

# **SANFREED**

by

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FADE IN:

EXT. STUDIO PARKING LOT - MORNING

A closed security gate and in the distance a billboard that reads, "LATE NIGHT WITH SANFREED".

CUT TO:

INT. CORRIDOR (LATE NIGHT WITH SANFREED)

SANFREED, an extraterrestrial, 30's looking, male, walks through an office area passing an OFFICE WORKER with a coffee mug that reads, "Sanfreed the extraterrestrial".

Sanfreed turns into his office.

CUT TO:

INT. SANFREED'S OFFICE

Sanfreed sits down at his desk, across from an open door.

SANFREED

Mary?

MARY LAMB, 40s, Producer of Late Night with Sanfreed, is partly visible working at her PC at her desk in her office across the hall.

CUT TO:

INT. MARY'S OFFICE

Mary tries to ignore Sanfreed.

MARY

Sanfreed?

Sanfreed stares across the hall.

SANFREED

Mary I need you.

Mary finishes typing, casually lifts her cellphone off her desk, and crosses the hall into Sanfreed's Office.

CUT TO:

INT. SANFREED'S OFFICE

Mary enters knowing that Sanfreed does need her.

MARY

I know.

Mary leans against the doorway.

SANFREED

What?

MARY

You need me. Unless your going to start coming in at 4.

SANFREED

I'm not the producer.

MARY

It's glad to hear you say that.

Sanfreed waves off the statement.

SANFREED

I'd like you to get me a daisy.

She's uncertain as to whether he means a flower or a woman.

MARY

Where?

SANFREED

From outside the studio.

MARY

Outside?

SANFREED

Yes.

Mary crosses her arms.

MARY

I don't want a strange woman wondering around the studio.

Sanfreed smiles.

SANFREED

The daisy I'm referring to is a flower not a woman.

MARY

Oh?

SANFREED

I want it for my desk.

MARY

I'll arrange it, from where?

SANFREED

Wherever people get daisies from.

MARY

Okay.

Sanfreed looks down at his desk.

SANFREED

Doctor Blake is scheduled for tonight?

MARY

Yeah.

SANFREED

Good.

Mary begins to turn out of the doorway.

MARY

Oh.

Mary turns back.

MARY (CONT'D)

Doctor Blake told me Frank's been potty trained since his last visit.

FRANK is a lemur that is a frequent guest on Late Night With Sanfreed that has been known to go potty on Sanfreed and other guests when the cameras are rolling.

SANFREED

A lemur with bladder control is a lemur I don't need for the show.

MARY

I'll tell Doctor Blake not to potty train any more animal guests.

Mary starts to turn away from the door.

SANFREED

We met at a vets office right?

Mary moves into the office, and sits down.

MARY

Yes we did.

SANFREED

See I remember that.

MARY

The memory problems of the prince of late night continue...

SANFREED

My memory is returning.

MARY

Do you remember anything else?

SANFREED

My desk.

Mary nods.

MARY

Why do you need a daisy for your desk in the studio?

Sanfreed smiles.

SANFREED

Love.

MARY

I'll help you with your flower but it better not be for one of the female guests.

SANFREED

No.

MARY

Good.

Sanfreed says to himself.

SANFREED

A daisy for the desk.

Mary opens her cell phone, scrolls down a list.

MARY

One flower coming up then. Are you ready for work today?

SANFREED

Shoot.

MARY

Tonight, Rosalyn Carolyn, the President of the AARP, will be in the audience.

SANFREED

I love the AARP.

MARY

The writers are thinking up some geriatric jokes for the monologue.

SANFREED

Is that what the studio wants?

MARY

I think the studio wants more ratings.

SANFREED

Aren't we already at number one?

MARY

Yes we are.

SANFREED

What else is the studio saying?

MARY

About?

Sanfreed dramatically looks up.

SANFREED

About the show?

MARY

Nothing.

SANFREED

You can share them with me.

MARY

They would like less space alien references in the show.

Sanfreed smiles at Mary.

SANFREED

They don't think I'm funny.

MARY

No.

SANFREED

I'm an acquired taste.

Mary enters again and puts away her phone.

MARY

You should get to the writers room.

SANFREED

I'm too distracted.

MARY

Get to the writer's room. I'll get you your flower.

Sanfreed stands.

SANFREED

Alright. But how did they like the show last night.

MARY

No notes.

SANFREED

It was that funny?

MARY

It was an acquired taste.

CUT TO:

INT. WRITER'S ROOM

TERRANCE LYTTLE, 50s, male, Head Writer for Late Night with Sanfreed, sits at the center of a table with three other writers.

Sanfreed sits down at the head of the table.

SANFREED

Good morning.

A collective GOOD MORNING goes around.

TERRANCE

The room feels we should move to coverage of more topical stories.

WRITER #1

Like more news stories.

WRITER #2

Stories that are in the news.

TERRANCE

The studio thinks we need more topical stories. Things that are happening out there.

SANFREED

I heard.

WRITER #3

It'll be good for the show.

WRITER #1

Tie-ins to news stories for online.

Sanfreed is drawn to the sunlight outside the window.

WRITER #3

Things that people can Twitter about.

SANFREED

You want me to talk about things people can Twitter about?

Sanfreed stands and walks to the window.

TERRANCE

We've been operating in analog.

WRITER #1

Yes we have.

Terrance looks around to the room.

TERRANCE  
We don't have any viral videos.

WRITER #2  
No we don't.

Terrance sincerely questions why they aren't trying to tie-in to the internet.

TERRANCE  
Why?

WRITER #2  
The alien shtick is running a bit thin.

TERRANCE  
It isn't as funny as it was.

WRITER #3  
The studio wants us to move away from alien references.

WRITER #1  
The UFO references have gotten old.

Sanfreed's attention is aroused.

SANFREED  
Why?

TERRANCE  
They want broader material.

SANFREED  
Why have the alien references gotten old?

WRITER #2  
Maybe that's a thing.

TERRANCE  
I get that.

SANFREED  
If you're classic you don't age.

WRITER #2  
No.

TERRANCE  
Well we've aged. Maybe one second.

SANFREED  
Then we'll have to adjust.

The room falls silent.

TERRANCE

We don't know how we need to  
adjust but, we will.

WRITER #3

We will.

Mary enters with a potted daisy in hand.

MARY

I've got your daisy, and a way to  
keep it alive for a short time. Do  
you know flowers require nutrients,  
water, and sunlight?

Sanfreed turns away from the window and takes the potted  
daisy from Mary, and displays it lovingly in the air.

SANFREED

They need everything a woman does.

MARY

It's worth it just to see you two  
together at last.

TERRANCE

I agree.

WRITER #3

Get a room.

Sanfreed turns to leave.

SANFREED

Everything sounds Good. I'll be in  
my office.

Mary follows Sanfreed.

MARY

I almost had to wrestle someone  
from maintenance for that.

Sanfreed smiles at Mary.

CUT TO:

INT. IRS (CRIMINAL INVESTIGATION DIVISION)

DAVID LULLARD, 40s, male, agent of the IRS-CID dials a phone  
number from his desk phone. A manila file folder with the  
name Sanfreed is written across the top.

OPERATOR

Federal Bureau of Investigation.  
How may I assist you?

LULLARD

This is Agent David Lullard with the IRS-CID. I'm calling to speak to Special Agent Charles James in the Criminal Investigation Division.

OPERATOR

Is Agent James expecting a call?

LULLARD

No. But we've meet previously.

OPERATOR

One moment.

Agent Lullard examines the documents in the manila folder and waits. It contains a photocopy of a Screen Actor's Guild application signed by Sanfreed, along with a photocopy of a Screen Actors Guild card.

JAMES

This is Special Agent James, CID.

LULLARD

This is Special Agent Lullard, IRS-CID.

JAMES

I remember you from last year.

LULLARD

Inter-governmental liaisons.

JAMES

I know. What's up?

LULLARD

I had a file come across my desk, it may cross jurisdictional lines. I'm calling for information assistance.

JAMES

What is the case regarding?

LULLARD

Do you know Late Night with Sanfreed?

JAMES

Sure. The late night alien? Don't tell me he's not paying his taxes?

LULLARD

Mr. Sanfreed's taxes are fine. The problem is documentation. We haven't been able to locate any of

(MORE)

LULLARD (cont'd)  
his personal records. All we have  
is a Screen Actor's Guild card, and  
his tax returns for three years.

JAMES  
Really?

LULLARD  
I don't have anything else in the  
system. As far as we know he's only  
been in the system three years.

JAMES  
I can see what we have here.

LULLARD  
If you don't find anything, I  
recommend we look into it together.

JAMES  
Together?

LULLARD  
Correct.

JAMES  
Its hard to believe.

LULLARD  
It could be an oversight.

JAMES  
A three year oversight?

LULLARD  
I happens.

JAMES  
I'll call when I know.

LULLARD  
Thank you.

JAMES  
Yeah thanks.

CUT TO:

INT. SANFREED'S OFFICE - AFTERNOON

A baseball rolls into Sanfreed's office across the floor,  
drawing his attention from the potted daisy on his desk.

Sanfreed picks up the baseball, looks across the hall, Mary  
is in her office chair wearing a baseball glove.

The scene follows each character between their offices.

MARY  
Time to exercise.

Sanfreed throws the baseball to Mary.

SANFREED  
Why do I never exercise outside?

MARY  
You can exercise outside.

Mary throws the baseball into her glove.

SANFREED  
(unsure)  
Would you exercise with me?

Mary throws the baseball. Sanfreed catches it opened handed.

MARY  
Do you want me to?

Sanfreed throws the baseball back.

SANFREED  
What sort of exercises would we do?

MARY  
You know.

Mary throws the baseball to Sanfreed.

SANFREED  
I don't.

Sanfreed throws the baseball to Mary.

MARY  
You'll remember. I'll wait.

Sanfreed studies Mary's face.

SANFREED  
You're referring to hitting me in  
the head with a baseball once.

Mary throws the baseball to Sanfreed.

MARY  
A softball. You got hit in the head  
with a softball. That's how we met.

Sanfreed studies the ball in his hand.

SANFREED  
(slowly)  
You hit me in the head with a  
softball.

MARY

Yes.

Sanfreed throws the baseball to Mary.

SANFREED

I suppose I didn't remember.

Mary throws the ball into her glove.

MARY

Or you didn't want to bring it up.

SANFREED

My memory is coming back.

MARY

I can tell.

SANFREED

I would like to remember my mother.

MARY

You never bring her up. Not even on the show.

SANFREED

I remember her more lately.

The phone on Mary's desk rings as the baseball flies past into a poster behind Mary and smashes the glass. Mary laughs and reaches for the phone.

MARY

Mary Lamb.

Sanfreed mouths.

SANFREED

If it's my mother I'm not in.

Mary holds up her gloved hand in a stopping motion.

MARY

Thank you.

Mary sets down the phone receiver.

MARY (CONT'D)

The President of the AARP is here.

SANFREED

Finally I get to meet a President.

Mary pulls off the glove, she meets Sanfreed in the hallway.

MARY

You do know she's not the President of the United States of America?

