

**FADE IN:**

**SCENE 1 OMITTED**

**EXT. SAN FERNANDO VALLEY - NIGHT**

OPEN on a MOVING WIDE SHOT of a mountain range with the distant lights of the San Fernando Valley behind it. BEGIN CREDITS as a NAVY JET drops down into the picture. PUSH IN on the jet's exhaust flame. Have the words "THE BLAST" come out of the flame. Then there is a SLIGHT EXPLOSION and the flame intensifies. The words "FROM THE PAST" jump out of the exhaust as the jet momentarily shakes.

**INT. JET**

The PILOT feels the jet shake. But he looks at his indicators and everything appears to be normal. He relaxes.

**EXT. JET**

We begin with a WIDER REAR SHOT of the jet and allow the plane to move away. Then SUPER: "LOS ANGELES, 1962" before continuing the main titles. A popular recording from that period has been playing throughout.

**EXT. CALVIN'S WORK SHOP - NIGHT**

Start on a CU of the HAM RADIO ANTENNA, WIND GAUGE and THERMOMETER attached to the roof of Calvin's shop. (We can hear military air traffic chatter on Calvin's Hallicrafter radio.) Then move down to the window where we see CALVIN Webber tinkering with a gadget at his work bench. Calvin's very pregnant wife HELEN appears. The music becomes source.

**HELEN**

For Pete's sake, Calvin! We've got guests!

**CALVIN**

Sorry, honey! I just got to fooling with this darn rheostat.

**HELEN**

Well, put it down and come in!

**CALVIN**

You bet, hon!

They exit the workshop for the house. Calvin has left the ham radio on.

**NAVY PILOT (ON  
RADIO)**

Tower, Wolf One is five miles from the  
overhead.

**TOWER (ON RADIO)**

Wolf One, Tower. Report the numbers.  
You're number one for the overhead.

**NAVY PILOT (ON  
RADIO)**

Wolf one.

**INT. COCKPIT OF JET - SAME TIME**

The YOUNG PILOT looks down at the flashing red light on  
his control panel. He speaks into the oxygen mask that  
hangs loosely from his helmet.

**PILOT**

Tower. Wolf One. I've got a problem  
here.

**TOWER (OC)**

Say your problem, Wolf One. Are you  
declaring an emergency?

**PILOT**

Stand by. One.

**INT. DINING ROOM**

DAVE, BETTY, BOB, and RUTH (30's) pass around the buffet  
table. Another period song is playing on the phonograph.

**BETTY**

Just remember: don't mention the  
communists!

**DAVE**

Calvin's a great guy, but he's a  
little, you know...

**BETTY**

Nutty.

**RUTH**

What's his wife like?

**BETTY**

Oh, you know, housewife.

**DAVE**

Likes to cook. Pregnant.

**RUTH**

Normal, then.

**BETTY**

Well, I wouldn't go that far.

(then)

Helen!

Helen has entered from the kitchen with more food. She favors June Allison.

**HELEN**

Hi, Betty! Dave!

**BETTY**

Just look at you!

**HELEN**

Any day now!

**BETTY**

This is my sister and her husband.

**HELEN**

Oh, hi! Welcome!

#### **INT. LIVING ROOM**

Calvin is using a cocktail shaker to very carefully make Rob Roys for the crowd at the bar. It's like watching a chemist at work. Calvin's a pipe-smoker.

**CALVIN**

So anyhow this duck says to the clerk,  
"I'd like to buy this lip balm." And  
the clerk says, "Will that be cash or  
a check?" And the duck says, "Just  
put it on my bill!"

Polite laughter follows, but the guy out of Calvin's sight-line rolls his eyes.

#### **ANGLE - DAVE AND BOB**

with drinks. Helen is in the b.g., rushing around, over-serving everyone.

**DAVE**

He was the golden-boy professor at Cal  
Tech. But then he starts inventing  
things.

**BOB**

What kind of things?

