director.

KELLY

What's the budget?

INT. SECRET HANGAR - KENNEDY SPACE CENTER - DAY

KELLY stands in an empty hangar. Beside her is LANCE, the '60s-dressed director who berated her in New York.

LANCE

I have to call my agent.

KELLY

You can't tell your agent.

LANCE

Now it comes out. You're going to low ball me on my salary.

KELLY

I'll give twice your quote with a bonus. The only caveat is no one can ever know you shot it.

LANCE

The perfection of art is to conceal it. What's my budget?

KELLY

Can't put a price on perfection.

INT. SECRET HANGAR - DAY

CONSTRUCTION PERSONNEL anchor the supports for the lunar set as a dozen SECRET SERVICE AGENTS stand in a line. KELLY and LANCE hold up photos of NEIL and BUZZ like it's a casting.

KELLY

Neil's 5'11. Is anyone here 5'11?

Two AGENTS step forward.

KELLY

And what about 5'10?

Three AGENTS step up.

KELLY

Everyone else is dismissed.

(to LANCE)

Have your pick.

LANCE

(to the AGENTS)

I want each of you to do a monologue.

KELLY

They're wearing helmets, Lance. We never see their faces.

LANCE

How do I convey the gripping fear of being on the moon for the first time if we don't see a human face?!

KELLY

The only thing we have to convey is Americans walked on the moon first.

LANCE

Acting is a sport, Kelly. It's energy, it's body work. It's physical poetry. It's--

KELLY

(exhausted, to the AGENTS)

Fine. Can you all, I don't know, can you pretend like you're jumping around? Picking up rocks or something.

The AGENTS stand confused -- start fake jumping -- pretending to pick things up -- look ridiculous --

LANCE

No no no no no! Like this!

LANCE performs a credible demonstration of lunar activity as EDUARDO (35) approaches out of nowhere.

EDUARDO

Where should I set up my gear?

KELLY sees EDUARDO. Her face falls.

KELLY

How did you get in here?

EDUARDO

Just walked through the door.
Buncha' people coming in and out.

KELLY

(to LANCE)

What part of "talking about this
will get us killed" don't you
understand?

LANCE

I pick the DP, it's in my contract.

KELLY

You don't have a contract!

KELLY watches EDUARDO unload an ungodly amount of gear.

KELLY

(to LANCE)

He's the slowest cameraman in town.
I've seen sloths that move faster.

LANCE

All DP's are slow. He's the best.
No sense building a Ferrari just to
put cloth seats inside. Now we need
to have a serious talk about
production design. What
materials are we using to recreate
the lunar surface?

KELLY

You tell me.

LANCE

How should I know? What's the moon
made of? I mean exactly?

KELLY

It's...just a big rock right?

LANCE

I can't work like this, Kelly. I
need details. Specifics.

KELLY

I'll find out what it's made of.

EDUARDO

And its reflectivity index.

LANCE

And what's it like? Is it dusty?
Rocky? Windy? How do people move?
Do they fly, or just...float?
(lighting a cigarette)
And where's our light source in
relation to the ship? What the hell
does space look like? And where's
my trailer, I need to lie down.

INT. SECRET HANGAR - DAY

KELLY walks to the set where WORKERS pour slurry into molds.
PAINTERS create the space backdrop. It's all starting to look
real as -- EDUARDO eyes the fake lunar surface on a monitor.

LANCE turns on a spotlight, aims it at the ground as KELLY
sees a PAINTER tracing stars on the black background --

KELLY

Wait a minute. What is he doing?

LANCE

Painting stars.

KELLY

No, we discussed this. The camera
exposure would drown out the stars.

LANCE

It's going to look drab and God
awful without them. People think
space they think stars!

KELLY

People will know it's fake if we
see them in the background!
(calling out)
Excuse me! No stars, please!

Suddenly KELLY sees a WORKER chiseling hieroglyphics into the
fake lunar rocks. EDUARDO adjusts the light in the BG as --

KELLY

And what the hell are those symbol
things?

LANCE

We need to beef up the story. What if America gets up there only to realize some other distant civilization got there first.

KELLY

That's ridiculous. There are no hieroglyphics on the moon.

LANCE

How do you know? Nobody's ever been there before.

KELLY puts her head in her hands as --

EDUARDO

(calls to a WORKER)

Put a diffuser on the back arc and bring down the color temperature.

A WORKER on a scaffold re-rigs the large light. KELLY and LANCE argue as EDUARDO eyes the monitor --

EDUARDO

(calling)

Another diffuser.

The WORKER sets another filter in place and -- the big light suddenly breaks free and falls -- smashing into the cement-filled mold -- liquid showering everywhere and CUT TO --

INT. SUPERMARKET - NIGHT

COLE in line at the register with a six pack. Multiple PEOPLE in front of him as -- something suddenly catches his eye.

COLE notes TANG in every single cart as -- a MAN gets in line behind him and -- COLE sees he's wearing an OMEGA watch.

COLE notes the CASHIER wearing the same one. He turns to the magazine rack. Every headline is a positive story about NASA.

CLOSE ON COLE as he scans the bylines, warring emotions and --

INT. KELLY'S OFFICE - DAY

KELLY enters her office, exhausted. She looks like hell as --

KELLY

I need you to move the call with C.B.S. Something came up.

RUBY
What are you doing here?

KELLY
This is my office isn't it?

RUBY
You're supposed to be at the
airport. Tonight's the dinner with--

KELLY
(realizing it)
The Senator. Crap!

RUBY
You missed the last flight.

KELLY looks at the clock, out at the airfield and --

INT. MULTI-AXIS TRAINING ROOM - KENNEDY SPACE CENTER - DAY
COLE speaks to an ENGINEER as ARMSTRONG spins in the BG --

KELLY
Cole!

COLE turns to see KELLY sprinting up, out of breath and --

INT. FIGHTER JET - RUNWAY - KENNEDY SPACE CENTER - DUSK

KELLY and COLE sandwiched inside. KELLY looks around,
terrified, as COLE runs a check list --

COLE
Put on your mask. Straps tight.

KELLY puts on the mask, hears COLE through the headphones.

COLE
Ejection handle's under your seat.
Don't touch it unless I say so.

KELLY
What!? Where--

COLE throttles up -- full thrust -- KELLY pressed into her
seat by the speed and -- she screams as the jet rockets
straight up -- thousands of feet a second -- earth quickly
receding as -- COLE rolls -- KELLY screams and --

KELLY
Why are we upside down!?

COLE grins -- does a barrel roll -- orb-like view of the EARTH beneath them -- the jet soars into a cloud bank and --

EXT. ALABAMA AIR-FORCE BASE - NIGHT

The jet taxis to a stop. The canopy opens and COLE hops out. AIRMEN salute him as KELLY stumbles out, nearly falls over.

EXT. SENATOR VANNING'S MANSION - NIGHT

KELLY and COLE rush up the grand steps, stop to compose themselves. KELLY rings the bell and --

The door opens. SENATOR VANNING (60s, formal) smiles --

SENATOR VANNING
(thick Southern accent)
Well you must be Miss Kelly Jones.

KELLY
(thick Southern accent)
And you must be Senator Vanning.
It's an honor to meet you, Sir.
This is Cole Davis, NASA'S Flight
Director. A last minute scheduling
change allowed him to join us this
evening.

SENATOR VANNING
Your assistant let me know. The
more the merrier. Please, come in.

COLE
(whispers to KELLY)
A Southern belle, that's new.

KELLY
Just try not to punch him.

INT. MANSION DINING ROOM - NIGHT

Prominent portrait of JESUS CHRIST on the wall. KELLY, COLE, SENATOR VANNING and his wife JOLENE around the table eating. (JOLENE is 50, a real belle and ex-pageant girl).

KELLY
...Well it's like my mama always
told me, you're only helpless when
your nail polish is wet and even
then you could pull a trigger if
you had to.

JOLENE

(laughs)

My mama used to say just the same thing! Where are you from?

KELLY

Tennessee.

COLE eats, watching the performance --

JOLENE

I'm from West Virginia.

KELLY

Well, we're family. According to Tex Ritter, Virginia is the mother of Texas and we never knew who the father was but we always kinda suspected it was Tennessee.

More laughs. KELLY turns her attention to the Senator.

KELLY

So, how's the campaign goin'?

VANNING

Fine. Truth be told politics is more of a hobby. Servin' Christ is my full-time job. There's a war on religion in this country.

(pointedly)

Some say science is to blame.

KELLY

Science is what brought us to this table. God allowed cavemen to invent wheels, then wings...

VANNING

(hard beat)

Darwin was a liar and a fraud, my only ancestors are Adam and Eve.

KELLY thinks of how to recover as --

COLE

Science has brought me closer to God, sir.

VANNING

How do you figure that?

COLE

Amelia Earhart said you haven't seen a tree until you've seen its shadow from the sky. Let me tell you, you haven't seen Earth until you've seen it from space. To look back at the glory of creation and not believe in something is impossible.

SENATOR VANNING nods, moved --

VANNING

Well, I suppose it's time to face the fact that you didn't come here for dinner. Let's talk shop.

(lights a cigar)

Alabama's having the worst drought in years and if you ask me, it's because of NASA. Your ships are punchin' holes in the sky, disruptin' God's work. It's not natural. As good Christian folk, I'm sure you understand my concern.

KELLY

I understand and respect your perspective, Senator, but we only launch a few times a year.

VANNING

Once is enough, dear.

KELLY getting nowhere as VANNING turns to COLE.

VANNING

I'd think a physics expert would turn his nose at the prospect of man walking on water.