SANFREED

Yes. But she choose who'll be the President won't she?

MARY

You should tell her that.

Sanfreed turns back into his office momentarily, and returns with the potted daisy in her hand.

MARY (CONT'D)

You should leave that here.

SANFREED

Leave my daisy?

MARY

It won't run off.

SANFREED

A flower is always waiting to be stolen by someone who recognizes its value.

MARY

Fine. Don't offer to take her for a drive. Or driving.

SANFREED

Why would I bring up driving?

MARY

I don't know. The last time you met a woman before the show you went off driving with them all day.

SANFREED

It wasn't all day.

MARY

Yes it was.

CUT TO:

INT. IRS-CID OFFICES - CONTINUOUS

Agent Lullard is web surfing searching for information about Sanfreed when his desk phone rings.

LULLARD

IRS-CID Agent Lullard speaking

JAMES

This is Special Agent JAMES,  
FBI-CID.

LULLARD

That was quick.

JAMES

Thanks.

LULLARD

What'd you find?

JAMES

We have the same SAG card.

LULLARD

That raises questions.

JAMES

We also have a report, with some press clippings, from someone claiming to be Sanfreed's mother.

LULLARD

What type of clippings?

JAMES

Supermarket tabloid stuff saying he's an extraterrestrial. It has some photo-shopped images of him growing up.

LULLARD

A extraterrestrial? That's not very original for a supermarket tabloid. What did the report say?

JAMES

Judith Beverly Chaste, female, resident of Los Angeles, aspiring actress, claims to be Sanfreed's mother. She reports his father, Sanfraid, took him away from her to an undisclosed location when he was a toddler.

LULLARD

Sanfreed was abducted when he was a kid by his father?

JAMES

No. She claims he's an extraterrestrial, you know, a UFO, from outer space.

LULLARD

Sanfreed or the father?

JAMES

Both.

LULLARD

Okay. When was this?

JAMES

5 years ago. She claims Sanfreed is only 5 years old.

LULLARD

From Late Night?

JAMES

Correct. Grew to adulthood in months instead of year.

LULLARD

Literally?

JAMES

Yes. Ms. Chaste claims five months after Sanfreed's disappearance from her home in Los Angeles, Sanfreed, returned to find her, but was ensnared by a producer Mary Lamb.

LULLARD

Ensared?

JAMES

That would be agency terminology for seduced.

LULLARD

That's very creative.

JAMES

That's the report. I didn't get a chance to read the entire article. We dismissed it out of hand, warned her to not waste the our time.

LULLARD

Where does that leave us?

JAMES

What were you looking for?

LULLARD

Proof of citizenship.

JAMES

All you need is a copy of his documentation showing he's a citizen of the United States.

LULLARD

Yes.

JAMES

Well we don't have proof either.

LULLARD

How'd you like to assist me in  
paying him a call?

JAMES

I'd love too. I love Sanfreed.

LULLARD

So do I. Want to meet in an hour?  
We can drive over to the studio.

JAMES

I'll see you then.

Beat.

LULLARD

Wait. How did they know that the  
woman in question, Ms. Chaste,  
wasn't Sanfreed's mother?

JAMES

Ms. Chaste is only in her 20's.

LULLARD

And?

JAMES

Sanfreed has got to be atleast be  
30.

CUT TO:

INT. STUDIO RECEPTION AREA - CONTINUOUS

ROSALYN CAROLYN, 60s, female, and an ASSISTANT stand as  
Sanfreed and Mary enter the reception area.

MARY

Mrs. Carolyn this is Sanfreed.

Sanfreed extends his free hand.

ROSALYN

It's good to meet you Mr. Sanfreed.

SANFREED

Please Madam President. Sanfreed.

ROSALYN

Sanfreed then. Very informal for a  
man with one name.

SANFREED

Thank you.

Rosalyn eyes the daisy.

ROSALYN  
That's a beautiful flower.

SANFREED  
Thank you.

ROSALYN  
Is that for me?

SANFREED  
No.

ROSALYN  
Oh.

SANFREED  
No.

Mrs. Carolyn and her assistant look at the daisy.

SANFREED (CONT'D)  
Flowers are a passion of mine,  
there so much like woman.

ROSALYN  
I'm certain Mr. Carolyn would  
agree.

SANFREED  
I joke about everything - except  
love.

MARY  
I apologize. Sanfreed's an  
artist... He can...

MRS. CAROLYN  
(to Mary)  
When you see a flower or flowers as  
a woman you assume they are for  
you.

SANFREED  
Then I will be sending you flowers.

Rosalyn steps forward.

MRS. CAROLYN  
Do you ever drive Mr. Sanfreed?

MARY  
Drive?

SANFREED  
I don't do anything else. Driving  
is really the only way to see the  
city Madam President.

Rosalyn places her hand on Sanfreed's forearm.

ROSALYN  
Please call me Rosalyn.

SANFREED  
Thank you. Rosalyn.

Rosalyn moves in closer.

SANFREED  
Does Mr. Carolyn take drives?

Rosalyn laughs.

ROSALYN  
He restores classic cars... so he  
doesn't have time to take drives.

SANFREED  
I have time for a drive before the  
taping if you're interested.

ROSALYN  
Not too fast? I like to enjoy the  
ride.

SANFREED  
I observe the rules of the road.

Rosalyn looks to Mary.

ROSALYN  
Can my assistant can wait here?

SANFREED  
Whom?

ASSISTANT  
Me.

Neither Sanfreed or Rosalyn look.

SANFREED  
Mary can look after her.

MARY  
I can watch her.

ROSALYN  
Thank you Ms. Lamb.

ASSISTANT  
Yeah... Thanks.

SANFREED  
If you want to go now your chariot  
awaits Rosalyn.

CUT TO:

INT. STUDIO RECEPTION AREA - LATER

Agent James and Agent Lullard wait in reception.

LULLARD

Do you think the alien bit is a cover for being an illegal?

JAMES

He's to American. My feeling is It's a shtick. Probably a British father and American mother.

LULLARD

He does have a alien like, or, I don't know an un-earthly quality.

JAMES

I'd believe he was an actual alien, before I'd believe he's an illegal.

LULLARD

Me too.

Mary exits from the inner hall. The agents stand.

MARY

Greetings, I'm Mary Lamb, Producer of Late Night. What can I do for you today officers?

JAMES

We're here to speak with Mr. Sanfreed Ms. Lamb.

MARY

He's out right now with the President of the AARP. Is there something I can do for you?

LULLARD

It's not an issue of major concern, but we need to talk to Mr. Sanfreed.

MARY

You can wait until he returns or... well, tonight's show is full, but I can leave passes for tomorrow night, you could talk to him as long as you want.

The agents look at each other.

JAMES

What's a good time to return?

MARY

Morning is the best time.

JAMES  
We'll be here tomorrow at 10 am.

MARY  
Sanfreed will be available.

The agents begin to turn away.

MARY (CONT'D)  
Will he need an attorney present?

LULLARD  
That's Mr. Sanfreed's option.

Mary shakes both agents hands.

MARY  
I'll inform him.

JAMES  
Thank you Ms. Lamb.

CUT TO:

EXT. STUDIO RECEPTION AREA

Agent James and Agent Lullard walk outside the studio.

LULLARD  
She seemed pretty spooked.

JAMES  
She's never met Federal Agents.

LULLARD  
She never asked where we're from.

JAMES  
That doesn't make me suspicious.

LULLARD  
It makes me suspicious.

JAMES  
I'm not.

LULLARD  
Do you think she was expecting us?

JAMES  
My gut feeling is she's never dealt  
with federal officers. I've seen  
it.

LULLARD  
For a moment it felt like she was  
trying to bribe us with tickets.

JAMES

An all night pass to question  
Sanfreed isn't much of a cover.

LULLARD

No. Its not.

JAMES

We'll find out tomorrow.

CUT TO:

INT. SANFREED'S OFFICE - AFTERNOON

Sanfreed enters his office with the potted daisy in his hand. Mary follows Sanfreed into his office.

Mary walks behind Sanfreed.

MARY

Is that a walk of shame?

Sanfreed sets the potted daisy at the edge of his desk.

SANFREED

I feel no shame. Everyone walks.

MARY

So what happened?

Sanfreed walks around his desk and sits.

SANFREED

It was a drive.

MARY

Yeah, how was it?

SANFREED

She's a real tulip.

MARY

How'd you find that out?

SANFREED

Rosalyn told me she's a tulip.

MARY

After you had sex with her?

SANFREED

I didn't want to be rude.

MARY

Well?

SANFREED

Well what?

MARY

Did you?

Sanfreed smiles.

SANFREED

No one can replace you.

Mary sighs.

MARY

Fine. I'm glad you found she's a tulip. Really, I am.

Mary turns back.

MARY (CONT'D)

Oh. Federal agents came by today.

Sanfreed looks up happily.

SANFREED

For tickets?

MARY

They wanted to question you.

SANFREED

Which kind?

MARY

They didn't say. They said they'd be by here at 10 tomorrow to question you. You can have an attorney present.

Sanfreed is confused.

SANFREED

An attorney?

MARY

It sounded serious.

SANFREED

Do I have an attorney?

MARY

A studio attorney can sit in.

Sanfreed sits.

SANFREED

I don't remember breaking the law.

MARY

You may not remember. But we've got to start rehearsals.

Sanfreed nods, hands across desk.

SANFREED

Fine. I'm ready to learn what the writers and studio have decided about the show, and what it will be about tonight.

CUT TO:

INT. HOME - NIGHT

A green vinyl sided house, slat covered windows, with a curved entry way. A living room couch, coffee table, and television on a stand make up the living room.

The dining room entrance has a curved wall leading to cabinets, which form the wall; a sink, stove, fridge, which sits across from a washing area with a nearby bookshelf.

The inner wall, near the kitchen table, is concealed from the living room, is covered in tabloid press clippings.

JUDITH CHASTE, 20s, female paints a sign on a dining room table that reads, "I'm Sanfreed's Mom".

A television is heard in the background. A commercial ends.

ANNOUNCER (O.S.)

Welcome to Late Night with Sanfreed. The home of the Prince of late night. Our alien from the Midwest of the galaxy. Heeeree's Sanfreed.

Judith's chair is scooted back enough to view the television.

Judith turns to the screen.

Sanfreed emerges from behind curtains with the potted daisy in his hand. An exuberant smile on his face.

Judith moves off the chair to the wall to watch the screen.

SANFREED

Greetings friends. Tonight we have a wonderful show for you.

Applause.

SANFREED (CONT'D)

We have the gentleman with gloves, Doctor Blake, whose assures me Frank, our lemur friend, has now been potty trained.

The audience laughs.

Judith moves in front of the television.

SANFREED (CONT'D)  
We'll find the humor without him.

Sanfreed goes off script.

SANFREED (CONT'D)  
Lately, the writers has been saying  
Sanfreed can you do less Alien  
references, and so today I went for  
a long drive and let them write the  
show. And, I've been told by the  
writer's we've got a wonderful show  
for you tonight.

Judith realizes that Sanfreed is off script.

JUDITH  
Oh no baby.

Sanfreed holds the potted daisy in the air.

