

AN ABC CIRCLE FILM

THE DAY AFTER

Screenplay by  
Edward Hume

SECOND DRAFT

Revised: May 7, 1982

"And when the Lamb opened  
the seventh seal, there  
was silence in heaven  
for about half an hour."

(Revelations 8:1)

FADE IN:

1 CLOSE PAN/OVERLAP SEQUENCE OF PAINTINGS 1

by Thomas Hart Benton, the great muralist of the Middle West. Undulating prairies, reapers scything summer hay, a butterfly chaser -- all the dark, rich, rolling energy of a fertile land. SOUND OF WIND STIRRING in the grass, SONG of a meadowlark, distant THUNDER.

2 EXT. MIDWEST PRAIRIE LAND - SEQUENCE - START SUNRISE 2

wine-red through Indian grass; a distant man-on-horseback crossing a stream, a lark in the grass fussing about its nest fat with eggs; wildflowers, gentian and blazing-star. A hawk slowly circles over a rabbit as it scampers, pauses, sniffs, scampers, sensing some unseen threat. The hawk dives. Several children (age 10 exiting a school-bus on a farm road, run after, making faces at their friends behind the windows...

3 EXT. FARMLAND - LOW-FLYING AERIAL - DAY 3

from prairie to farmland. We see summer corn and wheat fields, some threshers working. The varied geography of the heartland: giant green circles, the brown-green-gold squares and rectangles of family farms. Hay, soybean, pasture, livestock grazing. White farmhouses, barns, silos, wind-breaks... and INTERCUT two or three mysterious "parking lots" among the cornfields, contour plowing patterns. Surrounded by drainage ditch, cyclone fence, the dirt rectangle, perhaps 75x150 yards, features a massive concrete block on a short track, an adjacent maintenance building. This is the lid of a Minuteman missile silo.

4 EXT. KANSAS & MISSOURI RIVERS - AERIAL - DAY 4

flies low along the wide river, moving from farmland to industry. We are approaching Kansas City and the conjunction of two great rivers. We see railroad yards, huge barges, traffic zipping along the expressway, giant grain elevators, stockyards, oil refineries, Royals Stadium... the buildings of downtown KC catching the sharp morning sun. SMALL BOTTOM SCREEN SUPER: "KANSAS CITY"

\*  
\*

5 EXT. KANSAS CITY STOCKYARD - STEER - DAY 5

surging through a loading chute. DİSTANT TV REPORTER'S VOICE anticipating next scene...

REPORTER'S VOICE

Since Soviet troops crushed the East German workers' strikes last June, the West has been unanimous in condemning the Soviet action and applying economic sanctions...

6 INT. MEAT PACING PLANT - BUTCHERS - DAY 6

dressing down sides of beef, wheeling the hooked halves from the ceiling, into cold storage. SLOW PAN "locates" small b.g. TV set on Foreman's table...

REPORTER'S VOICE

... which has not stopped their growing military presence along the West German frontier. NATO intelligence sources report a massive buildup of infantry and armored divisions...

7 INT. BOARD OF TRADE - CUTS AMONG FLOOR BROKERS 7

in shirtsleeves, three-piece suits, shouting bids on wheat from the trading pit, waving their arms, jotting frenzied notes on slips of paper. An arena of energy! Behind the shouting, we continue to HEAR:

REPORTER'S VOICE

... along the Elbe River and extending all the way south to the Czech border... which the United States fears could seriously jeopardize the current round of strategic arms reductions talks...

7A FAVOR TWO BROKERS 7A

half-watching a small TV set on their desk among the computer screens, market prices, Wall Street Journals, sandwiches, cokes and Perrier. They don't take the news too seriously. On the TV screen, we now see a DIPLOMAT-type being interviewed as he exits a limousine.

(CONTINUED)

7A CONTINUED:

7A

## DIPLOMAT (ON TV)

The Soviet Ambassador told me the maneuvers were the usual Warsaw Pact training exercises. I told him that explanation was unacceptable...

## BROKER #1

Watch this. They'll start talking trade embargos.

## BROKER #2

Don't count on it. We just sold the Russians four million metric tons of red winter wheat.

7B CLOSER FAVOR TV - RUSSIAN AMBASSADOR

7B

jolly, bespectacled, "joking" with a reporter.

## AMBASSADOR (ON TV)

'Provocative?' You call us provocative when you Americans have two hundred and sixty thousand soldiers and seven thousand nuclear weapons poised on the other side of the border...?

8 OMITTED  
thru  
158  
thru  
15

16 EXT. HOSPITAL COMPLEX - START "FALLOUT SHELTER" - DAY 16

sign, the small black and yellow emblem few notice anymore on the side of... OPEN across hospital facade. SOUND OF HEARTBEAT, anticipating next scene...

17 INT. HOSPITAL (MATERNITY) - SLOW ZOOM - CLOSE - INFANT 17

writhing soundlessly in an incubator. SOUND OF HEARTBEAT LOUDER... anticipating next scene.

(CONTINUED)

17 CONTINUED:

17

OAKES' VOICE

A lot of kids are born with it.

18 INT. HOSPITAL X-RAY ROOM - DARK - START X-RAY SCAN

18

where we see the image of a human heart beating on an electron scanning screen. SOUND OF HEARTBEAT recedes, as...

OAKES' VOICE

But we can do something about it these days...

19 FAVOR RUSSELL OAKES

19

doctor, 46, boyish face, sharp clear eyes patiently viewing the action of the heart. Dr. JANET IVES, 26, intern, Dr. SAM HACHIYA, 29. A teaching session. White jackets. Oakes calmly indicates with a silver pen:

OAKES

Here's the problem. The septa don't meet properly. The aorta's rising from the right ventricle and the pulmonary from the left. How about that, Dr. Ives?

IVES

Well, the oxygenated blood is going back into the lungs, before it gets to the heart.

Oakes nods, pleased, then looks at Hachiya:

OAKES

Dr. Hachiya? What do we do?

Sam Hachiya looks very Japanese, but speaks with an American accent. (INTERCUT SCANNING SCREEN.)

HACHIYA

We go in and make a nice little hole here between the two sides of the heart to let the blood leak across to carry enough oxygen to the rest of the body.

20 INT. HOSPITAL WARD - TRACKING OAKES, HACHIYA - DAY 20

and a nurse, as they approach JOE, an old black white-haired man in bed, apparently asleep.

OAKES

Can you schedule it Saturday, Sam?

HACHIYA

No way. I'm pulling thirty-six hours straight up at Hampton starting tomorrow...

OAKES

(hearty)

Hello, Joe. What's for lunch?

Oakes opens Joe's shirt, exams scars, pacemaker, applies stethoscope. Without moving, Joe's eyes open, luminous, "accusing."

JOE

I had turkey with yams, beans, cranberry sauce, two glasses of milk and rice pudding which I hate. Nurse said she's getting me some ice cream but she never come back!

OAKES

What's your favorite flavor?

JOE

Vanilla. Coffee, if they say they ain't got no vanilla.

OAKES

(to nurse)

You heard the man.

JOE

(to Hachiya)

What you staring at, Tojo?

HACHIYA

Your funny-looking belly button, Joe.

21 TIME CUT - WARD - DR. LANDOWSKA 21

70, bald, energetic, caustic... approaches, shakes hands with Oakes, effusive. Trace of an accent.

(CONTINUED)

21 CONTINUED:

21

LANDOWSKA

Russell. Are you going to Vienna for Surgeon's Conference?

OAKES

Oh, I don't know, Iggy. It's going to be awfully busy this fall.

LANDOWSKA

Just as well. The Germans and the Russians are getting ready to blow each other up again, and the Wienerwald with them, most likely --

(cynical disgust)

Ostpolitik...!

OAKES

(thoughtfully)

You don't really believe that, do you?

Landowska just grins, enigmatic, the pause indicating that he does in fact half-believe it -- claps Oakes heartily on the shoulder.

LANDOWSKA

Of course not! Just looking for my own excuse not to go.

OAKES

How about scrubbing in with me Saturday morning on the Anderson child, say 7:30?

22 FAVOR WARD CORRIDOR - TRACKING - OAKES AND LANDOWSKA 22

toward the door to Oakes' office, as they approach a YOUNG WOMAN (MARILYN) waiting there.

LANDOWSKA

Delighted. Give us time to discuss this streptokinase enzyme for dissolving clots. What's your opinion, Russell? Have you read Marcus' paper...?

23 CLOSER - FAVORS MARILYN

23

20, tall, spirited girl, candid glance, insolent mouth. Big frame glasses, ribbon in her hair, Afghan earrings.

(CONTINUED)

23 CONTINUED:

23

Student's briefcase. She tries catching her father's attention, speaks with a husky voice.

OAKES' VOICE

It could be a breakthrough technique, but we need to know much more about it, like why thirty percent of subjects develop new clots within...

MARILYN

Daddy?

24 QUICK TO FAVOR - OAKES

24

sees Marilyn, surprised, embarrassed, checks his watch...

25 OMITTED

thru  
3025  
thru  
30

31 EXT. ROCKHILL PARK (K.S.) - HIGH ON OAKES - DAY

31

and Marilyn, below, crossing toward the Nelson-Atkins Gallery, Kansas City skyline b.g. Oakes eats his sandwich, sips milk from a carton. Marilyn talks rapidly, animated, laughing through her anger, anxiety.

MARILYN

Wha -- do I have to make an appointment for open heart surgery or something to get an hour with you...?

32 TRACKING CLOSER - OAKES AND MARILYN

32

OAKES

What's eating you, fruitcake...?

MARILYN

(instant remorse)

I'm sorry, I'm just jumpy, real jumpy today. Don't say I sound like Mom, please.

(CONTINUED)

OAKES

Come on. What is it -- East Germany?

MARILYN

(laughing)

Are you kidding? So what do I know from East Germany?

(taking his arm)

Come on. I'm taking you someplace you work right next to and I bet never been inside in fifteen years...

33 INT. NELSON GALLERY - SMOOTH WIDE DOLLY - OAKES AND MARILYN 33

as they walk slowly through the museum, cool and exotic, one of the world's great collections of Oriental art. They pass a large golden Amida Buddha. INTER-CUT DOLLY: beneath a temple ceiling... past rich porcelains, silks, scrolls, a Chou dynasty bronze warrior and horse. Indicating a misty mountain landscape painting:

MARILYN

Sometimes it's hard to know how to experience a Chinese landscape because the artist doesn't tell you where you're watching from -- like in a Turner or a Corot or something. Know why? Because he wants you to be in the landscape, a part of it, not out here looking at it.

Oakes smiles, savoring her enthusiasm, just enjoying being in her company.

OAKES

You mean a God's eye point of view.

MARILYN

No. Well. Yes. If by God you mean everywhere-and-inside sort of thing, yeah.

They exchange a glance, grin, her eyes evasive.

OAKES

You've got that twitchy in-between look.

MARILYN

I do? In-between what?

OAKES

In between knowing whether you should tell me something or not.

(CONTINUED)

33 CONTINUED: 33

She looks angry, amused, smug, resigned, afraid:

MARILYN

Okay. Daddy, I'm moving to Boston.

34 CLOSER FAVORS OAKES 34

the new angle revealing his hurt and surprise. He tries to sound off-handed.

OAKES

Oh? How come?

35 CLOSER FAVORS MARILYN 35

studying her father's reaction, defensive:

MARILYN

See? That's why I didn't tell you right away. Because I have to deal with your hurt feelings and Mom's, not just...

OAKES

All I asked was why you chose Boston...

MARILYN

(bursts out)

Mainly because it's thirteen hundred and ninety-one miles away from here.

Oakes is taken aback. Marilyn sees the hurt in his face, immediately remorseful, touches his arm.

MARILYN

(continuing)

Oh, God, that sounds awful. I don't mean it to come out that way, like a lousy chorus of 'She's Leaving Home', but it's really time I did, Daddy.

36 TWO SHOT 36

against silk paintings as they stop, face each other.

OAKES

You haven't been living at home for two years.

\*

(CONTINUED)

MARILYN

An apartment twenty-six blocks away isn't exactly Independence, Missouri, you know. Especially when I still bring my sheets home for Mom to wash Thursdays.

Oakes grins (but still feels a sense of abandonment)...

MARILYN

(continuing)

See? I still call it home. That's the problem.

They resume walking, away from PANNING CAMERA...

OAKES

Of course choosing Boston has nothing to do with the fact that Gary Kazakian's starting Tufts Medical this fall.

MARILYN

No. Well. Maybe a little. But it's not like we're going to be living together or anything. At least not right away. Actually, I just got accepted by the Boston Museum School, half scholarship.

Oakes comes around in front of her, takes her arms...

37 CLOSE - MARILYN AND OAKES - INTERCUT

37

as some passerby glances at them.

OAKES

Marilyn, that's wonderful! Why didn't you tell me that in the first place?

MARILYN

Because that's not the first place!

OAKES

You mean it is Gary...

MARILYN

Why can't you believe that I just have to get away from home.

(MORE)

(CONTINUED)

MARILYN (CONT'D)

Before it changes. We're all changing, Daddy, don't you see? You're always flying off to some conference somewhere. Alan's brooding about girls and pass patterns. Mom cries in the bathroom a lot.

Oakes squints, shocked and confused...

MARILYN

(continuing)

I don't know. Growing up is -- growing apart. I guess it's a natural phenomenon, like the expanding universe.

She makes a sad little palms-apart gesture, then turns a spontaneously gives her father a hug. A passerby glances.

OAKES

Have you told your mother?

MARILYN

I thought I'd start with you and work my way up to her.

OAKES

Oh. I'm easy.

MARILYN

Easier.

They both grin, resume walking.

OAKES

It's not so easy, you know.

MARILYN

What?

Oakes starts to say something, hesitates, awkward, then:

OAKES

It's hard saying goodbye.

Marilyn nods, big dipping nods, changes the subject --

MARILYN

So what's happening in Germany?

(CONTINUED)

37 CONTINUED: (2)

37

OAKES

Basically, I think East and West Germany want to get back together again, and that's one thing the Russians won't stand for.

MARILYN

So what? So what's that got to do with us?

OAKES

We're part of NATO.

Already Marilyn's attention has drifted to...

38 FAVOR THE "HELL SCROLL"

38

an 11th century Japanese (Kamakura) painting: red flames leaping skyward, demons chasing the screaming damned into the inferno. (OPTIONAL: Some other "apocalyptic" work of art.)

\*  
\*

MARILYN

Wow. Look at this. We aren't the only ones who believe in heaven and hell. Eleventh century Japan.

39 FAVOR OAKES

39

carefully studying Marilyn's profile.

\*

OAKES

What's this about Mom crying in the bathroom?

MARILYN

Just that sometimes I hear her. Not like she's angry or frustrated or anything. She just sounds lonely. You never heard her do that?

Oakes can't answer, ashamed that he hasn't heard. Marilyn smiles, feeling less a child now.

MARILYN

(continuing)

You know what they say about cardiologists. They know everything about the heart, except the heart.

(MORE)

(CONTINUED)

39 CONTINUED:

39

MARILYN (CONT'D)  
 (hunches a little)  
 You're not angry I told you.

OAKES  
 No. I'm glad you did. We've  
 never had a talk like this.

She just looks at him, the closeness a little too much. She pulls a pear from her briefcase. Offers it. He shakes his head, fondly, watches her bite into the pear.

40 INT. HELICOPTER - AERIAL ON FIELDS - SHADOW - DAY 40

of our helicopter ROARING over wheat, cornfields, farm-roads, combines... passing over another minuteman silo (as in #3). SUPER: "SWEETSAGE, MISSOURI." \*

41 FAVOR AIRMAN 2ND CLASS LEONARD MCCOY 41

24, sitting on the floor, heaving a huge wakeup yawn, soft cap, leather service jacket, toolbox. Also, USAF A/3rd ART COOPER, Tech Sergeant VINNIE CONRAD (reading the Kansas City Star, "President Warns Soviets..."). Sitting up front with the helmeted pilot, two young captains, BOYLE and STARR, wind-breaker service caps. One smokes thoughtfully, the other also reads a newspaper. All wear picture ID tags. McCoy speaks with a thick Cajun accent:

MCCOY  
 Anyone hear talk about an alert coming up?

COOPER  
 Alert? Not this weekend, buddy. I'm going fishing.

CONRAD  
 (to Starr)  
 Coop goes fishin', he generally comes back engaged.

COOPER  
 When you fall in love you fall in love.

(CONTINUED)

41 CONTINUED: 41

CONRAD

Every weekend you fall in love.  
What's the matter with you,  
Coop? Haven't you got no self-  
control?

42 CLOSE - COOPER 42

reconsidering, to himself.

COOPER

Come to think of it, I could  
use a nice quiet weekend.

43 CLOSE - McCOY AND HIS POV - INTERCUT 43

as he looks wistfully across the passing fields.  
Passing yet another missile silo. But McCoy's  
thoughts are elsewhere.

McCOY

Weekend, hell. I got thirty days  
paid. Me n'Janice is takin' Skip  
to N'yorlins.

44 ANGLE TOWARD STARR 44

in cockpit, as he glances back from his newspaper.

STARR

I wouldn't go making any big  
travel plans for awhile, Lenny.

CONRAD

(mocking)  
Is that an order, sir?

STARR

Nope. Just a feeling in me bones.

45 EXT. CORNFIELDS - LOW SHARP TILT - HELICOPTER - DAY 45

as it CLATTERS overhead, whipping the tall stalks,  
heavy with ripening corn...

46 EXT. LAUNCH CENTER - LOW ON HELICOPTER - DAY 46

descending TOWARD CAMERA. TILT DOWN as chopper set-  
tles to swirling dust...

(CONTINUED)

46 CONTINUED:

46

## RADIO VOICES

Sparrow four-five request entry  
Tango Control... Tango control:  
have ID's ready, please.

Boyle, Starr (with duffels), Conrad, McCoy, Cooper emerge from the copter. The clearing is surrounded by wheatfields as far as the eye can see. PAN as the five pass toward green "ranchhouse" structure.

47 INT. LAUNCH CENTER (UPPER) - STARR &amp; BOYLE - DAY 47

enter past Guard #1, white helmet, carbine, toss salutes, speak to GUARD #2 (black) through wire grid door.

STARR

Captain Starr, Captain Boyle request entry please.

Guard #2 opens door. CAMERA FOLLOWS Starr and Boyle into a small office. The usual formalities:

GUARD #2

May I see your identification, please, sir?

Starr and Boyle show their ID's.

GUARD #2

(continuing)

Thank you, sir. Flight status normal today, no site checks due except for maintenance team on Tango Five, first shift.

STARR

Very good.

Boyle speaks into small wall phone:

BOYLE

Captain Boyle to authenticate:  
Roger, Alpha, Foxtrot, Victor...

48 FAVOR "REC" ROOM AREA - McCOY 48

shooting pool near food vending machines with Guard #1, as Conrad confers with Cooper over an electronics schematic diagram...

TIME CUT:



## 53 SEVERAL CLOSE CUTS ON EQUIPMENT 53

toggle switches, storage cabinets, padlocked metal boxes, code panels, a print-out map of "TANGO" launch center and its ten satellite missile silos.

## VOICES

Send out for Chinese when you get hungry. I left the takeout number by the phone.

(some laughter)

Write if you get work.

## 54 FAVOR STARR 54

as the two other Officers exit. Starr closes the steel door, sealing them in.

## 55 EXT. LAUNCH CENTER - McCOY, CONRAD, COOPER - DAY 55

carry toolboxes to USAF maintenance truck... as two (relieved) officers climb aboard helicopter, rotors spinning. PAN truck as it starts through cyclone fence gate, down farm road...

## 56 QUICK CLOSE - WHITE HORSE 56

grazing nearby pasture, lifts its head, alert.

## 57 EXT. HENDRY FARM - TRACTOR DRIVING - DENNIS HENDRY - DAY 57

30, hardworking young farmer, driving a tractor (combine?), Stetson, checkered shirt, drinking water out of a plastic bottle...

## 58 EXT. SAME - LONG HIGH CRANE SHOT - FARMHOUSE COMPLEX 58

as Dennis' tractor is seen working a nearby field (FAR EDGE of FRAME). This is the classic 160-acre, multi-crop family farm. Clapboard house, outbuildings. In the barnyard we see a woman and two children, a BARKING dog. PAN to contiguous missile silo area, the fenced-in "parking lot" (seen above, TITLES), as McCoy's truck comes barreling down the farm road, spewing a dust-wake, pulls a half-circle up to the giant concrete lid. Routine maintenance check.

59 EXT. MINUTEMAN SILO - SAME - McCOY, CONRAD, COOPER 59

selecting tools, boxes, clipboards from the truck, approach a small hatch to the side of the silo lid. McCoy walks up into CAMERA CLOSE, stares thoughtfully through the fence toward...

60 INTERCUT - HIS POV - HENDRY FARM 60

where the farmer works in direct proximity to his home and family. McCoy looks wistful, yearning...

61 CLOSE - ELLEN HENDRY 61

30, short thick blonde hair, skyblue eyes, housedress, having just hung out sheets on the line, a breeze gently rolling the wet white. SOUND OF O.S. TRACTOR, TELEVISION COMMERCIALS in the house. She picks up a mug of coffee from the back porch steps. SARAH, 7, and KENNY, 4, fight over a cookie sheet. Ellen sees...

62 INTERCUT - CLOSE - McCOY 62

watching her, sees her clearly look back. He offers a hesitant little half-salute and wave. Passengers on passing planets.

63 BACK TO ELLEN 63

studying these soldiers in the middle of nowhere, waves back at McCoy. Sips.

CHILDREN'S VOICES

Mommy can I make cookies?...

No I wanna make cookies...

You can't make cookies. You're only four... You can show me...

Oh Mom...

ELLEN

Sure, kids. Go ahead. But clean up.

64 INT. SILO HATCH - HANDHELD - McCOY, COOPER, CONRAD - 64  
DAY

descending a steel ladder, handing down equipment... passing through a tube tunnel toward main silo shaft.

(CONTINUED)

64 CONTINUED:

64

McCOY

If I go rebooking that plane  
ticket I lose my supersaver.

CONRAD

Don't know why you flying down  
to N'yorlins for anyway. Y'ought  
to drive down...

65 INT. MINUTEMAN MISSILE SILO - LOW TILT - THREE

65

emerge into main shaft. We see the massive weapon  
suspended like a giant white candle, black-tipped,  
rivet marks, vent holes, a large stencilled "LOADED"  
on its side. The men go about their tasks, fussing  
with wires, checking schematics, handling a little  
black metal box...

CONRAD

... visit all those pretty nice  
old plantations down around  
Natchez, take one of them steam  
boat rides.

McCOY

Geez, can you just see me, changing  
Skipper's diapers all the way down  
the Mississippi...

66 INT. HENDRY FARMHOUSE - LIVING ROOM - DAY

66

where STATIONARY CAMERA SHOOTs TOWARD hallway, into the  
kitchen. In MIDDLEGROUND SCREEN LEFT, the family  
television console is ON. Ellen has been watching  
while ironing, now moves about the house, putting  
laundry away in the linen closet, carrying clothes  
upstairs. In the kitchen, Kenny and Sarah are  
fighting over who cleans the dirty bowls, when the  
cookies will be ready to come out of the oven. On  
the unwatched TV ("Good Morning, America"?) a Daniel  
Moynihan-type DIPLOMAT gives his views on the current  
crisis in Europe. The emphasis is more on the domes-  
tic routine than on the TV.

\*  
\*\*  
\*

\*

DIPLOMAT #2 (ON TV)

... our very delicate position in  
NATO, since our insistence on  
positioning medium-range Pershing  
2's and cruise missiles in Europe  
prompted Great Britain to reconsider  
its own nuclear commitment, scrub  
it altogether if the Labour Party  
has its way.

(CONTINUED)

TV HOST

Where does that leave the West  
Germans?

DIPLOMAT

Well. They don't want their country  
to be a battleground for the  
superpowers anymore than the British  
do, but they're opting for nuclear  
independence like the French, rather  
than withdrawing as the English are  
considering. That is why Bonn has  
just given its three-month notice of  
withdrawal from the Nuclear Non-  
Proliferation Treaty. They want  
their own weapons.

TV HOST

But the West Germans already have  
access to our weapons through NATO.

Ellen passes through living room with laundry.

DIPLOMAT

Conditionally, yes. With the blessing  
of the Supreme Allied Commander in  
NATO who is, of course, an American.  
And that's their great fear: that  
when the chips are down, and the red  
lights are blinking, the United  
States won't really be willing to  
sacrifice Chicago for Hamburg, as the  
saying goes...

In the kitchen, Kenny and Sarah are quarreling over  
the hot cookie sheet. It flips over, hurling hot  
cookies all over the floor. Kenny starts crying  
loudly. Ellen rushes in to make peace, starts pick-  
ing up the cookies. Sarah shoos the dog away...

DIPLOMAT

(continuing)

So the Germans feel they have no  
alternative but to build their  
own, something the Soviets have  
dreaded since the end of the Second  
World War...

EXT. DAHLBERG FARM - QUICK LONG ESTABLISHING - DAY

farmyard of a well-kept dairy. Farmhouse, barns and  
silo, white fencing.

(CONTINUED)

67 CONTINUED:

67

Two young people -- BRUCE GALLATIN, 21, darkhaired, football jersey, jeans, and DENISE DAHLBERG, 19, black jersey top, wrap-around skirt -- rush urgently out of the back screendoor, Bruce hopping, tugging on his boot, Denise frantically brushing out her long straight hair. They hop on Bruce's Honda, peel out...!

68 QUICK CLOSE BARNYARD ANIMALS

68

dog BARKING, geese HONKING, waddling away... as the big bike skids a circle in the yard, ROARS o.s....

69 EXT. MOTORCYCLE RIDING - CLOSE BRUCE AND DENISE - DAY 69

as they hit two-lane blacktop between pastureland, gun up to 60, 70, past fences, silos, windmills, oil wells. She holds tight, skirt flapping in the wind, shouts:

DENISE

My hair's going to be a mess!

BRUCE

Put your helmet on!

DENISE

We forgot the helmets!

BRUCE

WAAAAAhoooooooo...!

70 INTERCUT - THEIR POV - AHEAD

70

as they shoot past a few cars coming the other way, accelerate around a truck...

BRUCE'S VOICE

WAAAAAhoooooooo...!

71 INTERCUT - THEIR POV - AHEAD (TOWN)

71

as "we" decelerate past sign: "ENTERING BANNOCK HILL, MO." (Not a hill in sight), the outskirts of a neat, well-groomed Missouri farm town... big clapboard houses, green lawns... Civil War monument... a few irate older folks turn to watch us speed by... down a commercial stretch, town hall... joyride in and out of a drive-in restaurant where a few young people laugh and hoot, waving at "us"...

VOICES

Hey, BruCEEEE...!

- 72      MOTORCYCLE POV - AHEAD - SHARP TIME CUTS      72
- as we growl in and out of a gas station, slow down passing a town police cruiser... around a corner, into a giant grain and feed storage yard, familiar faces, smiling... out across the high school athletic field, around the oval track, a Coach barking, blowing his whistle for us to stop... past band practice.
- 73      QUICK CLOSE - BRUCE AND DENISE      73
- DENISE  
Come on, Bruce, we're keeping everybody waiting...!
- BRUCE  
It's just a rehearsal.
- 74      EXT. TOWN LUTHERAN CHURCH - HIGH (CRANE?) - DAY      74
- small cluster of people, cars, pickups. We hear a children's CHOIR SINGING inside...
- 75      FAVOR JIM DAHLBERG      75
- (Denise's father) 45, husky, sunburned, wearing his "town" clothes, corduroy jacket, chambray shirt, straw hat, well-shined boots. Successful dairy farmer. He is doing a slow burn. His wife EVE, permed hair, pink dress, nervous smile, fussing over daughter, JOLENE, 12, braces, and son DANNY, 11, getting fat, wearing a suit which he hates. Eight young men and women, 18-20, cluster to the side, quietly joking. REV. RAY WALKER, 40, short beard, turtleneck, approaches from church.
- JIM  
I'm sorry, Ray. Don't know what could've happened to them.
- EVE  
If I know Bruce, he's probably going to make a grand entrance.
- Rev. Walker checks his watch, moves O.S.
- JIM  
We should have told her she was coming with us.

(CONTINUED)

75 CONTINUED: 75

EVE  
They probably just wanted a little  
privacy.

76 CLOSE - FAVORS JIM 76

Looks at Eve, vulnerable (and somehow threatened).  
Squints:

JIM  
Privacy?

JOLENE  
You know, Dad: privacy.

77 FAVOR JOLENE (& INTERCUT) 77

as she wraps her arms around herself, wriggling, purses  
her lips and smooches the air! Danny rolls his eyes.

DANNY  
Uh, Jolene, that's disgusting...

SOUND OF APPROACHING MOTORCYCLE. Eve looks O.S.

EVE  
What'd I tell you.

78 MOTORCYCLE POV - SAME - APPROACHING CHURCH 78

and waiting crowd. Young people wave. Jim stares.

BRUCE'S VOICE  
Does your father look ticked or what?

79 FAVOR MOTORCYCLE 79

braking. Denise climbs off, apologetic. Eve starts  
brushing out her hair. Jolene stares at Bruce, a big  
crush.

EVE  
Where have you two been?

BRUCE  
Sorry, Mrs. Dahlberg, we...

JOLENE  
(coy)  
Hi, Bruce.

(CONTINUED)

79 CONTINUED:

79

JIM  
(to Bruce)  
Let's you and me take a walk.

REV. WALKER  
(merry irritation)  
Well. Shall we all get started.

80 HANDHELD - JIM, BRUCE, DANNY

80

running to catch up as they head toward the church.  
Bruce hands Danny the ringbox.

BRUCE  
Here you go, Danny. You keep this  
in your pocket till I ask you for  
it -- got that?