COLE

We defy physics everyday at NASA. Because of us, 400,000 people in this great nation devote themselves to accomplishing what others deem impossible. If that's not faith, I don't know what is.

(beat)

Perhaps I could share one of my favorite Bible verses, sir. Genesis: 28, Jacob's Ladder.

(MORE)

COLE (CONT'D)

"And Jacob lay down to sleep and he dreamed, and behold a ladder set up on the earth, and the top of it reached to heaven."

(VANNING listening)

The way I see it is that NASA, all of humanity, is on that same ladder taking the first steps towards an unknown Heaven. If God didn't want us to explore the glory of his work then why did he give us the ladder?

CLOSE ON VANNING considering this and --

VANNING

Well, son. You've given me a lot to think about.

EXT. SENATOR VANNING'S MANSION - NIGHT

KELLY and COLE come down the steps, wave back at a smiling SENATOR VANNING and his WIFE. They walk to their car.

COLE

I guess it's in God's hands now.

KELLY

You sold the hell out of that.

COLE

I wasn't selling anything. That was the truth.

(beat)

And just for the record, it is possible to win people over just... being who you are.

KELLY considers this. They reach the car as --

KELLY

I'm not flying back in that thing.

COLE

How about we take the scenic route?

INT. FIGHTER JET - ALABAMA AIR BASE - NIGHT

The JET lifts off gracefully into a starry sky and --

EXT. AERIAL - NIGHT

The jet emerges from clouds, banks over a glittering city --

INT. JET - NIGHT

CLOSE ON KELLY watching the world below. The cockpit is all glass, unobstructed view. She takes in the sight --

COLE

Milky Way's above you.

KELLY looks up to see to the Milky Way, a brightly speckled stretch of black sky. Cosmic glow reflected in her eyes as --

KELLY

What is it?

COLE

That's our galaxy. That's us.

KELLY

How can we see it if that's us?

COLE

Cause it's an ellipsis, with spiral arms. Our little planet is on the outer part, we just see the core.

COLE noses up, pierces a layer of clouds. It looks like they're flying through the stars --

KELLY takes in the remarkable view. For a moment it looks like they're in space -- KELLY'S moved, eyes COLE and --

EXT. RUNWAY - NIGHT

COLE helps KELLY remove her helmet. They cross the runway, approach the entrance of the hangar. Beat before --

COLE

I'm late for a sim launch.

KELLY

I should get back too.

(COLE turns, then--)

I'm sorry about the interview. I should have pre-screened those questions, they were out of line.

COLE

No, they weren't. The New York Times said a high-school chemistry student wouldn't have made that mistake.

(beat)

Three months before the accident a risk memo ended up on my desk. Fourteen pages outlining that the oxygen would seep into every crevasse of the cabin making it more flammable than a tinderbox in the event of a fire. If I had just stopped what I was doing. If...

COLE can't finish his sentence. KELLY takes his hand --

COLE

You know, when you first got here, I thought you were just another media hound looking to exploit what we do, but...I was wrong. I can tell how much you care about this mission. You're one of us, Kelly.

Wave of guilt hits KELLY. CLOSE ON KELLY and COLE, framed by the FULL MOON and --

INT. KELLY'S MOTEL - MORNING

KELLY/OVER PHONE

M-O-E, Berkus. Yes, I'm sure he works for the White House. Well, if you happen to find his number it's urgent. Extremely urgent.

INT. SECRET HANGAR - DAY

Two SECRET SERVICE AGENTS (dressed in astronaut suits) hang from translucent cables. They look like they're flying as --

KELLY

Okay. Stop. Why does it look like they're flying? I told you it's 1/6th of Earth's gravity up there.

LANCE

How should I know what that means? Besides people love super heroes who fly, that's what I'm going for.

KELLY

That's not -- no, they have to touch the ground. I said *bounce*. And Eduardo the cables are still visible on the monitor.

EDUARDO

All right. I'll need the rest of the day to test some new lenses.

KELLY

We're way behind. Just use something that makes it less sharp.

EDUARDO smudges vaseline on the lens. KELLY and LANCE eye the monitor. The image is now grainy, out of focus. Cables less prominent --

LANCE

Raw and edgy. I love it.
(calling out)
From the top!

KELLY

And please, *bounce* this time!

The WORKERS re-rig the cables, both AGENTS drop down to the fake lunar landscape. KELLY, LANCE and EDUARDO watch the monitor as -- the two AGENTS run in slow-motion, jump -- the WORKERS hoist them upwards -- it looks realistic as --

KELLY

That's better.

The AGENTS continue bouncing around as -- they cross paths, their wires suddenly meet and -- the AGENTS tangle, spin --

KELLY

Let them down!

WORKERS tug at the cables -- AGENTS twirling -- the WORKERS pull harder and -- the AGENTS untangle -- go flying -- one smashes through the space backdrop, disappears from view as --

The other AGENT crashes into a scaffold, knocks a WORKER off balance, his cigarette falls into a pile of used rags and --

KELLY

Is everybody alright?!

The AGENT gives a thumbs up through the hole as KELLY regards the damaged backdrop.

KELLY

Okay, it's not that bad. Let's --
wait a minute...Do you smell smoke?

A FIRE suddenly erupts. Flames climb and -- instant panic --
LANCE grabs a fire extinguisher, doesn't know how to use it --

KELLY

PASS!

KELLY remembers the phrase -- she grabs the extinguisher,
pulls the pin and -- foam shoots everywhere. Smoke billows as
the sprinkler system activates. Water rains down,
disintegrates the "lunar surface" into mud and --

INT. KELLY'S OFFICE - NIGHT

KELLY talks on the phone with her hair in a towel --

KELLY

Kelly Jones. I've left a dozen
messages, I need a call back!
(line cuts out)
Hello? Hello!?

KELLY slams the phone down as RUBY enters.

RUBY

Where have you been? Why are you
all wet?

KELLY

Long story. Did I miss any calls?
Someone named Moe?

RUBY

No. Is that...paint?

RUBY regards a black paint stain on KELLY'S dress. KELLY
thinking on her feet, about to make up an excuse as --

COLE O.S.

What the hell is that?

KELLY and RUBY turn to see COLE. He's standing in the doorway
-- eyeing a box of CAT FOOD in KELLY'S office.

KELLY

(removes towel)
What?

COLE

Is that...cat food?

RUBY
It's for Mischief.

COLE
Mischief?

KELLY
The sweet little black kitty that
hangs around.

COLE
You're the ones who are feeding it?
I'm trying to catch the damn thing.

KELLY
Why? It's adorable.

COLE
Christ almighty. It's a safety
hazard. I don't want it around.

KELLY
You know it's bad luck to believe
in superstition.

COLE
It has nothing to do with the
color. I'm not a cat person. Call
me next time you see it. We clear?

KELLY
Whatever you say.

COLE
(eyes KELLY closer)
Why are you all wet?

KELLY
I was...it's a long story. Do you
need something?

COLE
I have some bad news. There's a
wiring problem. We need to move the
LEM camera. I'm not sure we can
capture Neil's first steps.
(KELLY'S face drops)
Come on, let's see what we can do.

INT. HALLWAY - KENNEDY SPACE CENTER - NIGHT

KELLY follows COLE toward the main hangar, stressed. She
hurriedly opens the door and --

INT. MAIN HANGAR - NIGHT

All of mission control jumps out in unison and screams --

MISSION CONTROL/ALL TOGETHER
Surprise!

KELLY looks shocked as she notices the room is filled with make-shift decorations. DON and STU carry in a cake that reads -- **THANK YOU TO THE MOON AND BACK!**

COLE
The budget increase passed. We
wanted to show our appreciation.

KELLY looks around, truly touched as DON puts on a record and RUBY brings in boxes of pizza.

COLE
Got time for a slice?

INT. MAIN HANGAR - NIGHT

COLE and KELLY eat pizza. MISSION CONTROL dances in the BG.

COLE
You counting the days til' you're
back in Manhattan?

KELLY
Actually, I like it here. With an
office like mine who can complain?

COLE
Sounds like you're complaining.

KELLY
It's not without its perks. We're
right next to the fueling dock and
the fumes really take the edge off.

COLE
Enjoy it while you can. In a few
more months you'll lose your sense
of smell altogether.
(beat)
You know for all the time we've
spent together, I realized I don't
know much about you.

KELLY
Sure you do.

COLE

I mean I know your name...

(KELLY shifts
uncomfortably)

And I know you didn't go to Georgia Tech. And I know I like being around you. But...I don't even know where you're from.

KELLY

Kansas.

COLE

Kelly from Kansas. How'd you get into advertising?

KELLY

(KELLY debates, then--)

I was four when my dad left. After that my mom lost the house and we lived in her car. A church gave her a job selling cookie tins. One day she got this idea that we'd sell more if it was me going door to door and...it worked. Then I broke my arm and I had to wear this big cast. On my first day with it I sold more cookies than I had all Summer. I learned early it's not what you're selling that matters, it's how you're selling it.

COLE

For what it's worth I'm glad you fought so hard for that camera. The people who devoted their lives to this deserve to see it. Hell, the whole world deserves to see it.

CLOSE ON KELLY -- conflicted, war of emotions as we CUT TO --

INT. AIRPORT TERMINAL - NIGHT

KELLY waits at the gate as -- a POLICEMAN taps her shoulder.

INT. INTERROGATION ROOM - AIRPORT - DAY

KELLY enters a small room -- sees MOE waiting for her --

MOE

I don't get a courtesy call?

KELLY

Nobody has your number! I've been trying to reach you for weeks.

MOE

What's the problem?