**DAVE**

You got me. Some kind of special synthetic rubber. And some kind of automated machine. Anyhow, suddenly he gets rich. I mean rich! And quits teaching.

**ANGLE - CALVIN**

as his guests sample their Rob Roys.

**CALVIN**

How's that?

**GUEST**

Just what the doctor ordered!

Calvin gives the man his patented thumbs-up sign.

**ANGLE - BETTY AND RUTH**

over by the patio doors. We can see Calvin's shop through the window.

**BETTY**

With all his money they could have moved to Beverly Hills, but they decided to stay in the Valley. Calvin spends all his time tinkering out there in his workshop. If you ask me it's all very strange.

**WOMAN GUEST #1**

(chiming in)

He dug a huge hole out there for a swimming pool. Then he decided he didn't want it and filled the thing in. And what's that big, high fence for?

The women look at Calvin.

**ANGLE - CALVIN**

with guests (one is called Harold) at the bar.

**CALVIN**

There currently exists a type of neon light that lasts five years. But you won't see it on the market. Same is true of batteries. I could take your simple yacht battery and rig it to last a decade, easily.

**HAROLD**

Well, what the heck kind of a marketing system can't get great new products like that out to the public?

**CALVIN**

(intense)

A veeeery good one, Harold. Free market capitalism may not be a perfect order, but it's the best we've got, or will ever have. And why? Three reasons!

Poor Harold.

**INT. KITCHEN - SAME TIME**

Most of the guests are women, gabbing and helping Helen out as she removes a pot roast from the oven and busily jumps around the kitchen.

**WOMAN GUEST #2**

Say, Helen? What does Calvin think about this trouble down in Cuba?

**HELEN**

(rolling her eyes)

Oh, please don't bring that up!

**EXT. HOUSE - NIGHT, MOMENTS LATER**

A late guest named RON hurries up the walkway and into the house.

**SCENE 8 OMITTED**

**INT. LIVING ROOM - A SECOND LATER**

Calvin is with another guest.

**CALVIN**

I'd say my baseball card collection is as complete as any one I've ever seen.

Ron pushes his way through the crowd.

**RON**

Calvin! Hey, Calvin!

(pointing over his shoulder)

Kennedy's going toe-to-toe with Khrushchev on the television!

Calvin immediately heads for the family room. Others follow.

**INT. FAMILY ROOM - MOMENTS LATER**

Everyone is huddled around the JFK TV press conference. There seems to be a lot of smokers. Helen appears shortly, wearing a hot pad mitten on each hand.

**JFK**

...this sudden, clandestine decision to station strategic weapons for the first time outside of Soviet soil, is a deliberately provocative and unjustified change in the status quo which cannot be accepted by this country.

Calvin cuts a knowing look at Helen who dutifully returns it.

**EXT. JET - NIGHT**

The plane swoops over the Valley and we see the spectacular lights of L.A. sprawl. There is a TRAIL OF SPARKS coming from the jet's engine.

**INT. JET COCKPIT**

The plane is shaking terribly and the pilot is having a very hard time controlling it.

**TOWER**

Wolf One -- say intentions.

**PILOT**

I've got secondaries of an engine fire and I'll need to find a clear area to eject.

**TOWER**

Roger, Wolf One. Can you make it to the ocean?

**EXT. JET**

The trembling plane circles to the west.

**INT. FAMILY ROOM**

Return to TV.

**JFK**

...we will not prematurely or unnecessarily risk the cost of worldwide nuclear war, in which even the fruits of victory would be ashes in our mouth. But neither will we shrink from the risk at any time it

must be faced.

**INT. LIVING ROOM - NIGHT/ EXT. HOUSE, MOMENTS LATER**

To Helen's embarrassment, Calvin is ushering all the guests to the front door. Helen is passing out hats and purses. She and Calvin speak simultaneously - somewhere in the middle we cut outside.