JIM  
(confidential)  
I know it's only a rehearsal, and  
it's probably none of my business,  
but where the hell do you get off  
keepin' fifty, sixty people waitin'  
on you.

BRUCE  
I was going to tell you I busted my  
watch, which is true, and I had to  
go back for the ringbox. But the  
truth is, sir, we were joyridin'.

Jim is nonplussed, looks Bruce up and down.

JIM  
Couldn't you at least've worn a  
clean shirt?  
Bruce looks at himself. He doesn't think he looks so  
bad.

BRUCE  
Sorry, sir.

Jim tries to give Bruce a stern look, but can't conceal  
a grin. He likes Bruce, his spirit, his humor...

JIM  
Pretty tacky judgment all around if  
you ask me...

81 EXT. KANSAS CITY - DOWNTOWN STREETS - DAY

81

thick with late-day traffic, the 30-story City Center  
square... SOUND of a JET PLANE TAKING OFF overhead...

82 EXT. THE PASEO - CITY PLAYGROUND - HANDHELD CUTS 82

among twenty children, black and white, ages 8-10, playing "Red Light, Green Light." MATCH SOUND of JET PLANE CLOSER, LOUDER. White BOY stands with his back to the approaching horde, spins and shouts "Red Light!" All freeze in place, except for two whom the Boy retires to the side. As he turns back, and the overhead JET BUILDS to a DEAFENING ROAR, several children rush up behind him, grab him, hooting...!

83 KANSAS CITY - SWIFT MONTAGE - DAY 83

of several city landmarks, typical neighborhoods. JET ROAR FADES. CLOSEUP's on people going about their average day, waiting for a bus, confiding jokes on a park bench, pleading with a meter maid...

84 EXT. CROWN CENTER - THE MALL - SAME - TELEPHOTO - 84  
MARILYN

and her mother, HELEN OAKES, 45, short, full-figured, hair prematurely grey, deepset eyes. They walk swiftly among shoppers, bags and boxes. Marilyn, as usual, is doing the talking, gesticulating theatrically with her hands and shoulders. Now, Helen stops short at something Marilyn tells her, listens keenly, as pedestrians pass...

85 INT. LUNCH RESTAURANT (HYATT?) - HELEN AND MARILYN 85  
- DAY

as they are being served Bloody Marys. As scene progresses, TWO MEN at adjoining O.S. table begin arguing "quietly," their dialogue intruding periodically on ours, Marilyn catching the drift out of the corner of her ear, glancing their way, uneasy. Helen only hears Marilyn.

HELEN

When are you leaving?

MARILYN

Tuesday...

HELEN

Next Tuesday. That's only four...

MARILYN

Registration's next Thursday.  
Joannie's already lined up a  
new roommate.

(CONTINUED)

85 CONTINUED:

85

HELEN  
(looking for  
obstacles)  
What about all your...  
plants?

MARILYN  
I'm taking them with  
me.

HELEN  
You're driving?

MARILYN  
Well, not alone. I'm  
going with Gary. We'll  
split gas and driving  
time and so forth...

MAN IN  
RESTAURANT #1  
It's not like we're  
school children hiding  
under desks, you know  
... It's not so quaint  
as that any more...

MAN IN  
RESTAURANT #2  
... I'm not saying  
the plan would ever  
be put into effect.  
It's part of an overall  
strategy of deterrence...

\*  
\*  
\*  
\*

86 CLOSER INTERCUTS - HELEN AND MARILYN

86

HELEN  
Oh. I didn't realize the two  
of you were...

Marilyn suppresses a little grin, letting her mother  
stew in her own innuendo. Helen nibbles celery, sips  
her drink. Marilyn glances O.S.

HELEN  
That little car of  
yours will never  
make it.

MAN IN  
RESTAURANT #1  
If it's just  
theoretical, just a  
bluff, why have I  
heard so much about  
it in the last forty-  
eight hours?

MARILYN  
Boy, you don't seem real crazy  
about the idea.

HELEN  
Have you told your father?

MARILYN  
We sort of had lunch.

(CONTINUED)

MAN IN  
RESTAURANT #1

(continuing)

... a 'plan' for  
evacuating cities is  
utterly unrealistic.  
In the first place,  
how are we going to  
know two or three days  
in advance of the  
likelihood of a  
nuclear attack... how  
do you move two  
million people from a  
city to God knows  
where...?

HELEN

And he was wise and  
funny and loving and  
supportive, wasn't  
he?

Helen hides behind kleenex, blows her nose. Marilyn  
half listens to the dialogue behind her, then leans  
forward to comfort her mother. Joshing:

MARILYN

He didn't get weepy in public  
if that's what you mean.

HELEN

Oh, Marilyn...

MAN IN  
RESTAURANT #1

(continuing)

You know people.  
They'd turn into  
lemmings and run for  
their lives!

MARILYN

Come on, Mom. You'll survive.

HELEN

No I won't. I... Of course I  
will. Why -- you're old enough  
to vote, old enough to...

She starts giggling. Marilyn grins at her.

87 EXT. DAHLBERG FARM - LONG ON FOUR RIDERS - LATE DAY 87

on horseback scampering around in a pasture, playing  
tag. Through the HAZE of the late sun, we see Denise  
riding toward us, old straw hat, jeans, ragged foot-  
ball jersey. She is a good horsewoman. Her father,  
Jim, pursues on horseback.

88 QUICK CLOSE - JIM

88

riding up behind her...

- 89 INTERCUT HIS POV - DENISE 89  
 from behind, her fine figure full and confident. Jim studies her with a certain poignancy, then charges...
- 90 QUICK CUTS - DENISE 90  
 her smile radiant, as Jim snatches the red bandana from her rear pocket, riding by...
- DENISE  
 Daddy...!
- 91 FAVOR JOLENE 91  
 riding up to her father, bandana now in his pocket, but he playfully eludes her... and Danny, who reaches out too far, goes sliding clean off his saddle, whin- ing like a cat, hits the mud. Jolene helps him up.
- 92 LONGER ON DENISE 92  
 riding hard after Jim, breaking into a straightaway gallop along a farm road...
- 93 CLOSE (DRIVING?) CUTS ON DENISE 93  
 closing the gap on f.g. Jim. Without too much resis- tance, she swipes the bandana from his pocket, rides off waving the red flag, Jolene and Danny circling...
- 94 CLOSE - JIM 94  
 at ease, watching wistfully...
- 95 HIS POV - DENISE 95  
 maneuvering her mare in a circle, outflanking Jolene and Danny, holding out the bandana, just beyond their reach, seductive, enticing...
- 96 BACK TO VERY LONG ON FOUR HORSES 96  
 cantering together along the top of the pasture. Distant CHURCH BELL...

97 EXT. SUBURBAN STREET (WESTWOOD?) - LONG - EVENING 97

down tree-shrouded street, where Oakes drives his Volvo TOWARD CAMERA. PAN as he turns into f.g. driveway, up before brick house with portico.

RADIO VOICE (IN CAR)

... three Soviet tank divisions  
poised along the Fulda Gap. The  
Soviet Foreign ministers, in  
Brussels...

98 INT. VOLVO - SAME - OAKES 98

parked, listening to the radio, face vulnerable, hand on the switch, looking toward...

RADIO VOICE

(continues)

... for trade talks with the  
Common Market, told (ABC News)  
that the United States had the  
cart before the horse, that it  
was the coordinated movement of  
Pershing-2 tactical missile  
launchers that provoked...

99 INTERCUT - CLOSER - OAKES POV TOWARD HOUSE - HELEN 99

can be seen through the kitchen window, working at the sink, unaware that "we" are watching her. Oakes abruptly switches off the radio, but...

100 INTERCUT - CLOSER - OAKES 100

continues to sit in the car a moment in silence, studying the house, observing Helen with an expression of love and dread. HOLD as he exits car toward house with French bread and a daisy bouquet.

101 INT. OAKES KITCHEN - OAKES AND HELEN - NIGHT 101

working together in a big, old-fashioned kitchen. He skewers beef. She is breaking lettuce, chopping mushrooms. Small 9" TV set on the counter, soundless variety show. Daisies in a glass. Black cat watching.

OAKES

Where's Alan?

(CONTINUED)

101 CONTINUED:

101

HELEN

Over at Jackson's for supper.  
They've got a varsity scrimmage  
at seven.

OAKES

He doesn't seem to spend much  
time around here, does he.

HELEN

Who does?

They exchange a glance. She offers a little smile.

HELEN

(continuing)

Just me and Felix the Cat.

102 QUICK - FAVOR BLACK CAT

102

watching "us."

103 BACK TO SLIGHTLY CLOSER - TWO

103

OAKES

Looks like I'm here.

HELEN

Yeah, that's nice. I thought  
you taught hematology at Hampton  
tonight.

OAKES

Sam's taking the class for me.  
I'm going out tomorrow afternoon.

\*

They exchange another glance, both smiling, pleased.

OAKES

(continuing)

Want to go to the movies? We  
could park up at Fern Hill  
Drive-in and neck.

HELEN

Hmm. What if we just stayed in  
and cozied it?

OAKES

Suits me fine. We could light  
a few candles and put on some  
raunchy music.

(CONTINUED)

103 CONTINUED:

103

She cocks her head, regards him with a curious smile.

HELEN

What's gotten into you?

OAKES

What -- you don't like my ideas?

HELEN

Oh, I think they're terrific,  
just -- has Marilyn been talking  
to you?

OAKES

(all innocence)

She told me about the scholarship  
and Boston...

HELEN

(depressed)

Yes, I know about that. She said  
you took it very well.

104 CLOSER ANGLE

104

as Oakes detects her anxiety on the subject. Helen gets  
clumsy with the vegetables.

OAKES

Yeah. I think I handled it pretty  
well.

(beat)

It's good to see her so excited  
about the move...

HELEN

Is that what matters -- how  
excited she is? She'd follow Gary  
in that old rattletrap to Nome  
or New Mexico. She only applied  
to Boston because...

OAKES

So what?

HELEN

'So what?' So what if it's a  
big mistake. I think...

OAKES

(interrupting)

Helen, turn that up.

\*

105 OMITTED

105 \*

106 FAVOR SMALL TV SET

106

as cat darts across scene at their sudden approach.  
(FRAME TV screen as only a portion of the picture,  
flanked by canisters, sink, kitchen witch...)

## HELEN'S VOICE

Oh please no, Russell, I've been  
hearing those creepy things all  
day. 'We interrupt this program'  
this and that, I really can't  
take...

## REPORTER (ON TV)

... the swift blockade of West  
Berlin. This action follows  
reports earlier this evening  
of widespread rebellion among  
several divisions of the East  
German Army. To repeat:

107 HELEN AND OAKES - LOW WIDE TV POV

107

as they stare numbly INTO CAMERA. She hugs her arms.

(CONTINUED)

107 CONTINUED:

107

## REPORTER

... East Germany tonight sealed off the borders to West Berlin, closing the four principal West German access corridors at Lauenburg, Helmstadt, Herleshausen and Rudolphstein. Stay tuned to this channel throughout the evening for further reports on the crisis in Germany. We return you now to our regularly scheduled programming.

\*

108 QUICK - TELEVISION

108

as three singing "Grouchos" soft-shoe across the screen.

109 FAVOR HELEN AND OAKES

109

instinctively move to touch each other. His eyes still glued to the screen, he flips the channel selector...

HELEN

I don't believe this is happening.

OAKES

Do you want to watch this in the living room?

HELEN

No. I want to go upstairs and get into bed with you.

110 INT. OAKES BEDROOM - HELEN AND OAKES - NIGHT

110

under the covers, looking toward another TV at the foot of the bed (BEYOND CAMERA). They eat food with their fingers from the same plate. Urgently:

OAKES

Maybe there's something on another channel.

HELEN

How bad can it be if a half an hour...

(CONTINUED)

OAKES

Everything's happening too fast. There's got to be some statement by now from the White House or the State Department.

HELEN

You're not going to miss it, Russell...

OAKES

What do you think he's going to do? Threaten to break the blockade by force?

HELEN

I don't know...

CAMERA SLOWLY BEGINS TIGHTENING on Oakes and Helen.

OAKES

Both sides have tactical nuclear weapons which they both say they won't use first, but who's going to back down?

HELEN

I don't know. I don't know. All I know is I only felt scared like this once before. My God, nineteen sixty-two, the Cuban missile crisis. Remember Kennedy on television looking so grim and determined, telling Nikita Khrushchev to turn his boats around?

OAKES

I remember. 'Full retaliatory response.' He said it without blinking an eye.

HELEN

And we were in bed like this in New York -- remember -- a Hundred and Eighteenth Street, meatball sandwiches from Sharkey's, your last year in medical school. I swear we made Marilyn that night.

OAKES

Then we got up and looked out the window, half expecting the sky to light up with bombs.

(CONTINUED)

110 CONTINUED: (2)

110

HELEN

But it didn't.

(beat)

And it's not going to now.

They embrace in the ghostly TV light, finding womblike comfort in each other's arms. Oakes looks toward...

111 FAVOR WINDOW

111

where a tree is outlined against the night sky.

OAKES' VOICE

People are crazy. But not that crazy.

HELEN

Do you want to hear crazy? The Donnellys left today for Guadalajara.

112 BACK TO OAKES AND HELEN

112

as he leans on an elbow, looks at her, amused.

OAKES

Guadalajara...?

HELEN

I swear. I spoke to Herb as they were pulling out. He said they were dovetailing their vacation with the 'rising international tensions' and wanted to get out before the stampede begins.

OAKES

Oh, cut it out, Helen...

HELEN

I'm not kidding you. They even took their Vietnamese maid and that nasty little barking dog with the pushed-in nose.

OAKES

And his little combination tractor-lawn mower-golf cart with the silver hubcaps?

(CONTINUED)

112 CONTINUED: 112

HELEN  
(laughing)  
Probably...

113 INT. BROOD-SOW BARN - START CLOSE ON LITTER OF PIGS 113  
- NIGHT

pink and hairless, SQUEALING, squirming for a teat on their prone 200-pound mother. (OPTIONAL: actual birth of a pig.) B.g. SOUND: Kansas City Royals baseball game on a transistor radio somewhere in the barn, OVER...

114 JIM DAHLBERG, JOLENE, DANNY 114

ministering to the piglets in a haystall. Jolene leans close, studies with intense interest the little ones suckling their mother. Jim lifts one piglet by a hind leg. Danny, holding an injection bottle, fills a syringe, hands it to his father. (Royals game b.g. radio.)

DANNY  
Doesn't that hurt him, holding  
him like that?

JIM  
No, not if you grip the whole  
leg like this... He's squealing  
'cause now he's got to work for  
a living.

Jim injects the piglet, gives Danny a stoic stare, until they both grin. Lowers piglet back to its mother.

JIM  
(continuing)  
Jolene, honey, let's go.

Jolene tenderly lifts the next piglet for its shot...

115 TIME CUT - TRACKING HOG PENS 115

where scores of month-old pigs crowd around the feeding troughs.

(CONTINUED)

115 CONTINUED: 115

PAN AHEAD to Danny, activating a lever, which releases grain into boxes which supply the troughs...

116 QUICK CUT - JOLENE 116

still fondling a baby pig.

117 EXT. FARMYARD - SLOW PAN - NIGHT 117

horizon, white fencing, b.g. barn -- where Jim, Danny, Jolene are seen exiting -- past nearby white frame farmhouse, lights warm in the dark, through f.g. pine tree windbreak. Nearby VOICES speak quietly, earnestly:

DENISE'S VOICE

We shouldn't even be seeing each other tonight.

BRUCE'S VOICE

That's the night before, Denise -- tomorrow night we're not supposed to see each other. And I got to go up to Hampton in the morning anyway for registration, and Audie's got some stag party planned anyhow...

(gently kissing)

So tonight's the last night I'll see you till Sunday...

DENISE'S VOICE

Ma's still fitting my gown...

BRUCE'S VOICE

... and no one's home at Arthur's right now, they're in town at the game.

CAMERA HOLDS TIGHT on...

leaning against a John Deere by starlight. He wears a collegiate V-neck sweater and shirt. She wears shorts and T-shirt, blonde hair in big curlers. He is kissing her face.

DENISE

... and it's not like we haven't ever made love, Brucie...

BRUCE

Not without... you getting sick on the pill... or rolling off the haystack... or worrying whether my damn balloon's gonna break...

She starts laughing, covers her mouth, looks impishly toward her father, brother, sister. Bruce starts snorting laughter. She covers his mouth too.

DENISE

Shhhh, they're right over there.

He snakes his arms around her from behind, tickling. She pins his arms, but holds them around her. Whispers:

DENISE

(continuing)

Can't you wait two more days?

BRUCE

No.

She can't resist his big adoring grin. Tempted:

DENISE

You're crazy. You know that?

BRUCE

And you just got it today. Can I see it?

DENISE

I don't exactly carry it around with me.

(CONTINUED)

118 CONTINUED:

118

BRUCE

Where is it?

DENISE

Upstairs. In my room. In my  
dressing table drawer.

BRUCE

A lot of good it's doing  
there.(as they  
giggle)

Go on. Go and get it.

Her face ripples with amusement, excitement, as she studies his big eyes, decides to...

119 INT. DAHLBERG HOUSE - START ON TV - NIGHT

119

Royals baseball game (continuity from radio, above).

120 QUICK TO JIM

120

just settling onto couch, daintily holding a full glass of beer, eyes on TV in the dark room. Danny plays his clarinet somewhere O.S. Jim winces as Danny SCREECHES a note. We see Denise peek in living room from b.g. hallway, then dart across, not wanting to be seen.

121 QUICK - DANNY

121

practicing clarinet, eyes closed, before a music stand, huffing and puffing... "Camptown Races."

122 QUICK - EVE DAHLBERG

122

cutting up apples in the kitchen to fill ten pastry-lined pie tins, sees Denise pass hallway, headed upstairs, keeps working. B.g. clarinet and ball-game...

123 INT. DENISE'S ROOM - CLOSE HANDHELD - DENISE - NIGHT 123

pulling curlers out of her hair, moves to dressing table, opens drawer, takes out blue plastic diaphragm box, snaps it open -- empty!

124 QUICK - VERY CLOSE - DENISE 124

astounded. QUICK REFOCUS to Jolene, poised mischievously in the doorway, gingerly holding something behind her. Outraged:

DENISE

Jolene! Give that to me!

Jolene darts giggling O.S. Denise, curlers dangling, runs out after her...

125 INT. LIVING ROOM - INTERCUT JIM AND TV - SAME TIME 125

baseball game. SOUND of Denise chasing, yelling at Jolene directly overhead... adding to the cacophony of Danny's clarinet, BARKING DOG, baseball crowd cheering an extra base hit. Jim is about to erupt to his feet when he hears:

TV VOICE

We interrupt this program to bring you a special report. East Germany tonight tightened its stranglehold on West Berlin by halting all air traffic in and out of Tegel and Tempelhof airports, severing the city's lifeline to the West...

126 INT. UPSTAIRS HALLWAY - HANDHELD "RUNNING" - SAME 126

with Denise as she chases Jolene in and out of her parents' bedroom, down the hall...

DENISE

You have no right to touch my things... you're a thief!

Jolene runs into the bathroom, slams and locks the door. Denise beats on the door.

DENISE

(continuing)

You open this door this instant, Jolene or I'll never speak to you again!

(CONTINUED)

126 CONTINUED: 126

Denise spins back into CAMERA CLOSE, ready to "tell" Mommy or Daddy, realizes she can't, desperate...

127 BACK TO JIM IN LIVING ROOM - SEQUENCE OF CLOSE MOVING CUTS 127

as he stares numbly at the TV screen.

TV VOICE

... Condemned by NATO foreign ministers as a blatant, unconscionable violation of international law, warning East Germany and the Warsaw Pact command that failure to re-open the routes to West Berlin by noon tomorrow Berlin time -- that's six ayem Eastern Standard Time -- would be regarded as an act of war... After an emergency meeting with his Cabinet and Congressional leaders of both parties, the President tonight declared all United States military personnel on worldwide stage-two alert...

128 INT. UPPER HALLWAY - EVE - SAME TIME 128

now confronting both Denise and Jolene (hands behind back) by the open bathroom door. Danny wanders into SCENE holding his clarinet.

EVE

Would you girls be kind enough to tell me what the dickens is going on up here?

129 BACK TO SLOW DOLLY CLOSER - JIM 129

TV VOICE

... summoned Soviet Ambassador Nikolai Schidrin to the White House three quarters of an hour ago. Press Secretary David Townes reports that both sides are engaged in frank and earnest talks aimed at finding ways to defuse the heightening Berlin crisis.

130 INT. DENISE'S BEDROOM - DENISE AND JOLENE - MOMENTS LATER 130

opposite sides of the room, as Eve speaks from the door.

(CONTINUED)

130 CONTINUED:

130

EVE

... don't have to tell me what it is. But I expect the two of you to settle it among yourselves -- or I'll see that your father settles it for you. Jolene, I could sure use some help with the casseroles when you're through.

As soon as Eve moves O.S., Jolene grins, scales the diaphragm across the room at Denise, darts out. Denise controls herself, hurries into the bathroom, slams the door. SOUND OF WATER RUNNING....

131 INT. LIVING ROOM - DANNY - SAME 131

with clarinet, looks into living room, sees baseball game on television, no one there. Perplexed, wanders out...

132 EXT. FARMYARD - SLOW CLOSE DOLLY - JIM DAHLBERG - NIGHT 132

standing outside in the dark, deeply worried, kicks at the dirt. He isn't sure how to digest what's going on, nor with whom to discuss it. He hears a MEOW, bends and pets a cat rubbing against his leg, looks toward...

133 HIS POV - KITCHEN WINDOW - EVE AND JOLENE 133

heads bobbing into view, working together in the kitchen. Again, the (awful) SOUND of Danny's clarinet, low register.

134 JIM 134

looks overhead into the vast night sky, full of stars. It is all so peaceful and wondrous. Screen door CREAK. He looks, sees...

135 LONG TOWARD DENISE 135

quietly sneaking out, tying a yellow scarf around her head. PAN as she hurries past the windbreak.

136 BACK TO JIM 136

as he walks up into CAMERA CLOSE, angry, wondering whether to call out or not, face alive with emotion.

137 HIS POV SLOW PAN DARK FARMYARD 137

as SOUND OF MOTORCYCLE gently starting. Red reflector light slowly moves out from behind windbreak, revs. off down the road...

138 VERY CLOSE - JIM 138

stony, finally realizing that his oldest daughter now belongs to another man.

139 EXT. WHITEMAN AIR FORCE BASE - FAVOR SIGN - NIGHT 139

identifying main entrance and the words "Strategic Air Command," etc. SOUND OF TRUCKS moving in and out.

140 INT. McCOY HOUSE - HANDHELD - McCOY - NIGHT 140

Air Force fatigues, packing a duffel on his bed, as wife, MAUREEN, long hair, robe, watches, frantic. Military housing, bright curtains, "God Bless This Mess" sampler. Hillbilly moonshine jug lamp base, baby toys on the floor... Rapid dialogue:

MAUREEN

You promised me nothing like this was ever going to happen...

McCOY

It's just one of these alerts, Maureen... running around checking circuits twice instead of once...

MAUREEN

What am I going to tell my mother? ... She's got the house all set, a room for Skip...

McCOY

Maybe you ought to go on down...  
(sees her skepticism)  
No, I mean it, honey. You go ahead with Skip and I'll join you whenever this thing is over.

MAUREEN

Oh, that's just great.

He looks up, forlorn. She feels ashamed, leans close...

MAUREEN

(continuing)  
Oh Lenny, I'm sorry.  
(MORE)

(CONTINUED)

140 CONTINUED:

140

MAUREEN (CONT'D)

I know I'm not makin' it any easier for you. I love you -- know that?

McCOY

(solemnly)

I love you too.

He takes more things from the closet -- boots, overcoats, equipment belt...

McCOY

(continuing)

Just five and a half months I'll be outa the service, working forty hours a week, seventeen-fifty per.

She is watching, appalled, as he virtually cleans out his side of the closet.

MAUREEN

What are you doing?... You're taking everything you got.

McCOY

Dammit, Maureen, it's an alert. Four sets of everything, strictly by the book.

MAUREEN

(fearing separation)

Oh, Lenny... I'm scared is what.

He hugs her.

McCOY

Don't worry, honey. I'll be right on base the whole time, right next door. Call each other every night. Okay?

141 INT. BABY'S ROOM - McCOY - NIGHT

141

silhouetted against b.g. door, light from hall, as he bends into f.g. crib, kisses Skipper. The baby shifts, begins to cry:

(CONTINUED)

141 CONTINUED:

141

MAUREEN

There, there, sugar pie. Just  
Daddy come in sayin' bye-bye.

McCoy retreats awkwardly toward the hall, picks up  
his duffel...

142 EXT. DAHLBERG HOUSE - LONG SHOT - NIGHT 142

few lights in windows. Figure looks out upper window.

143 INT. JIM &amp; EVE'S BEDROOM - START CLOSE - JIM - NIGHT 143

in pajamas, looking out the window, turns to...

144 CLOSE - FAVOR CLOTHES - DUMMY 144

draped with a wedding dress... PAN TO Eve, sitting on  
the far side of the bed, quarter-profile, robed, hair  
in a thick braid, sewing on Denise's wedding veil...

145 INTERCUT - CLOSE - JIM 145

watching her from across the room...

146 HIS POV - CLOSE - EVE 146

as she pauses, puts down the needle, thoughtfully  
studies her hands, an older woman's hands. She turns,  
expecting she will find Jim watching her.

EVE

Worried about Denise?

Jim hesitates, embarrassed, looks back out the window.

JIM

Worried about the news. Might  
be fighting in Europe over this  
Berlin thing.

Eve knows better, rises, places the veil back on the  
dummy, judges it approvingly.

EVE

Well. That's a long way away.  
And I could sure use some  
worrying about me.

(CONTINUED)

146 CONTINUED:

146

Jim looks back, vulnerable (can she read my mind?),  
mellows, fondly:

JIM

I don't need to worry about  
you, Eve.

Smiling to herself, she turns back to bedcovers.

147 EXT. DAHLBERG HOUSE - SAME AS ABOVE - NIGHT

147

as Jim lowers the shade, turns out the light.

148 INT. HENDRY HOUSE HALLWAY - NIGHT

148

CRICKETS outside. CLOCK TICKING. Now, the silence  
is broken as Kenny's VOICE writhes in a nightmare,  
GROANS, then BUILDS to a sustained SCREAM! Light  
goes on under door at end of hall. Foot shadows.  
Door flies open. Ellen and Dennis come running out...

149 INT. DARK BEDROOM - CLOSE - KENNY - NIGHT

149

backed against the wall in bed, screaming. Light  
snaps on. Ellen buoys INTO SCENE, still startled,  
now soothing, hugging Kenny...

150 QUICK CLOSE - SARAH

150

across the room, sitting up straight in her bed, wide-  
eyed, terrified by her brother's screams.

151 BACK TO KENNY

151

as Ellen and Dennis comfort him, his eyes darting  
about the room, still full of palpable fear.

ELLEN AND DENNIS

What was it, Kenny?... Oh it  
was just a bad dream... Terrible  
dream... poor thing. See? We're  
all right now. Want some  
chocolate milk?... Just a bad  
dream. Bad dream. Naughty  
dream.

QUICK CUT TO:

152 INT. HELICOPTER - FLYING - SHARP CUTS - NIGHT

152.

McCoy, Cooper, Conrad, Boyle, Starr, pilots. While it is the middle of the night, they are all keenly alert. Yet no one talks. McCoy glances about, hoping to catch someone's eye, hoping to break the silence. But he sees they are all stoic, deep in their own thoughts. McCoy feels alone. ENGINES ROARING...!

SCREEN POP TO BLACK.

FADE IN:

153 INT. DAHLBERG DAIRY BARN - HIGH WIDE PAN - JIM -  
DAWN

153

already at work, shoveling grain in front of empty cow stalls. F.g. portable transistor plays COUNTRY MUSIC. RADIO ROOSTER CROWS...

RADIO VOICE

Good mornin', Mizzou! It's five-thirty, clear skies and sixty-one degrees in St. Clair County, a little rain moving this way tonight a-a-and... this is the WWIZ farm report for September the sixteenth...!

Crop yields, grain prices, etc.

Jim looks up this way toward the radio, comforted by the sameness, goes to open the door...

154 FAVOR BARN DOOR

154

opening. Thirty Holstein black-and-white cows come lumbering in, Danny (baseball cap, checkered jacket) bringing up the rear with two ranch dogs.

155 CUTS ON JIM AND DANNY

155

washing out stainless steel containers, milking equipment... washing cows' udders, attaching soft rubber cups. HUM of the MILKING MACHINES... (Back to COUNTRY MUSIC on the RADIO.)

- 156 FAVOR CATS 156  
 lolling on the rafters, looking down. One hops down, as... Jim splashing fresh milk in a big pan. Cats converge, delicately lapping...
- 157 QUICK FAVOR - JIM 157  
 watching Danny work. Glances, lingers. When Danny looks...
- JIM  
 Let's you and me get some breakfast.
- 158 EXT. DAHLBERG FARM - VERY LONG SHOT - SUNRISE 158  
 composed almost entirely of sky, as the first sun strikes the silos, barn tops. We see the tiny figures of Jim and Danny re-enter the house. Now, Bruce's motorcycle cruises quietly up behind the windbreak. Denise climbs off, wearing Bruce's checkered jacket. They embrace, clutching, feeling. Dog BARKING. She heads for the side door. Bruce discreetly putts off. (Same RADIO morning-MUSIC OVER...)
- 159 CLOSE - SLOW ZOOM - JIM 159  
 looking back through the scrim of the screen door, watching Denise head for the side door. Withdraws quickly O.S.
- 160 INT. LIVING ROOM - LOW ANGLE PAST JIM - SAME TIME 160  
 standing, as Denise passes across b.g. hallway (as in Sc. #154). Quietly:
- JIM  
 Denise.
- She pauses, startled, instinctively holds closed the flaps of the checkered jacket.
- 161 CLOSE INTERCUTS - JIM & DENISE 161  
 reveal Jim's effort to control his powerful and confused emotions.
- JIM  
 Where in hell have you been?
- Denise slowly cocks her head, views her father as a stranger, summons enough outrage to walk on by.

as Jim starts after, confronting her over the banister at the bottom of the stairs. (Careful not to touch.)