KELLY

This alternative version is...it's wrong. And I won't be a part of it.

MOE

It's a little late for that.

KELLY

Late or not, I quit.

MOE

Do you think our boys in Vietnam are allowed to leave in the middle of battle? Did the pilots in World War Two get to have a sudden change of heart and not drop their bombs? We are who we are, Kelly.

KELLY

I don't want to be this person anymore. I'm leaving, Moe. Tonight.

MOE picks up KELLY'S boarding pass, reads the name on it.

MOE

Helen Parker. Headed for England. I bet you do a killer British accent.

(holds up the ticket)

Is Helen your idea of an honest life? You can't run from yourself. Who you are right now, working for me, is the closest you'll ever come to living with integrity. The world needs people like us, Kelly. We keep this planet spinning.

(beat, KELLY listens)

Do you know why you started lying to people? Because somewhere along the road you were smart enough to realize this whole damn world is one big con. You're either in on it or on the other side and the difference between the people who write history and everyone else is we see this place for what it really is, which is up for grabs.

(MORE)

MOE (CONT'D)

This isn't a race for the moon,
it's a race for which ideology gets
to run things. This is a chance to
use your gift for good, to do
something for your country. Or you
can take off and be Helen, who's
nothing more than a fraud.

KELLY still as a statue as --

MOE

(stands to go, stops)

If you do stay...I need you to
write the contingency speech for
Nixon. In case Armstrong and Aldrin
don't make it back.

INT. TESTING FACILITY - KENNEDY SPACE CENTER - DAY

COLE and several ENGINEERS sit around a chalk board as --

ENGINEER

We know half the ship will face the
sun and we need a heat shield on
that side. The problem is every
prototype's failed.

COLE

Well failure isn't just an option
around here, it's a common side
dish. Keep trying.

ENGINEER

We're stumped. It's not feasible
given the weight restrictions.

COLE

If you're stumped then you're not
working hard enough.

SUPERVISOR

Come on, Cole, they practically
live here.

COLE

You obviously don't understand
work. Work is force times distance,
and as far as I'm concerned they
haven't done a damn thing! I want
new blueprints on my desk by the
end of the week.

EXT. BACKYARD - DAY

Ham loaves, gelatin fruit salad and fresh cut grass. A sign reads -- Happy Birthday Buzz! Most of Mission Control is present. COLE stands with the ASTRONAUTS, counting the minutes until he can get back to work as -- JOHN GLENN fixes his wife's fake eyelashes --

GLENN'S WIFE

No one does 'em better than John.

JOHN

Hold still.

The WIVES laugh as COLE walks to DON, STU and RUBY --

COLE

Where's Kelly?

RUBY

She said something came up.

ARMSTRONG approaches, leans in --

ARMSTRONG

You looking for the Misses?

COLE

I'm looking to get the hell out of here. When are we doing the cake?

ARMSTRONG

I wish you two would just kiss already. Kelly's good for you.

COLE

I'll take the chocolate pudding off the ship right now if you're not careful. Seriously, it'll be eight days of fuck you fruit cups.

ARMSTRONG

If I die, I have one request.

COLE

Don't start with that.

ARMSTRONG

Live your life. Enjoy it. You did the best you could.

(meaning it)

Hey, it's me okay? You don't have to punish yourself forever.

COLE silent as -- he suddenly notices a MAN roasting meat on the grill. One side catching fire --

GUEST

You have to turn it, dumbass!

COLE watches as the MAN skewers the meat on a rotisserie -- turns it -- heat dispersing evenly. CLOSE ON COLE -- light bulb moment and --

INT. MAIN HANGAR - KENNEDY SPACE CENTER - NIGHT

ENGINEERS pour over heat shield diagrams as COLE hurries in.

COLE

Forget the shield! We turn the ship slowly along its roll axis and disperse the sun's heat evenly. Just like a goddamn barbecue.

The ENGINEERS burst into discussion. COLE joining in as --

ANGLE ON

KELLY watches from across the building. COLE sees her, runs up and --

COLE

We missed you at Buzz's.

KELLY

I fell behind, couldn't get away.

COLE

You want to go for a drink tonight?

KELLY

I can't. Real busy. Sorry.

KELLY walks off, COLE watches her go, confused and --

INT. KELLY'S OFFICE - NIGHT

KELLY alone at her desk. She puts a piece of paper in a typewriter -- thinks for a beat -- starts typing and --

INT. FIRING ROOM ONE - NIGHT

The CONTROLLERS look like hell, running another simulation --

KELLY V.O.
 (real contingency speech)
 "...Fate has ordained that the men
 who went to the moon to explore in
 peace will stay on the moon to rest
 in peace.

EXT. KENNEDY SPACE CENTER - DAY

A crane carefully lowers the LEM onto the runway. COLE, HENRY
 and other MISSION CONTROL OFFICERS present as --

COLE looks to the SIMPSON ENGINEERING BUILDING. Can't help
 but smile to himself and --

KELLY V.O.
 (as she types)
 "These brave men know that there is
 no hope for their recovery. But
 they also know that there is
 hope for mankind in their
 sacrifice.

INT. CAFETERIA - KENNEDY SPACE CENTER - NIGHT

COLE laughs with the APOLLO ELEVEN CREW over dinner --

KELLY V.O.
 "These two men are laying down
 their lives in mankind's most noble
 goal: the search for truth and
 understanding.

EXT. KENNEDY SPACE CENTER - NIGHT

RUBY hides cat food behind a garbage can and --

KELLY V.O.
 "In their exploration, they stirred
 the people of the world to feel as
 one. In their sacrifice, they bind
 tightly the brotherhood of man.

INT. SECRET HANGAR - NIGHT

EDUARDO brings LANCE a coffee. WORKERS rebuilding the set,
 rigging new cables --

KELLY

"In ancient days, men looked at stars and saw their heroes in the constellations. In modern times, we do much the same, but our heroes are epic men of flesh and blood.

INT. KELLY'S OFFICE - NIGHT

KELLY working late, reviewing a sheet of PHOTO SELECTS. She stops at one of COLE, grinning at the CAMERA --

KELLY V.O.

"Others will follow, and surely find their way home. Man's search will not be denied. But these men were the first, and they will remain the foremost in our hearts.

EXT. APOLLO ONE MEMORIAL - NIGHT

COLE sits at the APOLLO ONE memorial. Rocket visible in the distance. CREWS prepare for the next day's launch --

KELLY V.O.

"For every human being who looks up at the moon in the nights to come will know that there is some corner of another world that is forever mankind."

WOMAN'S VOICE O.S.

May I join you?

COLE turns to see BETTY GRISSOM (GUS GRISSOM'S WIDOW).

COLE

Betty? Sorry, I'll give you some space.

BETTY

No, please. I like the company.

(sitting beside him)

I used to dread the night before a launch. I'd stay up until morning watching Gus sleep, memorizing his face in case he didn't come back. It's strange when your worst fear happens. The Apollo 11 wives pity me but tonight I pity them.

(beat, to COLE)

Are you nervous?

COLE
Terrified.

BETTY
Don't be.

BETTY looks to the engraved images of ED, GUS and ROGER.

BETTY
They're watching out for us.

COLE
I never had a chance to apologize
to you, personally, Betty.

BETTY reaches for his hand, looks him in the eye.

BETTY
The future is for the brave, Cole.
Gus doesn't blame you. I hope you
don't blame yourself.

KELLY watches COLE and BETTY from a distance and --

INT. SECRET HANGAR - NIGHT

The alternative lunar set is lit perfectly. Faux moon surface shimmering in dim light as we PULL BACK TO SHOW --

KELLY, LANCE and EDUARDO eyeing their work.

LANCE
It's perfection. I can't wait for
the world to see this.

KELLY
The world isn't going to see it.
Everything will go according to
plan and we won't need this thing.

LANCE
How can you be so sure?

KELLY
Because I'm sure.

INT. KELLY'S MOTEL ROOM - NIGHT

KELLY enters, turns on the TV to see -- live pre-coverage of the launch. The sun isn't up yet. Phone rings.

KELLY/OVER PHONE

Hello?

INTERCUT - INT. PRIVATE PLANE - NIGHT

CLOSE ON MOE reading a newspaper in a plush jet as --

MOE/OVER PHONE

There's been a change in plans,
Kelly. We're going with the
alternative version no matter what.

INT. KELLY'S MOTEL ROOM - NIGHT

KELLY/OVER PHONE

What are you talking about? Why?

INTERCUT - INT. PRIVATE PLANE - NIGHT

MOE/OVER PHONE

Over 500 million people are
expected to tune into this
broadcast. What if the picture cuts
out? What if the clarity is half of
what we thought it would be? What
if a giant moon lizard eats our
boys mid-show? This is too
important to leave to chance.

INT. KELLY'S MOTEL ROOM - NIGHT

KELLY/OVER PHONE

This was not the plan.

MOE/OVER PHONE

Plans change. I had one of my men
rig the LEM camera transmitter so
that it'll only beam back audio.
We'll sync with their sound and use
the staged broadcast start to
finish. No one will be the wiser.

KELLY/OVER PHONE

(beat before--)

I understand. I won't let you down.

MOE/OVER PHONE

I'm on way to base. See you soon.

Line drops. KELLY grabs her bag, rushes out the door and --

EXT. KENNEDY SPACE CENTER - DAWN

It's a circus. SPECTATORS, press vans, police vehicles in every direction as -- KELLY'S car speeds up, parks right outside the entrance. KELLY dodges REPORTERS as --

INT. VEHICLE ASSEMBLY BUILDING - KENNEDY SPACE CENTER - DAWN

KELLY walks through the chaotic hangar as RUBY approaches --

RUBY
Here's the networks' schedule--

KELLY
Where's Cole?