JUDITH (CONT'D)  
(moves in-front of the  
TV)  
No baby. Don't.

SANFREED  
I thought about sprucing up the  
studio.

The audience applauds.

Sanfreed places the daisy on his desk.

JUDITH  
I'm your momma baby.

Judith turns off the television in disgust.

CUT TO:

INT. BACKSTAGE, LATE NIGHT WITH SANFREED - LATER

Sanfreed enters through the curtains. Mary, Rosalyn, her  
Assistant, and Terrance wait.

ROSALYN  
It was wonderful show Sanfreed.

Sanfreed approaches and kisses Rosealyn's hand.

SANFREED  
You're wonderful Rosalyn. Will you  
return again?

ROSALYN  
I will. For now I have to go.

SANFREED

I know. Can you wait while I talk with Mary and Terrance?

ROSALYN

Sure.

Sanfreed bows slightly.

Rosalyn and her assistant leave.

TERRANCE

The writer's left after you edited their monologue.

SANFREED

It was their monologue.

TERRANCE

No, it was your monologue, until you decided it wasn't. The marquee says Late Night with Sanfreed.

MARY

The studio called, they want to know why you changed the script. And attacked your own show's creditability.

Sanfreed winces.

Beat.

SANFREED

Because it burns.

MARY

It burns?

TERRANCE

That doesn't give you the right to humiliate the writers.

Terrance starts to take a step away.

MARY

What do you mean it burns?

SANFREED

It hurts that the studio wants changes away from what got us here.

TERRANCE

That doesn't mean only your feelings matter more than ours.

Beat.

TERRANCE (CONT'D)  
You're so selfish.

SANFREED  
I'm sorry I've upset anyone. It's  
what the audience wanted.

MARY  
What?

SANFREED  
Truth.

MARY  
Truth of what?

SANFREED  
That the studio wants to take  
control of the show.

TERRANCE  
You could've said something in the  
meeting.

SANFREED  
Terrance?

Sanfreed explains.

SANFREED (CONT'D)  
You'll have whatever writers you  
want from now on.

Sanfreed waits.

SANFREED (CONT'D)  
Tomorrow I'll apologize. I'm just  
tired of the room suggesting what  
the studio wants.

MARY  
That's all you needed to say.

SANFREED  
Then I have. I'm sorry.

MARY  
Fine. Tomorrow you need to come in  
early. It's disastrous to suggest  
the studio or writers control you  
like a puppet. It could end the  
show.

SANFREED  
(apologetically)  
I hear and obey.

DOCTOR BLAKE, 40s, male, world renowned veterinarian enters.

DOCTOR BLAKE

Sanfreed?

Sanfreed turns to Doctor Blake.

SANFREED

Doctor Blake?

DOCTOR BLAKE

Great show.

Mary and Terrance form a circle.

SANFREED

Thank you Doctor. I love having Frank the lemur on the show, but I think next time we should consider other endangered animals. There are so many species in need of support.

DOCTOR BLAKE

I've been working with a white tiger named Jessie. He's as friendly as a kitten.

SANFREED

I'd love to him. Friendly might be a problem. Audiences love unfriendly tigers.

DOCTOR BLAKE

That they do.

MARY

Frank could still appear?

TERRANCE

Tigers don't eat lemurs.

SANFREED

Yet. I suppose.

MARY

(to Doctor Blake)

He's joking.

SANFREED

Could we have a minute Doctor Blake?

DOCTOR BLAKE

Sure.

Doctor Blake exits.

MARY

I'll arrange for the studio notes to be less intrusive.

SANFREED

Thank you.

Doctor Blake enters.

DOCTOR BLAKE

Oh I almost forgot. Mary told me you never had your shots as a kid?

MARY

I'll make sure he gets the ones he needs Doctor Blake. He told me he didn't have his shots.

Doctor Blake nods.

DOCTOR BLAKE

Sorry. I'd give them to you if I could, but I don't do humans.

MARY

Thank you anyway Doctor.

SANFREED

I should go apologize to the crew.

MARY

I agree.

TERRANCE

I'm heading out.

Sanfreed and Terrance exit.

DOCTOR BLAKE

His memory is improving.

MARY

I know.

DOCTOR BLAKE

I was thinking earlier how full of shit you were about how you met. What really happened that day?

MARY

I was playing softball. He walked into a foul ball I hit.

DOCTOR BLAKE

That's not what you said the day we met Sanfreed.

MARY

I lied.

Doctor Blake turns to Mary.

DOCTOR BLAKE

The word around the studio is two federal agents came by today. I'm not going to lose my license Mary for treating a few lacerations. Whatever's happening you need to sort it out.

MARY

I will.

CUT TO:

INT. SANFREED'S CAR, OUTSIDE THE STUDIO - DAY

Sanfreed approaches the lot in his car, windows up.

A crowd of men and women hold up various signs, "I want the Alien's baby", "I'm an extraterrestrial", "Sanfreed for President", and among them, "I'm Sanfreed's Mom".

Sanfreed studies the crowd.

SANFREED

Any new ones?

The guard opens the gate.

JUDITH

Sanfreed!

Judith jumps on the hood of Sanfreed's car.

Judith pounds the windshield, and turns the sign over from "I'm Sanfreed's Mom" to the opposite side which reads, "Sanfreed I'm Your mother".

Sanfreed locks eyes with Judith.

JUDITH

(called from the  
windshield)

Sanfreed, I'm your mother.

Sanfreed reads the painted sign with a depiction of a red rose in-between the lettering "Sanfreed I am your mother".

JUDITH (CONT'D)

You're my son!

The guard pulls Judith from the top of Sanfreed's car.

SANFREED

Your my mother?

The guard waves Sanfreed forward.

JUDITH

Wait Sanfreed! Remember!

Sanfreed begins to drive forward. The other sign bears are in awe as Judith pushes off the guard, and enters the crowd.

CUT TO:

INT. WRITER'S ROOM

Terrance, Writer #1, Writer #2, and Writer #3 watch as Sanfreed moves to the head of the writer's room.

SANFREED

I just want to say I didn't mean last night to say anything other than you are the most underpaid writer's in town.

Terrance interrupts.

TERRANCE

That's not necessary.

SANFREED

I'll be asking for raises for all of you. I'm sorry. Thank you.

Mary enters the room.

MARY

Did you apologize without me?

TERRANCE

Yes he did.

MARY

I've never heard you apologize.

WRITER #3

We're getting a raise.

MARY

Really? I suppose that will come out of Sanfreed's salary.

SANFREED

(to Mary)

We all know how giving you are.

MARY

No I'm not. But, you have a meeting is down the hall.

CUT TO:

INT. CONFERENCE ROOM, LATE NIGHT WITH SANFREED

Mary sits beside Sanfreed.

SANFREED

Did you see the overnights?

MARY  
Since when do you care?

SANFREED  
The studio wants less alien.

Mary looks down at the table.

MARY  
I know.

SANFREED  
What will become of us Mary?

MARY  
You'll go back to the room.

SANFREED  
Was there ever time for us?

MARY  
What do you mean?

Agent James and Agent Dullard enter the room.

Sanfreed stands and offers his hand.

SANFREED  
Greeting agents of the government.  
I'm Sanfreed the Alien and this is  
my Producer.

JAMES  
Greetings Mr. Sanfreed. I'm Agent  
James of the FBI. This Agent  
Lullard of the IRS.

SANFREED  
Please have a seat.

All sit.

LULLARD  
We're here regarding the  
government's inability to locate  
your birth certificate.

SANFREED  
Really?

LULLARD  
Yes.

JAMES  
Mr. Sanfreed, were you born in the  
United States?

SANFREED  
Yes.

LULLARD

We here to obtain a copy a copy of  
your birth certificate.

SANFREED

My mother would have it.

JAMES

Judith Chaste?

SANFREED

Yes.

LULLARD

Your mother is Judith Chaste.

SANFREED

Yes.

JAMES

Okay.

LULLLARD

Where is your accent from?

Sanfreed turns to Mary who is supressing laughing.

SANFREED

I have an accent?

MARY

No.

JAMES

So you don't have a copy?

Sanfreed trails off.

SANFREED

I'm not aware of one...

LULLARD

Typically you need one.

MARY

We can find it for you.

JAMES

Good.

SANFREED

I was born in America.

LULLARD

Good.

SANFREED

That means I'm an not an alien.

MARY  
(smiles)  
Yes it does.

JAMES  
You were born in the United States?

A stillness enters the room.

SANFREED  
It is my homeland.

LULLARD  
Are you an illegal alien Mr.  
Sanfreed?

SANFREED  
No. My mother's an American.

The agents nod.

LULLARD  
So your not an illegal alien.

SANFREED  
Not to my knowledge.

JAMES  
We don't consider you an alien Mr.  
Sanfreed. It's a matter of our  
records. Are you a citizen of the  
United States?

SANFREED  
Yes?

MARY  
Yes.

SANFREED  
I'm from America. My mother has my  
birth certificate.

LULLARD  
Alright.

SANFREED  
I've never had a copy of my birth  
ceritifcate. My mother would have  
it.

MARY  
Stop.

JAMES  
That's fine.

SANFREED  
Now I know what a grilling is.

LULLARD

We're not here to grill you, it's just a man of your age has never needed to show proof of citizenship?

Sanfreed shakes his head "no".

SANFREED

No.

JAMES

Your certain your mother's name is Judith Chaste?

SANFREED

Yes.

Sanfreed looks to Mary.

SANFREED

Are we finished?

MARY

Yes.

LULLARD

We'll decide when the interview is over.

JAMES

Your mother has your birth certificate?

SANFREED

Yes.

JAMES

Then that is all we need.

Sanfreed shoots up and leaves the room.

JAMES

We'd appreciate it if our investigation isn't mentioned Ms. Lamb.

LULLARD

Yes we would.

MARY

I understand.

JAMES

We don't want to make this to be a situation. We need a document.

CUT TO:

INT. WRITER'S ROOM - MOMENTS LATER

Sanfreed enters, moving to his chair.

TERRANCE

What did the feds want?

SANFREED

To know if I was a citizen of the  
united states.

WRITER #2

Really?

TERRANCE

Officially?

SANFREED

Apparently they can't find my birth  
certificate.

WRITER #3

So they think your an illegal?

SANFREED

Yes.

WRITER #1

That is genius.

TERRANCE

Uh, what does that mean, they can't  
find your birth certificate.

SANFREED

They can't find my birth  
certificate.

WRITER #3

They said that.

SANFREED

They can't show where I'm from.

WRITER #1

An alien that's an actual alien.

TERRANCE

This is good for the show.

WRITER #2

I agree.

WRITER #3

We have to figure out how to work  
that into the show.

TERRANCE

I agree.

CUT TO:

INT. RECEPTION, LATE NIGHT WITH SANFREED - CONTINUOUS

Agent James and Lullard exit the hallway. The RECEPTIONIST, 40s, female stands when James and Lullard enter.

RECEPTIONIST

Officers.

The agents turn towards the receptionist.

JAMES

Yes.

RECEPTIONIST

I have your tickets for tonight. I need to know if you'll be bringing a guest.