JIM

Don't you just walk on by when you hear me asking you a question.

Still, she manages to look offended (but scared!).

JIM

(continuing)

What are you doing sneaking in here...?

DENISE

I'm not sneaking. I never sneak.

JIM

Then why couldn't you come straight in the back door?

DENISE

(feebly)

I didn't even know it was unlocked, Daddy. I've been out with Bruce riding around.

JIM

And that's all you've been doing all night? Riding around?

DENISE

(angry)

Frankly, Daddy, that's none of your business.

She doesn't flinch. They confront each other in heavy silence. We see Jim's emotions swing from insult to mortification to... grievous regret.

JIM

As long as you live under...

DENISE

Oh no, please don't say that, Daddy. Because I'm getting married tomorrow and... and I can't believe you...

She suddenly looks up O.S.

DENISE

(continuing)

Jolene!

163 QUICK FAVOR - JOLENE

163

peeking around the corner from the kitchen.

DENISE'S VOICE

You get back in there and stop eavesdropping!

JOLENE

I'm not eavesdropping. I'm just waiting for you to finish up so I can get by to the bathroom.

JIM

Use the one off the porch.

JOLENE

The water's freezing out there.

164 FAVOR JIM AND DENISE

164

as Denise rolls her eyes, waves Jolene by, irritated.

DENISE

Well, hurry it, for pete sake...

Jolene walks by, pointedly looking back and forth between her father and her sister. Denise practically turns all the way around in a staring contest, exasperated by Jolene's intentional footdragging, finally springs around as if to chase her.

DENISE

(continuing)

Can't you see we're talking?

JOLENE'S VOICE

Oh, the whole world's just holding its breath to hear what you're talking about!

Bathroom door SLAMS! upstairs...

165 TIGHTER REVERSE - JIM &amp; DENISE

165

awkward silence, Jim studies the floor like a hound dog.

JIM

Honey. Let's just forget what I said. You're no sneak.

(CONTINUED)

165 CONTINUED:

165

Relief and affection floods her face. She fesses up:

DENISE

What I said about thinking the door was locked -- well, I didn't want to come waltzing in past the whole family eating...

EVE'S VOICE

(from above)

What's all the commotion out here?

They both look up, then exchange a glance.

JIM

It's nothin', Evie.

Grateful, Denise suddenly places her hand over her father's hand on the banister. He is surprised and touched.

166 QUICK CLOSE - DENISE'S HAND

166

young, soft, a girl's hand, lying across her father's powerful and weathered paw, then quickly vanishes as she darts O.S.

167 EXT. OAKES HOUSE - ESTABLISHING - EARLY MORNING

167

168 INT. OAKES KITCHEN - QUICK - OAKES - DAY

168

up early, shirt and tie, sipping coffee standing, staring down at newspaper on counter, upside down to CAMERA (headlines: "BERLIN BLOCKADE... NATO ULTIMATUM... PRESIDENT... SOVIETS...")

169 INT. OAKES BEDROOM - HELEN - DARK

169

sleeping. Oakes leans in, kisses her. She stirs without waking, embraces a pillow...

170 INT. OAKES VOLVO - DRIVING - OAKES - DAY

170

driving slowly through heavy traffic. No sound. He looks around at surrounding cars.

- 171 HIS POV - CUTS ON OTHER CARS 171  
 racked and roped with boxes, suitcases. Pickups with mattresses, duffels, bikes. Most cars contain children, several people, whole families. Pressed in glass, remote, haunted expressions.
- 172 BACK TO OAKES 172  
 fearful, musters the nerve to turn on the car radio.
- RADIO VOICE  
 ... that NATO armored units have broken through the Helmstedt checkpoint into East Germany, and after heavy fighting...
- 173 BACK TO HIS POV ON SURROUNDING CARS 173  
 as radio voice resounds, overlapping:
- RADIO VOICE  
 (continues)  
 ... advancing under P81 air support two miles along the E8 Bundestrasse corridor past Marienborn toward Berlin... French News Agency has received conflicting reports...
- 174 INT. HOSPITAL OPERATING ROOM - CLOSE - LANDOWSKA 174  
 behind green surgical mask, looks across patient to:
- RADIO VOICE  
 (continues)  
 ... of East German resistance and heavy casualties... but ground observers have confirmed that...
- 175 INTERCUT - OAKES 175  
 working carefully upon O.S. patient. Ives, Nurses assist. Radio voice continues, but begins to FADE replaced by SOUNDS of HEART MONITORING machine. Oakes and Landowska exchange a glance...

(CONTINUED)

175 CONTINUED:

175

## RADIO VOICE

(continues)

... two Soviet-built MIG 18's invaded West German air space firing several surface-to-ground missiles at a NATO munitions storage facility, and also hitting a school and a hospital outside of Wurzburg...

176 INT. SURGICAL WASHROOM - OAKES AND LANDOWSKA

176

scrubbing up. Landowska lights a small cigar.

LANDOWSKA

While we save a single blue baby, they're bombing hospitals in Wurzburg.

OAKES

I'm afraid to turn on the radio.

LANDOWSKA

Then you haven't heard the latest. There's a rumor that the Russians are beginning to evacuate Moscow.

Oakes pauses, studies his wet hands. Landowska continues with almost diabolical bemusement:

LANDOWSKA

(continuing)

There are even people leaving Kansas City! Because of the missile fields nearby. Now I ask you: Where does one go from Kansas City -- Independence? -- Omaha? -- the Yukon?

Oakes raises and clenches his wet fists, emotional:

OAKES

What's going on, Iggy? Do you understand what's going on in this world? It's too stupid for words!

LANDOWSKA

Ah yes, but stupidity has a habit of getting its way.

(CONTINUED)

176 CONTINUED:

176

OAKES

If that were true, we wouldn't  
be mending hearts, we'd be back  
in caves eating them.

Landowska gives Oakes wry prophetic look, chilling.  
Oakes turns away, wiping his hands and face.

OAKES

(continuing)

If that were true, why bother  
doing anything?

With passionate intensity, Landowska comes around to  
face Oakes.

LANDOWSKA

Because we are human! Because we  
are aware. Because we will fight  
against the horror even if it is a  
losing battle! Because we are  
physicians. We do what has to be  
done. We save the babies.

177 INT. (KC) HOSPITAL CORRIDOR - TRACKING OAKES - DAY 177

Tweed jacket, briefcase, heading down the corridor,  
hears three PAGING BELLS REPEAT, looks up overhead...

178 HIS POV - WALL PAGE BOX 178

where computerized code number "137" blinks...

179 INT. NURSES' STATION - SAME - PAN 179

from three NURSES, as one looks up, rising, to hand  
Oakes a slip of paper.

NURSE #1

Dr. Oakes. Your wife would like  
you to call her at home.

OAKES

Thank you.

- 180 FAVOR WALL COIN PHONE (TIMECUT) - OAKES 180  
 deposits a dime, punches up the number. CAMERA VERY SLOWLY TIGHTENS A LITTLE as we hear the PHONE RING three-four-five times. Oakes begins to look worried. He lets the PHONE RING two more times before slowly hanging up. Checks the slip of paper to make sure he was calling the right number. Perplexed.
- 181 EXT. (KC) HIGH SCHOOL FOOTBALL STADIUM - SKY - DAY 181  
 and SOUNDS OF DISTANT MARCHING BAND, COACHES BARKING, PADS CRUNCHING, A BALL PUNTED... the fall floats INTO SCENE and TILT DOWN as it is caught and briefly run back by the Red team. Fierce sloppy tackle...
- 182 FULL - PAN FIELD 182  
 and empty stadium seats, as Oakes' car drives across grass, parks by some others. Oakes gets out, walks up TOWARD CAMERA, looking for his son, Alan.
- 183 SIDELINE & TEAM BENCHES 183  
 as Oakes walks INTO SCENE beside a few other men, fathers and locals hanging around practice. Scans the bench and fields, now spots his son Alan.
- 184 HIS POV - TIGHT - ALAN OAKES 184  
 on the White team, number 17, as they break from the huddle with a single loud CLAP! spry with pre-season energy. Alan is lean, strong, quick, takes his position at tight end, all concentration. Quarterback bawls the call, takes the snap! Alan battles a defender into the secondary, feigning... but it's only a running play straight into the line.
- 185 CLOSE - FAVOR - OAKES 185  
 watching keenly, though not trying to attract Alan's attention. HOLLAND, another father, 45, trucker's cap, jeans jacket, stands beside Oakes, studying the field.

HOLLAND

Coach seems to know what he's doing this year. I mean he's teaching these kids de-fense.

(CONTINUED)

185 CONTINUED:

185

OAKES

They sure look good.

HOLLAND

I wouldn't be surprised if they went 9-2 or even 10-1...

186 INTERCUT ALAN

186

As they run another play, Alan scrambling an outside-in pattern, leaps with the defender... but the ball is off-target. Alan scans the sidelines.

HOLLAND

... not that they're going to exactly walk over Bishop Hogan just like that or anything. You got a boy in there?

187 BACK TO OAKES AND HOLLAND

187

as Oakes thinks Alan sees him, starts to wave, doesn't.

OAKES

Yes, I do. Number 17. Alan Oakes.

HOLLAND

Ohhh I been watching him. Good hands, good hands, good move to the outside, not afraid to take a hit.

Oakes looks pleased, proud, but can't exactly say thanks.

OAKES

Do you have a son playing?

188 BACK TO OAKES' POV - ALAN IN CLOSE

188

Blue eyes laughing as he jokes with players returning to the huddle.

HOLLAND'S VOICE

Doug Holland. Sixty-eight. He's only a sophomore, but he's a born guard, you know? Stocky, lot of heart. I try not to miss a practice when I'm not on the road but I don't like to embarrass him hanging around the bench, you know? By the way, I'm Doug Senior.

189 OAKES AND HOLLAND

189

Oakes just looking away from his watch, shakes hands heartily.

OAKES

Russ Oakes. Nice talking to you,  
Doug.

HOLLAND

Yeah, same here...

Oakes gives a little high sign, starts walking back to his car. HOLD on Holland, f.g., watching the field intently, as QB screams the call. From the end of the end zone, Oakes turns back briefly, sees...

190 CLOSE - LONG LENS - ALAN

190

bursting into the open TOWARD CAMERA, down the sideline, two strides on his defender, pulling away, eyes over his shoulder.

191 INTERCUT CLOSER - OAKES

191

watching with some desperate sadness, indelibly remembering...

192 BACK TO ALAN - LONG LENS

192

leaping, plucking the ball out of the air, running like a stallion TOWARD CAMERA...!

193 EXT. FARMLAND - MOTORCYCLE RIDING - BRUCE - DAY

193

helmeted, speeding through farmland...

194 INTERCUT HIS POV - PASSING FARMLAND

194

195 TIMECUT - MOTORCYCLE POV ENTERING COLLEGE TOWN - DAY

195

decelerating to normal speed. A few students seen hitchhiking the other way. Passing sign: "University of Missouri/Hampton Campus." CUTS on tall trees, storefront sign: "Welcome Freshmen!"

\*  
\*

196 EXT. HAMPTON TOWN GREEN - HIGH OPEN ESTABLISHING - 196  
DAY

the center (or quadrangle) of this attractive Midwestern college town. We see and hear Bruce PASS SCREEN BOTTOM on his Honda. Clusters of students, some with suitcases, duffels, backpacks... White band gazebo... barbershop.

197 MONTAGE - LANDMARKS (OF LAWRENCE, KANSAS) 197

198 EXT. UNIVERSITY HOSPITAL - DAY 198

PAN students, patients entering, departing. Identifying sign: "University Hospital." Four-story modern brick or terra-cotta medical complex, teaching facility. Fallout shelter sign.

199 INT. HOSPITAL - MAIN CORRIDOR 199

PANNING doctors, nurses, students, hurried activity. No window daylight.

200 FAVOR NANCY BAUER, R.N. 200

40, chief floor nurse, intelligent generous face, momentarily harried at a ward nursing station, b.g. staff arguing. She spots Hachiya passing.

BAUER

Sam -- where's Dr. Oakes?

Hachiya checks his watch.

HACHIYA

Probably stuck in traffic on the I-70. Didn't you hear? -- everyone's gone fishing.

BAUER

We've got no chief.

HACHIYA

Where's Miranda?

BAUER

KC. And Julian wants staff informed of emergency procedures if a general metro evacuation is...

(CONTINUED)

200 CONTINUED:

200

HACHIYA  
 (holds up hands)  
 Why are you telling me all this?

BAUER  
 He needs a medical person who...

HACHIYA  
 No he doesn't. He can do that  
 himself. I'm just a resident  
 with a hundred and twenty freshmen  
 bodies to examine, most of them,  
 unfortunately, male.

He exits.

BAUER  
 (to herself)  
 Nice try.

201 INT. HOSPITAL CLINIC - PAN WAITING ROOM - DAY

201

where a dozen male students stand about in jockey  
 shorts, holding medical folders.

VOICES  
 ... just like in the army...  
 Where do you think you're going  
 to be next week?... Somewhere in  
 the upper atmosphere...

202 FAVOR DAVID KLEIN

202

lean, dark-haired, studious-looking 19 year old,  
 seated before a desk in his underpants, as an intern  
 takes his blood pressure. Sam Hachiya writes a brief  
 history.

DAVID  
 David Klein. K-L-E-I-N.

HACHIYA  
 Age?

DAVID  
 Nineteen.

HACHIYA  
 (looking up)  
 Sophomore?

(CONTINUED)

202 CONTINUED:

202

DAVID

That's right.

HACHIYA

Residence?

DAVID

Joplin, Missouri...

HACHIYA

I mean on campus.

DAVID

Oh, Davidson Four.

HACHIYA

What's your major, David?

DAVID

Pre-med.

Hachiya looks up "sourly," abandons his professional politeness.

HACHIYA

Are you kidding me? You think doctors make a lot of money or something? Want me to tell you about the lousy hours, the cranky patients, the lost weekends, the boring conferences, the interesting medical histories we have to take?

David looks momentarily startled, then realizes it is a big put-on. Hachiya grins. David starts laughing...

203 INT. EMERGENCY ENTRANCE - DOLLY BACK - DAY

203

with ALISON RANSOM, 25, hugely pregnant, as two AIDES help her into a wheelchair. A small woman, rounded figure, red hair, freckles, merry face, big hoarse voice, gripping the chair arms in pain, then relaxing. Nancy Bauer takes over, pushes her down the corridor -- a real flako on her hands. Rapid, looney dialogue. Getting to know (and like) each other.

\*

ALISON

Big deal. They come three minutes apart then stop altogether.

BAUER

I know. Where's your husband?

(CONTINUED)

ALISON

Shooting baskets at the Y. He knows better. This is my second false alarm. Big attention-getter, he says. Where's yours?

BAUER

My what?

ALISON

Your husband.

BAUER

(laughs)

Who says I...? Yeah. Well, he's trying to catch a plane out of New York right about now. So what's he got to do with anything. I'm not the one having the baby.

ALISON

What's it like?

BAUER

What?

ALISON

Having a baby? What's it feel like?

BAUER

Never had one.

ALISON

But you said, 'I know.'

204 TRACKING ALISON AND BAUER INTO ELEVATOR

204

where door closes, they ride up.

BAUER

I know what?

ALISON

Back at emergency. I said the pains were coming three minutes apart and you said, 'I know.'

BAUER

I know about the pains because I'm a nurse who's seen a lot like you.

(CONTINUED)

204 CONTINUED:

204

ALISON  
(mischievous)  
Hey, want to know what it feels  
like? It feels like I'm gonna  
have a pumpkin.

\*

205 INT. COLLEGE REGISTRATION HALL - DAY - LATE AFTERNOON 205 \*

START on Bruce, in line before "Geology" desk. This could be a gym, library or cafeteria. No more than sixty students in the whole room, before some ten departmental desks, most of them currently vacant. Many students hold transistor radios to their heads, a raucous muffle of RADIO SOUNDS and VOICES ECHOING around the cavernous room. Bruce looks about, confused, speaks to JOAN and PAUL, two other students in line.

BRUCE  
Where is everybody? Today's  
registration, isn't it?

PAUL  
They're all out right now  
watching the news on TV.

JOAN  
Saw Ticker and Judy Francis  
taking off, thumbs out, backpacks  
and all.

BRUCE  
So what are you doing here?

PAUL  
Holding my place in line. If  
I don't get into Bowman's  
Metallurgy this semester, I  
don't graduate in January.

206 CLOSER - BRUCE

206

looking about, disturbed by the unearthly NOISES in  
the room. Speaks O.S. to:

BRUCE  
Hey, what's going on?

207 CLOSE - STUDENT #1

207

holding a transistor to his ear, holds up a hand for quiet, concentrating hard, quickly utters:

STUDENT #1

The Russians... just invaded West Germany.

208 INT. COLLEGE DORMITORY LOUNGE - CLOSE PAN - FACES - DAY (LATE AFTERNOON)

208

of twenty students, male and female, transfixed by O.S. television set. Some hold books, some Ping-Pong paddles, Coke cans, book bags, basketballs. We see JO HUXLEY, 35, assistant professor of physics, short salt-and pepper beard, running shoes... David Klein, CYNTHIA, another student, bushy-haired...

TV VOICE

... three-pronged attack, spearheaded by rapid Soviet tank and artillery advances into the Fulda Gap... Having already captured NATO advance positions along the West German border, the looming question is: How far will Warsaw Pact forces go toward challenging the NATO advance on Berlin? Will the Russians drive straight for the Rhine -- and defy NATO's declared policy of defense by all means, including the use of tactical nuclear weapons?

209 OMITTED

209

210 FAVOR TV SCREEN - TIMECUT - TIGHTENING ON TV COMMENTATOR

210

past the point of good definition to a mouth defined by magenta, chartreuse, aquamarine scanning lines...

TV VOICE

... The Defense Department today reported that ninety percent of the Soviet Union's fleet of nuclear submarines have put to sea at Petropavlovsk on the Pacific...

211 TIME CUT - HANDHELD AMONG STUDENTS

211

milling about in the same room. Ping-Pong tattoo b.g.

STUDENT #2

Fantasyland.

ALDO

You think they're making it all up, like War of the Worlds or something??

STUDENT #2

Look. Did we save the Czechs or the Hungarians or the Afghans or the Poles? Well, we're not going to nuke the Russians to save the Germans. I mean if you were talking oil in Saudi Arabia, then I'd be real worried.

212 FAVOR DAVID AND CYNTHIA

212

CYNTHIA

What do you think?

DAVID

I think I'm going to hitch home, see my folks, see how things are Monday.

CYNTHIA

Where do you live?

DAVID

Joplin. How about you?

(CONTINUED:

212 CONTINUED:

212

CYNTHIA

Minneapolis.

213 INT. HAMPTON BARBERSHOP - START BRUCE - LATE DAY

213 \*

sheeted, looking at himself in the mirror, as older BARBER #1 starts cutting his dark curly hair. As the scene progresses, Bruce grows increasingly preoccupied with the discussion at the adjoining chair...

BARBER #2'S VOICE

Who knows? The President's speaking on television at six, so maybe he'll tell us something new...

BRUCE

Make it pretty, Ollie, and not too short. It's my last trim as a free man... I'm getting married tomorrow.

HUXLEY'S VOICE

They'll tell us what they want us to hear... keep the panic at the low-sweat stage...

MACK'S VOICE

I really don't think either side wants to be the first to use a nuclear device...

BARBER #1

S'at right? Well, congratulations, pal! Who's the lucky lady?

CAMERA SLOWLY PANS OPEN to reveal Jo Huxley (#187, above), satyr beard, leather vest, leaning against the mirror, thumbing through a sports magazine, while talking to his friend MACK, another young prof, 35, tweed coat with patches, thinning hair, dude boots.

BRUCE

Her name's Denise, from Bannock Hill. Prettiest thing you ever saw... We're taking an apartment over on Twain Court till I finish up in June.

HUXLEY

It's not a question of who, but where it's used, over whose real estate... Say we explode a neutron bomb over their troops on our side of the line, it better not drift over to their side...

BARBER #1

Well, then this one's on me -- my wedding present.

MACK

He's crazy...! How do they expect it's going to stop at just one bomb...? \*

BRUCE

Hey, thanks, Ollie -- thanks a lot...

(CONTINUED)

213 CONTINUED:

213

BARBER #2

You want to know what crazy is?  
Crazy is not staying out of  
other people's business! We  
shouldn't be over there in the  
first place!

Barber #1 nudges Barber #2 to shut up and cut hair.  
Bruce is looking more and more upset...

HUXLEY

Maybe they'll contain it, after  
all...

(jokes)

After all, I've still got tickets  
for symphony tonight.

MACK

(still brooding)  
Thing that's always bothered  
me is the damned launch-on-  
warning.

\*  
\*  
\*

BRUCE

What's that?

Mack and Huxley both look over at Bruce, suddenly feel  
making the subject public makes it more real.

MACK

That's when one side tells the  
other that it will launch its  
missiles when it knows the other  
guy's missiles are already on  
their way. It's a deterrent  
device designed to discourage a  
pre-emptive attack.

HUXLEY

You know: use 'm or lose 'm.

Bruce nods, looking uncomforted, persists:

(CONTINUED)

\*  
\*  
\*\*  
\*

213 CONTINUED: (2)

213

BRUCE

What do you really think the chances are of something happening way the hell out here in the middle of nowhere?

HUXLEY

Nowhere? There's no 'nowhere' anymore. You're sitting next to Whiteman Air Force Base right now. That's a hundred and fifty Minuteman missile silos spread halfway down the state of Missouri. That's an awful lot of bull's-eyes.

\*

214 QUICK CLOSE - BRUCE

214

215 EXT. HAMPTON - MAIN STREET - DAVID KLEIN - LATE DAY

215 \*

walking backwards along the curb, windbreaker, backpack, duffel, holding out a shirtboard: "JOPLIN." Local traffic moves faster than usual. Bikes, motorcycles, HORNS HONKING, general sense of urgency. David looks up at the SOUND OF A JET PLANE. Now, a pickup truck full of barrels pulls over. He climbs in...

216 INT. PICKUP TRUCK - DAVID - SAME

216

SEEN THROUGH WINDSHIELD, nods thanks to driver, notices two shotguns racked across the rear window.

217 EXT. HIGHWAY (NEAR HENDRY FARM) - LONG ON DENNIS - LATE DAY

217 \*

driving his thresher (combine?) up behind the barn, climbing off, holding a hose over his hot head, looking up into the sky.

\*

218 INT. HENDRY KITCHEN - FAVOR ELLEN - SAME

218

wearing a loose scoop-necked housedress, putting serving dishes on the table: gravied chicken, carrots, biscuits.

(CONTINUED)

218 CONTINUED:

218

Down the hall we see Sarah and Kenny lolling on the living room floor watching cartoons on TELEVISION. Dennis comes in the back door, mopping his wet head with a towel. The instant the door slams:

ELLEN

Sarah? Kenny? Wash up for supper! Pour your milk...!

\*

DENNIS

Wish those clouds would hurry up and get here. Could use one more good rain before the cuttin'.

SARAH'S VOICE

... minute...

-

219 HIS POV - ELLEN

219

bent over the table, breasts hanging full against the loose cotton, a strand of hair falling across her tan shoulder, in a shaft of late-day sunshine.

\*

ELLEN

Let it rain tonight. That sun feels real good to me.

\*

220 INTERCUT - CLOSE - DENNIS

220

watching her, feeling like an early roll in the hay.

\*

ELLEN

Did you kids hear me...?

Dennis steps close, squeezes her upper arm, touches her lips for quiet, looking right down her dress.

DENNIS

Tell 'em to wait a few minutes...

ELLEN

Brian, the biscuits'll...

DENNIS

(seductive)

Tell 'em Mommy and Daddy got some washing up to do -- um? Upstairs?

She kind of likes the idea, puts plates over the food.

221 INT. LIVING ROOM - CLOSE - FAVOR SARAH & KENNY - 221  
SAME

watching O.S. TELEVISION, as Ellen and Dennis are seen heading up b.g. stairs, his arm behind her, fondling her flank.

ELLEN

... down in a few minutes...

Sarah nods without turning her head. But the moment her parents are not looking this way, she turns, lies down on the rug, to watch them go all the way up the stairs.

222 INSERT - UPPER HALLWAY - BEDROOM DOOR - SAME 222  
closing. Band of daylight under the door.

223 BACK TO LIVING ROOM - ANOTHER ANGLE - SARAH 223  
still looking up the stairs, turns mischievously to her little brother, whispers:

SARAH

Hey. Kenny.

She motions toward the stairs. Kenny slowly rises, eyes still glued to the TV cartoons, follows Sarah O.S.

224 INT. STAIRS/UPPER HALLWAY - SARAH AND KENNY - SAME 224  
advancing toward the crack of light under their parents' door. SOUND of a BOOT HITTING THE FLOOR, belt buckle, now the CREAK OF A BOX SPRING. Sarah stretches her mouth to keep from giggling...

225 INT. HENDRY'S BEDROOM - CLOSE ON ELLEN - DAY 225  
wraps her arms over her head, pushing the pillow away, as Dennis' damp head slides down across her.

226 BACK TO SARAH 226  
pressing her ear to the floor, trying to see under the door.

(CONTINUED)

- 226 CONTINUED: 226
- But Kenny is bored with the whole thing, starts to rise. Sarah holds a finger swiftly to her lips, sternly advising him to keep quiet. Kenny makes a big mocking deal of tiptoeing back to the stairs...
- 227 FAVOR KENNY (ANGLE FROM TV POV) 227
- re-entering living room, irritated to see...
- 228 INTERCUT TV - REPORTER 228
- unprofessionally distraught, reading a bulletin:
- TV REPORTER
- ... that three nuclear weapons  
in the low kiloton range were  
airburst this morning over  
advancing Soviet troops in the  
Fulda Valley...
- Kenny's hand ENTERS SCENE, flips the channel switch. We see various TV News people flash by on all channels. Kenny stops at another channel reading "SPECIAL BULLETIN," to hear:
- TV VOICE
- ... nuclear bomb of undertermined  
strength has exploded at regional  
NATO military headquarters  
outside of Frankfurt...
- 229 BACK TO KENNY 229
- now thoroughly disgusted, flips the switch again, finding only more of the same, wanders O.S.
- 230 LONG THROUGH HOUSE - KENNY 230
- heads AWAY FROM CAMERA toward kitchen, helping himself to some food from the table on the way...
- TV VOICE
- ... State Department says that  
the president is presently in  
direct communication with Soviet  
Premier Tikhonov --  
(MORE)

(CONTINUED)

230 CONTINUED:

230

## TV VOICE (CONT'D)

-- and that both sides are working together to bring about the earliest possible ceasefire.

Kenny heads out into the yard, screendoor slamming.

231 EXT. I-70 SOUTHEAST FREEWAY - LONG TOWARD K.C. - 231  
EARLY EVENING \*

and the city skyline, lights coming on against sunset sky. \*

## CAR RADIO VOICE

... close to announcing a ceasefire along the German border. There are still no eyewitness accounts of the immediate destruction of Wiesbaden and the outskirts of Frankfurt, although the mushroom cloud could be seen from as far away as Bonn and Cologne.

A HIGH-PITCHED TONE abruptly CUTS OFF program.

232 INT. OAKES CAR - THREE CUTS "JUMP" - CLOSER TO OAKES - 232  
SAME \*

driving away from Kansas City, startled, stares at the radio, reaches to... but his hand recoils as a pleasant but firm FEMALE VOICE, unhurriedly tells us:

## WOMAN'S VOICE

This is the Emergency Broadcast System. All persons in transit in the Kansas City metropolitan area are advised to proceed immediately to the municipal shelter facility in the community or township closest to your current location. While there is no immediate danger to the Kansas City area...

Oakes accelerates, turns sharply down...

233 EXT. FREEWAY EXIT RAMP - OAKES CAR - SAME 233

SQUEALS around the ramp curve.

(CONTINUED)

233 CONTINUED:

233

## WOMAN'S VOICE

... the Federal Emergency  
Management Agency urges that  
you learn the steps to be taken  
in the event of a probable  
attack.

\*  
\*

234 EXT. GAS STATION - OAKES CAR (HAND HELD) - SAME

pulls up TO CAMERA. Lights on in station. FOLLOW  
as Oakes gets out, runs up to... PAN AHEAD TO a  
crowd of ten or fifteen persons already jockeying  
for position before two public pay phones.

\*

## VOICES

Hurry it up, for godsake -- I  
got family too... I can't even  
get a connection on this  
thing...!

235 CUT IN LINE (HAND HELD)

235

as the MAN in front of Oakes turns around, face pale,  
smile disjointed, going into a panic.

## MAN

My kids just left on a camping  
trip. I don't know how I'm  
going to... what I'm going to  
... Huh...

Oakes grabs the Man's shoulders, to give him some  
support, but doesn't know what to say or do, his  
own fear the same. The Man wrenches away, eyes  
wild, staggers to the front of the line, where others  
push him away.

236 QUICK CLOSE - OAKES

236

alarmed, turns, runs back to his car...!

237 INT. HAMPTON SUPERMARKET - CUTS ON SHOPPERS - DAY

237

thronging the aisles, cleaning the shelves of canned  
goods... gallon water bottles... flashlights and  
batteries.