EXT. GANTRY ELEVATOR - MORNING

COLE faces ARMSTRONG, ALDRIN and COLLINS. They're suited up. Charged beat as COLE shakes each of their hands --

COLE
See you soon.

ARMSTRONG
Yes you will.

COLE watches as they board the elevator. Eyes the lift as it ascends and -- KELLY sprints up -- COLE turns --

KELLY
We need to talk. Now.

INT. SECRET HANGAR - DAY

COLE and KELLY stand before the lunar set. COLE trying to process as KELLY lays out the alternate plan --

KELLY
It was just supposed to be a contingency plan, that's how he sold it, in case something went wrong. I didn't think we'd ever use the thing, it was an insurance policy so that--

LANCE
(approaches COLE)
Are you the dust guy?

KELLY

Not now, Lance. And I've told you
five times already no dust. If
there's no wind, there's no dust.

LANCE

The LEM engines will create dust.
We need some drama here, Kelly.

KELLY

Not now, Lance!

COLE watches the SECRET SERVICE AGENTS (in fake astronaut
suits) practice jumping around the set in their cables and --

KELLY

Cole, I know you're upset but--

COLE

Upset? Upset doesn't even begin to
describe what I feel right now.

KELLY

I understand--

COLE

No, you don't! If you did you
wouldn't have agreed to any of
this!

KELLY

As much as I'd like to explain we
don't have time. Moe's lied to me
start to finish. I just found out
he messed with the LEM camera. If
we don't fix it, this is the
version the world will see.

COLE eyes KELLY -- anger replacing shock and --

EXT. AERIAL - KENNEDY SPACE CENTER - DAY

Thousands of SPECTATORS seen -- stretch for miles and --

EXT. LAUNCH TOWER APEX - DAY

COLE, KELLY, STU and DON stand on a gantry arm, hundreds of
feet up, inspecting the camera's transmitter cable.

STU

The camera wires have been cut.

COLE
How do we fix it?

DON
Jesus Cole, we launch in two hours.

COLE
Can you make it work or not!?

DON
Where's the Westinghouse guy?

KELLY
He's back in Baltimore.

STU
I don't have the materials.

KELLY
How fast can you get them?

DON
(to COLE)
Can we borrow your car?

INT. MOVING CORVETTE - DAY

KELLY, DON and STU speed down the spectator-lined streets.
KELLY at the wheel, driving like a maniac and --

EXT. ELECTRONICS STORE - DAY

KELLY hauls ass into the parking lot. DON and STU jump out to
see a sign on the window -- CLOSED FOR LAUNCH!

DON
Oh, no! They're clos--

KELLY throws a rock through the window. DON and STU stare.

KELLY
Well, what are you waiting for?!

INT. ELECTRONICS STORE - DAY

STU and COLE sprint down the many aisles.

STU
I don't see any copper wiring.

DON

Or a deflection coil. We can't even
hook it up without a DIN connector.

STU suddenly sees a row of microwaves and --

STU

There's copper wiring in those.

DON turns to see an aisle of TV's.

DON

TV's have a coil...

STU

And a DIN...

DON

But it won't be a perfect fit. It
might come loose during landing.

STU

Or it might not.

KELLY

Hey! We don't have all day here!

DON and STU eye each other and --

EXT. ELECTRONICS STORE - DAY

KELLY emerges with DON and STU -- struggling to carry a TV
and a microwave as -- POLICE pull up on scene.

DON

Oh my God. I can't go to jail.

KELLY

Just let me talk.

POLICE OFFICER

(jumps out)

Show me your hands!

KELLY smiles. She opens her mouth to speak and CUT TO --

INT. MOVING CORVETTE - DAY

KELLY speeds back to base with a POLICE ESCORT. Over the
police loudspeaker we hear --

POLICE LOUDSPEAKER V.O.
Out of the way! Police emergency!

INT. VEHICLE ASSEMBLY BUILDING - KENNEDY SPACE CENTER - DAY

DON and STU working to craft a new transmitter cable. The TV and microwave are laid out in pieces across the table. KELLY and COLE arguing nearby. Tense energy as --

COLE This isn't going to work, they're taking pieces from a goddamn microwave! None of this was run by safety!	KELLY Would you stop being so negative?! Calm down, take a breath.	*
--	--	----------

COLE Don't tell me to calm down! This is your fault, Kelly!	KELLY I didn't cut that wire!	*
---	---	----------

DON
(sweating)
I need another inch of coil.

STU uses wire cutters to remove a piece of coil from inside the microwave. STU'S hands shake as DON solders --

COLE We're supposed to be in pre-launch! We're not going to make it!	KELLY We're going to make it!	*
--	---	----------

STU (panicking) I can't work like this!	DON Stu! Hold the wire!	*
---	---------------------------------------	----------

STU
Everybody's yelling! I can't.

STU steps away from the table, breaths into a paper bag.

DON
Kelly get over here! Hold this!

KELLY holds the wire. DON solders a connection.

DON
Done!

COLE
Well don't just stand around, get up there! Reconnect the camera!

KELLY, COLE and STU watch as DON takes off running and --

EXT. KENNEDY SPACE CENTER - DAY

CLOSE ON DON sprinting across base toward the pad, carrying the cable. Pre-launch activities in every direction as --

EXT. KENNEDY SPACE CENTER - DAY

An enthusiastic NEWSCASTER covers the launch --

NEWSCASTER

We're live from the Cape where NASA
is just fifteen minutes away from
initiating their countdown...

INT. FIRING ROOM ONE - DAY

The CAMERA PANS THE ROOM. The usually grimy space is immaculate. Every MEMBER stands at attention at their desk as COLE comes through the door with KELLY.

HENRY

Where have you been? We need to
initiate pre-launch.

COLE

I want to hold cargo open for
another ten minutes, one of my guys
needs to adjust something.

HENRY

Adjust something? We're close to
firing the engines.

COLE

Goddamn it Henry, just do it.

HENRY regards him as COLE goes quickly to a phone and --

EXT. KENNEDY SPACE CENTER - DAY

DON completely out of breath as he arrives at the launch pad. Goes to the gantry elevator. ENGINEER blocking it.

ENGINEER

Sorry, we're locked and loaded.

DON

(gasping for air)
I have to get into the storage
dock. Orders from the flight deck.

ENGINEER
We're about to lift-off, kid.

The gantry phone suddenly rings. ENGINEER answering --

ENGINEER/OVER PHONE
Hello?

INTERCUT - INT. FIRING ROOM ONE - DAY

COLE/OVER PHONE
This is the flight deck. Let him
through.

ENGINEER
Copy.

The ENGINEER stands aside as DON rushes into the elevator --

INT. FIRING ROOM ONE - DAY

A sweaty STU takes his seat in MISSION CONTROL as -- another
MEMBER notices DON'S chair is empty.

MISSION CONTROL OFFICER
Where's EECOM?

STU
He'll be here.

EXT. LAUNCH TOWER - KENNEDY SPACE CENTER - DAY

DON sprints down the gantry arm, hundreds of feet up. He
stops, out of breath, sees the beaches are PACKED with
spectators and --

INT. LAUNCH TOWER - KENNEDY SPACE CENTER - DAY

DON enters, path blocked by another ENGINEER --

DON
(holds up the transmitter
cable)
Flight Deck wants this on the ship!

ENGINEER
No can do. We're closed up, it's--

DON'S fist smashes his face, he continues on and --

INT. FIRING ROOM ONE - DAY

QUICK CUTS

A cigarette ash drops into an overflowing tray --

Fingers fly, key numbers into a calculator --

Switches flip --

Coffee is poured and --

PAN UP TO SHOW -- it's COLE'S cup. He's anxiously waiting by the phone, checks his watch. KELLY standing to the side as --

HENRY

We have to initiate the pre-launch sequence. Either that or we lose the launch window.

COLE

Is the cabin pressurized?

HENRY

Locks in one minute. Where the hell is Don?

COLE

I told you he's coming.

COLE eyes the phone, looks to KELLY -- to STU and --

INT. LAUNCH TOWER APEX - DAY

DON sprints down the final arm to the COMMAND MODULE, he's panting, sweating and --

EXT. KENNEDY SPACE CENTER - DAY

NEWSCASTER

I'm hearing the cabin is now being sealed...

INT. COMMAND MODULE - DAY

ARMSTRONG, ALDRIN and COLLINS patiently waiting as --

INT. FIRING ROOM ONE - DAY

COLE and KELLY standing nervously by the phone.

COLE
Come on Don...

PAN TO SHOW -- various MEMBERS of mission control -- STU looks to DON'S empty seat, the clock and --

INT. LAUNCH TOWER APEX - DAY

DON reaches the end of the tower arm and turns the corner to see -- a group of ENGINEERS around the command module, view of the door is blocked as DON screams --

DON
Wait!

INT. FIRING ROOM ONE - DAY

COLE standing by the phone, hears a voice over the radio --

LAUNCH DIRECTOR/OVER RADIO
The gantry is cleared. Apollo 11 is
a go for launch in T-10 minutes.

DON bursts in -- he rushes up to COLE and KELLY -- so out of breath he can't speak as --

COLE
Spit it out!

DON
I connected it. I mean...I think I
connected it.

COLE
What the hell does that mean?

DON
It's connected but I only had a few
seconds. I couldn't stress test it.

KELLY
He did it. It'll work.
(off COLE'S look)
Have some faith, Cole.