LULLARD

We won't be needing a plus one.

JAMES

I'll need a plus one.

RECEPTIONIST

That's what I needed.

CUT TO:

EXT. STUDIO PARKING LOT - MOMENTS LATER

The agents make their way to Agent Lullard's unmarked sedan.

LULLARD

Why'd you ask for an extra ticket?

JAMES

I'm going to see Judith Chaste. I'm going to invite her to the show.

LULLARD

Really?

JAMES

Show no hard feelings.

Agent Lullard sees Judith Chaste outside the gate with the sign leaned against a wall, "I'm Sanfreed's Mother".

Agent James studies Judith.

JAMES

That's Judith Chaste.

LULLARD

You're joking.

JAMES  
Bring the car around.

Judith watches Agent James approach.

JAMES (CONT'D)  
Greetings I'm agent...

JUDITH  
(interrupting)  
I'm not an actress anymore.

JAMES  
I'm Agent James with the Federal  
Bureau of Investigation. I'm  
working on a report you filed with  
the bureau.

JUDITH  
Finally.

Beat.

JAMES  
You claim Mr. Sanfreed's father  
Sanfraid, kidnapped Sanfreed as a  
child.

JUDITH  
I showed the agents proof.

JAMES  
The article didn't go into detail.  
I'd like to confirm your story is  
genuine.

JUDITH  
I can do that.

JAMES  
Do you have any evidence that  
Sanfreed's father kidnapped him as  
a child?

JUDITH  
He doesn't deny it.

Agent Lullard pulls up in his unmarked Sedan.

JAMES  
We could meet you at home, or give  
you a ride, unless you have one.

JUDITH  
I'll take a ride over the bus.

Agent James opens the back door for Judith.

CUT TO:

INT. AGENT LULLARD'S SEDAN - CONTINUOUS

Agent James enters the vehicle

JAMES  
Is your address the same.

JUDITH  
Yes it is.

JAMES  
(enters it in the GPS)  
This is Agent Lullard

LULLARD  
Morning Ms. Chaste.

Agent Lullard begins to drive.

JUDITH  
I think my son recognized me today.

Judith tightens as she speaks.

LULLARD  
You spoke with him today?

JUDITH  
Yes I did.

JAMES  
You Sanfreed's biological mother.

Judith holds up her sign, "I'm Sanfreed's Mom".

LULLARD  
Could start at the beginning Ms.  
Chaste so we can understand. We  
just need a copy of Sanfreed's  
birth certificate.

Judith straightens herself.

JUDITH  
I meet Sanfreed's father, Sanfraid  
one night, and ended up dating.

Awkward pause as they ride silently.

LULLARD  
Then what happened Ms. Chaste?

JUDITH  
Sanfraid was an innocent. He wanted  
to be a farmer. After we fell in  
love...

JAMES  
He told you he was an illegal?

JUDITH

No.

Beat.

JUDITH (CONT'D)

After we fell in love, I started feeling sick, I took a pregnancy test and learned I was pregnant.

LULLARD

Then what happened Ms. Chaste?

JUDITH

Sanfraid told me he was an alien, an extraterrestrial, and showed me a starship, his starship.

The agents look at each other in shock, but continue to humor Judith.

JAMES

Then what Ms. Chaste

JUDITH

Sanfraid told me he was my true love, and wasn't ready to be a father. I had Sanfreed a few days later.

LULLARD

Anything abnormal about the birth?

JUDITH

Besides it took a week. I think he came out smaller than other babies.

JAMES

Which hospital was Sanfreed born?

JUDITH

It was in my bathroom.

LULLARD

You didn't have him at a hospital?

JUDITH

My son was born on the bathroom floor at my house, Sanfraid delivered him.

JAMES

What is your current employment?

JUDITH

I'm an accountant.

LULLARD

You told investigators you were an actress.

JUDITH

I was.

LULLARD

What happened?

JUDITH

Mary Lamb.

JAMES

What did Ms. Lamb do?

JUDITH

She made him the Prince.

JAMES

That's not a crime Ms. Chaste.

JUDITH

Sanfreed's only five years old.

CUT TO:

INT. SANFREED OFFICE'S -- CONTINUOUS

Sanfreed sits at across from Mary.

MARY

The studio loved the raises you gave out to the writers.

Sanfreed is confused.

SANFREED

I gave? I thought the studio paid?

MARY

They do.

SANFREED

Do they like that I'm an alien?

MARY

I didn't tell them.

SANFREED

Why?

MARY

They'll find out naturally.

Sanfreed agrees.

SANFREED

It's more entertaining.

MARY

I thought so.

Sanfreed studies Mary.

SANFREED

For what I've done I'm sorry.

MARY

Me too.

CUT TO:

EXT. OUTSIDE, HOME OF JUDITH CHASTE - LATER

Several plants are on the porch of Judith's porch.

JUDITH

That's it.

They pull into the driveway and exit the unmarked sedan.

CUT TO:

INT. HOME OF JUDITH CHASTE - CONTINUOUS

The agents survey the home. The living room, the chair at the dining room table, turned towards the television. The dining room table littered with painting supplies.

LULLARD

It's a lovely home Ms. Chaste.

JAMES

Entertain much Ms. Chaste?

Judith becomes self conscious.

JUDITH

I haven't entertained since Sanfreed was taken.

JAMES

And that was presumable only a few years ago.

JUDITH

My son remembers everything. He just isn't capable of experiencing everything. He's a child.

JAMES

How old is your son Ms. Chaste?

JUDITH

I said. Five years, eight months.

Judith walks deeper inside.

The bookshelves are covered in tomes regarding the sciences, histories, comic books, baseball, and a book on accounting.

LULLARD

What happened with Sanfraid?

Judith sits at the dining room table chair.

JUDITH

He left to be a farmer somewhere.

LULLARD

You said Sanfraid was the father of Sanfreed.

JUDITH

Sanfraid told me he was only four years old, which I thought was a joke. The more we interacted, the more I realized he wasn't joking.

Agent James studies the bookshelf.

JAMES

May I look at your books?

JUDITH

Yes you may.

LULLARD

I still don't understand.

JUDITH

Their species grows differently than humans, they grow at a greater rate, they look older but they aren't.

LULLARD

Like a toddler to an adult in a year.

JUDITH

Exactly.

LULLARD

Did you take him to a doctor?

JUDITH

I was afraid.

LULLARD

Afraid?

JUDITH

I was afraid someone would come and take him away. Sanfraid wasn't.

LULLARD  
Then what happened?

JUDITH  
I came home and found a note.

James finishes inspecting the books.

JAMES  
Where is the note?

Judith indicates a note pinned to the kitchen wall.

The agents examine it.

The note reads, "Judith, I've taken Sanfreed to build the farm I was talking about. I don't want Sanfreed to be exposed on television. You're my love. But I fear you aren't capable of handling the stress of the situation. We'll be a family again one day my love. Never Fear. Sanfraid."

Agent Lullard is confused.

LULLARD  
Mr. Sanfraid didn't want Mr. Sanfreed to appear on television?

JUDITH  
He didn't want him exploited.

JAMES  
Mr. Sanfraid took him to the farm?

JUDITH  
Sanfraid was saving to buy a farm.

LULLARD  
How long after you'd given birth?

JUDITH  
Three months, two weeks, four days.

Agent James studies the press clippings.

JAMES  
Ms. Chaste, if the agency had X-Files this was certainly be one. We don't I've checked.

Judith has been expecting that.

JAMES (CONT'D)  
If what you're saying is accurate, Mr. Sanfreed is technically a minor, and be in the custody of his parents.

LULLARD  
I agree.

JAMES

The evidence isn't as strong as we would need it to be, or frankly as strong as it should be.

JUDITH

Sanfreed is my son.

JAMES

Tonight, we'll will be in the audience of Late Night with Sanfreed. We'd wondered if you'd like to accompany us to resolve this matter.

Judith takes a deep breath.

JUDITH

Yes.

CUT TO:

EXT. OUTSIDE, HOME OF JUDITH BEVERLY CHASTE - MOMENTS LATER

The agents walk to Agent Lullard's sedan.

LULLARD

Now I understand why I went into taxes. This isn't the type of case I'd want to deal with everyday.

JAMES

My instincts say she's telling the truth...

LULLARD

Alien Dad runs off with baby?

JAMES

No more like illegal takes baby.

LULLARD

Really?

JAMES

Ms. Chaste meets someone. They have sex. Then they have a baby.

The agents exit the gate.

JAMES (CONT'D)

She gives birth, and, creates a story to cope.

LULLARD

She seems traumatized.

JAMES

A cold kidnapping case.

LULLARD

If anything. Why'd you invite her?

JAMES

She filed a report. I have to justify why I'm out here. This isn't a record run anymore.

LULLARD

The one problem is she's too young to be Sanfreed's mom.

JAMES

I agree.

CUT TO:

INT. BACKSTAGE, LATE NIGHT WITH SANFREED - EVENING

Sanfreed and Mary wait behind the curtain as the announcer provides the introduction.

MARY

The daisy's on your desk.

SANFREED

Good.

MARY

Guests want to touch it.

SANFREED

Which one?

MARY

Shelly.

SANFREED

Only I can touch my daisy.

MARY

Those agents are in the audience.

SANFREED

Which agents?

MARY

From this morning.

SANFREED

I should thank them on air for their service.

MARY

I'm not sure they'd appreciate it.

SANFREED

They deserve it.

MARY

I don't think they'd agree.

The announcer finishes.

THEN

Sanfreed steps through the curtain.

SANFREED

Greetings my terrestrial friends.

Applause.

SANFREED (CONT'D)

We've got a great show for you.

Applause.

SANFREED (CONT'D)

I should begin, this morning, I was informed by the federal government g-men that, I, have no birth certificate, and therefore may not be a citizen of the United States of America.

A silence grips prevades.

SANFREED (CONT'D)

I can't account for day I was born. I was busy.

A trickle of humor enters the audience. DAVID, 30s, HEAD OF THE LATE NIGHT WITH SANFREED BAND jumps in.

DAVID

So you might not be a citizen because you don't have a birth certificate?

SANFREED

I was born in a barn apparently.

DAVID

On some country road.

The audience laughs.

SANFREED

If its true and they can't locate my birth certificate then I'll have to go back to classes.

DAVID

Apply for citizenship.

Sanfreed lowers his head in difference.

SANFREED  
Correct. I don't think I could pass  
a citizenship test.

DAVID  
Really?

SANFREED  
No. I have no idea who won or lost  
the revolutionary war.

A cheer from the audience.

SANFREED (CONT'D)  
I suppose they aren't, yet, the  
greatest fans of Late Night. Yet.

DAVID  
Because one of your schticks is  
your an alien.

SANFREED  
I am. It is.

An applause.

SANFREED (CONT'D)  
So we did give them tickets.

Beat.

SANFREED (CONT'D)  
Therefore, I must.

Sanfreed sees Judith.

SANFREED (CONT'D)  
I'd like them to take a bow.

The agents shake their heads "no".

Judith stands up.

JUDITH  
(shouts)  
Sanfreed! I'm your mother!

Beat.