- 238 INTERCUT BRUCE 238  
 watching the hoarders, their overloaded carts, appalled.
- 239 FAVOR CHECKOUT COUNTER - PAN 239  
 long lines, overladen carts, people carping at each other for cutting in line, not moving fast enough... TO Bruce, near the end of the line, holding orange juice carton, cheese, bag of rolls, turns nervously to MAN with a transistor RADIO.
- BRUCE  
 Any more news?
- MAN WITH RADIO  
 They just hit one of our ships in the Persian Gulf.
- BRUCE  
 Who's they?
- MAN WITH RADIO  
 The Russians, who do you think.  
 But we hit them back, one of their ships, you know.
- Dizzy with the horror of war games in the supermarket, Bruce forgets his purchases, hurries out.
- 240 EXT. SUPERMARKET - HIGH ON PARKING LOT - EARLY EVENING 240 \*  
 \*  
 where cars and pickups pull in and out, HONKING. Street lights coming on. \*
- 241 CUTS AMONG SHOPPERS 241  
 pushing carts top-heavy with bags. HOLD on Bruce watching, as a bag full of cans topples onto asphalt, cans rolling under wheels.
- 242 BACK TO BRUCE 242  
 climbs on his motorcycle, REVS OFF!
- 243 EXT. OUTSKIRTS ROAD - CLOSE ON BRUCE - DAY 243  
 without helmet, passing hitchhiking students -- teenage refugees -- as he accelerates out of town at full speed!

244 INT. LAUNCH CENTER UNDERGROUND CAPSULE - STARR & BOYLE 244

in large tracked bucket chairs before console. Starr on b.g. phone. Overhead SQUAWK BOX WARBLER, utters:

SQUAWK BOX  
Klaxon klaxon klaxon, message follows...

STARR  
(barks at Boyle)  
Clear for message transmit, clear Tango Five...

Boyle jacks the console, lifts his phone urgently.

BOYLE  
Roger...

245 INT. MISSILE SILO (TANGO FIVE) - TILT DOWN MISSILE - DAY 245

TO McCoy and Conrad in hard hats, riding a scaffold cab along the side of the missile, adjusting rivet-valves. PHONE RINGS, REVERBERATES.

246 FAVOR COOPER 246

below them, pulling on headphones, mouth mike.

COOPER  
Tango Five, this is Coop.

BOYLE'S VOICE  
Tango Five. This is Tango Capsule command. Have you completed site maintenance?

COOPER  
No, sir, we've just...

BOYLE'S VOICE  
I'm ordering you to clear Tango Five immediately!

COOPER  
Yes, sir!

Cooper pulls off phones, turns and shouts.



253 EXT. KANSAS CITY - CITY STREET - MARILYN OAKES - DAY 253

hurrying along among pedestrians, near Swope Park, five miles from city center. Some cars and taxis driving by very fast. Marilyn stops, looks about, confused. LEON JAMES, black, and daughter DIANA (8) passing.

MARILYN

Do you know where we're supposed to go?

LEON

Someone said there's a shelter around the corner.

254 EXT. BUILDING - START FALLOUT SHELTER SIGN 254 \*

and TILT TO Marilyn, Leon, Diana and others, entering a building (the nature of which to be determined by location neighborhood.) \*

255 INT. BUILDING - CROWD OF PEOPLE - DAY 255 \*

entering. Slightly irritated person directs them. \*

VOICE

This is a shelter? \*

MAN IN HARDHAT \*

The basement and the sub-basement boiler room. Just down those stairs...

256 HAND HELD WITH MARILYN, LEON AND DIANA 256

looking around at the crowds nervously moving in several directions. \*

DIANA

Do we have to go down there?

LEON

Well, I guess we could stay right up here for a while, sugar.

MARILYN

(to Diana)

Do you draw?

Diana looks at her father. He grins.

(CONTINUED)

256 CONTINUED:

256

MARILYN

(continuing)

You know -- pencil, paper,  
crayons. That sort of thing.  
I'll draw you if you draw me.

Marilyn sits down, opens her portfolio, takes out  
two drawing tablets, colored pencils. Diana is en-  
ticed, moves in beside her. Leon is pleased.

\*

257 QUICK FAVOR MARILYN'S TABLET (TIME CUT)

257

A few deft strokes sketch Diana's head, wary eyes.

258 QUICK FAVOR DIANA'S TABLET (TIME CUT)

258

as she executes a bold smiling lady.

259 EXT. FARM COUNTRY - LIVESTOCK TRUCK - DAY

259

approaches f.g. county road junction, starts to turn,  
stops at the corner. (No animals in truck.)

260 CLOSER START DAVID

260

exiting cab...

DRIVER

Sorry I can't take you farther.

DAVID

That's okay. Thanks a lot.

(CONTINUED)

260 CONTINUED:

260

DRIVER

Good luck.

DAVID

Yeah. You too.

... CAMERA PIVOTS OPEN AND DOLLIES BACK WIDE as truck lumbers away down country road. Driver seen waving. David waves back, walking TOWARD CAMERA, looks once at the empty road behind him, surrounding flat landscape, a distant silo, windmill on a windless plain...

261 INTERCUT OIL WELL RIG

261

slowly pumping, with a low pneumatic GRUNT, sucking unseen elements from the earth...

262 DAVID'S POV (PASSING BENEATH) - CROWS ON A POWERLINE

262

263 QUICK CLOSE TRACKING DAVID

263

suddenly feels ominously alone, quickens his pace...

264 INT. DAHLBERG KITCHEN - EVE - DAY

264

preparing a mammoth turkey, dressing a rack of pork ribs, the ten-apple pies all baked, cooling, foil-covered casseroles. Jim enters, lugging food sacks to inner cellar door.

JIM

Where're the girls, Eve?

EVE

Jolene's making beds. Denise is taking a shower...

JIM

Get them downstairs, please.

EVE

Jim, don't you see all I've got to do...?

265 CAMERA SLOWLY TIGHTENS TWO

265

JIM

Don't you know there's pretty much a national emergency going on...?

\_(CONTINUED)

265 CONTINUED:

265

EVE

Well it's just going to have to go on without me because your daughter's getting married tomorrow and I've got sixty-seven mouths to...

Jim holds up his hand for peace, controls himself. Everybody's going to have to control themselves.

JIM

I hope so... I hope so. But first we've got to get a few things down into the cellar.

Jolene drifts in quietly, wide-eyed, pale.

EVE

(mumbles)

You'd think there's a tornado coming...

JOLENE

Daddy, a man on the radio said there might be a war. He's saying how we should unplug all our radios and TV and stuff.

(scared)

There's not going to be a war, is there?

266 CLOSE - JIM

266

embraces Jolene, is about to speak, when Denise bursts in, robe, hair in a towel, hysterical.

DENISE

Mama, I don't know where Bruce is and there's not even a dial tone on the phone...!

267 EXT. DAHLBERG YARD - QUICK - DANNY - DAY

267

filling milk jugs with water, glancing suspiciously at the sky.

268 EXT. LAUNCH CENTER - USAF MAINTENANCE TRUCK - DAY

268

enters compound. AF security guard closes gate. McCoy, Conrad, Cooper hop out of truck, enter "ranch house."

- 269 INT. LAUNCH CAPSULE (UNDERGROUND) - START BOYLE 269  
 waiting in silence, perusing logbook, glances toward...
- 270 CLOSE STARR 270  
 now visibly tense, senses Boyle's glance, looks, begins a little nervous smile, looks quickly away so as not to reveal his apprehension. He'd like to make a joke, ask a personal question. He feels his mouth is dry...
- 271 CLOSER BOYLE 271  
 eyes riveted to logbook, takes one measured (audible) breath, before...
- 272 INSERT - "SQUAWK BOX" SPEAKER 272  
 WARBLING!! Then a voice:  
 SQUAWK BOX VOICE  
 Standby! Message follows: Alpha...
- 273 HIGH WIDE STARR & BOYLE 273  
 swing into (the relief of) action, below, writing down codes, reaching for their phones...  
 SQUAWK BOX VOICE  
 ... Whisky. Victor. One. One.  
 Eight. Echo. Acknowledge.  
 STARR  
 (into phone)  
 Tango got it.  
 BOYLE  
 (on his phone)  
 We have received a valid execution message. Foxtrot One, this is not an exercise. Repeat: This is not an exercise.
- 274 QUICK INTERCUTTING BOYLE & STARR - CLOSER 274  
 as they exchange a fleeting glance (Jesus God In Heaven, Shit! This Is It!)...  
 VOICES  
 Foxtrot One acknowledges... Hotel  
 One acknowledges... Standby.

(CONTINUED)

274 CONTINUED:

274

STARR

Step one: keys inserted.

Boyle and Starr open a red safe with keys around their necks, remove two small envelopes from which they each extract a code and another key. Starr returns to his console. Each removes a protective plastic cover from a set of console switches, set a numerical code on dials (BLMZA6).

\*

STARR

(continuing)

Lock code inserted.

BOYLE

Lock code inserted.

Boyle lifts phone, checks watch, hand on toggle switch.

BOYLE

(continuing)

This is Tango. Standby, staggered launch, one through four.

275 QUICK VERY CLOSE - STARR

275

STARR

One through four.

276 QUICK EXTREME CLOSE - BOYLE

276

eyelid flinching, the eye clear.

BOYLE

And counting. Ten, nine, eight...

277 EXT. HENDRY FARM - QUICK CLOSE - DENNIS - DAY

277

driving combine, dark goggles.

278 INT. HENDRY BEDROOM - VERY LONG - DENNIS - SAME

278

seen through bedroom window, distant field.

279 FAVOR ELLEN

279

naked before dresser mirror (bareback TO CAMERA), pinning up her long hair, then turns a little to admire her body. Sudden JETLIKE ROAR! HOUSE TREMBLES! Dresser-top china birds shudder, CLINK.

- 280 QUICK CLOSE - ELLEN 280  
staring at...
- 281 INTERCUT HER POV - BRILLIANT FLAME 281  
seen in corner of mirror, slowly rising...! She turns quickly to the window.
- 282 EXT. MINUTEMAN ICBM (STOCK) 282  
lifting from its silo, rushing into the air, its engine spewing a tight bright flame, speeding away on a narrow column of chalk-white smoke.
- 283 QUICK INTERCUTTING DENNIS 283  
pausing on his combine, lifting his face, watching the O.S. ROAR...! Flame reflected on his goggles.
- 284 QUICK FAVOR WHITE HORSE 284  
rearing in the pasture, WHINNYING at the unearthly ROAR, then galloping wildly nowhere...!
- 285 FAVOR SARAH AND KENNY 285  
in the farmyard. Sarah looks skyward, mouth open, frightened. Kenny jumps up and down with glee -- a Fourth of July delight. Ellen bursts from the back screen door, holding one of her husband's chambray shirts around her.
- ELLEN  
You kids get in here right...!
- Another O.S. JETLIKE ROAR! CAMERA DOLLIES RIGHT UP TO Sarah and Kenny as Ellen comes up behind them, puts her arms over them, watching.
- 286 ANOTHER (MORE DISTANT) MINUTEMAN ICBM (STOCK) 286  
rising on its column of white smoke.
- 287 EXT. COUNTRY ROAD - CRANE DOWN TO BRUCE - DAY 287  
rides his motorcycle right up TO CAMERA CLOSE -- MISSILE ROAR just "BEHIND" CAMERA -- looks up, following its trajectory, appalled.

- 288 FAVOR TRAILER TRUCK 288  
 stopped just across the road from Bruce, the driver also looking out the window, craning, incredulous.
- 289 INTERCUT ANOTHER ICBM MINUTEMAN (4 MILES AWAY) 289  
 lifting off.
- 290 BRUCE & TRUCKER 290  
 shift their attention to the newest firework, then look at each other across the road, too stunned to say anything.
- 291 EXT. HAMPTON - FOUR SMOKE COLUMNS - DAY (ANIMATION) 291  
 suspended in the sky -- seen above the town green -- the ICBM ENGINES THUNDER, BOOM, REVERBERATE across the landscape.
- 292 FAVOR SAM HACHIYA & NANCY BAUER 292  
 standing in the hospital parking lot, among other staff, looking up into the sky.
- 293 FAVOR JO HUXLEY 293  
 standing outside the Science Building among a loose cluster of students, including CYNTHIA, ALDO and HOLLY (see below), listening to the THUNDER DIE AWAY. HUXLEY stares intensely, transfixed with fear and silent speculation. Cynthia approaches.

CYNTHIA

What's going on?

He'd rather not talk about it. Quietly:

HUXLEY

Those are Minuteman missiles. \*

CYNTHIA

Like a test, sort of. A warning.

He shakes his head.

(CONTINUED)

293 CONTINUED:

293

HUXLEY

They're on their way to Russia.  
They take about thirty minutes  
to reach their target.

Now, Huxley looks around, realizes he is being watched  
by twenty silent faces, waiting for more.

ALDO

So do theirs, right?

Huxley turns and hurries back toward the building,  
notices the others following, is careful not to run. \*

294 EXT. FARMLAND - SEVERAL LONG CUTS (RAPID!) - DAY 294

on the fertile land. Silence. No one in sight.

295 EXT. LAUNCH CENTER - HIGH (AERIAL ORBITING) - DAY 295

the compound, single truck below. No one. Silence.

296 INT. LAUNCH CENTER - McCOY, COOPER, CONRAD - SAME 296

standing outside the guard room. TWO GUARDS within.  
All in the same rigid listening stance.

CONRAD

Are you in communications with  
the capsule down there?

GUARD #1

Shuts down during a launch. Even  
the radio went out. Last thing I  
heard was two of our missile  
warning radar stations got knocked  
out.

McCOY

Where?

GUARD #1

Beale Air Force Base, California  
and somewhere in England. \*

Cooper starts a crazy little breathless laugh.

COOPER

You believe it? They really gone  
and did it. They shackled 'em!

as Cooper shudders, coming unglued, triggering their mutual anxiety. Conrad studies his watch. McCoy listens with maniacal attention.

CONRAD

You know what that means, don't you...

(beat)

That means either we fired first and they're gonna try to hit what's left, or they fired first and we just go our missiles out of the ground in time. Either way, the odds are we're going to get hit.

\*

Conrad checks his watch.

McCOY

So what are we standing around here for?

GUARD #2

McCoy? Where you want to go?

McCOY

How about outa here for starters?

GUARD #1

We're still on alert, Lenny. No one leaves this facility.

McCoy watches Guard #1 touch his sidearm. Rapid-fire dialogue:

McCOY

Are you kidding me?! The war's over, man. We done our job. So what are you still guarding -- a cotton-pickin' hole in the ground? All dressed up with nowhere to go...?

COOPER

What about Starr and Boyle?

GUARD #2

What about 'em...?

COOPER

What are they doing?

(CONTINUED)

297 CONTINUED:

297

McCOY

Yeahhh, they're sixty feet down,  
sippin' cold beer and whistlin'  
'Misty.'

COOPER

Well, I'm going down there...

GUARD #2

You can't go down there. The  
elevator's secured.

McCOY

You hear yourself talkin', Bozo?  
I hear you saying we're under  
orders to be sitting ducks!

COOPER

There's a ladder down the side of  
the shaft.

GUARD #1

So what? They're still behind an  
eight-ton steel door, food and  
water for two weeks. They're not  
going to let you in.

COOPER

There's still that little room  
outside the elevator...

CONRAD

Artie, you know as well as I that  
a direct hit'll take out the whole  
shaft and Boyle and Starr, too.

\*

COOPER

Well I'd rather take my chances  
down there 'stead!

They all check each other's expressions. No detectable objections. Conrad raises an inquiring brow toward Guard #2, who concurs with a small nod. They all turn toward the guard room.

298 EXT. BANNOCK HILL - LUTHERAN CHURCH - DAY

298

BELL RINGING as town SIREN issues a series of SHORT  
BLASTS!

- 299 EXT. DAHLBERG FARM - HAND HELD CUTS - JIM, DANNY - DAY 299  
 on horseback, rounding up the Holsteins, ranch dog chasing. Cows LOW and MOAN, disturbed. BELL and SIREN can be heard from town...
- 300 INT. LAUNCH CENTER - GUARD ROOM - SHAFT - CONRAD 300  
 climbing down PAST CAMERA. Now, Guard #2...
- 301 BACK TO SHARP CUTS ABOVE - McCOY 301  
 hesitates, the last one to go. Guard #2 looks up from the "manhole."
- GUARD #2  
 Come on, Lenny. This is your idea.
- McCOY  
 Unh-unh. Not no hole in the ground was my idea.
- McCoy makes a move back toward the door. Guard #2 reflexively goes for his carbine. McCoy's eyes burn.
- McCOY  
 (continuing)  
 Sure, sure, make up your mind, pal. You gonna crawl down the hole or shoot me in the back? What's the book say, Bozo?
- Guard #2 is torn, an unforeseen dilemma. McCoy is gone quick as a wink, running for the door...!
- 302 EXT. LAUNCH CENTER - McCOY - DAY 302  
 running like hell for the maintenance truck, leaps in...
- 303 INT. USAF TRUCK - McCOY - SAME 303  
 starts the ENGINE, breathing hard (fear, not exertion), pulls a hard circle in the dirt, heads straight for...
- 304 HIS POV AHEAD - BARRELING TOWARD GATE 304  
 wire fence, smashes through...!



310 CONTINUED:

310

HAND #1

Thanks, Mr. Dahlberg, but we better  
be getting on home.

Jim nods, controlling emotion, not wanting to make the  
moment anymore horribly significant than it is.

JIM

Suit yourself.

311 INT. DAHLBERG CELLAR - START CELLAR WINDOW - DAY 311

as shoveled dirt hits the outside glass, mound rising,  
daylight vanishing. PAN Danny, lugging the last milk  
jug down the cellar steps, setting it against the  
cinder-block wall. PAN CONTINUES across shelves, where  
Jolene is stacking cans... toilet paper, Coleman  
lantern, portable radio... cellar door heard SLAMMING.

312 TIME CUT FAVORS JIM 312

checking the breach of a shotgun, works the action,  
shoves it behind a shelf, looks out, calls:

JIM

Eve...?

313 INT. DAHLBERG HOUSE - DENISE - MOVING UPSTAIRS (HAND HELD) 313

descending TOWARD CAMERA, clutching her wedding dress  
and a stuffed animal (kangaroo), Ophelia-like. BELLS  
and SIRENS still heard b.g....

314 INTERCUT JIM 314

hasn't the heart to tell her to leave them behind.

JIM

Where's your momma, honey?

DENISE

Upstairs.

Now, he gently takes the kangaroo and dress from her,  
quietly, firmly directs her downstairs.

(CONTINUED)

314 CONTINUED:

314

JIM

Now I want you to take those tarps  
and canvas down to the cellar and  
stay there with Jolene -- d'you  
hear?

DENISE

Yes, Daddy.

315 INT. DAHLBERG BEDROOM - FAVOR EVE - SAME

315

changing sheets on the bed, carefully tucking in the  
edges, deft hospital corners. Jim enters. Beat.

JIM

Evie, don't bother with the beds  
just now.

She acts as if she hasn't heard, consumed in a quiet  
hysteria of denial, flaps open a sheet for the other  
bed. CAMERA FOLLOWS as Jim approaches.

JIM

(continuing)

You hear those sirens? That's an  
attack warning system. Evie, we've  
got to get down below.

(beat)

Listen to me. Those missiles have  
all gone off...

He reaches for her arm. She violently flails out at  
him!

316 QUICK CLOSE - JIM

316

astounded, watches her continue to make beds. Quickly...

317 CLOSE - FAVOR EVE (HAND HELD)

317

as Jim wastes no persuading time, bearhugs Eve from  
behind lifts her off the floor. She begins a low bone-  
chilling wail, which rises slowly to a sustained scream.  
She beats his arms with her fists...!

318 STAIRCASE - JIM

318

carries Eve kicking and screaming downstairs...

- 319 EXT. I-70 SOUTHEAST FREEWAY - EASTBOUND TRAFFIC - 319  
DUSK  
clogging the outbound lanes, campers, RVs HONKING...!  
Reckless drivers sprint down the breakdown lane...PAN  
to westbound lanes, little traffic. HOLD on Oakes  
car...
- 320 INT. OAKES CAR DRIVING - OAKES - SAME 320  
rigid at the wheel, driving fast (home!), glancing at  
traffic moving the other way, then ahead at...
- 321 HIS POV - KANSAS CITY SKYLINE - DUSK 321  
closer than in Sc. #231, but still ten miles away.  
A SUDDEN SILENT BLINDING LIGHT FLASHES, THEN DIMS,  
THEN BRIGHTENS WHITE AS A HUNDRED SUNS, BURNING  
THE SCREEN WHITE!
- 322 BACK TO OAKES 322  
averts his face, wincing, white in the SEARING  
BRIGHTNESS, throwing up his arm, looking away,  
braking the car...!
- 323 POV AHEAD - SCREEN CONTRACTS BLACK AROUND THE FIREBALL 323  
STILL GLOWING BRIGHTLY, now SLOWLY CONTRACTING, a  
dwarf sun on the sky -- a nuclear airburst -- the  
image surrealistic in its changing light...
- 324 QUICK LOW ANGLE CUTS - OAKES 324  
ducks down into the car, the FIERCE LIGHT having  
STENCILLED A BURN on the side of his face...
- 324A QUICK ON SURFACE OF CAR 324A  
as the metal swiftly smokes, paint starts bubbling...
- 325B QUICK FAVOR TRUCKER 325B  
in cab of his nearby truck as a THUNDROUS SHOCK WAVE  
WALLOPS SCENE, blowing window glass into his face...!

- 324C BACK TO OAKES 324C  
crouching under the dashboard as he feels the car  
PUNCHED by the shockwave, tremble, metal lurching,  
glass cracking...!
- 325 BACK TO FIREBALL (SLOW MOTION) 325  
now resolving into the nuclear mushroom cloud, boil-  
ing slowly up into the sky -- seen from perhaps forty  
miles away (Bannock Hill) -- over the low unearthly  
RUMBLE, which RESOUNDS OVER...
- 326 EXT. BANNOCK HILL VICINITY - SERIES OF FACES 326  
turning in SLOW MOTION to glance in shock and amaze-  
ment at the mushroom cloud: an old farmer in straw  
hat, a young boy in a Cat cap, David Klein, looking  
through the fingers of his hand, two more farmers,  
one viewing the light through a welder's goggles, a  
farmer's wife looking through a screendoor...
- 326A AERIAL VIEW OF KANSAS CITY - MUSHROOM CLOUD 326A  
slowly boiling up. A commercial jet airliner passes  
into f.g. SCENE, hits shock wave, immediately pitches  
out of control, falling...!
- 327 THE MUSHROOM CLOUD 327  
rising higher, RUMBLING...!  
POP OUT.

END OF PART ONE

PART TWO

FADE IN:

Recap of Part One concludes by repeating #319-#321,  
then proceeds to --

DIRECT CUT INTO:

- 328 EXT. K.C. STREET - EVENING SKY - QUICK-ON DOZEN 328  
PEOPLE (REPRISING FIRST EXPLOSION)
- hurry TOWARD CAMERA, as a BURSTING SUN ABOVE SEARS  
SCENE, "FREEZING" running figures. They smoke, bal-  
loon and "vaporize" in the BLINDING LIGHT, and rapidly  
enveloping dust cloud.
- 329 QUICK TO FIVE RAPID CUTS - PROGRESSIVELY CLOSER - A 329  
MAN
- looking into the FLASH... his face darkens like a  
roasted marshmallow... eyes char... lifting his hands,  
the skin already smoking, carbonized...
- 330 EXT. "KANSAS CITY" - SKYSCRAPERS (MINIATURE) 330
- collapse beneath BLINDING OVERHEAD LIGHT, as if  
stomped by a giant slow-motion foot. As the FLASH  
slowly CLEARS, we see EPICENTER BUILDINGS FLATTENED  
by the intolerable air pressure, rapidly rising dust  
and smoke clouds billow up behind the shock.
- 331 QUICK INTERCUT - COLLAPSING WALLS (DEMOLITION STOCK) 331
- brick windows "crushed," gushing pulverized mortar...  
(REVERSE COLOR NEGATIVE.)
- 332 INSERT - BUILDING WINDOWS 332
- sucked in, implode! SHATTERED GLASS...
- 333 EXT. STOCKYARDS - QUICK HIGH FULL 333
- on hundreds of shifting steer, beneath LIGHT FLASH  
(OPTICAL.)

- 334 EXT. BRIDGE (CHOTEAU, PASEO OR BROADWAY) 334  
 as it "lurches" from TREMBLING CAMERA POV, an OVER-EXPOSED sunrise or sunset creates the effect of reflected nuclear fireball on the waters of the Missouri River... Now, a STUPENDOUS, HELLISH RUMBLE...!
- 335 EXT. ANOTHER CITY STREET - CUTS OF VEHICLES (MINIATURES) 335  
 as the next SHOCK WAVE hurls cars, buses onto their sides... SHATTERING GLASS... collapsing power lines...
- 336 SHOCK WAVE SEQUENCE - CLOSE CUTS - SIX PEOPLE 336  
 hurled through the air, striking walls, cars... Others struck by flying bricks, falling signs. BUILD SOUND OF WIND ROARING "OUTWARD"...
- 337 EXT. OIL REFINERIES - SUGAR CREEK - TANKS (STOCK OR MINIATURE) 337  
 EXPLODING, boiling flames, black smoke...
- 337A INT. BUILDING (#255).- HANDHELD CUTS FAVOR MARILYN 337A  
 caught in a cross-current of screaming people, the air filling rapidly with smoke... as the first SHOCK WAVE HITS, hurling people down, SOUND OF GLASS SPLINTERING! Marilyn rises, sees people rushing toward the basement stairs...
- 338 OMITTED 338  
 thru thru  
 340 340
- 341 MARILYN AND LEON 341  
 pushed against each other by the crowd, hold on so as not to be separated, try speaking but cannot be heard through the din... are wrenched apart, Leon and Diana pushed back toward the stairs... Marilyn stumbles toward the entrance, seeing...
- 341A WALL 341A  
 as heavy foundation stones lurch in place, mortar dust...

- 342 OMITTED 342  
thru thru  
344 344
- 345 EXT. STREET - DARKENING SKY - HANDHELD MARILYN 345  
rushing out into the smoky street -- Seventh Circle of Hell -- trips over, recoils from a charred body, sees an overturned car. Other unscathed bodies lie still along opposite building. The sky darkens, the wind RISING TO A HOWL, as she looks up in horror at...
- 346 MARILYN'S POV - WIDE TILTING UP 346  
past buildings to the dark boiling clouds... mammoth "tree trunk" column of smoke... to the underside of the NUCLEAR MUSHROOM CLOUD, rolling up and spreading out like a malignant thunderhead, through the f.g. scrim of smoke and dust...
- 347 VERY CLOSE - MARILYN 347  
feels a power BACKDRAFT WIND building, pulling her off-balance, as she stares at...
- 348 HER TELEPHOTO POV - SEVERAL FIGURES 348  
moving zombie-like TOWARD CAMERA, one or two falling down, still. As they ENTER FOCUS, we see they are probably naked, their burnt skin hanging, arms held out to their sides, faceless faces...
- 348A BACK TO MARILYN 348A  
in the smoky air, as her hair and clothes spontaneously burst into flame, just as... ANOTHER FLASH OF BLINDING LIGHT BURNS THE SCREEN WHITE...!
- 348B FAVOR MAN ON APARTMENT BALCONY 348B  
instantly vaporizes in the first glow...
- 349 OMITTED 349  
thru thru  
359 359
- 360 INT. BUILDING (#255) BOILER ROOM - FAVOR LEON AND DIANA 360  
as crowds jam the stairwell, many falling down, thick swirling smoke, as...

- 361 FAVOR ANOTHER DOOR 361  
 its edges gushing thick white smoke, now blows open!  
Fire blowing in!
- 362 CUTS ON CROWD 362  
 now lit by roaring flames... boxes quickly igniting in  
 the rising heat. Leon and Diana, as they attempt to  
 rush back up the stairs, thrown back by the intrushing  
 crowd!
- 363 FAVOR CEILING 363  
 swiftly blackening, FLAMES HOWLING across scene, as if  
 fed by a giant bellows, the "shelter" now a blast fur-  
 nace. The SHOCKWAVE hits, "CAMERA" CRUSHED!
- 364 EXT. K.C. STREET - FIRESTORM! - SAME (MINIATURE) 364  
 Flames rage across building fronts, a sense that the  
 air itself is burning!
- 365 OMITTED 365  
 thru 366 thru 366
- 367 QUICK TAXI 367  
 burning in the street, the paint bubbles, the figures  
 of a driver and back seat passenger roaring torches.
- 368 QUICK - FIRE STATION (MINIATURE) 368  
 Doors open, ablaze, engines burning in their berths.
- 369 EXT. BRIDGE - LONG - SAME (MINIATURE, ANIMATION) 369  
 backlit by flames, as distant figures jump off the  
 bridge into the river below...!
- CUT TO:
- 370 INT. OAKES CAR (FREEWAY EIGHT MILES AWAY) - OAKES - 370  
 DUSK  
 still beneath the dashboard, as SECOND SHOCKWAVE HITS!

(CONTINUED)

370 CONTINUED:

370

The right side of Oakes' face has been burned pink -- a strong "sunburn," but in a distinct blotch (defined by the shadow of the mirror on his windshield), from hairline, across one eye, to his jaw, sparing his mouth. (This nuclear stigmata will darken during the next "two weeks.") He blinks like a rabbit, cautiously rises, wincing, to see:

371 HIS POV - QUICK ON TWO NUCLEAR MUSHROOM CLOUDS (MATTE) 371

rising where he last saw Kansas City skyline (Scene 299), one three miles high and rising, the other already six miles high, its stem "bent" by winds...