HENRY
(approaching)
You should say something to the
guys.

DON collapses into his seat as -- COLE looks out over the room. Knows he must shift focus. Nervous faces. He pulls it together, clears his mind, all eyes on him. KELLY watching.

COLE

Whatever happens here today, I will stand beside every decision you make. We came into this room as a team and we will leave as a team. All I need is your best.

CAMERA PANS ACROSS the room -- we see STU, DON -- many familiar faces listening closely as --

COLE

What are we?

ALL TOGETHER

Tough and competent!

KELLY smiles as COLE takes his station, puts up a PHOTO of the APOLLO ONE CREW, KELLY watching as --

COLE

Let me hear the go's for launch.

EXT. KENNEDY SPACE CENTER - DAY

NEWSCASTER

Countdown has begun!

INT. FIRING ROOM - KENNEDY SPACE CENTER - DAY

KELLY barely able to breathe she's so nervous and -- CLOSE-UPS ON -- VARIOUS MEMBERS OF MISSION CONTROL as we hear --

LAUNCH DIRECTOR V.O.

T minus 10 seconds...

INT. COMMAND MODULE - DAY

The engines suddenly IGNITE -- cacophony of sound as the cabin begins to shake -- clock ticking down and --

INT. FIRING ROOM ONE - DAY

LAUNCH DIRECTOR V.O.

...3, 2, 1...

INTERCUT - EXT. SATURN FIVE ROCKET - DAY

The huge ENGINES fire -- enormous flames blasting out and --

INT. FIRING ROOM ONE - DAY

CLOSE ON COLE -- the entire past decade has led to this moment -- laser-focused on the screen as the rocket begins to move -- rising quickly. KELLY turns from the screen -- watches COLE, seeing the moment through his eyes as --

LAUNCH DIRECTOR V.O.
Tower clear!

EXT. VIP STANDS - DAY

PAN ACROSS hundreds of faces watching the historic moment as we LAND ON RUBY, staring skyward --

EXT. SECRET HANGAR - DAY

Everybody in the fake lunar set hurries outside -- in awe as the rocket soars against the blue sky -- a sight that makes you proud to be human. CLOSE ON LANCE, EDUARDO and --

Dozens of SECRET SERVICE AGENTS who have left their posts in order to witness the launch -- ear-splitting roar heard --

INT. KHRUSHCHEV'S OFFICE - NIGHT

KHRUSHCHEV watching the flawless launch, stone-faced and --

INT. ADVERTISING OFFICE - NEW YORK - DAY

KELLY'S office herds around a TV as the SATURN V soars away --

EXT. TIMES SQUARE - DAY

THOUSANDS OF PEOPLE watch a huge screen as the rocket blasts into space and --

INT. FIRING ROOM ONE - DAY

COLE focused on the monitor -- nervous but confident as the rocket rises out of view --

STU
Engines peak stress.

INT. COMMAND MODULE - SPACE

Terrifying noise but the ASTRONAUTS are unfazed --

ARMSTRONG/INTO RADIO
All systems nominal.

The ship shakes wildly, we wonder if it will fall apart as --
BIG JOLT -- main stage falling away -- space craft entering
orbit and -- sudden silence. ALDRIN looks out to see the
curve of Earth. It's incredibly peaceful --

ALDRIN/INTO RADIO ARMSTRONG/INTO RADIO
Flight, auto-pilot initiated. Confirm. On track for moon.

INT. FIRING ROOM ONE - DAY

DON
Eagle en route to reach lunar
surface in T-four days.

Back pats all around. COLE can breath again. KELLY tries to
give him a hug but he pulls away. Hard stare.

COLE
I want to see you in my office.

INT. COLE'S OFFICE - DAY

COLE and KELLY enter his office to find -- MOE sitting in his
chair, watching launch coverage on TV.

MOE
That was beautiful.
Congratulations, Sir.

COLE
Shove it. I know everything. And if
you think for one goddamn second
I'll allow you to broadcast some
faked version of this then you're
out of your mind.

MOE looks to KELLY --

COLE
 (covering)
 She didn't tell me, I found the
 set.

MOE
 (back to COLE)
 So, what will you do to stop me?

COLE
 I'll go tell the press right now!

MOE
 Ok. Go ahead. Show them the set --
 but nobody will ever trust the
 legitimacy of NASA again. The years
 of hard work, the bodies you've
 buried, will be for nothing. I'm
 sorry to be the bad guy but this is
 a matter of national security. The
 broadcast must take place in a
 controlled setting. This mission
 isn't about landing on the moon
 anymore, it's about the world
 watching America beat Russia on TV.
 (checks his watch)
 Speaking of which, I have a plane
 to catch. I'll be back in time for
 the lunar broadcast.

MOE leaves. COLE reeling as --

KELLY
 It was the only way to raise public
 support. The cost of the Apollo
 program is enormous--

COLE
 (cutting her off)
 Everybody always talks about the
 cost of the program. You want to
 know the true cost!? It's measured
 in human lives. It's Gus Grissom
 and Frank Borman and Roger Chaffee
 who burned up in that test capsule.
 It's their children growing up
 without fathers. It's the look on
 their widow's faces as their bodies
 were lowered into the ground.

KELLY
 Cole, I --

COLE

It doesn't end there! Add in divorces, heart attacks, abandoned families, addiction, injuries...

(crushing beat)

And until about three hours ago I would have told you that I still believe this mission is worth all that. To dream up something so impossible, to actually get ourselves off this planet we were born on and off to another world... that's worth the price. But to fake it means that all that loss, all the sacrifice will have been for nothing! It means every time I look up at the moon I'll see your lie hanging over my head.

KELLY frozen -- no words --

COLE

Not that you understand. All you care about is yourself. You con people. And you're fantastic at it.

(beat)

You really had me fooled.

Hard beat. COLE opens the door to go and -- RUBY falls back. It's clear she's been listening. COLE walks past RUBY as --

RUBY

You're faking the moon landing?

KELLY

It's complicated.

RUBY

That's genius. You didn't tell me?

KELLY

I didn't want to involve you.

RUBY

Why not? This is what we do. We're great at it. Get the job done by any means necessary, right? How could you leave me out of this?

KELLY regards RUBY -- it's as if she's holding up a mirror to herself -- suddenly horrified by what she's created and --

INT. KELLY'S MOVING CAR - NIGHT

KELLY drives to her motel as -- the sight of something suddenly makes her brake hard -- she looks like she's seen a ghost as WE PAN TO SHOW --

THE REAL VERSION of her Ford ad. A Mustang fastback parked in the driveway of a suburban home. Though the window of the house we see a FAMILY laughing, eating dinner together and --

CLOSE ON THE FAMILY

SLOW-MOTION as the scene plays out -- TODDLER covered in spaghetti -- MOTHER and FATHER laughing. The kind of love only known by people who can't live without each other and --

KELLY stares as -- loud HONK behind her. KELLY takes off.

INT. MEN'S BATHROOM - NIGHT

COLE enters, goes to a sink. COLE splashes water on his face, regards himself in the mirror as -- KELLY appears behind him.

COLE

Get out. I mean it. I don't want to talk to you.

KELLY doesn't move. COLE turns to go as KELLY blocks his way.

KELLY

Everything you said about me is true. I'm a con-artist. I always have been. Kelly isn't even my real name. When I told you that story about my mom and selling cookies with a broken arm...what I left out is that my arm healed but I kept wearing that cast. Then we started telling other lies to make money and...then I didn't know how to stop. I guess if you wear a disguise long enough you forget what's underneath. I never meant to hurt you and I'm sorry for agreeing to this plan but really I'm here because I want to fix this. And I know how. I just can't do it alone.

CLOSE ON COLE, listening --

COLE

Fine. One condition. When this is over I never want to see you again.

INT. RUBY'S MOTEL ROOM - NIGHT

RUBY in a face mask. Suddenly there's a knock on the door.
RUBY opens it to see -- KELLY.

KELLY

I've been a God-awful role model. I
want you to forget everything I
ever taught you except what I'm
about to teach you now, which is
how to right a wrong.

EXT. BEACH PIER - NIGHT

KELLY, COLE, DON, STU and RUBY huddle under a pier.

DON

Why are we meeting out here?

KELLY

Because Moe bugs everything at
base. The guy's like Houdini, he
could be anywhere.

Furtive looks all around -- confident they're alone --

KELLY

Moe doesn't know we fixed the LEM
camera, that's what we build the
plan around. All we have to do is
convince him we're broadcasting the
fake moon landing, when in reality
we're broadcasting the real one.

RUBY

How are we supposed to do that?

KELLY

Moe's planning to broadcast the
fake footage directly from the set.
Is there a way to rig the equipment
so that it's actually sending out
the real LEM video feed?

COLE turns to DON and STU -- blank expressions before --

COLE

Well, Christ. You figured out how
to land on the moon, start talking.

STU
(to DON)
Hypothetically we could retune our
camera's amplifier so that it only
picks up the broadcast signal from
mission control.

DON
(brain storming)
Sure, then sync it with our feed.

STU
Won't everyone on the set notice us
messing with the gear?

INT. SECRET HANGAR - DAY

EDUARDO and LANCE playing cards. Coverage of the moon mission
on TV as -- KELLY approaches with DON and STU in tow -- both
wearing Westinghouse disguises -- fake badges, mustaches --

KELLY
Moe sent these guys to test the
broadcast feed.

EDUARDO eyes DON and STU.

EDUARDO
That thing costs more than a house.
You scratch it, you buy it.