SANFREED  
And you are.

Sanfreed turns to the camera.

SANFREED (CONT'D)  
And We'll be right back.

CUT TO:

INT. SANFREED OFFICE'S - NIGHT

Sanfreed enters. Mary follows.

MARY

I'm sorry. The agents brought her in, and the receptionist didn't know she was one of the women we're trying to keep out.

SANFREED

No one failed me Mary.

Sanfreed opens a desk drawer and pulls out his car keys.

MARY

The agents are going to want to talk to about this.

SANFREED

My mother?

MARY

The agents left with her.

SANFREED

Mary?

MARY

They told the receptionist they'd be back tomorrow to question you.

SANFREED

(sighs)

Mary. I would like to go home now.

CUT TO:

EXT. STUDIO OFFICE PARKING LOT - CONTINUOUS

Sanfreed exits the studio with the potted daisy from his desk. The agents with Judith in Agent Lullard's sedan.

JUDITH

He'll remember soon.

LULLARD

How many times have you done this?

JUDITH

Waited outside for my son. I've never counted.

Sanfreed enters his car.

CUT TO:

INT. SANFREED'S CAR, OUTSIDE THE STUDIO - CONTINUOUS

Sanfreed places the daisy on the dash of the car.

SANFREED  
(to the daisy)  
Finally we're going home.

Sanfreed's cell rings as he starts the car.

SANFREED (CONT'D)  
Sanfreed.

MARY  
I'm walking out of the studio.

SANFREED  
Do you want me to wait for you?

MARY  
The agents car is right beside you.

SANFREED  
Should I thank them?

MARY  
No. Just be safe.

SANFREED  
I will. Goodnight Mary.

MARY  
Goodnight Sanfreed.

Sanfreed reverses, drives off the lot, and observes his car is being followed by Agent Lullard's sedan.

SANFREED  
(to self)  
Maybe I get a chance to thank you.

Sanfreed drives through a city area and stops at a light.

In the rearview Sanfreed can see Judith.

SANFREED (CONT'D)  
My mother's with you?

CUT TO:

INT. AGENT LULLARD'S SEDAN - CONTINUOUS

Judith leans forward.

JUDITH  
He recognizes me.

LULLARD  
He looked at you.

JAMES

You screamed at him during a taping  
you were his mother.

LULLARD

And he confirmed it.

JUDITH

(leans back)

I won't force myself on him.

JAMES

We agreed. Let's see what happens.

CUT TO:

INT. SANFREED'S CAR - MOMENTS LATER

Sanfreed rolls down the windows, as he hits a series of  
turns in the road, the daisy begins to slide closer to the  
edge of the window.

SANFREED

(sees it sliding)

No.

The daisy starts to slide out the window. Sanfreed reaches  
over for it causing a crash.

CUT TO:

EXT. SANFREED'S CRASHED VEHICLE - CONTINUOUS

The vehicle flips and lands upside down. Sanfreed goes  
unconscious momentarily, then jolts awake, climbs out of the  
overturned vehicle, and starts to search the street.

The daisy is on the ground. The potter missing. The flower  
lays on some of its soil on the cement, several petals gone.

Sanfreed surveys the scene as the agents arrive. Sanfreed  
feints.

CUT TO:

INT. MARY'S BEDROOM - LATER

Mary is asleep in bed. She wears a eye-cover.

Mary's cell phone rings. She answers without looking,  
moving, or removing her eye cover.

MARY

Mary Lamb.

DOCTOR BLAKE

This is Doctor Blake.

MARY  
Yes Doctor Blake?

DOCTOR BLAKE  
Sanfreed's been in accident.

MARY  
(leans forward)  
What happened?

DOCTOR BLAKE  
Everything's fine.

MARY  
(takes off eye-cover)  
I'm on my way.

Mary climbs out of bed.

DOCTOR BLAKE  
I'll text you the address.

Beat.

Mary begins slipping on jeans from the floor.

MARY  
What happened?

DOCTOR BLAKE  
He got into a minor car accident.

Mary pulls on a shirt from the floor.

DOCTOR BLAKE (CONT'D)  
A few bruises and a laceration.

Mary grabs her purse.

MARY  
I'll be there soon.

DOCTOR BLAKE  
Uh, I was going to ask Mary, do you  
know why I'm his emergency contact.

Mary stops.

MARY  
Sanfreed trusts you?

CUT TO:

INT. HOSPITAL WAITING AREA

Doctor Blake passes the agents in the waiting area. Agent James moves in front of him.

JAMES  
 (offers his hand)  
 Doctor Blake?

DOCTOR BLAKE  
 (shakes James' hand)  
 Good to meet you.

JAMES  
 Special Agent Charles James, FBI

LULLARD  
 (offers his hand)  
 Special Agent James Lullard, IRS

DOCTOR BLAKE  
 (shakes Lullard's hand)  
 I saw you and your partner on  
 Sanfreed tonight. You look cute  
 together.

JAMES  
 We weren't there socially Doctor.

DOCTOR BLAKE  
 So Sanfreed's doesn't have a birth  
 certificate?

JAMES  
 (humorously)  
 You tell us doctor.

DOCTOR BLAKE  
 Patient confidentiality.

Beat.

JAMES  
 May I ask what you doing here?

DOCTOR BLAKE  
 I'm a doctor.

LULLARD  
 You're a veterinarian, correct?

DOCTOR BLAKE  
 I'm Sanfreed's emergency contact.

The agents let the information settle in.

JAMES  
 You aren't treating Sanfreed?

DOCTOR BLAKE  
 Again. I'm his emergency contact.

LULLARD  
 Patient confidentiality?

DOCTOR BLAKE  
Friendly confidentiality.

JAMES  
We're here to speak Mr. Sanfreed.

DOCTOR BLAKE  
Visiting hours are over.

LULLARD  
We're waiting for a report from his  
doctor.

DOCTOR BLAKE  
Well I should get back to Sanfreed.

Doctor Blake walks away.

JAMES  
Did they say when they'd get the  
blood test?

LULLARD  
By the morning.

JAMES  
We just need a release.

LULLARD  
Maybe Doctor Blake can get it.

JAMES  
Maybe.

LULLARD  
I'll go check on Judith.

CUT TO:

INT. SANFREED'S HOSPITAL ROOM

Sanfreed is asleep in the hospital bed. Doctor Blake enters  
and calls Mary.

MARY (O.S.)  
Yes Doctor Blake.

DOCTOR BLAKE  
The agents from the show are here.

MARY (O.S.)  
What are they doing here?

DOCTOR BLAKE  
They're outside Sanfreed's room.

MARY (O.S.)  
What'd they say?

DOCTOR BLAKE  
They asked me questions.

MARY (O.S.)  
What did you tell them?

DOCTOR BLAKE  
I told them the truth, that I was  
his emergency medical contact.

MARY (O.S.)  
Okay.

DOCTOR BLAKE  
How far away are you?

MARY (O.S.)  
I'm at the hospital.

DOCTOR BLAKE  
I'll see you in a minute then.

CUT TO:

INT. HOSPITAL WAITING AREA - MOMENTS LATER

Agent Lullard and Agent James stand as Mary approaches.

JAMES  
Greetings Ms. Lamb.

MARY  
Greetings Agent James.

JAMES  
You're here for Sanfreed?

LULLARD  
Its after visiting hours.

MARY  
I can wait.

JAMES  
Doctor Blake is here.

MARY  
I know. He called me.

LULLARD  
Do you know why Sanfreed chose  
Doctor Blake as his emergency  
contact?

MARY  
No. I wanted to thank you though  
both.

LULLARD

For?

MARY

Bringing a crazy woman on set.

JAMES

She claims to be Sanfreed's mother.

MARY

Really? I heard.

JAMES

Ms. Chaste wants the bureau to investigate her claims.

Doctor Blake enters from the hall.

DOCTOR BLAKE

Mary?

MARY

Doctor Blake can I see Sanfreed?

DOCTOR BLAKE

You won't be able to get in.

LULLARD

I told you visiting hours are over.

DOCTOR BLAKE

I'm staying the night.

MARY

Good. Someone should be here.

Judith approaches from the hall.

DOCTOR BLAKE

Sanfreed needs his rest.

MARY

I understand.

Judith comes up beside Mary. They lock eyes.

JUDITH

Hello Mary.

MARY

You're the woman from the set.

The agents move in-between them.

JUDITH

Don't pretend you don't know me.

Mary takes a step back.

JUDITH (CONT'D)  
 You took my son from me.

MARY  
 (turning away)  
 Keep her away from me.

Mary walks away as Judith watches.

DOCTOR BLAKE  
 I refuse to allow this woman into  
 the same room as Sanfreed unless he  
 allows it, after he wakes up.

JAMES  
 We agree.

Doctor Blake walks away.

JUDITH  
 Mary recognized me.

JAMES  
 Ms. Chaste, its best you go home  
 for the night. After we've spoken  
 to Mr. Sanfreed we'll contact you.

JUDITH  
 The blood test will prove I'm his  
 mother.

LULLARD  
 Mr. Sanfreed can recover from his  
 injuries, I can take you home.

CUT TO:

INT. SANFREED'S HOSPITAL ROOM - DAY

Doctor Blake and Mary enter the room.

DOCTOR BLAKE  
 Did you get much sleep?

MARY  
 I slept in my car. You?

DOCTOR BLAKE  
 The nurses kept me awake all night.

They approach the bed together.

MARY  
 Thank you for being here doctor.

Mary touches Sanfreed's hair.

DOCTOR BLAKE  
 Mary what's going on?

MARY

I wish I knew.

DOCTOR BLAKE

Who was that woman?

MARY

One of the women who hang around  
outside the studio.

Sanfreed starts to drift in. Doctor Blake looks on.

SANFREED

There you are lamb.

Sanfreed drifts out. A nurse enters.

DOCTOR BLAKE

That's what he called you that day.

MARY

That's what he always calls me.

The nurse locks eyes with Doctor Blake.

NURSE

Two federal officers are outside.

DOCTOR BLAKE

Do they want to speak with me?

NURSE

They've asked for you to come out.

MARY

I'll wait.

Doctor Blake leaves.

CUT TO:

EXT. OUTSIDE SANFREED'S HOSPITAL ROOM - CONTINUOUS

Doctor Blake enters the hall.

JAMES

Good morning Doctor Blake.

DOCTOR BLAKE

Good morning officers.

LULLARD

Special Agents.

JAMES

Last night we didn't have time to  
explain the situation.

DOCTOR BLAKE  
I'm listening.

JAMES  
We're looking for a blood sample.

DOCTOR BLAKE  
Why?

LULLARD  
We're not able to say.

Beat.

DOCTOR BLAKE  
This involves the woman last night?

JAMES  
We believe Ms. Chaste is a victim.

LULLARD  
We only need a blood sample.

DOCTOR BLAKE  
Why?

JAMES  
Ms. Chaste has suffered a trauma.

LULLARD  
We need a blood sample to prove to  
Ms. Chaste that she isn't related  
to Sanfreed.

Doctor Blake considers it.

DOCTOR BLAKE  
Sanfreed is waking up. I'll ask.