372 OAKES

372

staring, his whole conception of reality and human expectation undergoing a rapid, traumatic change. Utter emotional and intellectual disbelief, which is why he must keep staring. Only now does a sense of grief enter his senses -- everything is gone! -- and Oakes swallows back the emotion in order not to lose himself, lose an awareness of a future, of what comes next. He sees...

373 HIS POV - TRAFFIC OPPOSITE

373

strangely silent. A few people wandering outside their stalled cars and vans, hands covering their eyes, or staring numbly at the sky, in a state of shock. POV is suddenly JOLTED as...

374 OAKES

374

REACTS TO A CAR SIDESWIPING POV! seen careening by in rearview mirror. Now, a panel truck tears by. Traffic in our lane is turning around and driving back the "wrong" way. Oakes starts his ENGINE, pulls a U-turn, looks in...

375 REARVIEW MIRROR

375

The mushroom cloud still rising, as Oakes accelerates!

376 EXT. HENDRY FARM - HIGH LONG - DAY

376

ACROSS farmyard and nearby pasture, where two overlapping mushroom clouds are seen on the horizon, perhaps 40 or 50 miles away.

(CONTINUED)

376 CONTINUED:

376

The figure of Dennis Hendry is seen running across a field toward the farmhouse.

377 CLOSE - FAVOR ELLEN HENDRY

377

staring at the horizon in horror, cradling Kenny's head, as Dennis ENTERS SCENE. More amazed than horrified:

KENNY

Look, Mommy. There are two of them.

ELLEN

I know.

KENNY

Where are they?

A STRANGE HIGH-FREQUENCY WHISTLE swiftly approaches...

DENNIS

Kansas City...

Before he can say more, there is a brilliant FLASH OF LIGHT behind them...!

378 QUICK TO SLIGHTLY LONGER ANGLE - FOUR FIGURES (MODEL) 378

Father, mother, daughter, son instantly carbonize in the BLINDING LIGHT... THUNDEROUS SHOCK WAVE blows their embers apart! Sky darkening...

379 QUICK - HENDRY HOUSE (STOCK OR MINIATURE) 379

rapidly smokes, ignites, collapses...

380 BOILING DUST CLOUDS (MINIATURE) 380

as a tractor catapults through the air...

381 EXT. FARMROAD - CAMERA RIDING CLOSE ON BRUCE - DAY (MATTE) 381

as a FIREBALL GLOWS behind him. Terrified, he hoots and screeches like a mad Indian! The SHOCKWAVE throws him through the air...!

SCREEN GOES MOMENTARILY BLACK AND SILENT (2 SEC.)

- 382 EXT. PRAIRIE - GRASSFIRE - DAY 382  
 FANNED BY UNEARTHLY HOWLING WINDS, the flames racing  
 sideways...
- 383 QUICK ON COW (MODEL) 383  
 smoking, roasting on the hoof, falls, rolls over,  
 legs up...
- 384 SEQUENCE ON WHITE HORSE 384  
 gallops ahead of the raging brushfire, trapped on two  
 sides, trying to outrace the fiery wind... Rearing,  
 its tail and mane burst into flame...! (OPTICAL/SLOW  
 MOTION)
- CUT TO:
- 385 EXT. BANNOCK HILL - LUTHERAN CHURCH - STEEPLE (MATTE) 385  
 where the bell no longer rings. Nuclear mushroom  
cloud churns up the horizon (20 miles away?). Now,  
 the SHOCKWAVE shakes the steeple, SHATTERING A WINDOW...
- 385A EXT. BANNOCK HILL MAIN STREET - DUSK - DAVID 385A  
 seen running across the wide main street, mushroom  
 cloud behind him. Dashes into a storefront...
- 386 INT. STORE - SAME - DAVID 386  
 dives to the floor, covering head with backpack, as  
 another SHOCKWAVE BURSTS THE FRONT WINDOW...!
- 387 OMITTED 387
- 388 EXT. DAHLBERG FARM - JIM AND DANNY RUNNING 388  
 from barn to farmhouse. Jim glances once at Danny,  
 sees him looking back...
- JIM  
 Danny, don't look...!
- 389 QUICK TO FAVOR CLOSE DANNY 389  
 looking back as another FLASH illuminates his face.

(CONTINUED)

- 389 CONTINUED: 389
- Danny yells, looks away, covering the back of his neck against the heat... starts to fall...
- 389A QUICK ON FARM ROAD POWERLINES 389A
- as the wires smoke, streetlights glow... EXPLODE! and the powerlines snap, break...
- 390 OMITTED 390  
thru thru  
391 391
- 392 FAVOR JIM 392
- catching Danny, trying to lift him (too heavy), holding him up, loping toward the house. B.g. dirt mounds around outside of the house, covering cyclone cellar door.
- 393 FAVOR BARNYARD CHICKENS 393
- running around, feathers on fire, smoking. DOG BARKS.
- CUT TO:
- 394 OMITTED 394  
thru thru  
398 398
- 399 EXT. TOWN OF HAMPTON - DARK SKY - START COED STUDENT 399
- in U of M sweatshirt standing stuporous in the town square, hears a DISSONANT CHORUS OF VOICES WAILING, GROANING. She holds her hands over her ears, starts running past...
- 399A HANDHELD FAVOR BURNING HOUSE 399A
- beside another house that is intact. A figure on fire comes running from the house, but POV passes...
- 399B FAVOR TWO CARS 399B
- on their sides, downed power poles lying across the street...

400 AN OLD MAN, A YOUNG MAN

wandering disparate, the older man hugging his ar  
clenching his teeth, the young man staggering "bl  
into a parked car. A power pole smoking, burstin  
into flame...

401 BACK TO GIRL STUDENT

401

looks up at the darkening sky, a RISING WIND whipping  
her hair. She whimpers in fear and shock, dashes  
across to the town green, past a prone body, where  
several others stand around in shock, staring. She  
kneels on the ground and pulls the hood over her head.

402 INT. OAKES CAR DRIVING - OAKES - SAME

402

(Burn patch right side face) driving into town, maneu-  
vering. A HOWLING WIND RISING, buffets car...

403 OMITTED  
thru  
404

403  
thru  
404

405 HIS POV AHEAD - WOMAN ON FIRE

405

wanders out into the street, arms outstretched...

406 FAVOR OAKES (HANDHELD)

406

jumps out of his car, wraps his coat over the Woman.  
She falls to the ground. He beats out the flames,  
lifts her into his arms, staggers off, fighting the  
wind...

407 EXT. UNIVERSITY HOSPITAL - SHELTER SIGN - DARK SKY

407

and OPEN to Oakes carrying the Burn Victim toward the  
door. Smoke billows from lower broken windows. A  
bush burns crisply beside the entrance. Several people  
sit in a stupor on the grass, rocking back and forth.  
Oakes steps across broken glass...

408 INT. HOSPITAL MAIN ENTRANCE HALL - OAKES

408

enters with Burn Victim, sees... Staff and patients  
wandering about in the darkened hallways. lit eerily by  
emergency spotlights, coughing in the smoke, some  
screaming, moaning, feet crunching broken glass, some  
extinguishing small fires.

(CONTINUED)

408 CONTINUED:

408

Patients sit humbly along the hall, "shellshocked."  
-Nurse BAUER and STERLING, a Nurse's Aide, push a  
stretcher around the corner... Dialogue is clipped,  
overlapping, unreal.

BAUER

Dr. Oakes... S'good you're here...

OAKES

Plasma... methyl morphone, no  
gauze, please...

BAUER

You're burned too...

OAKES

On my way back from Kansas City.  
Where's Dr. Miranda?

409 FAVOR HACHIYA

409

listening, approaching, as Bauer wheels cart away...

BAUER

He's gone. You're in charge.

OAKES

Where's Julian?

BAUER'S VOICE

Putting out fires upstairs...

HACHIYA

Burn unit's already filled up.

OAKES

Got to move all the beds into the  
hall, away from windows...

HACHIYA

Have you seen the number of people  
in here? This is supposed to  
double as a fallout shelter.  
They're standing around in shock  
or hysterical...

OAKES

Where's Dr. Wallenberg? She's  
got the radiological equipment  
in her department, doesn't she...?

410 CLOSER HACHIYA AND OAKES

410

as Hachiya now studies Oakes' face intently.

HACHIYA

What did you see?

OAKES

And we can't stay on emergency power. We're going to have to...

HACHIYA

What did you see? You said you were on your way back from Kansas City. What did you see?

Oakes sees the urgency in Sam's face. Memory is an act of discipline.

OAKES

I was on the freeway, Blue Springs, Independence, maybe ten miles away. I saw the bomb go off, high in the air, directly over downtown. It was like the sun exploding. Two suns. It was like... the end of the world. I don't know why I'm even here...

Oakes is nonplussed to see Hachiya's eyes welling up with tears. Sam takes off his glasses and sobs silently. Oakes lets him cry until he sees Sam wrench his head from side to side against the wall. Finally, Oakes seizes Hachiya's arms, barks at the disobedient child.

OAKES

(continuing)

Stop it, Sam! Stop it!!

Hachiya stops, blinks, surprised. Feels the powerful hands on his arms. Oakes bends, retrieves Sam's glasses, hands them back. Sam fits them on with great delicacy, watches Oakes hurry down the hall...

411 FAVOR PEOPLE

411

sitting hunched along the hallway, some rigid and staring, some crying, one trying to control quiet irrational laughter. PICK UP AND FOLLOW UP entering FEMALE STUDENT, aided by a MAN. She is holding hand over her eyes, muttering fearfully:

STUDENT #5

I can't see anything... Where am I? Why can't I see...?

412 CLOSE - HACHIYA

412

watches her, then hastens out to tend...

413 INT. UPPER WARD FLOOR - LONG CORRIDOR - BEDS

413

being rolled out of rooms by nurses, orderlies, some patients in hospital gowns, slippers. Emergency lights now go off, only flashlights from open ward room doors...

414 INT. SEMI-PRIVATE - JULIAN FRENCH - SAM

414

Chief Administrator -- 40, sparkplug, harried, tweed jacket, tie -- helps a nurse, two orderlies (one of them STERLING, soft-spoken Jamaican) roll two beds into the hall. CLEO MACKEY is in one, 25, black, holding her newborn child. Alison, heavily pregnant, walks. CAMERA DOLLIES WITHIN THE CHAOS... as Oakes enters.

CLEO  
(frightened of  
everything)  
What's happening now...?

JULIAN  
We're taking you into the hall...

OAKES  
Julian...

CLEO  
Safer...?

JULIAN  
We've only got about  
a quarter of the staff.

OAKES  
See what you can do toward  
diverting people who aren't  
injured to shelters in  
campus buildings...

STERLING  
Protect you from the  
fallout. It comes  
right through the  
windows, through the  
walls, even.

ALISON  
Is it all over?

415 FAVOR OAKES AND ALISON

415

as he helps her into the hall.

OAKES  
I don't know. They seem to have  
stopped.

ALISON  
How many were there?

(CONTINUED)

415 CONTINUED:

415

OAKES

I don't know. There were two...  
 Kansas City. Then there were  
 more to the east and south across  
 the countryside, probably the  
 missile fields.

ALISON

Was it just us it happened to,  
 just Missouri? -- Or was it the  
 whole country?

OAKES

I don't know. Nobody knows  
 anything yet. There's no...

ALISON

What about Sedalia? My husband  
 was in Sedalia...

A distant THUD! makes the whold building tremble again.  
 Some people start MOANING with fear (of a renewed at-  
 tack.) Everyone working stops, listening. A low-level  
 SHOCKWAVE hits...

OAKES

When are you due?

ALISON

I'm overdue.

OAKES

We're going to have to do  
 everything we can to protect  
 ourselves from the fallout.

ALISON

(cynical)  
 What for?

416 QUICK TO CLOSE - OAKES

416

(face burnt) doesn't answer. CAMERA CRANES HIGH down  
 the corridor, now a confusion of beds, mattresses,  
 wandering figures...

417 OMITTED

417

418 INT. HOSPITAL KITCHEN - PAN PATIENTS

418

on mattresses (40), among the sinks, counters, stoves.  
 Emergency spots.

419 FAVOR HACHIYA

419

and young nurse, bending over a writhing MAN, blackened face, clutching at his eyes.

HACHIYA

Please take your hands down for just a moment...

MAN

Get me some water... Please, water...

The nurse offers him a sip from a plastic jug, as Hachiya checks the burnt eyes, wraps a blindfold around his head...

HACHIYA

(to the nurse)

Make him keep his hands away from his face.

420 INT. HOSPITAL ENTRANCE - HAND HELD FOLLOW - SAME

420

More students, patients (10) entering. Some are burnt and flashblinded, some merely panicked. One man has all the hair burnt off his head. Julian weeds out the well, takes their arms, tries persuading them...

JULIAN

This is a hospital. We don't have many supplies. Please go to one of the college buildings.

One student, stuporous in shock, thrusts out, sends Julian reeling back against the wall...!

421 EXT. HAMPTON TOWN GREEN - FIGURES - DARK SKY

421

flitting to and fro across the green, beneath trees, lost souls without destination, incipient psychotics.

422 OMITTED

thru  
423422  
thru  
423

424 EXT. SCIENCE BUILDING ROOF - HUXLEY - SAME

424

adjusting radiological sensors. Nearby wind guage, meteorological equipment, radio antennas are all bent out of shape, torn asunder by the winds. ALDO assists.

- 425 CLOSER - EQUIPMENT 425  
dry-cell batteries, as a rad-meter registers early fallout, the needle bouncing slightly, CRACKLING...
- 426 BACK TO HUXLEY 426  
looks up into the sky, holds out his hand...  
HUXLEY  
Here it comes...  
Quickly, they run the spooled wire through a roof door... CAMERA TILTS UP to dark sky...  
COMMENCE MUSIC SUB-THEME which subtly indicates "radiation," some simple tonal dissonance, sustaining, pinpricks, voicing the insidious unseen ionizing rays...
- 427 EXT. DAHLBERG FARM - LONG PAN - TWILIGHT 427  
under ominously dark sky (MATTE). Nothing moves. As the "radiation" MUSIC subverts the peaceful scene, we hear...
- 428 CLOSE - MEADOWLARK 428  
(or any prairie bird) singing...
- 429 CUTS ON WHEAT (OR CORN) FIELDS 429  
some burnt out, still smoking, some ready for harvest, gently bending in a breeze...
- 430 FAVOR HAWK 430  
circles against the darkening sky.
- 431 CLOSE - RANCH DOG 431  
whimpering at the back screen door...
- 432 INT. DAHLBERG KITCHEN - SERIES OF CUTS - TWILIGHT 432  
abandoned turkey, pork ribs, ten pies... curtains lightly billow over the sink. SOUND OF A DOG O.S.

433 INT. DAHLBERG CYCLONE CELLAR - DARK - START DENISE - 433  
SAME

sitting against the wall in dim light, looking outraged, fearful, confused, but for once assessing things for herself. OPEN across Eve, hair askew, holding a wet compress across Danny's face. She is no more accepting than before, merely losing herself in mother's tasks. Jim tinkers with a transistor radio, gets only a SHOWER OF STATIC, turns it off, the silence revealing the DOG WHIMPERING outside... TO Jolene, wide-eyed, curious, watching the four others.

JOLENE

That's Rusty.

(beat)

Dad, we left Rusty outside.

JIM

We might be down here a long time. There won't be enough food and water for Rusty...

JOLENE

You mean she's just going to die out there?

DANNY

Oh shut up, Jolene...

Jim comes over, squats beside her.

JIM

Honey, we're going to have to get used to things being a lot different from now on. What matters is, we're alive, and we're together. And I'm going to do everything I can to make sure things stay that way.

JOLENE

(unpersuaded)

How long will we have to stay down here?

JIM

I don't know. Maybe two to four weeks.

Denise starts crying. They look her way. She rocks gently back and forth. Now, Jolene gets up, goes over and sits next to her sister, not touching, not saying anything.

- 433A EXT. BANNOCK HILL MAIN STREET - DARK SKY - DAVID 433A  
 exits store, face sooty, eyes wide white with shock  
 and apprehension, looks up at the dark smoky sky...
- 433B WIDE ON STREET 433B  
 where nothing moves, no lights in buildings. Ghost  
 town. David runs toward the gas station...
- 433C CLOSER DAVID 433C  
 turning on the water faucet. No water. He looks O.S.  
 down the street, hearing HOOFBEATS.
- 433D FAVOR A DARK HORSE 433D  
 running wild in the street. David runs out to catch  
 the horse. But the horse rears, runs between build-  
 ings, out across a field...
- 433E EXT. DAHLBERG FARM - MOMENTS LATER - DARK SKY - START 433E  
 back screendoor flapping in the wind. BRIEF PAN to  
 David hurrying up the road into sight of door. Some  
 b.g. fields still billow smoke.
- 433F CLOSER DAVID 433F  
 sees dirt piled around the house foundation, dirt on  
 the cyclone cellar door, searches for the handle...
- DAVID  
 Hello!... Anybody down there?
- No answer. He heads for the back door.
- 434 OMITTED 434
- 435 INT. DAHLBERG KITCHEN - SAME - DAVID 435  
 looking across the odd abandoned banquet, turkeys and  
 pies sprayed with broken glass from the window. The  
 DOG STARTS BARKING. David goes immediately to the  
 sink, takes a saucepan, turns on the tap. No water...  
 He tosses the dog a piece of turkey...

436 INT. DAHLBERG CELLAR - SAME TIME - FAVORING DENISE

436

as mother, father, brother, sister all look toward the  
SOUND OF DOG BARKING, FOOTSTEPS overhead.

DENISE

Bruce? Is that you?

Jim pulls the shotgun from behind the shelf, heads  
for the stairs. Eve springs up behind him...

EVE

What are you going to do with  
that?

437 HAND HELD ON STAIRS - JIM

437

rounds a corner, pulls away a heavy canvas drape, heads up cellar stairs, pulls bags of plaster from the bottom of the door. Eve is behind him all the way.

EVE

It's not a dog, Jim -- it's a  
person up there...

438 INT. KITCHEN - LONG ON DAVID - SAME

438

looks sharply this way, face streaked with soot.  
Eerie, apocalyptic light through the windows.

\*  
\*

439 INTERCUT JIM

439

bursting through the cellar door with shotgun, Eve right behind him. Both startled by David's spooky appearance. David sees the gun, backs against the counter, grabbing the first object at hand -- an iron skillet. The dog, Rusty, rushes for the cellar door.

JIM

Get out of here!

DAVID

Please don't shoot, I'll just...

EVE

Jim, stop it...!

JOLENE'S VOICE

Rusty...?

JIM

You get back upstairs, Eve...

Jim is trying to prevent Rusty from sneaking downstairs by blocking the door with his foot.

DAVID

(rapidly)

I was hitching home to Joplin,  
when the bombs went off. I was  
looking for water. You got  
another cellar out in the barn?  
Look, I'll die out there.

\*  
\*

EVE

Let him stay, Jim...

(CONTINUED)

439 CONTINUED:

439

JIM

Sure, and tonight there'll be  
twenty more people banging on...

David advances quickly, persuading, pleading... (sees  
Jim kicking at Rusty, puts a pie on the floor to lure  
the dog away.) Continues rapidly:

DAVID

No there won't. I'm the last one. \*  
I'll help you keep the others out.  
I'll help you any way you want.  
I'm smart, believe me. Look. I  
even brought my own food.

... pulling canned peaches, peanut butter crackers from  
his backpack, dropping things on the floor, bending...

440 QUICK CLOSE - JIM

440

furious, torn between Eve and David, rights his shot-  
gun. Sharp, sour:

JIM

Get down there! Get this door  
closed!

PIVOT FAST as David enters...

441 QUICK CLOSE - DOG

441

wolfing down the apple pie...

442 INT. CELLAR - DARK - CUTS ON JOLENE, DENISE - SAME

442

Their eyes following David down the stairs INTO VIEW.  
Even Danny, eyes closed, listens keenly.

443 INTERCUT CLOSE - DAVID, EVE, JIM

443

faces catching flashlight beams.

JIM

Cut that flashlight, Jolene.  
Save it for when we need it.

\*  
\*  
\*

JOLENE

Just wanted to see who it was.

(CONTINUED)

443 CONTINUED:

443

DAVID  
My name's David.

Eve hands David a cup of water. \*

DAVID  
(continuing) \*  
Thank you, ma'am. \*

EVE \*  
We're the Dahlbergs. I'm Eve. \*  
Jim. Denise. Jolene. And \*  
Danny. \*  
Nods, grunts. Jolene studies David closely. Whenever \*  
he looks her way, her eyes widen (instinctively coy.) \*  
Jim sees David looking closely at Danny. \*

JIM  
He looked at the bomb going off.

DAVID \*  
Flashblinded.

David reads Jim's scrutinizing look...

DAVID  
(continuing)  
He burned his retinas. You know,  
the membranes at the back of the  
eye...

DANNY  
You mean I'm never going to see  
again?

DAVID \*  
Don't know how bad it is.

JIM \*  
What do you know about it?

DAVID  
Not a whole lot. I'm Pre-Med at  
Hampton.

444 FAVOR DENISE

444

sitting up, suddenly hopeful...

DENISE  
Do you know Bruce Gallatin? A  
senior at Hampton?

(CONTINUED)

444 CONTINUED:

444

DAVID

No...

DENISE

But you were coming from Hampton?  
So maybe Bruce is all right.

445 FAVORING DAVID

445

looking back and forth between Eve and Denise, not knowing the value of optimism in this family.

DAVID

I don't know what happened to Hampton. The bombs out here didn't hit until I was close to Bannock Hill. There were five or six to the north, then a whole string of them to the south. There could have been a hundred.

JIM

They must have hit every missile silo from Sedalia to El Dorado Springs.

446 OMITTED

446

447 EXT. HAMPTON - HORIZON (OPTICAL MATTE) - NIGHT

447

aglow from the firestorms of Kansas City, 40 miles west, weird Aurora Borealis-like ripples across the night sky, silhouetting some f.g. figures, refugees from distant suburbs, staggering past CAMERA. TILT DOWN to two or three fallen bodies along the roadside, a BABY CRYING... FADE UP "RADIATION MUSIC" THEME...

447A FAVOR HOSPITAL

447A

where some thirty or forty people are crowded around the entrance...

447B QUICK CUTS ON (REFUGEE) FACES

447B

some burned, some merely blackened, some wild-eyed, some desperate to get in, but most are already marked by a sense of shock, lethargy, resignation.

448 OMITTED  
thru  
453

448  
thru  
453

454 INT. HOSPITAL - RADIOLOGY DEPARTMENT - START DR.  
WALLENBERG

454

woman, 35, tall, slender, white jacket, short gown  
pageboy. As she looks up from a similar rad-meter,  
sharp clear eyes looking almost directly INTO CAMERA  
we see her smooth skin tattered by broken glass...

WALLENBERG

I'm not certain of the dosage  
outside, but we're getting more  
radiation than I'd like in here.

455 WIDER - FAVORS OAKES (HAND HELD

455

already looking very tired (face burn turning dark  
red,) looks up at Bauer, Sterling, two other DOCTORS.

OAKES

All right. We'll need some form  
of decontamination and shower unit  
at the front and emergency  
entrances...

STERLING

Dr. Oakes, there's no water  
pressure.

OAKES

(beat)

Then close off the front entrance,  
get rid of their clothes...

Julian French enters, urgently...

JULIAN

Russell, I can't stop them coming  
in. There are just too many people...

Oakes starts O.S.

456 INT. DARK HALLWAY - HAND HELD WITH OAKES, HACHIYA,  
WALLENBERG

456

INTERCUTTING patients strewn along the walls.

(CONTINUED)

456 CONTINUED:

456

OAKES

Dr. Hichaya, Dr. Wallenberg --  
don't come down here. You're  
medical staff. Stay with the  
patients. Stay in the protected  
areas.

HACHIYA

What about you, doctor?

457 QUICK CLOSE CUTS - OAKES AND HACHIYA 457

as Oakes gives Sam an impatient little smile...

458 INT. ENTRANCE HALLWAY - CUTS ON CROWD - NIGHT 458

thronging the hallway (40). A loose "cordon" of order-  
lies, doctors... Julian French... Oakes climb on a  
chair.

OAKES

Please, listen to me... Listen to  
me! We need your help. This is  
a hospital! So those of you who  
are not seriously ill or injured  
... have got to work... to work  
with our staff.

459 CUTS AMONG FACES 459

Some blackened, some frightened, some numb.

OAKES

This work will be dangerous...  
but we've got to do it in order  
to... to survive.

Their expressions aren't moved by talk of survival.

459A INT. SURGICAL WASHROOM - HANDHELD CUTS 459A

among Oakes, Julian, Wallenberg, Hachiya, DR. AUSTIN,  
and TEN VOLUNTEERS. Impromptu conference.

JULIAN

We tried an auxiliary pump on the  
backup generator, but there's just  
a trickle.

(CONTINUED)

459A CONTINUED:

459A

AUSTIN

We'll have to locate the nearest hand pump and chain-gang the water in.

VOICE

No one's going to expose themselves to...

HACHIYA

We have to have water.

OAKES

In a couple of days. We'll set up shifts. What about fuel to boil water, heat food...?

JULIAN

There's some butane. No more than three days worth...

AUSTIN

What about bringing in wood?

WALLENBERG

You can't burn it if it's been contaminated. Just put radiation right back in the air. What about bottled gas...?

459B INT. EMERGENCY ENTRANCE - NAKED MAN

459B

backlit by flashlights, depositing clothes in a plastic bag, rinsing out of the garbage can filled with water... Men and women, young and old, children about half in hospital gowns, some lying rigid, wide-eyed, some curled fetus-like, some hugging a patient in fear, one couple even appears to be making love, some are tucked tight in blankets like mummies, trembling...

460 OMITTED  
thru  
464

460  
thru  
464

465 UPPER CORRIDOR - SHARP CUT IN OAKES AND HACHIYA

465

urgently examining an inert older man, as the woman on the adjoining mattress utters little pinched-off screams, cowering. They check his eyes, heart, quickly pull a blanket over the body, lift it O.S. PAN TO ALISON, pregnant, calmly studying Oakes...

466 INT. OPERATING ROOM - START CLUSTER OF FLASHLIGHTS 466

strapped together, suspended from dark overhead surgical spotlight, TILT TO Oakes removing fragments from the face of an older woman, dropping the splinters into a metal dish.

467 FAVOR NURSE BAUER 467

surgical mask, sterilizing instruments in a metal tray of boiling water, heated by a Sterno can. RE-FOCUS to the closest of three burn victims. Oxygen tents, IV and plasma tubes. Oakes ENTERS SCENE, examines the woman, her face raw red (2nd degree), exchanges a glance with Bauer, behind masks.

468 INT. SURGICAL WASHROOM - OAKES AND BAUER 468

removing masks (revealing Oakes' facial burn). They wash their hands by ladling water from a steel pot. Even here there are some people "camped," some nurses sleeping -- one or two with their eyes open. Single emergency spot. Eerie. Bauer is assembling disinfectant, swabs, dressing, sees Oakes notice the sleeping nurses.

BAUER

They're sleeping two-hour shifts in here.

OAKES

Don't mistake the sleeping for the dead. There is not enough plasma...

BAUER

Hold still.

469 CLOSER - CUT IN 469

as Bauer turns immediately to Oakes, starts treating his face burn. He winces, recoils. She steadies him.

BAUER

I know -- 'no gauze, please.' No sense making a martyr of yourself. There's too much to do.

He watches her, comforted. She resembles Helen.

OAKES

You know what's going to happen next around here, don't you...

(CONTINUED)

469 CONTINUED:

469

BAUER

I've been trying not to think about it.

OAKES

We may be the only hospital operating within a hundred miles. Everyone half-alive or dying will find their way here. Burns, shock, radiation, infection.

BAUER

Too late to become a dentist, exactly.

470 CLOSER INTERCUTS - OAKES AND BAUER

470

as he grins, winces, surprised by her gallows humor, studies her face as she checks his burns, daubing. Now, she notices his eyes keenly watching her, his expression at once intimate and distant. There are things to talk about, and things not. Quietly:

OAKES

I wonder who in the world was spared. I wonder if New York, Paris, Moscow are just like Kansas City.

BAUER

I wonder what's going to happen to us.

SCREEN POP TO BLACK.

470A INT. TRUCK TRAILER - DARK

470A

START DOOR OPENING sideways, a slash of harsh daylight entering. (The trailer lies on its side.)

470B FAVOR MCCOY

470B

Face dirty, two-day growth of beard, cuts on the side of his face, squints into the bright light, then turns away, lets the door close. ADJUST TO DARKNESS where we see the trailer interior, cartons on their sides. McCoy scampers back into the appliance carton he has made his "hibernation," licks parched lips, pulls a canvas cover over his head for protection, goes to open the door again...

- 470C EXT. ROUTE #2 (NEAR LATOUR) - TRAILER TRUCK - DAY 470C  
 lying on its side across highway in farm country, b.g. town. The light is fiercely white (overexposed). We see McCoy peek out the "upper" door flap, scramble out, shielding himself, starts toward town. It is two days later.
- 470D EXT. LATOUR - START CIVIL WAR MEMORIAL - SAME 470D  
 in town square -- Union soldier, cannon -- and PAN ACROSS three bodies lying peacefully (dead) in the street, a burnt-out storefront still smoldering. From somewhere in town we hear the unlikely sound of DVORAK'S "NEW WORLD SYMPHONY," THIRD MOVEMENT. McCoy ENTERS SCENE, staring at the bodies, hurrying by...
- 470E CLOSER - FAVOR SEVERAL CATS 470E  
 lurking, MEOWING near the open door to...
- 470F INT. GROCERY STORE - McCOY - SAME 470F  
 enters, examines the ravaged shelves, where all food-stuffs are gone. A few stray cans roll on the floor, a broken box of rice. Near the cash register, McCoy sees a display of cheap sunglasses, puts on a pair.
- 470G CLOSE - BOX OF "COCKTAIL" CRACKERS 470G  
 on the floor, a cat eating fastidiously. McCoy ENTERS SCENE, begins stuffing crackers into his mouth...
- 470H EXT. LATOUR - ROUTE #2 (EAST) - FAVOR ALFRED - SAME 470H  
 50, unshaven, rumped, three-piece suit, waving his arms, "conducting" the MUSIC OF DVORAK issuing from a TAPE RECORDER on the roof of a car. Hood up, tires melted, windows splintered. Alfred's hands and face are beet red, a severe sunburn. He has lost his mind.
- 470-I FAVOR McCOY 470-I  
 cloaked in canvas, wearing sunglasses, looking like a displaced bedouin, walks a wide swath around the crazed Alfred...