STU and DON nod -- pull out tool boxes and -- CLOSE ON the
CAMERA -- STU pops off a side panel, starts working on the
interior cables as DON solders the antenna. KELLY watching --

EXT. SECRET HANGAR - DAY

KELLY, DON and STU exit, whisper as they stride away --

KELLY
Well?

STU
From here out we can control the
broadcast from mission control.
Just flip a switch and their camera
will stream the LEM feed live...

KELLY
Just like that?

STU
Just like that.

INT. SECRET HANGAR - DAY

CLOSE ON -- two ASTRONAUTS in the command module. We can't see their faces as they move in zero gravity. A WRIST comes into view -- sporting the OMEGA SPEEDMASTER --

VOICE O.S.
Omega. The first watch in space
salutes the men who took it there.

The commercial ends. CBS logo appears and --

VOICE O.S.
This is CBS coverage of man on the
moon, the epic journey of Apollo
11. Here again is Walter Cronkite.

Broadcast cuts to live footage of WALTER CRONKITE as --

WALTER CRONKITE/ON SCREEN
After traveling 240,000 miles in 76
hours, Apollo 11 has just entered
lunar orbit. In nine minutes we
should begin to hear transmissions
from the command module...

PULL BACK TO SHOW the news plays on a grainy TV. KELLY, LANCE and EDUARDO watch as the AGENTS put on their space suits.

Suddenly MOE enters. The energy in the room shifts as SECRET SERVICE AGENTS rush to his side, he waves them away -- beelines to KELLY and --

KELLY
Welcome back.

MOE
Let's get this show on the road.

MOE walks to the monitor. A SECRET SERVICE AGENT pulls up a folding chair, another AGENT hands MOE a Coca-Cola as --

MOE plops into the seat, cracks the can, takes a sip and --

(Note: this is where Moe will sit for the duration of the moon landing sequence. He'll be looking at two screens. One is referred to as the TV, which will play news footage that the entire world is watching. The second screen is referred to as the MONITOR and will play footage of what's being recorded on the set).

LANCE and EDUARDO take their places at the camera while KELLY and RUBY stand at a control panel, overseeing the operation. KELLY eyes MOE, keys a private channel with COLE and --

KELLY/OVER PHONE
The pigeon is in the coop.

COLE/OVER RADIO
Copy that.

INT. APOLLO 11 CAPSULE - SPACE

ARMSTRONG and ALDRIN prepare to embark on the LEM. COLLINS opens the hatch to the module and --

INT. FIRING ROOM ONE - DAY

COLE
(addressing the room)
Stay sharp and speak up if you see any anomaly. For the last time, let me hear the go's for landing.

The sequence begins. GO's heard across the room as --

INT. LUNAR MODULE - SPACE

ARMSTRONG and ALDRIN in the fragile craft. Both flip myriad switches as the LEM powers up and --

EAGLE/OVER RADIO
Flight, we are go for landing.

INT. SECRET HANGAR - DAY

WORKERS help the two SECRET SERVICE AGENTS into their cables. KELLY, LANCE and MOE approach to give final instructions.

KELLY
(to the AGENTS)
You'll follow my lead via the earpieces in your helmets. We're not streaming out audio so don't worry about making noise.

LANCE
I'll also be giving you my own directions. This will be for added emphasis and effect.

MOE

The only effect I care about is getting this right. Once the broadcast starts you can't stop for any reason. We're sending it out live. That means no mistakes.

EDUARDO wanders the set with a light meter as -- KELLY'S attention is drawn to the TV showing mission coverage --

WALTER CRONKITE/ON SCREEN

The descent has begun, it's only a matter of minutes now.

INT. FIRING ROOM ONE - DAY

Room tense. So quiet you could hear a pin drop --

COLE/OVER RADIO

1500 feet. Eagle's on the ball.

STU/OVER RADIO

Nominal drift.

(beat)

Speed good.

(beat)

You're doing great, Neil.

COLE

(slaps him)

Would you shut up and let him land?

The ENGINEERS smile, all going well when suddenly --

NEIL/OVER RADIO

Program alarm. 1202.

Panic washes over the room -- all turn to DON and --

EAGLE/OVER RADIO

Flight, 1202 program alarm. 800 feet I need a read. Critical.

COLE

(to DON)

EECOM, Give me a read.

DON scrolls reams of data, electric beat before --

DON

...Go for landing.

INT. LUNAR MODULE - SPACE

NEIL and ALDRIN sweating bullets, NEIL'S hand hovers over the red abort button as they hear --

COLE/OVER RADIO
Go for landing!

NEIL/OVER RADIO
Roger that. We're go for landing.

NEIL pulls his hand from the abort button as -- NEIL eyes mountainous terrain coming into view below --

ARMSTRONG/OVER RADIO
Flight, Eagle. Sea of Tranquility
is rockier than expected. I'm going
to have to push another 1,000 feet.

INT. FIRING ROOM ONE - DAY

COLE jumping into action as --

COLE
EECOM, what's that do to our fuel?

STU
Fuel's gonna be low.

COLE
How low?

STU
Within 12 seconds.

COLE
Should we abort?

CLOSE ON STU, laser focused -- tense beat before --

STU
Negative, within range.

COLE/OVER RADIO
Eagle, you are go for landing.

INT. SECRET HANGAR - DAY

Everyone on the set listening live as --

ARMSTRONG/OVER RADIO
Flight, Eagle. We see dust.

LANCE
(to KELLY)
They see dust! What did I tell you?

INT. LUNAR MODULE - SPACE

ARMSTRONG and ALDRIN swaying in the cramped ship. NEIL struggles to control it as --

ALDRIN
Pull up.

ARMSTRONG
Let me focus.

BUZZ braces as NEIL works the controls, for a moment we think they might crash and then --

BANG -- touchdown -- it's harder than expected but the ship is okay. They eye each other before -- NEIL looks out the window at the moon -- stunned --

ARMSTRONG/OVER RADIO
Flight, Tranquility Base here...The Eagle has landed.

INT. FIRING ROOM ONE - DAY

The room explodes -- hugs -- PEOPLE crying -- COLE fights to keep it together, knows the broadcast is coming and --

EXT. TIMES SQUARE - DAY

An enormous CROWD watching Apollo 11 coverage -- huge cheer echoing through the city and --

INT. SECRET HANGAR - DAY

The room is tense, nerves tight as -- the space-suited AGENTS are lifted into the LEM. EDUARDO wipes beads of sweat as he adjusts the CAMERA, perfecting the angle. Everyone on edge.

MOE
Places. Everybody look sharp. We're live in 90 seconds.

EDUARDO finishing fast. TECHS scramble to adjust cables, KELLY'S heart pounding. MOE overseeing everything as --

INT. LUNAR MODULE - SPACE

ALDRIN and ARMSTRONG in the LEM --

COLE/OVER RADIO
You ready, Neil?

NEIL
Never been more ready.

NEIL presses the CAMERA release button on the LEM dash and --

INT. FIRING ROOM ONE - DAY

All the ENGINEERS are standing, eagerly awaiting the first broadcast from the moon. COLE sweating bullets as --

NEIL/OVER RADIO
Camera's coming down.

COLE/OVER RADIO
Copy.

EXT. REAL LUNAR SURFACE - SPACE

CLOSE ON the LEM as the CAMERA lowers into position off the side of the craft. Clear view of the ladder and --

INT. FAKE LEM - LUNAR SET - DAY

AGENTS crammed inside. Staring ahead in silence as --

INT. SECRET HANGAR - DAY

KELLY
Clear the set! Clear it!

STAGE HANDS scramble as KELLY starts a ten second countdown --

KELLY
10...9...8...

CLOSE ON a red light as the CAMERA activates -- sign above the set switches to LIVE as --

INT. KHRUSHCHEV'S OFFICE - NIGHT

KHRUSHCHEV eating sunflower seeds, watching a black screen with his colleagues, waiting for the image to come on and --

EXT. PARIS - DAY

Huge CROWD watching a big screen placed in a plaza as --

NEWSCASTER/SUBTITLED FRENCH
Any minute we expect to see a live
broadcast from the moon...

INT. FIRING ROOM ONE - DAY

CLOSE ON COLE as -- he signals to STU -- STU flips a switch
on the control panel and --

INT. SECRET HANGAR - DAY

KELLY exchanges a glance with RUBY, squeezes her hand as --

KELLY
3...2...1.

The RED LIGHT clicks on and -- KELLY, LANCE, EDUARDO, MOE and
RUBY turn to the "TV" monitor to see -- the picture of the
lunar surface is on every news station in the world --

QUICK CUTS

RICHARD NIXON WATCHING IN THE WHITE HOUSE

A SUBURBAN FAMILY WATCHING IN THEIR LIVING ROOM

SENATOR VANNING WATCHING WITH HIS WIFE

SHOTS OF PEOPLE WATCHING FROM ALL CORNERS OF THE WORLD AND --

INT. COMMAND MODULE - SPACE

MICHAEL COLLINS circling the moon, calmly reading a magazine.
He's the only person in the world not watching the broadcast
and --

INT. SECRET HANGAR - DAY

KELLY looks to MOE. He's fully buying it, big smile --

MOE
Kubrick's got nothing on us.

INT. FIRING ROOM ONE - NIGHT

COLE wipes his brow, eyes glued to the screen, can't believe what he's seeing as --

INTERCUT - INT. ACTUAL LUNAR MODULE - LUNAR SURFACE

ARMSTRONG and ALDRIN about to open the hatch --

ARMSTRONG/OVER RADIO
How's the picture? Camera good?

INT. FIRING ROOM ONE - DAY

COLE/OVER RADIO
Looking good...