JAMES  
When did you meet Sanfreed?

DOCTOR BLAKE  
(walks off)  
No thanks.

CUT TO:

INT. SANFREED'S HOSPITAL ROOM - CONTINUOUS

Mary moves away from the door as Doctor Blake enters.

MARY  
What'd they want?

DOCTOR BLAKE  
A blood sample.

MARY  
What did you tell them?

DOCTOR BLAKE  
I told them I'd ask Sanfreed.

MARY  
They let a crazy woman on set.

DOCTOR BLAKE  
They've said Ms. Chaste is suffering a trauma. They believe a blood sample will help her.

MARY  
Are they psychiatrists or agents?

DOCTOR BLAKE  
That's not my concern.

MARY  
Not your concern?

DOCTOR BLAKE  
I'll leave it to Sanfreed. They collected some last night.

Sanfreed begins to stir.

MARY  
Fine. It's his choice.

Mary exits the hospital room.

CUT TO:

EXT. OUTSIDE SANFREED'S HOSPITAL ROOM - CONTINUOUS

Mary exits to the presence of both agents.

JAMES  
Good morning Ms. Lamb.

MARY  
Good morning.

LULLARD  
We're waiting for Doctor Blake.

MARY  
You want a blood sample?

JAMES  
That's our concern.

LULLARD  
Ms. Lamb how'd you meet Mr. Sanfreed?

MARY  
What do you mean?

JAMES  
How'd you meet?

MARY  
I was a producer.

LULLARD  
You used to produce reality shows.

MARY  
Why do you care what I produced?

LULLARD  
Its a big step from a reality  
television producer to late night.

MARY  
Sanfreed chose me as his producer.

JAMES  
You met Sanfreed three years ago?

MARY  
Yes I did.

LULLARD  
How did you meet?

MARY  
He was hit by a softball.

LULLARD  
You hit him?

MARY  
(pause)  
I was the one swinging the bat.

JAMES  
So you accidently hit him in the  
head while he was looking for a  
producer for his new show.

MARY  
I'm a terrible person.

The tension begins to melt.

LULLARD  
This isn't funny for us Ms. Lamb.

JAMES  
No Ms. Lamb.

Silence.

MARY  
I've got a busy day.

Mary walks away.

JAMES  
I don't know what to make of her.

LULLARD  
I'm starting to find Ms. Chaste the  
more creditable of the two.

Agent James looks at Agent Lullard.

JAMES  
So do I. But about what?

Doctor Blake enters the hall.

DOCTOR BLAKE  
Sanfreed is getting dressed, but  
I'm certain he'll agree to  
providing a blood sample.

JAMES  
Thank you doctor. We'll go see if  
Ms. Chaste's blood sample is ready.

CUT TO:

INT. SANFREED'S HOSPITAL ROOM - CONTINUOUS

Sanfreed is dressed in his suit. He walks to the window and  
stares out. Doctor Blake enters.

SANFREED  
What do they want?

DOCTOR BLAKE  
A blood sample.

SANFREED  
For who.

DOCTOR BLAKE  
Ms. Chaste

Silence.

SANFREED  
Thank you for your help.

DOCTOR BLAKE  
(extends his hand)  
You're a friend Sanfreed.

Sanfreed shakes Doctor Blake's hand.

SANFREED  
(turns to the window)  
You're the only friend I have.

Sanfreed observes Mary walking across the parking lot.

DOCTOR BLAKE  
(observes Mary)  
Mary isn't a friend?

SANFREED  
She's my producer.

DOCTOR BLAKE  
Really?

SANFREED  
I need to get back.

Sanfreed leans out the window.

SANFREED (CONT'D)  
Mary!

Mary is staring into her phone, but slows.

SANFREED (CONT'D)  
Mary!

Mary is too distant, locks her phone, and continues on.

SANFREED (CONT'D)  
She can't hear me.

DOCTOR BLAKE  
She's going to the studio.

Sanfreed studies the parking lot.

SANFREED  
(takes out cellphone)  
I'll need a vehicle.

DOCTOR BLAKE  
You shouldn't drive yet.

Sanfreed calls Mary, who can be seen out the window.

MARY  
Hey.

SANFREED  
Mary.

Beat.

SANFREED (CONT'D)  
I need to borrow your car.

MARY

Where are you?

SANFREED

(leans out the window)

In the window calling out to you.

Mary looks up, walking in-between the cars.

MARY

I'm heading to the studio.

SANFREED

I'm not. I need your car.

Mary covers her eyes looking up.

MARY

I'll meet you at the front door.

SANFREED

I'll see you downstairs.

Sanfreed turns to Doctor Blake.

DOCTOR BLAKE

Where are you going?

SANFREED

Home.

DOCTOR BLAKE

Good you need rest.

Doctor Blake takes up a form from the table.

DOCTOR BLAKE (CONT'D)

I need you to sign this form.

SANFREED

What is it for?

DOCTOR BLAKE

The blood test.

SANFREED

Okay.

DOCTOR BLAKE

I'd like to share the results with those agents outside?

SANFREED

I trust you Doctor Blake.

DOCTOR BLAKE

Do you know this Ms. Chaste?

SANFREED

Yes.

DOCTOR BLAKE

How long have you known her?

SANFREED

Since I was a little boy.

Doctor Blake nods.

CUT TO:

EXT. OUTSIDE SANFREED'S HOSPITAL ROOM - CONTINUOUS

Sanfreed walks out of the hospital room to the elevators.

CUT TO:

EXT. HOSPITAL PARKING LOT - CONTINUOUS

Sanfreed exits the hospital as Mary pulls up in her car. Mary moves around her car to Sanfreed at full speed.

SANFREED

(they embrace)

I hope I didn't scare you.

MARY

I don't care about that now. I'm glad your safe.

SANFREED

Doctor Blake got my blood sample.

Sanfreed sees Judith approaching across the lot.

SANFREED (CONT'D)

Mother.

Mary turns away from him.

MARY

(weakly)

Come back soon.

SANFREED

I'll be back.

MARY

I know.

Sanfreed enters Mary's car.

JUDITH

(begins to jog)

Sanfreed!

Sanfreed accelerates away as she reaches the door.

MARY  
(across from Judith)  
He's going home.

Judith stares down Mary.

JUDITH  
No he's not.

The Agents and Doctor Blake watch out the window.

MARY  
You don't get to see him unless he  
says he wants to see you.

Doctor Blake is in the window.

JUDITH  
Sanfreed is mine.

MARY  
(scoffs)  
You don't even know him.

JUDITH  
I'm his mother.

MARY  
Not every mother knows everything  
about her children.

JUDITH  
My mother wants her grandson back.

MARY  
Sanfreed does what he wants.

JUDITH  
You control him.

MARY  
No one controls him.

JUDITH  
I don't want him to be an alien.

MARY  
No you wanted a sob story.

JUDITH  
I wasn't wrong.

MARY  
You still only want to use him.

JUDITH  
I've given up on acting.

MARY

No you haven't. You're playing the  
traumatized mother right now.

JUDITH

Fuck you he's my son.

MARY

Stop pretending you care.

Judith lunges at Mary. They begin to grapple.

JUDITH

I HATE YOU.

Police Officers exit the hospital. They move to break up the  
fight.

POLICE

Stop!

MARY

(pulled away)  
She attacked me.

JUDITH

You took my son from me!

MARY

(stops struggling)  
I didn't take anything from you.

Agent James and Agent Lullard arrive.

LULLARD

Calm down both of you.

Mary begins to cry.

MARY

You wanted him to be a freak!

Mary lunges at Judith.

They grapple as the police force them apart.

JUDITH

I wanted people to understand.

MARY

Understand you!

JUDITH

I want my son.

CUT TO:

INT. DAISY'S CAR - CONTINUOUS

Sanfreed listens to the radio. Sanfreed presses for the next station, then the next, then the next, all pop radio stations.

Sanfreed turns off the radio.

SANFREED  
No talk radio?

Sanfreed's cell phone rings.

SANFREED (CONT'D)  
Sanfreed.

DOCTOR BLAKE (O.S.)  
Mary was arrested for getting in a fight in front of the hospital with the woman from the show last night.

SANFREED  
I can't imagine Mary starting a fight with anyone.

DOCTOR BLAKE (O.S.)  
Ms. Chaste took a swing at her. I saw it. They grappled until the police broke it up.

SANFREED  
It sounds... entertaining.

DOCTOR BLAKE (O.S.)  
She may need you here.

SANFREED  
I'm doing what she needs.

DOCTOR BLAKE (O.S.)  
What?

SANFREED  
Going home.

DOCTOR BLAKE (O.S.)  
I'll tell Mary you're not coming.

SANFREED  
Mary knows I'll see her soon.

DOCTOR BLAKE (O.S.)  
Just tell me where you're going.

SANFREED  
Kansas.

CUT TO:

INT. HOSPITAL CONFERENCE ROOM - LATER

Agent James sits at a table with Mary.

JAMES

What the police are going to want to know is if you're going to press charges against Ms. Chaste?

MARY

I'm not going to press charges.

CUT TO:

INT. OUTSIDE HOSPITAL CONFERENCE ROOM - CONTINUOUS

Agent Lullard stands outside with Judith.

LULLARD

What the police will want from you is to press charges against Ms. Lamb for assault.

JUDITH

I suppose your partner is inside telling Mary the same thing.

LULLARD

I'm sure he is.

JUDITH

No. I'm not going to press charges for assault against Mary.

LULLARD

Why doesn't Sanfreed want to be with you if you're his mother?

JUDITH

I didn't want him to be an alien.

LULLARD

What did you want him to be?

JUDITH

A boy whose father ran away.

LULLARD

For what purpose?

JUDITH

If he was a boy whose father left, he'd could forget that he was an alien, and we could have a normal life.

LULLARD

Okay.

JUDITH

I wanted Mary to produce a show about him and his development. I wanted it to be a disorder.

LULLARD

What type of show?

JUDITH

One that followed my life as an aspiring actress, and my son who'd just found me after being taken away by his father.

LULLARD

That's not bad.

JUDITH

Thank you.

LULLARD

I respect you've faced a trauma, but your simply too young to be Sanfreed's mother.

JUDITH

I've explained that.

LULLARD

Just not in a way me, or the police can accept. When did he meet Mary?

JUDITH

He brought her home.

LULLARD

How did a show come up?

JUDITH

I wanted him to say he had a glandular problem. He brought her home, and told her he was an alien.

LULLARD

So it was for Sanfreed's benefit?

JUDITH

He'd should be with me until he's eighteen like the law says.

LULLARD

You think of Sanfreed as a child Ms. Chaste. But a person who drives a car, works a job, can marry, and have children is what the law characterizes as an adult.

JUDITH

He's not human.

LULLARD

It sounds like you were trying to turn proof of extraterrestrial life into a personal reality show to further your career.

JUDITH

I'm sorry.

LULLARD

If everything you've just told me is true, then its the most selfish thing I've ever heard.

Judith begins to cry.

LULLARD (CONT'D)

Worse, if extraterrestrials are like us, there are problems in the world that it would solve, by that knowledge. Proof we can travel the stars.

JUDITH

What about her!