470J TIME CUT - HIS "WALKING" POV PASSING SIGN

470J

which points ahead to "Chilhoe... Sedalia..." We see a strange column of SIX REFUGEES walking this way, not on the smooth road, but along the scorched grass on the routed roadside. Heads and faces covered, two holding up unsteady comrades.

470K FAVOR McCoy

470K

watches them approach, cracker crumbs on his parched lips, expects a greeting. They walk by without a word. FOLLOW as McCoy turns, walks alongside the leader.

McCoy

Where you going?

REFUGEE #1

Holden.

McCoy

How come?

REFUGEE #1

People there.

McCoy

How you know that?

REFUGEE #1

Man with a CB back in Leeton.

McCoy

You from Leeton? How's Sedalia?

The man doesn't answer.

McCoy

(continuing)

I said, how's Sedalia?

REFUGEE #1

(impassive)

Ain't no Sedalia. Ain't no Green Ridge, no Windsor, no nothin'.

McCoy stops CAMERA CLOSE, stupefied, as they pass. Now, PAN as he turns and runs down the side of the road to...

470L FAVOR CREEK - LOW ANGLE - McCoy

470L

starts drinking water from the creek with his hands, trying to quench an impossible thirst, then PAN as he rushes back up the roadside, falls in line behind the Six Refugees as they pass O.S.

470M EXT. HAMPTON HOSPITAL EMERGENCY ENTRANCE - NIGHT 470M

interviewing a TEENAGE COUPLE by candlelight, examines the dark splotches on the back of her hand. Sense of many people jammed in the corridor.

HACHIYA

Have you been in shelter the last three days?

BOY

Last night we slept in a chicken coop in Lone Jack.

HACHIYA

You've... been outside since then?

471 OMITTED  
thru  
487

471  
thru  
487

488 INT. RADIOLOGY DEPARTMENT - EMERGENCY SERVICES - START 488  
ON OAKES

unshaven, haggard, but eyes sharp and alert. SLOW OPEN ANGLE across Julian, Hachiya, Wallenberg, Dr. Austin, Bauer. All but Oakes are eating sandwiches, sipping from paper cups.

OAKES

We're seeing the first symptoms of radiation sickness. Loss of appetite, vomiting, diarrhea, epilation, subcutaneous bleeding, general hemorrhaging due to reduced platelet count. The difficulty comes in separating shock victims from those with severe radiation poisoning, because the symptoms are in many cases the same. Try to determine if possible where the patients came from, how close they were to a blast, and how long they've been exposed to fallout since Saturday.

(CONTINUED)

488 CONTINUED:

488

Wallenberg hands Oakes a clipboard... (aside).

WALLENBERG

I'm picking up increased amounts of iodine-131 in the water supply.

OAKES

Julian -- see that potassium iodide tablets are distributed with all drinking water...

DOCTOR #2

In view of the fact that our drug stocks are dwindling, with no foreseeable resupply, not to mention food supply, don't you think, Dr. Oakes, that we should make a further distinction? -- and separate the living from the dying?

489 CLOSE - FAVOR OAKES

489

feeling the first of several moral dilemmas...

OAKES

How can you tell the difference, Paul...

AUSTIN

Come with me, down the hall, and I'll show you the difference.

OAKES

Everybody reacts differently... to different doses of radiation.

AUSTIN

There's no per se cure for radiation poisoning, we know that. We're talking about side effects, infection, anemia... and there is only so much medication to go around.

Everyone present feels the desperation and impatience brought about by fear and fatigue.

JULIAN

That 'distinction' may have to be made on the basis of space alone. There are four hundred and seventeen people in this building right now, most of them lying in their own waste...

(CONTINUED)

489 CONTINUED:

489

HACHIYA

What are you saying, Julian --  
that we should start throwing  
them out the windows...?

OAKES

Come on, Sam!... When the fallout  
diminishes I'd like to try making  
our own penicillin in the labs.  
And open wards in other buildings,  
Paul. Two, three days and I think  
it will be easier to judge 'the  
living from the dying.'

AUSTIN

Of course. The dying will be dead.  
Then you'll have another kind of  
problem.

Exasperated, Austin exits.

489A EXT. SCIENCE BUILDING ROOF - RAD/SENSOR - NIGHT 489A

and "RADIATION" THEME...

490 INT. HUXLEY'S "UNDERGROUND" LAB - START RAD-METER 490

The needle registering... and OPEN across conder block  
"broom room" hastily converted into an impromptu lab  
and communications center, housing a CB, short wave  
receiver, radiological measuring devices, etc. HOLLY,  
23, female lab assistant, writes rad/meter figures in  
a log. Map of Kansas and Missouri. Aldo. Huxley  
speaks over the CB mike. Candles.

HUXLEY'S VOICE

... holding at just a hair under  
50 REMs an hour. I thought it  
would diminish by now, so my guess  
is we're picking up a lot of  
fallout...

491 INT. HOSPITAL - RESIDENT CUBICLE - OAKES 491

talking on police-call CB, four-day growth of beard.  
Some people sleep on cots, several lying with their  
eyes wide open, listlessly watching Oakes. Huxley's  
disembodied voice:

(CONTINUED)

491 CONTINUED:

491

HUXLEY'S VOICE

... from the Titan missile bases  
in Wichita and wherever else out  
west. That's the way the wind  
blows -- right toward St. Louis...

OAKES

When would it be safe to move  
people to other buildings?

HUXLEY'S VOICE

I'd wait until the count is below  
two REM's an hour. But it'll  
never be 'safe.'

492 TIME CUT - FAVOR OAKES

492

slumped against the wall, head back, eyes closed.

BAUER'S VOICE

Don't mistake the sleeping for the  
dead.

He barely opens his eyes, without moving his tired  
head, sees Bauer sitting beside him, peeling an orange.  
He incants:

OAKES

As falls Wichita, so falls Wichita  
Falls.

BAUER

That's the first time you've  
closed your eyes in three days.

OAKES

I do it when you're not looking.

He watches her strong fingers strip down the orange.

BAUER

You look terrible.

OAKES

You sound just like my wife.

493 QUICK - VERY CLOSE - OAKES

493

His eyes revealing sudden stunning grief. He's afraid  
he's coming unglued...

494 INTERCUT - VERY CLOSE - BAUER

494

understands the emotion, casually hands him a hunk of orange, diversionary.

BAUER

Here. Eat this. Might be the  
last orange you see for a --  
(eats)  
... a week and a half.

He eats, juice spilling down his chin, tries to keep his voice steady.

OAKES

When you close your eyes you  
start remembering.

He glances at her. She eats neatly. Encourages him:

BAUER

Remembering what?

Quietly, controlling powerful emotions:

OAKES

My son. Catching a pass. Saturday  
morning.

He wrinkles his brow, looks away. She is patient.

OAKES

(continuing)

I keep seeing the branch of a tree  
outside our bedroom window,  
scratching the pan in winter when  
it's all frosted with ice, and in  
summer the leaves are like big  
open hands playing catch with the  
sun all over the wallpaper. You  
see, Helen never liked to close  
the curtains. She...

(closes eyes,  
remembering)

... had deepset eyes -- I used to  
call her lids garage doors -- and  
always seemed to have an expression  
asking, 'Why are you leaving so  
soon? I want to tell you all  
about...'

Oakes stops, surprised at himself for becoming so personal, sees that Bauer is listening intently.

(CONTINUED)

494 CONTINUED:

494

OAKES  
(continuing)  
I'm sorry, raving on like this...

BAUER  
Oh no, do rave, please. I never  
imagined you...

Sudden short piercing SCREAMS startle both of them!

495 FAVOR LITTLE GIRL

495

directly behind them, having wakened from a nightmare,  
staring wildly around, clutching at her startled  
father, screaming! screaming! screaming!... reliving  
the memory...

496 OMITTED  
thru  
500

496  
thru  
500

501 INT. DAHLBERG CELLAR - START RADIO DIAL (DARK)

501

as Jim, grizzly beard, turns the knob, the needle  
sweeping the band. Jagged HISS AND STATIC. SUPER:  
"SEPTEMBER 21."

502 CLOSE - DANNY

502

"blindfolded" as Eve tries feeding him tuna fish on  
crackers. He turns his face away.

EVE  
I want you to eat anyway.

DANNY  
I'm not hungry, Mom.

She worries, then feeds herself -- crackers arranged  
daintily like canapes on a paper plate.

503 FAVOR DAVID

503

four-day beard, ladling water into cups, offering one  
to Denise. She doesn't seem to notice it. Jolene  
accepts (always trying to catch David's glance).

(CONTINUED)

503 CONTINUED:

503

JOLENE  
What is it -- day or night?

DAVID  
Day.

JOLENE  
What day?

EVE  
Wednesday.

JIM  
Thursday. Two-thirty.

504 QUICK TO FAVOR DENISE

504

listening, responds with a look of horror...

JOLENE'S VOICE  
I wonder if it's sunny out...

DENISE  
I can't remember.

They all look toward Denise (who sounds disoriented).

EVE  
Can't remember what, darlin'?

DENISE  
It's only five days and I can't  
remember what he looks like.

EVE  
We've all been through so much,  
sitting here in the dark.

DENISE  
What are we doing down here anyway?  
It's all over, isn't it?

505 CLOSE INTERCUTS - DAVID, JIM, JOLENE

505

listen keenly, wondering about Denise's "fit."

EVE  
Now get hold of yourself. You  
know we have to wait till...

(CONTINUED)

505 CONTINUED:

505

DENISE

Why did I have to use that thing?

Eve is afraid to ask. Jolene looks sharply at David, embarrassed, but eager to see his reaction, asks aside:

JOLENE

Want to play Parcheesi...?

DENISE

(raving)

We'd be married now anyway... Why didn't I just get pregnant at least...?!

JIM

Denise, you just pipe down...!

DENISE

... Because now I can't even see his face!...

506 QUICK HANDHELD CUTS

506

as Jim rises, half-embraces Denise to quiet her down. But she pushes herself away, knocking cans off the shelf, grabs a spotlight, flashes it across their faces... David bursting up, grabbing the light...

DENISE

... can't see anything!

In the confusion of light and darkness, Denise has bolted up the stairs.

EVE'S VOICE

Don't go up there...!

507 CUTS

507

on Denise's feet running, kicking sandbags... the door forced open to a sliver of daylight... David running up after her, Jim behind him...

DAVID

Just one of us...

508 INT. DAHLBERG KITCHEN - DENISE'S POV - ENTERING - DAY 508

where everything -- pies, desiccated turkey, crimson pork ribs -- is seen in an exaggerated sharp light, harsh contrast, afternoon sun angle. Quiet reintro "RADIATION" MUSIC THEME, OVER...

509 QUICK - DENISE 509

throwing up her arm, squinting into the first daylight seen in several days... looking down, recoils in horror and disgust from...

510 DOG 510

lying dead near the door... pie plate...

511 CUTS - DAVID 511

rushes from the cellar door, closes it firmly, squints ... Denise running out the back door...

512 EXT. FARMHOUSE - VERY LONG SHOT - DENISE - DAY 512

standing in the bright farmyard. Harsh contrast. White fence. Cornfield. Silver feed silo. Barn. "RADIATION" THEME LOUDER, a dissonant high-frequency "whisper"... When David appears outside the back door, she starts running away. He stops (hoping she'll stop). She turns around in a circle, indicating the sky, as if she's the victim of a cosmic trick.

DENISE

Look. There's nothing wrong out here. It's a beautiful day.

513 VERY CLOSE - FAVORS DAVID 513

turns, studies a fine coat of dust lying across the petals of zinnias in a back railing flower box, tentatively touches the dust, blows it away, looks toward Denise, shaking his head, "casually" approaching...

DAVID

No. It only looks that way.

514 CLOSE - FAVOR DENISE 514

fixes him with a look of withering contempt: he's just part of the trick. She turns and runs...

- 515 HANDHELD CUTS - DAVID CHASING DENISE 515  
as she runs out across the farmyard, toward cornfields...
- 516 INTERCUT HANDHELD PASSING 516  
dead chickens in the barnyard... another dead dog...  
beyond the fence, a cow on its back, belly swollen,  
legs sticking straight up...
- 517 BACKTRACKING DENISE 517  
running between cornstalks, out across a burnt field,  
recoils, heads for the barn...
- 517A DAVID 517A  
moves to head her off. She is seen running behind the  
barn. FOLLOW as David comes around behind the barn,  
but Denise is nowhere in sight.
- 517B CLOSER - DAVID 517B  
pauses frustrated, afraid of the air, listens, suddenly  
feels the intense rays of the sun on his skin, winces,  
hurries O.S.
- 517C INT. BARN - DAVID'S HANDHELD POV - SAME 517C  
moving past cow stalls, some ANIMALS MOOING, sees far  
door open, sharp light enter, Denise running out...
- 517D FAVOR DAVID 517D  
running after her...
- 517E FAVOR SILO - DENISE 517E  
running around the far side... comes face-to-face with  
David coming the other way. She freezes in fear up  
against the silo, a trapped animal, eyes wide, tight  
fists up against her shoulders...
- 517F INTERCUT DAVID 517F  
gasping for breath, careful not to touch her.

(CONTINUED)

517F CONTINUED:

517F

DAVID

You can't see it... You can't  
feel it... You can't taste it...  
but it's here, all around us,  
 right now... going through you  
 like an x-ray... right into your  
 cells...

(beat)

What do you think killed those  
 animals back there...?

She looks wildly around, then dashes back to the house.

517G ANGLE FROM HOUSE - DENISE - SAME

517G

runs BY CAMERA into house. HOLD until David arrives,  
 then PAN revealing that Denise is not headed for the  
 cellar door at all, but for the stairs...

517H INTERCUT DAVID

517H

alarmed -- broken glass underfoot -- pursues...

517-I CUTS ON STAIRS

517-I

as Denise turns along the upper landing...

517J INT. DENISE'S ROOM - DAVID

517J

passes, looks in, sees...

517K FAVOR DENISE

517K

curled fetus-like around the wedding dress on her bed.  
 David pauses by the door. Beat.

DAVID

I'm sorry I'm not Bruce.

518 OMITTED

518

519 INT. DAHLBERG CELLAR - START DENISE (DARK AGAIN)

519

sitting hunched, hair stringy, blanket around her  
 shoulders, sipping soup, staring across at David with  
 guarded trust (and attraction). RADIO STATIC (replac-  
 ing "RADIATION" THEME on above cut)...

520 CUTS

520

Eve slumped asleep on her husband's shoulder; Jolene lying down, her eyes wide open toward... David, writing thoughtfully on a small pad... Danny.

DANNY

You're the first person I ever got to know without knowing what you look like.

David looks up, delayed reaction, smiles.

DAVID

What do you think I look like?

DANNY

Tall and skinny. You look someone right in the eye when you're talking to them. Big ears that stick out...

Suddenly, all respond to the SOUND of a distant, garbled VOICE among the RADIO STATIC.

RADIO VOICE

... will be repeated at fifteen minute intervals...

521 FAVOR RADIO DIAL - JIM

521

twists the dial to catch the voice clearly, spins the dial hoping to pick up the same message elsewhere... Jolene uses body English...

JOLENE

No, Dad. Back to the left, back to the left...

JIM

Okay, okay...

RADIO VOICE

... gency Broadcast System... sident of the United States.

522 SLOW PAN - DAVID, EVE, DENISE, DANNY

522

listening carefully to the President's voice compete with the STATIC. He sounds like a solemn, "heartfelt" George Bush, his message noteworthy for what it does not say.

(CONTINUED)

- 522 CONTINUED: 522
- PRESIDENT'S VOICE  
My fellow Americans... While the  
extent of damage to our country...
- 523 INT. DAHLBERG KITCHEN - FAVOR PORK RIBS - DAY 523  
now resembling a rotting disembowelled carcass, FLIES  
BUZZING angrily...
- PRESIDENT'S VOICE  
... is still uncertain, and shall  
probably remain so for sometime.
- 524 EXT. BANNOCK HILL - LOW ANGLE - STREET - DAY 524  
An abandoned "ghost town," broken windows, loose papers  
catching impish winds...
- PRESIDENT'S VOICE  
... preliminary reports indicate  
that principal weapons impact  
points included military and  
industrial targets in most sectors  
of the United States.
- 525 INT. TRACTOR SHED - CUTS ON THREE FARMERS' FACES 525  
listening. A fourth lies on the floor, asleep or dead.
- 526 EXT. PRAIRIE - LARGE CRATER (NATURAL METEORITE) - DAY 526  
where a chunk of ragged molten metal (a metamorpho-  
sized motorcycle?) gleams like an alien sculpture among  
rocks.
- PRESIDENT'S VOICE  
There is at the present time a  
ceasefire with the Soviet Union,  
which sustained damage equally  
catastrophic. Many of you...
- 527 INT. WOODEN SHELTER - CLOSE ON AN OLD INDIAN MAN 527  
weathered face, silver necklace...

528 EXT. ROUTE #2 - FAVOR ALFRED THE MAD - DAY 528

peacefully dead in the street beside the car with the rooftop tape player. A large black raven stalks nearby, pecking at the asphalt.

PRESIDENT'S VOICE

... listening to me today have suffered personal injury, sudden separation from loved ones, and the tragic loss of your families...

529 INT. HOSPITAL OPERATING ROOM - OAKES 529

masked, working frenziedly over another burn victim -- daubing the raw flesh, trying to summon some consciousness, ordering a nurse to attach an I.V.

PRESIDENT'S VOICE

I share your grief... for I too have suffered personal loss.

530 MAIN CORRIDOR - SLOW DOLLY SHOT - EMERGENCY SPOTS 530

PAST patients and refugees, their faces gaunt, numb, worried, perplexed, some with eyes closed and mouths open, as the SOUND OF THE PRESIDENT'S VOICE resounds oddly from several small portable RADIOS... his tone more subdued as his rhetoric grows more inflated.

PRESIDENT'S VOICE

... this hour of sorrow, I wish to assure you that America has survived this terrible tribulation ... There has been no surrender...

531 CLOSER CUTS 531

FAVOR Alison, expressionless; Bauer tending to a sick child; a student, eyes welling up with tears...

PRESIDENT'S VOICE

... no retreat from the principles of liberty and democracy... for which the free world looks to us for leadership.

532 INT. HOSPITAL MORGUE - EMERGENCY SPOTS - BODIES 532

stacked in bags along the wall. Burn victim's face seen through transparent "window." PAN reveals two fresh corpses on tables, still to be bagged...

PRESIDENT'S VOICE

We remain undaunted before all but Almighty God.

533 FAVOR STERLING &amp; STUDENT

533

fussing over the lousy reception on a pocket transistor, hear only: "... offer our prayers..." Then STATIC, then:

## PRESIDENT'S VOICE

... government functioning under certain extraordinary emergency options. We are prepared to make every effort to coordinate...

534 INT. KITCHEN - CUTS AMONG SOME YOUNG CHILDREN

534

ages three-five, playing with pots, pans, wire whisks ... among indifferent parents... clutching parents...

## PRESIDENT'S VOICE

... relief and recovery programs at the state and local level. During the next two weeks, my staff and Cabinet will relocate to the National Emergency Reconstruction headquarters...

535 INT. SURGICAL WASHROOM - OAKES, HACHIYA, WALLENBERG

535

surgical caps and masks, exhausted, washing up, Hachiya lighting a cigarette... looking at each other in silence.

## PRESIDENT'S VOICE

... in Des Moines, Iowa. At the present time, and until radiation pattern reports are made available over the Emergency Broadcast band or through your local authorities, I urge you to remain in areas offering maximum shelter protection from radioactive fallout...

536 INT. EMERGENCY ROOM - ANTEROOM - SIX REFUGEES (DARK)

536

clothes blackened, faces burned or marked by bleeding beneath the skin... crowding into shower area...

## PRESIDENT'S VOICE

... and to obey all local curfews. We are counting on you, you see -- on your strength, your patience...

537 INT. HUXLEY'S LAB - HUXLEY, ALDO, HOLLY (DARK) 537

Cynthia (from #212, above) and at least ten others  
-from b.g. hall, clustered around short wave receiver.

PRESIDENT'S VOICE

... your will and your courage  
to help rebuild this great nation  
of ours.

(beat)

God bless you all.

As the transmission is replaced by a cascade of hush  
and STATIC...

ALDO

That's it? That's all he's  
going to say?

STUDENT #3

Hey, maybe we're going to be  
okay.

STUDENT #4

(to Aldo)

What do you want to hear?

ALDO

I want to hear what happened,  
who started it, who pre-empted,  
who fired first!

HUXLEY

You're never going to know that.

HOLLY

What difference does it make now?

As everyone seems to start talking at once... Huxley  
turns to activate the CB, CAMERA SLOWLY ISOLATES  
Cynthia, thinking her own thoughts...

ALDO

He sure would have told  
us if they fired  
first...

HOLLY

So what, Aldo? So there's  
a ceasefire now...

ALDO

You believe that? You  
believe everything  
they tell you...?

STUDENT #1

He says he doesn't  
know how badly we  
were hit, but he knows  
they were hit at  
least as bad...

STUDENT #4

He's consolidating his  
position. He doesn't  
want anyone to think we  
lost the war...

(CONTINUED)

537 CONTINUED:

537

CYNTHIA

(quietly)

I wonder what happened to  
Minneapolis?

538 EXT. ROUTE 13 NORTH - LONG SHOT - CUTS ON REFUGEES - 538  
SUNRISE

walking along the roadside, dirty, unshaven, ragged clothes, some carrying shopping bags, some badly burned. A pickup truck drives TOWARD CAMERA, as one, two refugees run alongside. One is thrust away by a passenger's arm, but the other succeeds in clinging to the window for a brief free ride... More and more refugees, suburban survivors of the Kansas City holocaust, moving slowly but surely, no known destination, just away from the horror behind them.

538A CUT IN McCOY 538A

the refugee clinging to the pickup running board,  
speaks through the window.

McCOY

Don't bother. Hospital's burned  
out in Holden.

REFUGEE #3

Where'd you hear that?

McCOY

I was there yesterday. Got to  
get outta this fryin' sun...

Refugee opens door, McCoy gratefully scrambles in.

538B INT. PICKUP DRIVING - DRIVER, REFUGEE #3, McCOY - SAME 538B

McCoy watches Refugee #3 load the chambers of a revolver. Driver listens to a CB.

HUXLEY'S VOICE

... radiation levels are still  
over fifteen REMs an hour...

McCOY

Where's he coming from?

DRIVER

Hampton. North of Warrensburg.  
There's a hospital there...

(CONTINUED)

538B CONTINUED:

538B

McCOY

Sure, sure, I heard that one before. If there was they sure as hell wouldn't be advertising it.

538C THEIR POV AHEAD

538C

where a crowd of a dozen Refugees cluster in a farmyard.

REFUGEE'S VOICE

Pull over up ahead.

538D FARMYARD - SAME - FAVOR WATER PUMP

538D

Old castiron hand pump beside a stone trough. Refugees take turns drinking from their cupped hands, splashing water over their faces. One man -- CODY -- keeps pushing in line, like a savage child. The others push him away. But he keeps coming right back...

538E FAVOR McCOY

538E

exiting the truck, walks up to CAMERA, watching...

538F FAVOR CODY

538F

25, hair burnt off, overalls, skin pink, parched lips, grunting, either feeble-minded or gone crazy, the pariah. One man pelts him with a stone, picks up another to throw, until McCoy suddenly grabs his arm, cautions:

McCOY

Don't do that.

Cody has taken advantage of the moment to drop to his knees where the water drips. The crowd moves back, in deference to the gun-toting Refugee with McCoy. But this man returns to the pickup anyway, drives off. McCoy pumps water for Cody, who drinks like a fish thrown back in the ocean...

538G EXT. ROAD - TRACKING McCOY AND CODY - LATER

538G

walking together under the same tarp, McCoy having taken him under his wing.

(CONTINUED)

538G CONTINUED:

538G.

McCOY

You cost me my ride, you dumbie!  
 (hands him half a  
 candy bar)

Here.

Cody wolfs down the candy. Passing two roadside bodies.

McCOY

(continuing)

That's you and me if we don't get  
 to Hampton. You hear me? There's  
 a hospital in Hampton.

539 OMITTED  
 thru  
 545

539  
 thru  
 545

546 EXT. HAMPTON HOSPITAL EMERGENCY ENTRANCE - REFUGEES - NIGHT 546

(30) crowding around the door, agitated, as a volunteer wearing an air-filter "riot" mask holds up his hands, indicating "slow down," "no more." Fallout Shelter sign. Some refugees push the volunteer aside...

547 INT. EMERGENCY ANTEROOM - HANDHELD CUTS - SAME 547  
 on refugees pushing more volunteers, doctors aside, swarming through the shower area... A fight breaks out!

548 INT. MAIN CORRIDOR - HANDHELD "WALKING" CUTS - SAME 548  
 through a throng of humanity... standing, lying, sitting, dying. The whites of eyes, the crying of children. Chaos.

549 FAVOR JULIAN 549  
 pushing his way through the horde, desperate...

550 FAVOR STERLING AND DOCTOR #2 550  
 in gauze masks, carrying a sheet-covered body...

STERLING

Move aside, please. Please...!

551 FAVOR "ADMISSIONS" TABLES - HACHIYA &amp; WALLENBERG 551

exhausted, stopping entering refugees, jotting down names, making preliminary medical judgments. Hachiya overhears adjoining REFUGEE (30, hair burned off) giving information to the next O.S. doctor, turns sharply:

REFUGEE #2

... Blue Valley Park, Kansas City. \*

HACHIYA

I live near Blue Valley Park. How did you get out of there?

REFUGEE #2

I wasn't home when it happened. I was out in Raytown, installing an escalator. \*

Dr. Wallenberg watches the hope drain from Hachiya's face. But clearly the Refugee has to unburden himself...

REFUGEE #2

(continuing) \*

The whole building caved in and we were trapped two levels down. Heard the wind out there like a goddamn cyclone. We were down there a whole week and when we crawl out we look downtown and there was nothing left except some building frames still smoking...

552 FOLLOW HACHIYA 552

as he slowly turns away from the man into VERY CLOSE on Wallenberg, CAMERA TIGHTENING...

REFUGEE'S VOICE

(drifting off)

Been walking three days... Wouldn't believe the things we saw... things floating down the river you wouldn't know they was human or not...

HACHIYA

My twin daughters were starting kindergarten. Their mother was buying them little plaid jumpers at Blue Valley Mall. I told her to dress them differently so their new school friends can tell them apart. You know...

(MORE)

(CONTINUED)

552 CONTINUED:

552

HACHIYA (CONT'D)  
 (little smile)  
 ... two little Japanese  
 girls. Isn't it  
 absolutely incredible  
 how identical twins form  
 from two halves of a  
 single egg...?

553 INT. RADIOLOGY - EMERGENCY SPOTS - FOLLOW OAKES

553

in surgical cap, urgently hurrying past... stopped  
 by Julian, Austin, NURSE #2. Patients and refugees  
 are now crowded into this room as well. \*

JULIAN

Russell. Seventeen people died  
 in here this morning. I'd say  
 we're running a serious cholera  
 risk...

AUSTIN

Not to mention the bodies. The  
 morgue's filled. Should we  
 start using the garage? \*

Oakes is beginning to feel overwhelmed by the mount-  
 ing numbers, studies their faces intently, decides:

OAKES

Move the terminal radiation  
 patients back into the ward rooms,  
 blinds down. And make them as  
 comfortable as possible. I'll  
 speak to Jo Huxley about...

NURSE #2

We're running very low on  
 morphine. There's been quite  
 a lot of stealing going on.

JULIAN

They're stealing food from the  
 kitchen, too. A few minutes ago  
 Dr. Strayhorn broke his wrist  
 trying to break up a fight down  
 in emergency...

554 QUICK TO CLOSE - OAKES

554

eyes darting back and forth, impatient. Finally....

OAKES

Close the doors!

555 CLOSE - INTERCUTTING

555

as they all look at each other. Oakes is somewhat shocked at his own hardheadedness.

OAKES

Don't let anyone else in. Put more guards on if you have to. How can we care for the patients we have if we have no control? Isn't that what you've been trying to tell me, Julian?

JULIAN

Yes. But you're the doctor.

Julian exits. Oakes feels weary, cynical.

AUSTIN

It's the only thing you could do, Russ. People are going to die anyway.

556 INT. AMBULANCE GARAGE - FOUR VOLUNTEERS - NIGHT

556

wearing air filter "riot" masks lay sheet-covered bodies along the garage wall. PAN TO Hachiya, watching.

557 OMITTED

557

558 INT. ANOTHER SECTION OF CORRIDOR - FAVOR ALISON

558

as Oakes leans in, surgical cap, stethoscopes her belly.

OAKES

Did Dr. Miranda discuss Caesarian section with you?

ALISON

Why? I'm wide enough. There's nothing in the way. I'm just waiting here like everybody else. Who knows what for.

OAKES

Maybe that's why you're two weeks overdue.

ALISON

(hand on belly)

If you were in utero and had any choice in the matter, would you be dying to be born into a world like this.

559 OAKES AND ALISON

559

as he studies her. She resembles Marilyn, intelligent, passionate, disenchanted. His face is paler, the burn darker, a film of dampness on his forehead.