INT. ACTUAL LUNAR MODULE - LUNAR SURFACE

ARMSTRONG grasps the handle --

ARMSTRONG/OVER RADIO
I am opening the door for egress.

ARMSTRONG swings it free -- looks out at the magnificent lunar surface -- desolate, otherworldly and --

ARMSTRONG/OVER RADIO
This is quite a view, Flight.

INT. SECRET HANGAR - DAY

KELLY hears this, realizes her fake LEM door should be open, signaling frantically to LANCE --

LANCE/OVER HEADSET
That's your cue! Get out there!

AGENT/OVER HEADSET
Copy. Stepping out.

INT. FAKE LEM - LUNAR SET - DAY

CLOSE ON the AGENT opening the door, looking out at the set. The RED LIGHT on the camera blinks and CUT TO --

EXT. ACTUAL LUNAR MODULE - LUNAR SURFACE

NEIL surveys the lunar landscape. It's other-worldly --

ARMSTRONG/OVER RADIO
I'm coming down the ladder now.

EXT. TIMES SQUARE - DAY

THOUSANDS watch ARMSTRONG descend the ladder --

INT. KHRUSHCHEV'S OFFICE - MOSCOW - NIGHT

KHRUSHCHEV downs a vodka, stares in stunned silence as --

INT. CBS NEWS SET - DAY

WALTER CRONKITE reporting the landing, wipes a tear.

WALTER CRONKITE
This is a truly remarkable moment.
Man is about to take his first
steps on the moon...

INT. FIRING ROOM ONE - DAY

COLE watching ARMSTRONG stop on the last step -- he eyes everyone around him -- all looking on in awe and --

CLOSE ON THE SCREEN -- grainy footage of the MOON as --

COLE/OVER RADIO
On your count, Neil.

SPLIT SCREEN

EXT. ACTUAL LUNAR SURFACE - SPACE

ARMSTRONG makes his way to the last step as --

INT. SECRET HANGAR - DAY

The space-suited AGENT makes his way to the last step and --

EXT. ACTUAL LUNAR SURFACE - SPACE

NEIL just inches away from setting his foot down and --

ARMSTRONG/OVER RADIO
I'm going to step off the LEM now.

INTERCUT

INT. SECRET HANGAR - DAY

The space-suited AGENT listens -- jumps off the ladder -- a thin cable settles him to the fake lunar surface and --

CLOSE ON KELLY watching the monitor, the TV as --

EXT. ACTUAL LUNAR SURFACE - SPACE

ARMSTRONG jumps off the ladder, his boots land in the real moon dust -- CLOSE ON ARMSTRONG as he looks around and --

INT. SECRET HANGAR - DAY

OVER the real audio feed KELLY hears --

NEIL/OVER RADIO
...That's one small step for man,
one giant leap for mankind.

It hits her as it hits everybody. For a moment even the AGENTS in the room show emotion for the powerful phrase and --

KELLY
(to RUBY)
We could have spent years trying to
come up with something that good.

INT. FIRING ROOM ONE - DAY

MISSION CONTROL watches in collective wonder as ARMSTRONG begins walking on the moon.

ARMSTRONG/OVER RADIO
Okay. We are removing the flag.

INT. SECRET HANGAR - DAY

KELLY/OVER RADIO
Get the flag out.

AGENTS/OVER RADIO
We copy.

KELLY making sure MOE is buying it as RUBY approaches.

KELLY

Do we have the numbers?

RUBY

Nielsen estimates 650 million
people are watching right now.

KELLY stunned -- stares as the AGENTS unpack the flag --
everything going according to plan as WE PAN UP TO SHOW --

High in the rafters -- MISCHIEF the BLACK CAT is perched
precariously above the set, licking itself. *Nobody sees it
yet, but we know it's there* as we CUT TO --

INT. FIRING ROOM ONE - DAY

COLE beams as he watches the broadcast. MEN in the room wipe
their eyes as COLE'S private line with ARMSTRONG kicks in --

ARMSTRONG/OVER RADIO

Are you receiving picture? The
video-feed light isn't on up here.

Panic washes over COLE and --

COLE/OVER RADIO

What do you mean? It's not working?

ARMSTRONG/OVER RADIO

You tell me. Do you see a picture?

COLE/OVER RADIO

(eyeing the broadcast)

Uh, yeah...I see a picture...

COLE motions STU and DON to the front of the room --

COLE

Neil says the video-feed light
isn't on up there. Are you sure the
camera's working?

DON

It's not like I can fly up to the
moon and check.

(beat, off COLE'S look)

I don't know, Sir. That light
should be on...I was in such a rush
re-making the transmitter...

COLE

(to STU)

It has to be working, right? You rigged Eduardo's camera to send out our video. *Right??*

STU

Well, yes...I mean I think so.

COLE

What do you mean you think so!?

STU

It should be working but...I've never done that to a camera so it's conceivable that I made a mistake.

ARMSTRONG/OVER RADIO

We're getting a power surge warning on the camera. I think it crapped out. Can you still see us?

COLE'S face drops -- he looks to the TV broadcast, perfect IMAGE on the screen and --

INT. SECRET HANGAR - DAY

CLOSE ON MISCHIEF -- the CAT jumps to another rafter. Starts pawing at a loose rope as WE PAN DOWN TO SHOW --

KELLY and RUBY standing at the control booth behind MOE. They obviously watch the AGENTS on the fake lunar set remove the American flag as KELLY'S line with COLE clicks on --

COLE/OVER RADIO

We have a problem. We're not sure the LEM camera is working.

KELLY/OVER RADIO

(discretely)

What do you mean?

COLE/OVER RADIO

Don't think the LEM camera might only be sending back audio. Does the feed on TV look like your set?

KELLY regards the fake footage on the monitor, then looks at the TV broadcast. The two feeds look identical as --

KELLY/OVER RADIO
 (beat, looks closer)
 Well, now that you say it, the
 picture on the monitor looks
 exactly like what I'm seeing on
 TV...but it's grainy...I, I can't
 really tell.

INTERCUT - INT. FIRING ROOM ONE - DAY

COLE/OVER RADIO
 Goddamnit. Have one of the agents
 on the set raise his arm up.

KELLY/OVER PHONE
 I can't just ask them to raise an
 arm, Moe will hear me. He's
 listening to my channel with them.

COLE/OVER RADIO
 Standby.

COLE switches back to his private channel with ARMSTRONG --

COLE/OVER RADIO
 Neil, do me a favor and wave to the
 camera.

ARMSTRONG/OVER RADIO
 Why would I do that?

COLE/OVER RADIO
 I just want to make sure we can see
 you.

ARMSTRONG/OVER RADIO
 Well, can you see me or not?

COLE/ OVER RADIO
 Neil, please just wave!

EXT. REAL LUNAR SURFACE - SPACE

CLOSE ON ARMSTRONG -- over the *public audio* --

ARMSTRONG/OVER RADIO
 (waving to camera)
 I'm going to give a little wave to
 my family back at home.

INT. SECRET HANGAR - DAY

KELLY hears ARMSTRONG announce this, watches as the fake "ARMSTRONG" waves to camera, following the audio direction.

KELLY/OVER RADIO
(keys the link)
He can't publicly say he's waving
or my guy's going to do it too!

INT. FIRING ROOM ONE - DAY

COLE sighs, keys his channel with ARMSTRONG.

COLE/OVER RADIO
No, Neil...don't say you're going
to do it, just wave, without
announcing it, ok?

ARMSTRONG/OVER RADIO
I'm a little busy up here, Cole.

Suddenly COLE'S private line with ARMSTRONG cuts out and --

INT. SECRET HANGAR - DAY

KELLY/OVER RADIO
Cole? Hello? Tell him to wave
without announcing it!

KELLY looks at the monitor, then to the TV. To RUBY --

KELLY
I can't tell if that's us!

RUBY
It looks like us. The timing is
pretty in sync. I don't know...

KELLY
We just need to keep everything
going smoothly until we figure out
which version is--

KELLY suddenly looks up in the rafters to see -- MISCHIEF the cat -- sitting directly above the set, licking itself. MISCHIEF looks right at KELLY, her heart stops as --

The CAT leaps -- lands right next to a WORKER on a scaffold -- the MAN'S startled -- loses his balance -- he trips and -- topples over the rail --

The WORKER'S about to land in the middle of the set when he grabs a rope, hangs precariously and --

CLOSE ON -- the monitor shows a perfect shot of ARMSTRONG walking on the moon as we -- PAN TO SHOW the WORKER hanging on a cable just out of frame on the lunar set as --

WORKERS lean off scaffolding to try and help him up and --

INT. FIRING ROOM ONE - DAY

EVERYONE in mission control glued to the live broadcast except for COLE, DON and STU who are discretely trying to figure out if the transmission system is working as --

EXT. ACTUAL LUNAR SURFACE - SPACE

ARMSTRONG and ALDRIN plant the flag and --

INT. SECRET HANGAR - DAY

PULL BACK to show -- the flag on the fake lunar set -- WORKER losing his grip directly over it -- OTHERS reaching for his hand -- MAN about to fall as -- they hoist him up and --

The BLACK CAT jumps to another rafter -- dangerously close to entering frame -- KELLY, MOE, RUBY and LANCE all watch in horror as the CAT prepares to jump right onto the set and --

A SECRET SERVICE AGENT grabs the CAT -- moment of relief before -- it squirms away -- jumps again and --

The CAT lands just outside of the camera's view. MOE throws a jacket, misses as -- KELLY tries to grab MISCHIEF -- the cat dodges her and -- it jumps onto the control panel as --

INT. FIRING ROOM ONE - DAY

COLE'S link with KELLY kicks in and we hear chaos, a *meow*.