LULLARD

You're the one claiming to be his legal guardian, trying to make his life choices for him.

CUT TO:

INT. HOSPITAL CONFERENCE ROOM - CONTINUOUS

Agent James sits silently at the table with Mary.

JAMES

Stonewalling me won't help.

Mary glares at Agent James

JAMES (CONT'D)

This investigation will continue until we've learned what happened.

MARY

You're only doing this because Sanfreed embarrassed you last night on the show.

JAMES

When did you and Mr. Sanfreed meet?

MARY

I've already told you.

JAMES

What did you do after you hit him with the softball?

MARY

Doctor Blake was on the other team, and, we didn't know each other, and Sanfreed didn't have a car, so I drove him to Doctor Blake's office.

JAMES

And Doctor Blake was about to treat him for a concussion.

MARY

He didn't have a concussion, just a little cut.

JAMES

And after you left Doctor Blake's office?

MARY

I took him home.

JAMES

The home of Ms. Chaste?

MARY

Yes.

JAMES

What happened then Ms. Lamb?

MARY

She told me about how her husband left her, showed me pictures, and suggested a reality show about her struggling career. When he said he was an alien, she flew into a rage saying he had a glandular problem.

Mary breaths slowly as they watch each other.

JAMES

Then what happened Ms. Lamb?

MARY

We left to talk alone.

JAMES

What did you think of Ms. Chaste?

MARY

Sanfreed had been hit in the head. All she cared about was that I was a producer.

Mary leans back in her chair.

JAMES

What happened then?

MARY

The next day I went to talk to her. I listened, but I knew all she cared about was promoting herself. Sanfreed wasn't interested in her ideas. He wanted to be on late night, to be an alien from the midwest. He wanted to be a second generation American. Sanfreed wanted me.

JAMES

For a show?

MARY

Yes.

Agent James stands.

JAMES

I'm going to talk to Agent Lullard.

Agent James exits.

CUT TO:

INT. OUTSIDE HOSPITAL CONFERENCE ROOM - CONTINUOUS

Doctor Blake is with Ms. Chaste and Agent Lullard.

JUDITH

I told you.

LULLARD

This isn't possible.

JAMES

What isn't possible?

DOCTOR BLAKE

Sanfreed's blood sample just got back from the lab. I'm dropping the results off.

JAMES

What are the results?

JUDITH

I'm Sanfreed's mom.

LULLARD

That not what the doctor said.

DOCTOR BLAKE

The results say Ms. Chaste could be his mother, or a close relative. We have to wait for a full test.

JUDITH

I'd like my son back.

Doctor Blake and the Agents glare at Judith.

LULLARD

Sanfreed is an adult. He has a right to spend time with whomever he wants.

JUDITH

I'm asking for my rights.

DOCTOR BLAKE

He said he was going home.

JUDITH

Which home?

DOCTOR BLAKE

He didn't say.

LULLARD

Ms. Chaste it isn't for us to decide. This test would only prove Mr. Sanfreed is a relative of yours.

DOCTOR BLAKE

It also proves he's human.

JAMES

Yes it does.

LULLARD

You've said he was born in the United States. As Sanfreed's parent its your responsibility to obtain his birth certificate.

JUDITH

I have it.

Agent James turns towards Judith fully.

JAMES

Then we're going to need that.

JUDITH

With the complete blood test it will prove I'm his mother.

JAMES

Ms. Chaste. Your story of fast growing aliens isn't enough. You had a child. I believe that.

LULLARD

So do I.

JUDITH

I've told the truth.

JAMES

You have photo-shopped pictures, and have a blood test, the only evidence you have is as a relation.

JUDITH

I have a pictures of us together.

Judith opens a locket. A picture of her and Sanfraid.

LULLARD

Why didn't you show us this?

JUDITH

Sanfraid let Sanfreed come back after he was grown. I'd already filed charges.

JAMES

Then who is the criminal?

JUDITH

Mary! She's the adult. She took him away from his mother.

LULLARD

No. Ms. Chaste. Sanfreed is free to chose.

DOCTOR BLAKE

Where's Mary?

JAMES

She's in the conference room.

DOCTOR BLAKE

I'd like to talk with her.

JAMES

You may.

Doctor Blake enters the conference room.

CUT TO:

INT. HOSPITAL CONFERENCE ROOM - CONTINUOUS

Mary cries silently at the table.

DOCTOR BLAKE  
Is it alright if I come in?

MARY  
Yes Doctor Blake.

Mary straightens herself and wipes her eyes.

DOCTOR BLAKE  
(sitting)  
The blood test on came back.

Mary continues to calmly tear-up.

MARY  
What did it say?

DOCTOR BLAKE  
I think you know what it said.

MARY  
She's his mother?

DOCTOR BLAKE  
If not, a very close relative.

Mary wipes her eyes.

MARY  
That doesn't means she owns him.

DOCTOR BLAKE  
What it means is she's his mother.

MARY  
What about what his father?

Doctor Blake takes a moment.

DOCTOR BLAKE  
Do you know where Sanfraid is?

Mary curiously eyes the doctor.

MARY  
How do you know his name?

DOCTOR BLAKE  
Ms. Chaste told me outside.

MARY  
Why are you doing this?

DOCTOR BLAKE  
Sanfreed is my friend. Whether  
she's his mother, sister, or  
whatever she's family.

Mary's stares away from the doctor.

DOCTOR BLAKE (CONT'D)  
 Why does Sanfreed suffer from  
 memory loss?

Doctor Blake takes in what she's said.

MARY  
 You're the doctor?

DOCTOR BLAKE  
 Another softball hit?

MARY  
 No.

DOCTOR BLAKE  
 This is serious Mary.

Mary begins to tear-up.

DOCTOR BLAKE (CONT'D)  
 Why is Sanfreed suffering from  
 memory problems?

MARY  
 How do you even know that?

DOCTOR BLAKE  
 People talk.

MARY  
 Stress.

DOCTOR BLAKE  
 Stress?

MARY  
 He had some kind of break-down on  
 set, and since then his memory has  
 been off.

DOCTOR BLAKE  
 Good. Its better I know. I'm  
 Sanfreed's friend, but, I'm also a  
 doctor and want to get to the  
 bottom of this, because right now,  
 Sanfreed needs family.

MARY  
 (crying harder)  
 I know.

They hug.

CUT TO:

INT. OUTSIDE HOSPITAL CONFERENCE ROOM - MOMENTS LATER

Two uniformed police are on scene taking notes.

JAMES

Ms. Lamb refuses to press charges against Ms. Chaste. After we've concluded our investigation we'll make sure they leave separately.

The lead officer nods in acknowledgement.

Doctor Blake exits the conference room.

LULLARD

How's Ms. Lamb?

DOCTOR BLAKE

Exhausted. She's been up all night.

The lead officer finishes his notes.

OFFICER

Is there anything else we can do?

JAMES

No, thank you both.

Agent James shake hands with the lead officer.

LULLARD

I'll take Ms. Chaste home.

DOCTOR BLAKE

I can take Mary home.

LULLARD

Are you ready to go Ms. Chaste?

JUDITH

I'll wait for the doctor.

DOCTOR BLAKE

No.

JUDITH

I'll wait for the full results.

JAMES

That will take days.

JUDITH

So long as I get my son back.

The police officers look on incredulously.

LULLARD

He's an adult. He decides.

JUDITH

I don't get to watch him grow up.

Doctor Blake shakes his head.

JAMES

Ms. Chaste its time to go home.

CUT TO:

INT. DAISY'S CAR - NIGHT

Sanfreed cuts the ignition of daisy's car. A row of hotel rooms is in front of him. Sanfreed's cellphone rings.

SANFREED

Sanfreed.

MARY (O.S.)

Where are you?

SANFREED

(removes a GPS system)

I don't know.

Sanfreed exits Daisy's car.

MARY (O.S.)

You drove all day.

SANFREED

I remember the way with GPS.

MARY (O.S.)

When are you going to drive back?

SANFREED

Soon.

MARY (O.S.)

You have work on Monday.

SANFREED

What happened at the hospital?

MARY (O.S.)

The police let us go.

Sanfreed walks towards the check-in door.

SANFREED

This isn't your only phone call.

MARY (O.S.)

It might have been.

Sanfreed holds open the door.

SANFREED

I'll be home soon.

MARY (O.S.)

I know.

Sanfreed ends the call and steps inside.

HOTEL CLERK  
(instantly)  
Sanfreed!

SANFREED  
(in-response)  
The hotel clerk!

Sanfreed approaches the desk.

HOTEL CLERK  
What can I do for you?

SANFREED  
I'm on a mythical quest and need a  
place for the night.

CUT TO:

INT. MARY'S OFFICE - CONTINUOUS

Mary sets the phone down. Terrance enters from the hall.

MARY  
Spying on me?

TERRANCE  
Not when you leave the door open.

MARY  
Sanfreed's going home.

TERRANCE  
Without a camera.

MARY  
Ha.

Terrance takes a seat in chair across from her.

TERRANCE  
The woman last night? His mother?

MARY  
Supposedly.

TERRANCE  
I saw her before the show.

MARY  
You wanted to see...

TERRANCE  
If he'd remember.

MARY

How many years have we been together?

TERRANCE

Ten years? Longer?

MARY

Have we ever been unsuccessful?

TERRANCE

No.

MARY

Then trust me.

CUT TO:

INT. AGENT LULLARD'S VEHICLE - THE NEXT DAY

Agent James enters in haste.

LULLARD

Happy Sunday.

JAMES

I've been asked to come give a report on what we've uncovered so far in the case. I don't know what I'm going to say.

LULLARD

I was asked to file my report at the bureau offices. Apparently my supervisor will be there as well.

JAMES

We've got to collate our data.

Agent James leans back in the seat.

LULLARD

I got a strange call from the hospital last night.

JAMES

Which was?

LULLARD

They said it'd take months to compile a full genetic test.

JAMES

That's weird. Days to months.

LULLARD

I agree.

JAMES

We should go to the hospital.

LULLARD

I agree.

CUT TO:

INT. DAISY'S CAR, MANHATTAN, KANSAS - MOMENTS LATER

Sanfreed drives past a fields of tall green grass. In the distance he can see a clock tower.

A sign reads, "Welcome to Manhattan, Kansas".

CUT TO:

EXT. COFFEE BAR, CITY SQUARE, MANHATTAN, KANSAS - CONTINUOUS

Sanfreed walks into a coffee bar. The atmosphere is quiet, and quirky. Sanfreed approaches the counter.

SANFREED

A mocha frappe. No whip please.

BARISTA

Yes sir. Anything else?

Sanfreed takes a muffin off the counter.

SANFREED

And this.

BARISTA

You look familiar.

SANFREED

I have one of those souls.

BARISTA

You look like one of my regulars.

SANFREED

Really?

BARISTA

Maybe it's your spirit?

The Barista opens her eyes widely to indicate payment.

SANFREED

Apologies.

Sanfreed pays. The barista starts making the mocha frappe.

SANFREED (CONT'D)

Has this regular been in today?

The Barista is busy making the frappe.

BARISTA

Pardon?