OAKES

You think your baby's deciding whether or not to be born?

ALISON

You think I'm holding back by force of will, Dr. Oakes? Bad toilet training?

OAKES

I think you've got to be willing to let your baby come, whether you like it or not. You're holding back hope.

ALISON

Hope, for what? What do you think's going to happen out there....?

560 TIGHTENING INTERCUTS - OAKES AND ALISON

560

as her argument gradually batters him down, "bleeding" his already fragile will.

(CONTINUED)

ALISON

You think we'll sweep up the dead, fill in the holes and rebuild a few supermarkets? You think everybody left alive will say I'm sorry? Wasn't my fault. Kiss and make up? We knew what might happen. We knew the score. We knew all about oxides and isotopes and insects and cancer...

OAKES

I can't argue with you.

Alison leans forward, grips his hand, needing comfort.

ALISON

Argue with me. Please. Give me a reason. Tell me about hope. Tell me why you work so hard in here...

OAKES

I don't know...

ALISON

Maybe it isn't hope at all. Maybe it's just dumb blind faith. Is that it? Do you believe in God?

Oakes is taken aback, the question neither sardonic nor "religious." He looks down, then back.

OAKES

I don't know. I never was sure what that meant, believing in God. I don't believe there's something up there responsible for all this or for the symmetry of nature, or... planning my next move, if that's what you mean.

ALISON

Then why do you work so hard when it does no good?

OAKES

I don't work to do good. I work to keep people from suffering.

(CONTINUED)

560 CONTINUED: (2)

560

ALISON

Even if they're going to die  
anyway?

Oakes is shaken by the question. Hesitates a moment.

OAKES

Yes.

561 INT. HOSPITAL STAIRWELL - DARK - OAKES

561

makes his way down toward CAMERA, past PEOPLE camped  
on the stairs, oil lamps. Bauer appears on the landing  
above him, sees Oakes falter, a wave of dizziness,  
grip the railing, then proceed by o.s....

562 INT. HUXLEY'S LAB - HUXLEY

562

speaking into a CB mike.

HUXLEY

Clinton Baptist and Pettis County  
hospitals are completely  
overwhelmed. The old wing at Pettis  
collapsed in the shockwave from  
Sedalia. They were fighting a  
fire at Clinton four days ago. I  
have no contact with them now.

\*  
\*  
\*

563 INT. HOSPITAL RADIOLOGY LAB - INTERCUT OAKES

563

speaking to Huxley on the CB. Bauer enters b.g.

OAKES

Can your building function as a  
hospital ward?

HUXLEY'S VOICE

Have you got the medical staff?

OAKES

Limited, yes. I was thinking  
of two sections: a hospice, and  
a ward for patients getting  
better. We'll also need lab space  
for making penicillin.

\*  
\*  
\*

HUXLEY

Well, I don't know anything ab...

(CONTINUED)

563 CONTINUED:

563

OAKES' VOICE  
... from synthetic compounds,  
six-aminopenicillanic acid. Dr.  
Wallenberg knows all about it...

564 TIMECUT OAKES

564

slumped over the CB, starts to rise, staggers with a  
wave of nausea, face to the wall. Bauer takes his arm.

BAUER  
Are you all right?

Surprised she is there, nods quickly, eyes frightened:

OAKES  
Tired. Beginning to see the humor  
in all this. Ants in an ant hill,  
keep getting stepped on.

565 TIGHTER CUTS FAVORING BAUER

565

as she takes out a small envelope, taps out a few grey  
capsules, offers one. Oakes is perplexed.

BAUER  
Go on. Most of the staff's  
taking them.

OAKES  
(relic outrage)  
Who's signing these out...?

Beat; quiet chuckle.

BAUER  
Who else? The chief of ant  
pharmacology.

He watches her put them away, studies Bauer anew, her  
profile.

OAKES  
Two weeks together in a room full  
of pictures of people's insides  
and I don't know anything about  
you...

(CONTINUED)

565 CONTINUED:

BAUER

We lost an adopted child six years ago and never forgave each other...

Oakes is silenced, humbled. She averts her eyes.

BAUER

(continuing)

He sells software systems, rides amateur rodeos and drinks a lot of rye. So I don't have a lot of nice pictures to remember like you. I suppose that should make it easier for me.

(beat)

But it doesn't. I wish like hell it were two weeks ago when I left for my eleven-to-seven shift and never even said goodbye.

She looks up at him, gives a vulnerable little shrug. Oakes and Bauer feel a strong bond between them. We half-expect them to reach and touch each other, but before we know...

566 INT. DAHLBERG CELLAR - (DARK) - CUTS JIM, EVE, DAVID 566

sleeping. A CRICKET CHIRPS. Distant bizarre MUSIC indicates "sensory deprivation" dungeon unreality..  
SUPER: "SEPTEMBER 30"

567 CLOSE - DENISE 567

reptile-alert, stuffed-animal pillow, half sucking her thumb, a mindless feral gaze. Now, she draws to a crouch, slowly starts edging across the dirt floor.-.

568 FAVOR CLOSE - DAVID 568

asleep, two-week beard, as Denise studies him up close, dispassionate, then slowly lies down, presses in against him. He stirs... she kisses his neck, the side of his head, reaching down... around him.

569 CLOSE CUTS - DENISE &amp; DAVID 569

as he rouses, suddenly realizes what's happening, cocks his head (to see who it is)... makes a move to disentangle himself. But Denise holds him fast, insistent. Not a single word.

(CONTINUED)

569 CONTINUED:

569

He starts to whisper, she covers his mouth, runs a finger between his lips, along his gums... He looks off into the darkness, intensely aware of her "sleeping" parents, then submits, kisses her, first tenderly...

570 SAME - LONG TOWARD DENISE &amp; DAVID

570

barely seen in the light... POV of...

571 VERY CLOSE - JOLENE

571

watching them, eyes round with anger and jealousy...

572 FLASHLIGHT POPS ON

572

blinding CAMERA in the silence...

573 DENISE &amp; DAVID

573

squint into the painfully bright light...

574 FAVOR JIM

574

bearded, holding the flashlight, stoic. After two weeks in a "mineshaft," it is hard to summon moral outrage. He looks at them, then swings the light... across Jolene ... crawls to the supply shelf, opens a jar, helps himself to some beef jerky... ladles some water over the back of his neck, brushes his teeth...

\*

575 FAVOR JOLENE

575

looks about to throw a tantrum over her father's indifference. But no one says word, until...

JIM

Corn'll be a dead loss this year.  
Should've harvested ten days ago.

David doesn't know whether Jim is psychotic or merely matter-of-fact, glances at Jolene for confirmation. She stares back with jealousy.

JIM

(continuing)

Cows can't graze. Contaminate  
the milk, well as themselves.

(CONTINUED)

575 CONTINUED:

575

EVE

We're lucky to be alive.

JIM

We'll see how lucky that is.

DAVID

I'd like to stay on and help with  
what needs to be done.

576 CUTS - FAVOR JIM

576

as he gives David a cynical look, indicating Denise.  
Everyone reacts sharply to SOUND OF FOOTSTEPS overhead.  
Jim takes the shotgun, heaves it toward David.

JIM

How about starting now.

DAVID

No one's coming down here.  
(listens keenly)  
Squatters.

The FOOTSTEPS lurch past overhead, then stop, SCRAPE...  
then a body THUMPS to the floor, SLAMMING against the  
door. Silence again, except for...

577 QUICK CLOSE - CRICKET

577

CHIRPING along the edge of the wall...

578 OMITTED

578

579 INT. HOSPITAL - MAIN CORRIDOR (DARK) - HIGH

579

There is a stirring among the people camped in the hall-  
way. Some daylight intrudes from hard rooms...

JULIAN'S VOICE

(loudspeaker)

The radiation count is now point-  
four REMS an hour, which the Health  
Department considers safe for  
limited exposure outdoors...

580 OMITTED

580

- 581 INT. HOSPITAL - KITCHEN - CUTS AMONG REFUGEES 581  
 -stirring in daylight, some confused, blinking, uncertain, some making their way out. Some sit hunched, refusing to be budged by beckoning hands... \*
- JULIAN'S VOICE  
 We urge all of you not suffering  
 from physical injury to seek  
 fresh shelter in campus buildings...
- 582 INT. SCIENCE BUILDING BASEMENT - HUXLEY 582  
 steps out into the hall, sees a corridor of students milling about in the light, two weeks of trash, the floor aswim with trash and waste. Someone starts PLAYING A HARMONICA. A couple starts a little cabaret dance...
- 583 CUTS AMONG FACES 583  
 gaunt, bearded, dirty, stringy hair, some crying...
- 584 CLOSE - HUXLEY AND HOLLY 584  
 watching. A cutting shaft of sunlight stings their eyes as... someone pushes open a doorway at the top of a flight of stairs...
- 585 EXT. HOSPITAL FRONT ENTRANCE - CROWD OF FACES - DAY 585  
 moving out into the sunlight, squinting. Two volunteer guards remove their air-filter masks. Fallout Shelter sign. As the faces recover from the harsh light, readjust, their expressions mirror first relief (tentative, incipient joy!)... then unease, fear...
- 586 QUICK TILT UP 586  
 through branches of a defoliated tree, backlit by intense sunshine... \*
- 587 SLOW TILT DOWN TO AN ARMY OF REFUGEES 587  
 camped on the steps, in the street, under makeshift tents on the town green, waiting to get into the hospital. The infirm lie like battle-wounded, several bodies lie ignored to the side... burned faces... a few pacing madmen in serious conversation with themselves... \*

588 FAVOR STERLING AND AUSTIN

588 \*

staring out, astounded, as several shelterees, faces pale as moonlight, move past into daylight. Doctor #2 clearly cannot cope with this spectacle -- an army of the doomed -- pinches his lips, repulsed, turns back inside...

589 INT. CORRIDOR - CAMERA SNEAKING CLOSE - OAKES - DAY 589

watching the shelterees move toward the block of bright daylight. Oakes does not look well, an expression of wisdom beyond despair, almost ascetic. Austin comes up to him. \*

AUSTIN \*

Have you seen what's out there?

OAKES

Yes.

AUSTIN \*

What are we going to do?

OAKES

We're going to let them in, Paul  
-- as many as we can.

Austin looks at Oakes as if he's a mad saint. He sees the sickness in his eyes, chooses not to debate his change of heart, walks on by... \*

590 INT. COLLEGE GYMNASIUM - HIGH SHOT SLOWLY OPENS OVER DOLLY PAST COTS - DAY 590

cots in rows, patients, nurses... the students carrying in more cots, metal bed frames. Hachiya giving an injection...

591 INT. DORM LOUNGE (#208, ABOVE) - PAN REFUGEES - DAY 591

families, crowding into the room. Entering students, Aldo among them, give the newcomers hostile looks...

592 OMITTED  
thru  
595592 \*  
thru  
595 \*

596 INT. HOSPITAL GARAGE - VOLUNTEERS - DAY 596

gauze masks, loading sheet-covered bodies into an ambulance, driving out... more stacked along the wall. \*

597 EXT. GRAVEYARD - DOLLY ALONG ROW OF CRUDE HOLES - DAY 597

being dug by volunteers in masks, each hole marked by a wooden numbered stake. The area is adjacent to a legitimate cemetery. Volunteers lower a body into a hole, a tag tied to the stake. CAMERA PASSES a score of sheet-covered bodies lined up for burial. HOLD ON a pickup truck backing TOWARD CAMERA. Another volunteer drops the tailgate, revealing another cargo of corpses...

598 EXT. HAMPTON MAIN STREET - T/P ON LINE OF REFUGEES 598

thronging into town, some on bicycles. Faces move in-and-out of FOCUS, as they appear to labor without progress TOWARD CAMERA. PICKUP AND HOLD FOCUS on McCoy and Cody. We don't immediately recognize them. They appear to be holding each other up. McCoy has lost most of his hair, grown a scraggly two-week beard, drags a gimp right leg. Tattered Air Force shirt. Cody's eyes are gaunt, looks to McCoy for guidance.

599 EXT. HAMPTON TOWN GREEN - HANDHELD - McCOY AND CODY 599

Just another couple of nuclear hobos, wandering among refugees, tents, spot a man selling cans from a burlap bag. McCoy presses forward...

McCOY

Whatcha got?

The man shows McCoy a can of cat food. McCoy shows him a handful of pills. They deal.

600 OMITTED 600

601 INT. HOTEL BALLROOM - McCOY - LATER 601

in line with other Refugees, nudging Cody along, comes eye-to-eye with a muscular VOLUNTEER, red armband, holding the line back...

602 TIME CUT - McCOY AND CODY 602

sit facing a CLERK across a table.

CLERK

Name?

McCOY

McCoy, Leonard. Airman second class.

(CONTINUED)

602 CONTINUED:

602

CLERK

Home?

McCOY

Whiteman Air Force Base, Sedalia,  
Missouri. This here's Cody...

CLERK

One at a time.

McCOY

Look here -- my friend can't speak.

CLERK

What's your injury?

McCOY

Can't hold nuthin' in...

(pulls hair, jokes)

Including my hair. I got these  
funny bruises, like. Look at the  
skin on Cody. I know we got  
radiation sickness. The thing is,  
can you get over it?

CLERK

We'll have a doctor speak to you.  
Where were you during the attack  
on Saturday the fourteenth?

McCOY

On-site duty near Sweetsage. Don't  
know where Cody was.

Clerk refers to a map featuring a number of coded  
flower-like circular configurations...

CLERK

And did you seek shelter immediately?

McCOY

Well, I had to get the hell out  
of there first...

(beat)

Call me a deserter if you like.  
But they took a direct hit. Just  
like Sedalia.

Gaunt eyes lower, brow furrows. Now he looks back up,  
proud, guilty and afraid.

603 OMITTED  
thru  
605

603  
thru  
605

606 INT. HOSPITAL WARD CORRIDOR - OAKES - DAY

606

walking along the corridor still packed with people.  
He reels briefly, dizzy, the light too bright. A RADIO  
VOICE rises b.g., "RADIATION" THEME building...

OFFICIAL'S VOICE

(radio)

... Boston, New York, Philadelphia,  
Baltimore, Washington...

606A INTERCUT OAKES' POV AHEAD

606

The whole hallway slowly tilts off-horizon, daylight at  
the end of the hallway blinding in its radiance, etch-  
ing the figures in the hall abstract chiaroscuro forms.  
Bauer directly approaches CAMERA, giving us a funny  
look...

BAUER

Dr. Oakes...?

607 INTERCUT JULIAN, VOLUNTEER, AUSTIN, BAUER

607

Their faces "buoying" before us, voices overlapping...

(CONTINUED)

607 CONTINUED:

607

## OFFICIAL'S VOICE

... San Diego, Los Angeles, San Francisco, Portland, Seattle... Travel into these cities and their metropolitan areas is strictly prohibited to all but military, medical, energy and supply personnel authorized by the National Emergency Reconstruction Administration or your regional Emergency Operating Center...

## VOICES

... contend with the number of bodies, the time required for individual burials... danger of infection... only solution is to prepare public graves outside of town... Paul here thinks it should be a town decision but no one seems to know who the so-called 'local authorities' are, while the body problem is most certainly ours...

608 OAKES

608

turns his head to the wall, begins to slump to the floor...

609 INTERCUT BAUER

609

running up, reaching in SLOW MOTION to catch him... as voices recede, replaced by sublime, "narcotized" MUSIC, lulling us into...

DISSOLVE TO:

610 EXT. DREAM STATE - SUN THROUGH BRANCHES

610

of overhead "dream" tree, as Helen (Oakes' wife), oh so beautiful in a halo of soft white light, bends over CAMERA, tenderly caressing our brow. MUSIC OVER...

611 INT. HOSPICE WARD - CLOSE OAKES - DAY

611

hospital gown, pale, bearded, eyes looking up (at "Helen") full of longing and delirium. We are in an improvised ward, a Science Building lecture hall. Thirty beds and cots occupied by the "terminally" ill. Oakes tries to reach up, past the ministering arm of...

612 FAVOR NURSE BAUER

612

tending Oakes, wiping his brow, looking down with infinite care and devotion. As the MUSIC RECEDES, we hear a NEWSCASTER'S VOICE in the b.g.

(CONTINUED)

612 CONTINUED:

612

NEWSCASTER'S VOICE  
 ... retaliatory blow to the  
 Soviet Union, particularly  
 the cities of Moscow,  
 Leningrad, Kiev, Kirishi,  
 Volgograd, Omsk, Archangel,  
 Gorki, Rostov, Sverdlovsk,  
 Tomsk and Khabarovsk...

(beat)

... ceasefire agreement  
 also serves notice on any  
 other nation attempting  
 to exploit what they may  
 erroneously conclude to  
 be the current vulnerability  
 of the United States and  
 the Soviet Union, both of  
 whom retain substantial  
 numbers of nuclear weapons,  
 more than enough to punish  
 decisively the ambitions  
 of any would-be aggressor...

OAKES  
 Helen... ?  
 (beat)  
 Where's Marilyn?

BAUER  
 Marilyn?

OAKES  
 (confused)  
 She's overdue.

BAUER  
 Oh, Alison Ransom.

OAKES  
 (hopeful)  
 Is she delivered?

BAUER  
 Not yet. Sam Hachiya's  
 keeping an eye on her.

His face seems to clear a little, recognizes Bauer.

OAKES  
 You're not Helen. You're Nancy  
 Bauer.

She nods. Oakes looks around, now seems to be aware of  
 his surroundings, resigned. \*

OAKES  
 (continuing)  
 This is a hospice, isn't it. So  
 Paul thinks I'm dying. Maybe I am.  
 Maybe... whole world's dying... \*

613 CLOSER - FAVORS OAKES

613

as he lapses into delirium again, muttering...

OAKES  
 Oh, why... why are we killing  
 ourselves... why did man die out so  
 sudden... thirty thousand years...  
 paint himself into... the  
 Paleolithic... landscape... \*

614 FAVOR JO HUXLEY

614

now standing beside Bauer, looking down TOWARD CAMERA.

HUXLEY

Dr. Oakes?

(beat)

I'm Jo Huxley. We've spoken often.  
But we've never met.

Oakes just stares at Huxley, confused, a frightened animal. Huxley squats down, studies him closely, squeezes his hand, before moving O.S.

McCOY'S VOICE

Where's ma shirt? Nurse? Where's  
ma... ?

615 FAVOR McCOY

615

in adjoining bed, very thin, losing his hair, fishing around under his bed, among the sheets. Bauer takes his AF shirt from a hook on the wall, holds it open for him to slip on. McCoy now notices...

616 INTERCUT OAKES

616

lying down, watching McCoy button up his shirt, feeling better already. McCoy twists his head a little to see Oakes better, gives him a wink, a thumbs-up high-sign.

McCOY

Hang in there, Doc.

Without expression, Oakes listlessly lifts a thumb.

617 EXT. DAHLBERG FARM - QUICK HIGH ESTABLISHING - DAY

617

as distant CHURCH BELL RINGS...

618 INT. DAHLBERG CELLAR STAIRS - CUTS ON JIM, EVE - SAME

618

as Jim tries pushing open the door to the kitchen, encounters resistance. Through the crack in the door, we see a man's body. Eve recoils in disgust, holding a hand over her mouth...

619 INT. DAHLBERG KITCHEN - JIM, DAVID, JOLENE - DAY

619

emerge into the kitchen, aswarm with angry flies.

(CONTINUED)

- 619 CONTINUED: 619  
 Jolene rushes for the back door and fresh air. Coughing, holding their mouths, Jim and David drag the corpse toward the door... (CHURCH BELL over...)
- 620 EXT. DAHLBERG YARD - DAVID - DAY 620  
 heaves open the cyclone cellar door, helps Danny out into sunlight (still blindfolded)... Denise emerges, pale and unsteady...
- 621 CLOSE - JIM 621  
 devastated, winces, looking out across... \*
- 622 BRIEF PAN - PASTURE 622  
 where three cows graze among several dead ones...
- 623 INT. DAIRY BARN - CUTS ON DEAD COWS - SAME 623  
 as one or two stagger, MOOING (BELLS over...)
- 624 FAVOR SOW AND PIGLETS 624  
 dead.
- 625 QUICK - JIM AND JOLENE 625
- 626 EXT. BARNYARD - EVE AND DENISE - DAY 626  
 working the hand pump, Eve helping Denise to drink from the flow of water. But Denise starts coughing, can't stop...
- 627 CLOSE - JIM 627  
 husking an ear of corn, angrily hurls it O.S.... SOUND OF DISTANT CHURCH BELL
- 628 EXT. LUTHERAN CHURCH - CLOSE ON BELL - DAY 628  
 RINGING...!

629 CUTS AMONG PICKUPS, CHEVYS, TETHERED HORSES 629

on church lawn. Some latecomers holding handkerchiefs to their mouths, wide hats over heads, Missouri license plate: "SHOW ME STATE."

REV. WALKER'S VOICE

There was a great earthquake, and the sun became black as sackcloth, the full moon became like blood...

630 INT. LUTHERAN CHURCH - CUTS ON SEVERAL FACES - DAY 630

Fifty people scattered among the pews, mostly farm families, pale, haunted, the men bearded, overalls, unkempt, some having made the token gesture toward dignity, a necktie, a brooch. FLIES BUZZ mercilessly. Some folk are plainly ill, eyes unfocused, skin blotched...

REV. WALKER'S VOICE

... and the stars of the sky fell to earth as the fig tree sheds its winter fruit when shaken by a gale... everyone, slave and free...

631 FAVOR REV. WALKER 631

in pulpit, black robe, hair and beard cropped scissor-short, reciting Revelations with accusatory zeal, the broken window behind him.

REV. WALKER

... hid in the caves and among the rocks of the mountain, saying, 'Fall on us and hide us from the face of him that sitteth on the throne, for the day of his wrath is coming.'

He looks up, surveys the congregation.

REV. WALKER

(continuing)

For three weeks we have hidden from nuclear fallout. Have we been hiding, too, from His judgment?

632 CLOSE PAN - JOLENE, JIM, DENISE, EVE, DANNY, DAVID 632

sitting together in a middle pew.

(CONTINUED)

632 CONTINUED:

632

Denise is fast losing her strength, her eyes swimming.  
 Danny glances protectively along the pew...

REV. WALKER'S VOICE

When the Lamb opened the seventh  
 seal, there was silence in Heaven  
 for about half an hour. Then the  
 first angel blew his trumpet...

633 BACK TO CLOSE - WALKER

633

eyes fierce, splaying hands skyward...

REV. WALKER

... and there followed hail and  
 fire mixed with blood which fell  
 upon the earth, and a third of  
 the earth was burnt up, a third  
 of the trees and all the green  
 grass.

634 TIME CUT FAVORS JOLENE AND JIM

634

and PANNING SLOWLY to Denise, rigid, eyes scared, as  
 something terrible is happening inside her. David is  
 alarmed to see...

\*  
\*  
\*

REV. WALKER

Then from the smoke came locusts  
 on the earth with the power of  
 scorpions.. And they were told  
 not to harm...

\*  
\*

635 OMITTED

635

&amp;

&amp;

636

636

\*

\*

637 CLOSE - BENCH PEW

637

where Denise's skirt is soaking red-brown, a pool of  
 blood on the floor at her feet...

REV. WALKER'S VOICE

... the grass of the earth or any  
 green tree but only they...

- 638 VERY CLOSE - WALKER 638  
 putting his fist against his forehead.  
 REV. WALKER  
 ... who have not the seal of God  
 upon their brow!
- 639 CUTS FAVOR DAHLBERGS 639  
 as Denise utters a weak "Mom... ?" The others now see  
 the hemorrhaging. Eve catches her breath. Jim rises,  
 trying to lift Denise. Congregation becoming aware...  
 REV. WALKER'S VOICE  
 Are we here today counted among  
 God's servants? We give thanks  
 to thee, O Lord God Almighty...
- 640 CLOSE - WALKER 640  
 eyes closed, oblivious to the commotion.  
 REV. WALKER  
 ... for rewarding thy servants  
 and those who fear thy name, both  
 great and small, and for  
 destroying the destroyers of the  
 earth.
- 641 LONG FAVOR DAHLBERG 641  
 as Jim carries Denise down the side aisle, the rest of  
 the family following, David leading Danny...  
 REV. WALKER  
 Will your salvation bring peace  
 and healing wisdom, or your  
 damnation bring anarchy and the  
 cancer of despair?
- 642 OMITTED 642
- 643 EXT. LUTHERAN CHURCH - HANDHELD FOLLOW JIM - DAY 643  
 as he lays Denise, semi-conscious, across the front  
 seat of a pickup. Jolene is crying. Eve embraces  
 Denise, rocking her...  
 JIM  
 Pettis County's closed down.  
 DAVID  
 There's University Hospital in  
 Hampton.  
 Jim starts to climb into the pickup.

(CONTINUED)

643 CONTINUED:

643

JIM

The roads around Clinton are all  
blown out.

DAVID

I know Hampton. You stay here.  
I'll ride her in on horseback.

Eve and Jim exchange an apprehensive glance...

643A TIME CUT FAVORS DENISE

643A

Scarf, straw hat, as she is lifted into the foresaddle  
by David, Jim. Two canvas water bags.

JIM

Denise? You hear me, chicken...?

Jim walks back to Danny, hat, gloves, blindfold,  
astride another horse, led by David.

JIM

(continuing)

You take good care of your sister  
-- hear?

Jim hugs Danny hard.

644 VERY HIGH LONG - STEEPLE POV - DAHLBERGS

644

below, follow briefly, as David, holding Denise in  
front of him, rides out onto the road, leading Danny's  
horse. When Jim holds Eve back, Jolene runs alongside  
the horses...

REV. WALKER'S VOICE

Then the angel showed me the river  
of the water of life, bright as a  
crystal, flowing from the throne  
of God through the middle of the  
street of the city. And on either  
side of the river, the tree of life.  
And the leaves of the tree were  
the healing of the nations...

645 EXT. FARM HIGHWAY - DAVID - DAY

645

on horseback, Denise leaning back against him. He  
tilts her hat to protect her face from the sun. Danny  
riding quietly behind.

646 THEIR POV AHEAD

646

Farm landscape, but along the roadside, two bodies...  
farther along, TWO MEN in Army fatigues, gauze masks,  
gloves, lifting a body into the back of a truck...

- 647 DAVID 647  
looks ahead, sickened, glances at Danny, Denise, glad they can't see...
- 648 TIME CUT POV AHEAD - SCORCHED FIELDS 648  
Blackened crops, some animal carcasses, old barn frame, charred telephone poles...  
DANNY'S VOICE  
What do you see?  
DAVID  
Oh. Cornfields. Telephone poles.  
The usual stuff.
- 648A TIME CUT POV AHEAD - ANOTHER ROAD 648A  
Cracked, broken, where a young "hobo" stands beside an overturned car. As we approach, FOUR OTHERS rush out toward POV holding sticks, tire irons...
- 648B QUICK TO DAVID 648B  
Surprised, grips Denise, shouts back...  
DAVID  
Danny! Hold on tight!  
... and kicks the horse out across a field...
- 648C LONGER - FIVE REFUGEES 648C  
chasing the two horses...
- 648D EXT. FARM LANDSCAPE - VERY LONG - MOON - NIGHT 648D  
lights a desolate landscape, burnt-out farm. David rides INTO SCENE, Danny behind him...
- 648E EXT. HAMPTON - DAVID'S "HORSEBACK" POV - DAY 648E  
passing the "tent city," REFUGEES encamped in the square, the street...  
LOUDSPEAKER VOICE  
All citizens of Bannock Hill will be issued emergency identification cards at ten o'clock tomorrow morning in the high school gymnasium...
- 648F FAVOR DAVID 648F  
on horseback, Denise now slumped behind him, eyes closed, pale, breathing hard...

648G EXT. HAMPTON SQUARE - HANDHELD - DAVID - MOMENTS LATER 648G

moving on foot among the Refugees... toward the front of the hospital. A Police cruiser passes through scene, Smythe's VOICE issues from a LOUDSPEAKER...

This is David's first direct encounter with victims of nuclear blast. Several panhandle, reaching out... burned faces, crazed eyes, one man with a distorted mouth...

REFUGEE #3  
You staff?... Staff?...  
You get me in...?

SMYTHE'S VOICE  
... after registering  
for the refugee  
resettlement program...

DAVID  
You mean you're all  
waiting to get in there?

... you must present  
this card to be  
eligible for food  
rations...

He looks over the crowd, realizes they are all waiting to get into the hospital, starts running forward...

648H FAVOR ENTRANCE

648H

where THREE VOLUNTEERS, beefy, gauze masks, red armbands, sidearms, guard the entrance. David maneuvers for an opening. One Volunteer stops him.

DAVID  
I've just brought in two  
seriously ill patients from...

VOLUNTEER  
I'm sorry. You're going to have  
to wait like...

DAVID  
One of them's going to die if you  
don't...

VOLUNTEER  
(quietly)  
They're dying in here too...

David bolts by him, into the hospital.

648-I INT. HOSPITAL - MAIN CORRIDOR - HANDHELD CUTS -  
DAVID - NIGHT

648-I

running along main corridor, a Volunteer in pursuit. There are still a number of beds and cots in the hallway, but more orderly, ward doors open...

648J DAVID

648J

rounds a corner, as the Volunteer catches up, grabs him from behind, swings him around... He spots Hachiya.

DAVID  
Doctor. Remember me?

VOLUNTEER  
He broke in line.

DAVID  
I'm not here for myself, I'm...

HACHIYA  
Joplin. Want to be a doctor.

Hachiya gives Volunteer the "okay-go-away" sign.

648K INT. SCIENCE BUILDING - DOLLY FAVORS DANNY - NIGHT

648K

walking blindfolded, a hand on Denise's hospital cart (transfusion bottle). Hachiya quietly confides to David (although Danny understands what's going on...)