COLE/OVER RADIO
What the hell is going on over there?

INT. SECRET HANGAR - DAY

MOE herds the CAT away from set but -- it darts to a crate filled with fake moon rocks -- KELLY tries to coax it as --

It bolts directly toward the set -- RUBY steps in -- diverts it as -- KELLY runs to a back entrance, opens the door but at the last second the CAT jumps onto a beam -- *LEAPS* and --

CLOSE ON KELLY, MOE, RUBY, LANCE, EDUARDO all watching as --

The BLACK CAT lands directly on the set. Completely in frame. The AGENTS in space suits freeze, eye it -- unsure what to do as -- everyone in the hangar turns to the monitor to see --

There's no cat on the screen. MOE whips around to KELLY in disbelief. Everyone on the set stops what they're doing as --

They walk in unison to the TV screen, in awe -- realizing they're looking at the real lunar surface. Even MOE stops, takes it in. It's a profound moment as we PAN ACROSS the deeply moved faces and -- KELLY keys her link --

KELLY/OVER RADIO
Those are your boys, Cole.

INTERCUT - INT. FIRING ROOM ONE - DAY

COLE, DON and STU erupt with joy, COLE yells to the room --

COLE
Those are our guys up there!

The rest of the room eyes COLE, confused as --

INT. SECRET HANGAR - DAY

The fake lunar set has been abandoned, everyone now huddled around the real broadcast on TV as MOE approaches KELLY --

MOE
What am I looking at?

KELLY
That's the moon, Moe.

MOE turns back to the TV and --

MOE
That's really the moon?
(KELLY nods, then --)
Jesus, it looks fake.

EXT. ACTUAL LUNAR SURFACE - SPACE

ARMSTRONG and ALDRIN finish collecting moon samples --

COLE/OVER RADIO
Fun's over. Time to hitch a ride
back home.

ARMSTRONG/OVER RADIO
Copy. We're loading up.

INT. FIRING ROOM ONE - NIGHT

All watching the LEM on the monitor -- tension rising --

ARMSTRONG/OVER RADIO
Engines armed...Ready to go.

ALDRIN/OVER RADIO
Systems green...Three, two, one --
(beat)
Ignition.

ARMSTRONG switches the ignition and --

INT. FIRING ROOM ONE - DAY

COLE stares at the controls -- data streaming -- pure focus --

COLE
God, I hope this works.

INT. SECRET HANGAR - DAY

Everyone glued to the TV screen awaiting the real LEM lift-off. KELLY takes a deep breath, laser focused as --

KELLY
Come on....

EXT. ACTUAL LUNAR SURFACE - SPACE

The LEM engine ignites -- small craft lifting up and soaring into the vastness of space as --

INT. FIRING ROOM ONE - NIGHT

COLE and the ENGINEERS cheer as the LEM blasts from the lunar surface --

ALDRIN/OVER RADIO
We're on our way.

COLE glued to the news coverage -- the broadcast cuts out --
show over -- a wave of relief washes over him and --

HENRY

(approaches)

I know you didn't want that camera
up there but I gotta tell you...I'm
thankful we were able to see that.
The whole world felt like they were
a part of it.

COLE

They were.

INT. SECRET HANGAR - DAY

KELLY, RUBY, LANCE and EDUARDO pop champagne.

LANCE

Wait until Dylan Coop hears that I
worked on the moon mission.

KELLY

Lance, nobody can hear about this.

EDUARDO

What are you talking about? I'm
putting this on my resume.

MOE

(appears out of nowhere)

You put this on your resume and
I'll put a bullet in your head.

EDUARDO

Understood, Sir.

KELLY and MOE step to the side.

MOE

Not many people have gone against
my orders and lived to talk about
it. But then again, not many people
have saved my ass. Would have been
a real doozy to explain how a cat
ended up on the moon. You're a
goddamn American hero. Good work.

(regards the fake set)

This place is crawling with press.
We can't clear anything out until
after splashdown. In the meantime,
shred any documents associated with
the shoot.

(MORE)

MOE (CONT'D)
(off KELLY'S look)
Your name will be wiped from the
history books, the story rewritten.

KELLY
Then I'm free to go?

MOE
You are, although...I could use
someone like you to help with an
upcoming project. What do you say?
Want to work for the Nixon
Administration?

KELLY
Respectfully, I have to decline.

MOE
(heading out)
Well if you ever need me just
holler. I'm probably listening.

KELLY
Hey Moe --
(MOE turns)
Are there really aliens out there?

MOE
They walk among us.

KELLY eyes him, can't tell if he's kidding. MOE winks, walks
out -- disappears into the shadows. KELLY turns to see --

RUBY
So what's next for you?

KELLY
Haven't you heard? We start on the
Mars mission first thing tomorrow.
(RUBY laughs)
Honestly? I don't know. And you?

RUBY
Me and some of the team are driving
to upstate New York. There's a big
concert going on. After that...I
don't know either.

KELLY
Well, if you ever need a
recommendation...I'm pretty sure
mine's no good.

RUBY smiles, gives her a hug. They regard the television -- replaying footage from the broadcast as --

WALTER CRONKITE/ON SCREEN
*Apollo 11 is en route back to Earth
 after successfully landing two men
 on the moon. What a historic day...*

CLOSE ON KELLY watching as we DISSOLVE TO --

FOUR DAYS LATER

INT. FIRING ROOM ONE - NIGHT

COLE at the console, looks like he's never left as --

STU
 All systems nominal.

DON
 Initiating re-entry procedure
 sequence.

COLE
 Let me hear the go's for
 splashdown.

INTERCUT - EXT. OCEAN - DAY

Beautiful red parachutes blossom over the Atlantic and --

INT. FIRING ROOM ONE - DAY

CLOSE ON TV -- NEWS footage of the capsule floating down -- splashing into the sea --

ARMSTRONG/OVER RADIO
 Flight, we have splashdown.

The entire room erupts in a cheers -- COLE absorbing it, his life's goal accomplished -- all celebrating around him -- he takes a beat then -- COLE looks down at his Omega watch -- hurriedly leaves the room and --

EXT. KELLY'S MOTEL ROOM - DAY

COLE bangs on the door as -- a MAN opens it --

MAN
 Can I help you?

CLOSE ON COLE -- his face falls and --

INT. WOLFIE'S BEACH BAR - NIGHT

Splashdown party in full swing -- celebration of a lifetime --
PEOPLE dancing and drinking as we find --

COLE at the bar with HENRY and the SENIOR OFFICERS. He's
having a good time but we see his eyes glued to the door as --

Someone enters, COLE expectant, sees it's not KELLY. COLE
turns to the bar as a group of ENGINEERS circle him --

COLE
Oh, no...no, no, no--

EXT. BEACH - NIGHT

The ENGINEERS carry COLE into the waves, start swinging and --
the ENGINEERS hurl COLE skyward -- he lands in the sea and --

ALL TOGETHER
Splashdown!

COLE pops up, BIG SMILE. The ENGINEERS join him in the water.

EXT. BEACH - NIGHT

COLE walks across the beach, toweling off as two JEEPS pull
up carrying groups of PEOPLE. DON, STU, RUBY -- various
OTHERS from Mission Control and the PR department seen and --

STU
Jump in, boss! We're all heading to
the Holiday Inn.
(COLE hesitates)
C'mon. Every girl in the country is
driving down here tonight hoping to
meet someone like you!

COLE
That's alright. Go on without me.

The jeep pulls away, suddenly stops. RUBY jumps out, runs up.

RUBY
Kelly's still here. She's cleaning
out the hangar.

INT. SECRET HANGAR - NIGHT

KELLY alone, shredding paperwork, luggage beside her desk.
The fake lunar set lit to perfection in the BG as --

COLE O.S.

You know, I never did catch your
name.

KELLY turns to see COLE. Charged beat before --

KELLY

...Winnie.

COLE

Well, it's nice to meet you Winnie.

INT. LUNAR SET - NIGHT

CLOSE ON KELLY and COLE lying on what looks like the surface
of the moon. Backdrop and lighting perfect as --

COLE

I heard the Russians are saying we
shot the whole thing in a
soundstage.

(beat)

Wonder where they came up with a
crazy idea like that?

KELLY

Who cares what they think? The
truth is still the truth even if no
one believes it and a lie is still
a lie even if everyone believes it.

COLE

(smiles, eyes the set)

I gotta say, you nailed this. Right
down to the lunar dust.

KELLY

Too bad it's all fake.

COLE regards her -- framed by the set -- it looks like
they're in space as he leans in -- they kiss --

COLE

Was that fake?

KELLY

No...that felt real.

CLOSE ON KELLY AND COLE -- one continuous shot as they kiss on the moon set and we PULL BACK TO SHOW --

The roof of the building -- MISCHIEF runs across -- night sky in the BG as the CAMERA continues to lift --

BIRD'S EYE VIEW of Cocoa Beach and higher to show --

The entire country -- the world -- RISING into space as suddenly a monotonous BEEP-BEEP-BEEP is heard --

SPUTNIK ONE whizzes by and we CUT TO BLACK

THE END

CREDITS ROLL AS WE RETURN TO SHOW

The *REAL VIDEO* from 2002 of BUZZ ALDRIN punching moon landing-denier BART SIBREL outside a Beverly Hills restaurant. ALDRIN'S WIFE pulling him away as --

BART SIBREL
(top of his lungs to BUZZ)
*Swear on The Bible that you landed
on the moon! Admit Stanley Kubrick
staged the footage! We know you
faked it!*