The Barista finishes blending the coffee.

SANFREED

Has your regular been in today?

BARISTA

No.

The barista pours the coffee as she listens.

SANFREED

Do you know if they live nearby?

BARISTA

He has a farm outside town.

SANFREED

Do you know which way out of town?

BARISTA

I don't know where it is.

Sanfreed is disappointed.

SANFREED

Thank you anyway friendly barista.

BARISTA

There's a library across the street, I've seen them going inside after a coffee and muffin.

Sanfreed looks at the library across the street.

SANFREED

Do you know this man's name?

BARISTA

Sanfraid.

Sanfreed nods his head.

SANFREED

I'm looking for Sanfraid.

BARISTA

You look like him.

SANFREED

Thank you kindly barista.

BARISTA

No tip? My information was worth a tip.

SANFREED

Yes it was. How does one use a card for a tip?

BARISTA

They don't allow it anymore.

SANFREED

Tipping denied? I've never noticed.

BARISTA

I have.

Sanfreed smiles.

SANFREED

You're funny for someone not being compensated by a studio. Have you ever thought of being a writer?

The barista smiles.

BARISTA

I'm studying to be a writer.

SANFREED

I didn't go to school.

BARISTA

I suppose what you need to get on television is to know someone, or hate someone, or be weird.

SANFREED

Weird is the best.

BARISTA

Good.

SANFREED

When you've finished your schooling I hope you'll apply at Late Night.

Sanfreed goes to leave.

BARISTA

Am I your daisy?

Sanfreed turns towards the barista.

SANFREED

No.

The barista smiles having found her confidence.

BARISTA

I just wondered if you'd found her.

SANFREED  
I'm going to get her.

BARISTA  
You should drive out of town east.

SANFREED  
Why?

BARISTA  
My regular...

SANFREED  
Sanfraid.

BARISTA  
He lives right outside of town on a  
farm along the road.

CUT TO:

INT. HOSPITAL - SAME

Agent James and Lullard enter the hospital. They're  
approached by federal agents.

MAN IN BLACK  
(nods to each)  
Agent James? Agent Lullard?

JAMES  
And you are?

MAN IN BLACK  
Executive Director Tullius has  
taken over your investigation. I  
wonder why you're not giving your  
report at the bureau offices as I  
was told you were directed to.

LULLARD  
We're following up information  
necessary to our investigation.

MAN IN BLACK  
A piece of paper gets placed in  
your basket Agent Lullard that  
doesn't equal using government  
resources to work a case without  
authorization of your supervisor.

All three stand quietly.

JAMES  
Your well informed.

MAN IN BLACK  
Correct.

LULLARD

What does that mean?

MAN IN BLACK

Your supervisors are waiting for you at the bureaus HQ. My report will note you came here first.

CUT TO:

INT. DAISY'S CAR, EAST, OUTSIDE MANHATTAN, KANSAS - LATER  
Sanfreed drives outside of town.

As Sanfreed drives small patches of daisies start to appear on the passenger side. Sanfreed notices ahead a field of daises.

CUT TO:

EXT. FARM OUTSIDE MANHATTAN, KANSAS - CONTINUOUS

Sanfreed stops on the roadside curb. Sanfreed wades deep into the field of daises.

SANFREED

(breathes in deeply,  
exhales)

I'm home.

A truck gate, in the distance, slams shut.

Sanfreed turns to see a farm across the street. A man standing beside the truck tailgate watches Sanfreed.

The farm is wood fenced with grass plains, a dirt pathway, barn with a tractor sticking out, a white farm house with a cellar door connected to the back, and grain growing in the background. Sanfreed crosses the street.

CUT TO:

INT. CONFERENCE ROOM, FBI BUREAU OFFICES - SAME

Agent Lullard and James enter a conference room.

Their superiors, Executive Assistant Director of the FBI GEORGIA TULLIUS, Chief ROBERT LEY of the IRS, and a UNNAMED SUPERVISOR of the Men in Black wait patiently.

LEY

Greetings gentlemen. Have a seat.

Agents Lullard and James sit across from their supervisors. The Supervisor of the Men In Black is center table.

LEY (CONT'D)

First I'd like to make a few things officially clear. The IRS has never sought an investigation into Mr. Sanfreed.

Beat.

LEY (CONT'D)

Agent Lullard are we clear that this investigation wasn't approved by myself, or any IRS supervisor to use government resources for this investigation.

LULLARD

Yes Chief Ley. It was put into my basket...

LEY

Save it Agent Lullard. This is an unauthorized investigation.

Ley waits to see if there is any resistance in Lullard.

TULLIUS

Agent James?

JAMES

Yes Director?

TULLIUS

I don't remember authorizing a criminal investigation into Sanfreed.

JAMES

No Ma'am.

SUPERVISOR MIB

(to Tullius and Ley)

Then this information should've never been collected?

Both supervisors nod.

SUPERVISOR MIB (CONT'D)

This as a matter of privacy, thus, the information will be destroyed.

JAMES

Destroyed?

SUPERVISOR MIB

Yes Agent James. Destroyed. Mr. Sanfreed has a right to privacy without unwarranted intrusion into his life by unauthorized parties.

LULLARD

We haven't delivered our report.

SUPERVISOR MIB

What report? I don't suggesting  
wasting taxpayer resources any  
further into an unauthorized and  
therefore illegal investigation.

Both Tullius and Ley nod.

LEY

There won't be sir.

JAMES

Who are you sir?

SUPERVISOR MIB

(to Tullius and Ley)

I'm the one informing you.

LULLARD

Informing us of?

SUPERVISOR MIB

The President loves Sanfreed.

CUT TO:

EXT. SANFRAID'S FARM - SAME

Sanfreed approaches Sanfraid at the end of the truck.

SANFRAID

Hello son.

SANFREED

Father.

SANFRAID

I've been watching you.

Sanfreed examines the farm.

SANFREED

It seems like a lifetime ago.

Sanfraid nods.

SANFREED (CONT'D)

How long has it been?

Sanfraid smiles.

SANFRAID

Five years?

Sanfreed follows Sanfraid into the white farm house.

CUT TO:

INT. SANFRAID'S FARM - CONTINUOUS

The interior of the house is technologically limited. A television set, a couch, in the center of the main room -- a big bay window with the light streaming in, and beyond a large dining room area.

SANFRAID  
This was once a barn.

SANFREED  
I remember this room.

SANFRAID  
Good.

SANFREED  
Can I see the ship again?

Sanfreed follows Sanfraid to the center of the dining room area. A medium sized rug covers the floor.

SANFRAID (CONT'D)  
It's in the cellar?

SANFREED  
(struggling)  
You still keep it there?

SANFRAID  
I haven't moved it.

SANFREED  
(pictures a cellar door)  
I remember this house.

Sanfraid moves the rug to reveal a cellar door.

SANFRAID  
You've been having memory troubles?

SANFREED  
Yes.

SANFRAID  
It happens.

SANFREED  
Why?

Sanfraid opens the cellar floor door and climbs down.

CUT TO:

INT. SANFRAID'S FARM CELLAR - CONTINUOUS

The exterior cellar door is closed and pad locked.  
Against the wall is a tarp covering a starship.

SANFREED (CONT'D)  
(on the ladder)  
Why do we forget?

SANFRAID  
(stepping off the ladder)  
People forget things for a lot of  
reasons, sometimes, to cope with  
the trauma of life.

SANFREED  
Are all of us the same?

SANFRAID  
We evolve rapidly, we change  
rapidly, but we live the same  
number of years as the people here.

SANFREED  
So my children would be the same?

SANFRAID  
Yes.

Sanfraid removes the tarp to reveal a small starship.

SANFRAID (CONT'D)  
I hauled grain for my first year.  
I'd was on walkabout. My parents  
were a distant memory. All life  
was, only the stars mattered.  
Before I was hit by that meteorite  
shower and tried to reactive the  
gravity drive and I crashed here.

Sanfraid leans inside the ship and activates a hologram of  
the galaxy.

The hologram appears on the exterior of the ship being  
blocked by Sanfraid's body until he moves revealing a map of  
the galaxy.

SANFRAID (CONT'D)  
(pointing with)  
If you forgot we're from here.

SANFREED  
The Midwest of the galaxy?

SANFRAID  
You've always remembered that.

SANFREED  
I wanted to be from the Midwest.

SANFRAID  
You're not. Your people are.

SANFREED  
Is Mom your true love?

SANFRAID  
Yes. But she'd never had time to understand.

SANFREED  
She'll want to control me.

SANFRAID  
This is common on this world.

Sanfraid turns off the hologram, pulls the tarp over the grain hauler, and starts to walk to the ladder.

SANFREED  
She tried to control of the show.

Sanfreed follows.

SANFREED (CONT'D)  
She stopped my marriage.

SANFRAID  
I know.

CUT TO:

INT. SANFRAID'S FARM - CONTINUOUS

The sun is setting outside the living room window.

Sanfraid holds open the cellar door for Sanfreed.

Mary Lamb, is standing in the light of the living room bay windows with the sunset behind her creating a stream of light like petals around her.

Sanfraid walks over and hugs her.

SANFRAID  
Thank you for helping my son.

Sanfreed watches as Sanfraid walks out the front door.

SANFREED  
Are you mine now?

MARY  
(shows an engagement ring)  
If found this in your desk with my name on it.

Sanfreed has flashes of a Midwestern wedding.

SANFREED  
We're getting married then.

MARY  
Yes.

Sanfreed smiles.

SANFREED  
You've been waiting for me. You've  
been protecting me. You've given so  
much...

MARY  
I plan on saying yes.

SANFREED  
Mary will you marry me?

MARY  
Yes.

SANFREED  
So finally your ready...

MARY  
Yes.

Sanfreed strides to Mary and kisses her passionately.

Sanfraid leans his head inside the window casting a shadow.

CUT TO:

INT. HOME OF JUDITH CHASTE - NIGHT

Judith sits on her living room couch staring off into space  
when her cell phone rings. She doesn't recognize the number.

JUDITH  
Judith.

SANFREED (O.S.)  
(beat)  
Mother.

JUDITH  
Sanfreed?

SANFREED (O.S.)  
Mom I love you.

JUDITH  
I love you too. Where are you?

SANFREED (O.S.)  
I'm heading into town.

JUDITH

Can I come see you?

SANFREED (O.S.)

Mary and I are to be wed. We intend on having a family. We both want you to be a part of our lives.

JUDITH

(controlled fury)

She's using you baby.

SANFREED (O.S.)

We're meant to be. You've got to respect my choices if you're going to be a part of our life. I can't live at home until I'm eighteen. I'll have grown grandchildren by then.

JUDITH

(begins to cry)

I know son. I'll respect your decisions.

SANFREED (O.S.)

Father's with us. He wants to see you.

JUDITH

(tears slow, eyes wide)

Is he still angry?

SANFRAID (O.S.)

(coming on the line)

I was never angry Judith. I tried to explain. I was too young for a family.

JUDITH

I was too young for a husband.

SANFRAID (O.S.)

I was too young for a wife.

Camera pulls back slowly until all the cosmos are shown.

FADE TO BLACK

THE END