HACHIYA  
She's too sick to remain in a...  
a remedial ward. This is a special  
ward.

They arrive at an empty cot. Nurse Bauer helps Hachiya move Denise from the cart. Hachiya now sees Oakes two beds down, inert. McCoy is curled foetus-like in the next bed, breathing hard.

DAVID  
What about Danny?

HACHIYA  
He'll come back with me.

Danny feels Denise being moved, grabs her shoulder, feels toward her hand, announces:

DANNY  
I'm staying here.

HACHIYA  
(firmly)  
No you're not.

648L CLOSE - DANNY'S HAND

648L

holding onto Denise. Now, she turns her hand over, gives Danny's a little pat. He lets go...

649 OMITTED  
thru  
655

649  
thru -  
655

656 EXT. BANNOCK HILL - START TOWN HALL - DUSK

656

(Established early, Scene 71.) CLATTER OF APPROACHING  
HELICOPTER...

657 FAVOR HELICOPTER

657

Settling toward CAMERA... parking lot. A party of FIVE  
OFFICIALS exiting, shaking hands with Rev. Walker, some  
local officials...

658 INT. TOWN MEETING HALL - CRANE OVER "FARMERS" - DUSK

658

Most of the men in town. We see Jim Dahlberg among  
them, third row, his neighbors, BRAND and JENSEN.

AGRONOMIST'S VOICE

... burn out your current crops,  
start decontaminating the soil,  
and plan next spring's planting.

659 FAVOR TABLE - PANEL

659

at the front of the room. Rev. Walker, MAYOR,  
AGRONOMIST, two other LOCAL OFFICIALS (SMYTHE, KELTON).  
All wear red armbands.

AGRONOMIST

Crop selection must consider  
plants least susceptible to  
ultraviolet radiation, and yields  
for human rather than animal  
consumption.

660 FAVOR JENSEN

660

beside Jim, raising his hand, then rising.

JENSEN

Excuse me, Mel, but how do you go  
about decontaminating the soil?

(CONTINUED)

AGRONOMIST

Well, you chiefly wait for the fallout to decay to safe enough levels to either plow under or scrape off the top layers...

JENSEN

How do we know what safe is?

AGRONOMIST

We'll have an NERA task force advising each county agricultural cooperative...

Brand whispers harshly to :

BRAND

Task force? Where the hell's he think they're coming from?

Jim rises.

JIM

When you talk about crops for human consumption, what about my livestock? How do I feed my cows?

AGRONOMIST

Well, Jim, your numbers are pretty well depleted to begin with and...

KELTON

Given the critically short supply of human food -- understand this is going to be a life-and-death race between supply and demand -- we're just going to have to channel animal feeds to human needs.

AGRONOMIST

Except for dairy cows that pass muster. And certain poultry.

Brand is on his feet.

BRAND

Can you explain what you mean by scraping off the top layers of my topsoil?

662 INTERCUT CLOSER - JIM, SMYTHE, BRAND

662

SMYTHE

Exactly that, Jim. You take off the top four or five inches...

JIM

Yeah, and take it where? You're talking a hundred-fifty, two hundred acres a man in here...

SMYTHE

No denying it's going to be a big problem.

JIM

Big's one thing. Being realistic's another. Supposing you find a hold 'big' enough to toss all this dead dirt into, what kind of topsoil's that going to leave you for growing anything?

Smythe and the Agronomist exchange glances, indicating that the real problem is Jim's temper -- which only inflames Jim more...

JIM

(continuing)

Where'd you get all this valuable information, John -- out of one of these government pamphlets!?

663 CUT ON FARMERS' FACES

663

as several neighbors try to calm Jim, succeed in pulling him back to his seat.

VOICES

Sit down, Jim. Someone's got to be in charge.

664 FAVOR KELTON

664

another LOCAL OFFICIAL, red armband, rises.

KELTON

Fellas, we're talking catastrophe here, not life as usual. The National Emergency Reconstruction Administration's first priority is to establish order and aid you in salvaging your resources for the country at large.

(CONTINUED)

664 CONTINUED:

664

He pauses a moment, looks over the faces, to see that they catch his drift.

KELTON

(continuing)

The task force will be issuing its commodity and livestock recruitment quotas for St. Clair county...

665 FAVOR JIM, BRAND, JENSEN

665

as Jim, doing a slow burn, whispers harshly to Brand:

JIM

Now what's he talking about?

BRAND

How many cows and how much grain they're gonna come and cart off.

B.G. VOICE

Can you eat the meat of an animal with radiation sickness?

JIM

My cows?

KELTON'S VOICE

Meat's all right if you cook it enough to kill any bacterial infection. The animal probably ingested fallout while grazing so the strontium-90's in the milk or the bones, not the muscle tissue itself.

JENSEN

Oh, they'll pay you for them. Geuine promissory notes. Redeemable at your local bank.

BRAND

Which is closed until further notice.

JIM

(angry)

Oh yeah? And what if I don't let them take my cows?

666 OMITTED  
thru  
672666  
thru  
672

673 EXT. DAHLBERG FARMYARD - TRUCK LIGHTS - NIGHT

673

turns into yard, drive up TO CAMERA, stop. PAN to Jim getting out, heading toward house, looks.O.S., stops.

- 674 HIS POV - LONG TOWARD PASTURE 674  
where a small bonfire burns in the distance, some shadowy figures moving nearby...
- 675 BACK TO CLOSE ON JIM 675  
squinting, furious, reaches back into truck cab, pulls shotgun from rear window rack, heads PAST CAMERA, checking the breech...
- 676 HIS HANDHELD POV - APPROACHING 676  
firelight, moving figures...  
JIM  
Hey! Who are you out there...?
- 677 FAVOR FIVE YOUNG REFUGEES 677  
by firelight, THREE MEN, ONE WOMAN, A CHILD. Dirty faces, scraggly hair (one with no hair at all). They are cooking the flank of a cow on a crude spit, two of them already eating meat from the bone, hands and face shiny with grease. Stone Agers. They look up in alarm at Jim's voice. One goes for the axe (used to slaughter the animal), another for the double-barrel slung over his shoulder... the others already retreating into the darkness...
- 678 QUICK FAVOR FARMHOUSE - LONG ON EVE AND JOLENE 678  
stepping out the back door, wondering at the NOISE...
- 679 BACK TO HANDHELD - FAVOR JIM 679  
approaching group near fire, astounded, now further distracted by...

680 INTERCUT HIS POV - ANOTHER GROUP (RUSTLERS) 680  
 SILHOUETTES running in the dark, leading a cow on a rope...

681 BACK TO JIM 681  
 enraged, running, lifts his shotgun...

JIM

Stop where you are or I'll shoot!

... angles the barrel 30° into the air -- BLASTS!

682 FAVOR BONFIRE GROUP 682  
 as the Woman grabs up the Child in terror, backing off, the man with the shotgun protecting them...

683 THEIR POV - JIM 683  
 emerging into the light. (NOTE: not running directly toward camera, but rather diagonally ACROSS SCENE, pursuing the rustlers.) We see another FLASH-BLAST! from Jim's SHOTGUN (but cannot tell the direction of his fire).

684 QUICK BACK TO BONFIRE REFUGEE 684  
 with shotgun, terrified, leveling his weapon, eyes wide, and FIRES! a split-second later...

685 LOW ANGLE - FAVOR JIM DAHLBERG (SLOW MOTION) 685  
 catches the blast in his side, body swimming up against the sky, shotgun arcing gracefully away... the BLAST REVERBERATING like thunder across the plains... as Jim now sinks O.S. leaving only stars in the night sky.

FADE OUT.

FADE IN:

686 INT. HOSPITAL WARD - DANNY'S POV (DAY) 686  
 START SCREEN BLACK as unfocused light dapples through...

HACHIYA'S VOICE

Tell me what you see.

686 CONTINUED:

686

DANNY'S VOICE

I see light, all blurry...

HACHIYA'S VOICE

Good. Beat's seeing nothing.

The light grows too bright (layers being removed)...

DANNY'S VOICE

No. No, that's too much...

687 FAVOR SAM HACHIYA

687

pausing, winding the bandage back over the eyepads.  
 Danny is just lowering his hands...

DANNY

It hurts the insides of my eyes.

HACHIYA

No sweat. We'll wait. Raise the shades a little at a time.

DANNY

Are you really a doctor? You sure don't talk like one.

HACHIYA

Actually, I'm the pizza-man. But business is lousy these days.

Danny half-grins. Sam talks a good game, straight.

DANNY

What's your name?

HACHIYA

Sam.

DANNY

I know that part. I mean your whole name.

HACHIYA

Sam Hachiya.

(Pron: Ha-CHEE-ya.)

DANNY

What kind of name is that?

(CONTINUED)

687 CONTINUED:

687

HACHIYA

What's it sound like?

DANNY

I don't know. Italian?

HACHIYA

There you go. Whadda ya know.  
Sam Hachiya Pizzeria.

DANNY

When can I see my sister?

HACHIYA

When you can see.

688 INT. HOSPICE WARD - EXTREME CLOSE - OAKES' EYES - DAY 688

opening, alert. SLOWLY OPEN from the shimmering iris, the eye clear, curious, looking about. Oakes has lost most of his hair, but looks healthier. He sees...

689 HIS POV - A NURSE

689

nearly upside down TO CAMERA, adjusting an IV, moves around to right-side-up, sees us looking. She is not Nancy Bauer.

690 FAVOR OAKES

690

raises himself a bit, looks around, notices the empty adjoining bed -- where McCoy was.

691 FAVOR DENISE

691

two beds down, sitting up, almost all her hair is gone, just a soft fuzz remaining. She looks back at Oakes across the empty bed.

692 EXT. BURIAL SITE - START PRIEST &amp; BULLDOZER - DAY

692

the Priest pronouncing a benediction over glimpses of white sheet in the bottom of a trench, which the bulldozer is filling with a pile of dirt... PAN TO a backhoe, scooping dirt, making a fresh trench...

693 FAVOR DAVID

693

in the freshly-dug trench, gauze mask, bandana, red armband, sweating in the sun, looking up, reaching with gloved hands to help lower a sheet-covered form into the new trench. He works chain-gang fashion with other volunteers. One checks names on a clipboard, which he offers to another for a signature...

694 FAVOR SHEET-COVERED FORM

694

as a wind gust blows a sheet partially away, revealing an Air Force shirt. David looks, then tucks the sheet back in place, hears from above...

MACK

(wryly)

Best job in Emergency. Extra beer ration. And no one dies on this detail.

695 OMITTED

695

696 EXT. HAMPTON - NEAR SQUARE - DOLLY PAST SOLDIERS - DUSK

696

(30) jumping down from the back of an Army truck, falling into formation before a barking Sergeant. They wear helmet-liners, mask-packs, M16's...

697 DAVID

697

walking past the Soldiers. He wears a little woolen cap, red armband. Witness to the new regime.

698 EXT. SUPERMARKET PARKING LOT - TRAILER TRUCK - DUSK

698

parked in a supermarket lot, 100 people lined up before two tables, filing past the trucks... David watches.

699 EXT. REFUGEE CAMPGROUND - HANDHELD - DAVID - NIGHT

699

at the head of a food line, shows his ID, accepts a cupful of something resembling creamed corn, looks in not knowing what it is, eats without complaint, plastic spoon, notices the other passive faces in line.

700 CLEO MACKEY

700

eating her creamed corn, sitting against a tree, while her baby nurses...

701  
thru  
705701  
thru  
705

706 EXT. TRAILER TRUCK - PARKING LOT - RATION TABLE - DAY 706

where a soldier accepts Aldo's ration coupons, stamps them, issues a chit, pointing towards....

707 CLOSER - TRUCK - SOLDIERS 707

accepting chits, handing out bags of sugar, flour, powdered milk, packets of lard. Finally, one holds up his hands: no more.

708 FAVOR WOMAN #2 708

holding out her chit.

WOMAN

What do you mean: no more? I got three chits for powdered milk and two kids haven't eaten since day before yesterday...

709 CUTS AMONG SOLDIERS AND CITIZENS 709

SOLDIER #2

I'm sorry, lady, what do you want me to do... want to come in here and look around at all the stuff we're hiding...?

VOICES

Yeah, I'll come in and take a look ... half empty when you opened the damn doors. There'll be another truck in town tomorrow... Sure, sure, that's what you been saying all week...

Some citizens start climbing up into the trucks, the Soldiers half-heardedly pushing them back off. Some stones and bottles are hurled against the side of the truck. A scuffle begins.... several citizens converge on a man carrying several bags of foodstuffs.

VOICES

(continuing)

Look what they gave Henry here... This is a week's coupons for two families -- Sid Holderness' wife got sick and he's... Yeah, you know what that leaves me... ?

They start grabbing at his "purchases"...

- 710 OUICK - BAG OF FLOUR 710  
 hits the asphalt, explode white powder...!
- 711 BACK TO SCENE 711  
 as angy withouts stalk the withs, start grabbing their food. More bags break. A riot breaks out, spontaneous combustion... David jostled in the crowd, pushing and shoving, people falling down...
- 712 FAVOR TELEPHOTO SOLDIERS 712  
 pushing into the crowd, riot masks, tear gas cannisters EXPLODING... Some in the crowd hurl back the smoking bombs, bags of flour... SHOTS ARE FIRED skyward...
- 713 FAVOR WOMAN #2 713  
 running among others, ducks behind a car. A bearded MAN looms up, startling her, thrusts a packet of food into her arms without a word, runs off...
- 714 FAVOR CLOSE DAVID 714  
 watching. RUNNING FEET drive David O.S....
- 715 OMITTED 715  
 & &  
 716 716
- 717 INT. HOSPITAL CORRIDOR - TRACKING OAKES 717  
 along corridor, still crowded with beds, people sitting along the wall. He wears a robe, hospital gown, much thinner, most of his hair gone, scruffy beard, deepset eyes. Daylight from outer rooms. Turns down side corridor.
- 718 APPROACHING WINDOWED DOOR - HACHIYA 718  
 in surgery, coming INTO VIEW, medical team...

719 INT. SURGICAL WASHROOM - FAVOR OAKES

719

dry-shaving, watches f.g. Hachiya "scrub out," from pail of water hinged on a shelf.

OAKES

Where's Nancy Bauer?

720 FAVOR HACHIYA

720

as he keeps scrubbing a moment, then stops, turns and gives Oakes a long, expressionless sideways look.

721 INTERCUT OAKES

721

reads the glance. Numb. Voice croaks a little:

OAKES

Well tell me, Sam. What was it?

HACHIYA

(sharply)

Meningitis. I don't know. We can't afford the luxury of autopsies around here.

Oakes watches Sam go back to washing. Oakes turns, regards his stricken face in the mirror, pulls on his shirt, starts buttoning the cuffs. Now, Hachiya turns to him, remorseful. Spontaneously, the men grip each other's forearms, silent understanding. Oakes returns to dressing, his clothes baggy on his thinner frame. Hachiya lights a cigarette.

HACHIYA

You shouldn't go back to work right away.

OAKES

Doctor's orders?

HACHIYA

Rights.

OAKES

All right. I'll take some time off, see the sights.

HACHIYA

Sure. Take a little trip for yourself. Nice time of the year, fall. Where are you thinking of going.

OAKES

Kansas City.

722 QUICK TO VERY CLOSE SHOT - FAVOR HACHIYA

722

looks sharply, doesn't think that's very funny. But he sees that Oakes is dead serious. Oakes sees his intense reaction.

OAKES

Aren't you curious? Don't you wonder about it, Sam? Why don't you come with me?

HACHIYA

(threatened)

I'm not going back there.

(glances; beat)

They probably won't let you in anyway.

Oakes watches Hachiya fighting a battle with his own memories.

723 INT. HOSPICE WARD - LONG SHOT TOWARD DAVID - DAY

723

standing at the door, hair messed up, a bruise...

724 FAVOR DENISE

724

sitting up in bed, a pink ribbon around her neck. She is flanked by two empty beds, only inert human forms in the other beds. TWIST to include David entering, quietly overjoyed to see her. She quickly "smooths" her cheeks, straightens her hospital gown. They just look at each other a moment.

DENISE

You look like you fell off your bike.

She instantly realizes who she is talking about, looks haunted, then worried, then manages to smile again. David looks at his dirty clothes.

DAVID

It's all push-and-shove out there.

DENISE

What have they got you doing?

DAVID

Emergency details. Hauling food, pitching tents, a little bit of everything.

(CONTINUED)

724 CONTINUED:

724

DENISE

How's Danny?

DANNY

Okay. Patches are coming off today. Doctor says I can take you home in a day or two.

DENISE

Phones working yet?

DAVID

No.

DENISE

They... gave me this ribbon. But I haven't got any damn hair to tie it to.

DAVID

You look great.

725 INT. HOSPITAL WARD - START CLOSE - ALISON - DAY (SAME) 725

leaning against a wall, hand on belly, looking out the window. Long red hair, pale skin, no makeup. She looks suddenly this way, rivets us (concealing her surprise).

ALISON

Well, God lives.

726 INTERCUT OAKES

726

standing there in his baggy clothes, pleased to see her, ignoring her cynicism. She is half-regretful:

ALISON

Well. Not God. Lazarus, maybe.

OAKES

Dr. Hachiya tells me there's a strong heartbeat, even a healthy burp or two...

Unamused, "bored," she looks back intently into the sky.

ALISON

All those nitrogen oxides are turning the ozone layer into molecular oxygen.

(MORE)

(CONTINUED)

726 CONTINUED:

726

ALISON (CONT'D)

(turns)

You know what that means?

OAKES

He also tells me you may be a month off in your math. Which would bring you to term any day now...

ALISON

It means the sun's ultraviolet rays would filter right back through the stratosphere and...

727 VERY CLOSE INTERCUTS - ALISON AND OAKES

727

as she stops, regrets her attack on this kind and battered man. She lowers her head in shame, admits:

ALISON

I'm glad to see you.

728 INT. DANNY'S HOSPITAL WARD - START CLOSE ON DANNY - DAY

728

as the blindfold is slowly removed... eyepads...

HACHIYA'S VOICE

Any light will hurt at first... so I've got some dark glasses for you to wear, just like a movie star.

DANNY

Is the sun real bright in here?

HACHIYA

Pal, you tell me.

The pads come off. Reflexively, Danny's hands buoy up to his face, protective, then hesitate in the dark room.

729 HIS POV - WIDE ANGLE - HARSH CONTRAST OF HACHIYA 729

and David near b.g. wall. CAMERA "squints" and "blinks" twice, clearing our vision, but there's still a foggy "blind spot" in the center.

730 CLOSE - DANNY 730

squinting.

DANNY

Yeah. Yeah, but there's a smudgy spot right in the middle, like when I look right at...

731 FAVOR HACHIYA 731

signaling David to raise the shade a little more, illuminating Hachiya's face more clearly.

HACHIYA

We'll have to wait for the nerves to grow back. If you want to see something, look at it a little off-center -- know what I mean...?

He places a pair of high-factor polarized glasses on Danny, "black" lenses. Now, David walks up close.

DAVID

Hi, Danny.

732 FAVORING DANNY 732

DANNY

Hey, you're David.

Danny looks back and forth at David and Hachiya, fixes on Hachiya, squints.

DANNY

(continuing)

Hey -- you're not Italian.

HACHIYA

Oh yeah? What makes you say that?

DANNY

(cocks his head)

Because... Are you from Japan?

- 733 TIGHTENING ON SAM HACHIYA 733  
offers a little self-reflective smile, then answers  
gently, proudly:  
HACHIYA  
No. I'm from Kansas City.
- 734 EXT. HIGHWAY - BICYCLE POV - HIGHWAY SIGN AHEAD - DAY 734  
indicating "KANSAS CITY" (I-70?). The scene is "washed"  
(optically?) in a hazy white mist...
- 735 INTERCUT OAKES 735  
riding a bicycle, gaunt face, fearful eyes, wide straw  
hat.
- 736 HIS POV - CUTS 736  
as scene grows hazier, objects passing, emerging  
through bright scrim of light. Army trucks along the  
road... two collapsed, burnt-out houses (DISASTER STOCK,  
TORNADO?)... roadblock ahead, TWO SOLDIERS waving us  
down...
- 737 OMITTED 737  
thru thru  
739 739
- 740 EXT. ROADBLOCK - OAKES - SAME 740  
handing papers to a stern, beige-uniformed OFFICIAL,  
wearing a leather bandolier, red armband, side arm.  
OFFICIAL  
You're entering a National Emergency  
restricted area, Doctor. No  
civilians allowed beyond this...  
Oakes feigns anger, lies:  
OAKES  
That's why I'm here, sir! I'm a  
doctor!
- 741 QUICK CLOSE - OFFICIAL 741  
not used to being shouted at.
- 742 EXT. "DEVASTATION" AREA - CUTS ON EARTH MOVERS 742  
lumbering like unearthly behemoths through the "pow-  
dery" mist, ROARING, RUMBLING... moving piles of debris,  
leveling building frames, crushing obstacles...

743 TRACKING OAKES

743

now walking through the mist, holding a kerchief across his mouth, watching the heavy equipment -- bulldozers, back-hoes, steamrollers -- collapse, raze, smooth the remnants of the blast...

744 OMITTED  
thru  
747744  
thru  
747

748 HIS POV - PILE OF CORPSES

748

as another body is carefully arranged in place, sprayed with chemical foam.

749 OMITTED

749

750 EXT. OAKES HOUSE - START HIGH - DAY

750

through radiant mist, leafless branches of a tall tree. BRIEF TILT DOWN to a portion of a demolished house, no roof, some standing walls, the burnt-out shell of a car. There is an air of afterlife serenity about this scene, surreal in its mist, light, silhouette, that dislocates some of the horror.

751 FAVOR OAKES

751

a silhouette in the mist, standing in a yard inch-deep in white ashes, beside the burnt tree. He walks INTO CAMERA CLOSE, and we see the suppressed emotion beginning to rise to the surface...

752 CLOSE - OAKE'S FEET

752

stepping through the snow-like field of white ash...

- 753 HIS POV - MOVING THROUGH FRONT DOOR FRAME 753  
 looking up at a section of standing wall, now moving through the halls of the house, canyons below the sky, a burnt-out refrigerator on its side.
- 754 FAVOR FLIGHT OF STAIRS 754  
 to nowhere...
- 755 DOLLY AROUND STANDING BRICK CHIMNEY 755  
 to the hearth, the outer wall fallen away into the back yard. Furniture frames, fragments of mirror, incinerated bookcases. SOUND of a small CRACKLING FIRE.
- 756 FAVOR - CLOSE - OAKES 756  
 walking INTO VIEW of living room, stops, seeing:
- 757 HIS POV - WIDE ANGLE (SLIGHTLY OFF-HORIZON) - FOUR SQUATTERS 757  
 camped around a small fire in the middle of the floor. Sun shafts through the mist. Jude, a powerfully-built but gentle man, devoid of hair; Jean, long, flowing blond hair framing a face albino-pink; a boy and a girl (the structure of Oakes' own family), dressed in rags.
- 758 CLOSER - SQUATTERS 758  
 toasting things on sticks, Jean musing a wordless song, a pile of onions in her lap. They don't seem to notice Oakes...
- 759 CLOSER - JEAN'S HANDS 759  
 her fingers deftly peeling the dry outer skin from the onion, careful not to dislodge or waste the moist outer layer.
- 760 VERY CLOSE - OAKES 760  
 eyes growing fierce with indignation, steps forward.

OAKES

Get out of my house!

761 BACK TO VERY WIDE - LONG ON SQUATTERS 761

looking insignificant (as of about to slide off the edge of the floor, b.g. wall falling to open space), as they turn toward Oakes with expressions of hurt innocence.

762 INTERCUT OAKES 762

OAKES

Didn't you hear me? I'm telling you to get out of this house!

He now hears the madness in his own voice.

763 FAVOR SQUATTERS 763

whose silence only renders Oakes' outburst all the more pathetic and absurd. Jude rises slowly, walks toward Oakes. They stand looking at each other. His eyes have strange milky centers, as if burnt out, unable to see. Oakes frowns, squints, looking into the strange eyes, wondering at his silence. Now, Jude raises his hand, offering Oakes...

764 QUICK CLOSE ON ONION 764

in the man's palm, a miniature world.

765 FAVOR OAKES 765

now looking back at Jude, emotions of grief, remorse and gratitude pushing closer to the surface. Jude just gazes patiently upon him. Oakes struggles for calmer, conciliatory words:

OAKES

I came back... looking... I came back looking for my wife.

Jude just looks at him. Jean rises in the b.g., faces the yard. Jude turns, starts walking toward the yard. Oakes is confused. When Jude stops and turns back, Oakes understands that he is to follow.

766 EXT. OAKES' YARD - LOW ANGLE ADVANCING BEFORE JUDE - 766  
SAME

through burnt grass and ashes. Oakes follows, Jean far behind him. Sun shafts through the mist obscure b.g. house wall. Jude stops before a small mound of dirt.

767 OAKES

767

stares down at the mound, a shovel, footprints in ashes.

768 THREE QUIET CUTS - PROGRESSIVELY CLOSER - OAKES

768

as the emotions of grief, love and loss finally spill over. Looking down on Helen's grave, tears well up in his eyes. He chokes back sobs, lifts his hands to hide his face, and cries like a child.

769 CAMERA SLOWLY ENCIRCLES OAKES

769

as Jude steps forward without shame and puts his arm around Oakes. Oakes lowers his head against the stranger's shoulder.

770 EXT. FARM ROAD TO BANNOCK HILL - START - DANNY - DAY

770

wearing "black" glasses. OPEN to Denise, scarf and straw hat, and David, a shotgun bandolier over his back. They are walking along a farm road. Thick storm clouds gathering. They pass an animal carcass, now just bones and hide. Danny looks up at the distant RIPPLE OF THUNDER.

771 EXT. ROAD TO HAMPTON - TILT FROM EARTH MOVERS - DAY

771

ROARING! Clearing broken buildings (Bronx STOCK?)... TO Oakes, walking TOWARD CAMERA among some refugees. He moves now like a man delivered, destined, going home. (NOTE: Design against previous sequence, Oakes now clearly going back the other way.) The sky here too grows dark with storm clouds.

772 EXT. ROAD TO BANNOCK HILL - FOLLOWING DAVID, ET AL - DAY

772

as a trailer truck comes toward us, lights on against the darkening sky. THUNDER coming closer. Now -- perhaps one hundred yards away -- six masked hijackers leap from the roadside with automatic weapons, order the truck to stop. AIR BRAKES.

773 INTERCUT DAVID, DENISE, DANNY

773

watch, appalled. David quickly hustles Danny and Denise down an embankment into tall grass, pushes them down flat near the edge of a brook (drainage ditch?).

- 774 QUICK LONG BACK TOWARD TRAILER TRUCK - HIJACKERS 774  
 yank two drivers from the cab, send one running off across a field.
- 775 QUICK BACK TO DAVID, DENISE, DANNY 775  
 watching in horror as we hear a BURST OF AUTOMATIC FIRE! David pushes their faces down in the grass.
- 776 EXT. ROAD TO HAMPTON - HANDHELD CLOSE - OAKES - DAY 776  
 looks up at O.S. truck slowing down, an arm reaches out toward him.
- 777 INT. REAR OF ARMY TRUCK - OAKES - SAME 777  
 sitting near the tailgate among soldiers. He looks right back INTO CAMERA.
- 778 HIS POV PASSING - LONG TOWARD FIRING SQUAD 778  
 where a blindfolded man stands before a chunk of wall six soldiers aiming.
- 779 QUICK TO ROLLING CLOUDS OVERHEAD 779  
 hanging like cannonballs, ready to burst, seen from MOVING TRUCK'S POV, passing telephone poles.
- 780 QUICK BACK TO OAKES 780  
 staring intently out the back of the moving truck.
- 781 EXT. DAHLBERG FARM - HIGH SILO POV - DARK SKY 781  
 toward David, Danny, Denise coming up the road, tiny figures far below. Sky darkening past f.g. weather-vane. The farm looks deserted, no lights, nothing moves, only the back screen door clapping in the rising wind.
- 782 OMITTED 782  
 thru thru  
 784 784

- 785 FAVOR WINDMILL 785.  
spinning wildly in the wind. SOUND OF WOOD LURCHING,  
SPLINTERING...! (#765)
- 786 INT. HAMPTON HOSPITAL - START ON WARD WINDOW - DAY 786  
Darkness outside. Sound of woman "choking," moaning.  
REFOCUS TO CLOSE Alison, deep in labor. .
- 787 CLOSE - OAKES 787  
standing there, watching dispassionately.
- 788 CLOSER - ALISON 788  
looking back, afraid.
- MATCH CUT TO:
- 789 INT. SURGERY - OAKES - MOMENTS LATER 789  
surgeon's gown, pulling surgical mask over his face.
- 790 FAVOR ALISON 790  
panting, pushing, forehead slick with perspiration,  
eyes unflinchingly on...
- 791 FAVOR OAKES 791  
bending forward, coaxing...
- 792 FAVOR BABY 792  
emerging from womb, slick with blood and afterbirth.
- 793 CUTS - FAVOR OAKES 793  
as the baby is lifted, mouth opened and cleaned. The  
child utters a tiny (soundless) cry of life. Oakes  
regards the infant with neither joy nor hope, but with  
a strange new emotion full of love and dread. Why...  
why this terrible legacy?

794 SLOW ZOOM TO ALISON

794

as the child is lowered to her arms. She blinks, feeling the urge to nurse, the instinct to love. But she, too, is frightened of this brave new world.

SCREEN POP TO BLACK.

MUSIC OVER CREDITS: the gentle, plaintive American folk song, "The Water is Wide"... voice singing.

VOICE

The water is wide, I can't cross  
o'er  
And neither have I wings to fly  
Give me a boat that can carry two  
And I shall row my child and I...  
(etc.)

THE END