**CALVIN**

I'm sorry everyone, but given this extraordinary turn of events, I think it's prudent that we cut the evening short. I'm sure this Cuban thing will resolve itself, but in the meantime...I'd suggest taking a prayerful watch-and-wait stance!

**HELEN**

We'll do this again! Maybe next week. Here's your hat. Could I wrap something up for you? Did you have a coat?

Helen can barely get a "good night" out before Calvin shuts the door.

**ANGLE - DAVE AND BOB**

Following their wives out.

**DAVE**

(sotto to Bob)  
What'd I tell ya?!

Bob whistles softly. Calvin's a nut all right.

**INT. FRONT DOOR**

Calvin turns to Helen, a grave expression on his face.

**CALVIN**

It's time.

**HELEN**

(misinterpreting, holding her stomach)  
Time? Oh, no Calvin. It's not time yet. I still have--

He points down.

**HELEN (cont'd)**

Oh, that time! You know Calvin, I'm not sure I'm really ready for this.

**CALVIN**

On the contrary, I think we're the only ones who are.

He leads her out of shot.

**HELEN (OC)**

Calvin I'm sure everything's going to be all right. I just know it is!

**EXT. BACKYARD - MOMENTS LATER**

Calvin and Helen leave the house; cross the patio; and hurry to the shop. Back in the house, the record player has been left on: "How Much Is That Doggie In The Window...?" Helen is carrying the pot roast which is wrapped in foil.

**HELEN**

Well, I'm certainly not going to let the pot roast go to waste. Could you just put that seat cover back on that lawn chair?

He does.

**HELEN (cont'd)**

Shouldn't we at least turn off the phonograph?

**CALVIN**

It shuts off automatically.

**HELEN**

Did you rig it to do that? You're so clever.

**CALVIN**

No. They all do.

**HELEN**

I never know anymore.

The SOUND OF THE TRAINER JET makes a low pass over Calvin's house. Calvin sticks his head out the door and looks up.

**CALVIN**

I bet that's a fighter jet on his way to Key West! Good luck, amigo!

**INT. WORKSHOP**

They enter. The place is full of tools and gadgets-- mostly construction equipment. The ham radio is still on.

**TOWER**

An emergency has been declared. I repeat, an emergency has been declared.

Calvin and Helen speak over the Tower who is telling other aircraft in the vicinity to clear the area.

**CALVIN**

You hear that?!

**HELEN**

Yes.

Calvin unplugs the radio and quickly wraps the cord.

**CALVIN**

We can listen to the rest downstairs!

He pushes aside a table that is hiding a hatch in the floor and unlocks it by turning the hatch's wheel. Then he opens the hatch and reaches inside to turn on a light. Red submarine light shines up from below. All the while he and Helen are chatting:

**HELEN**

Calvin, I wish you would have at least let me do the dishes. It's not going to be that easy getting all that dried-on food off my nice plates.

**CALVIN**

I just hope those plates aren't radioactive by tomorrow morning.

**HELEN**

Cheese is particularly troublesome.

**CALVIN**

Worse than your Kraft Holiday dip?

**HELEN**

Oh, much worse. But not as bad as that Mexican Jumping Bean dip. You remember that?

**CALVIN**

Yeah, yeah. Okay. Give me the roast and watch your step. I'll come back for the radio.

She steps into the hatch and onto a ladder.

**INT. JET - NIGHT**

The young pilot is bouncing around the now smokey cockpit.

**PILOT**

Tower, say again!!

**TOWER**

The SAR HELO is airborne with you in sight.

**PILOT**

I'm marking the 180 radial for five and ejecting.

**TOWER**

Roger, Wolf One.

The pilot rights the plane; points the joy stick; and reaches for the ejection handles between his legs.

**EXT. JET**

The pilot ejects.

**INT. EMPTY COCKPIT**

This is the pilot's POV (were there a pilot.) We see the coastline and we notice that the plane is making a... U-turn, away from the water and back towards the Valley.

**EXT. JET**

Streaking back to the Valley with a dramatic tail of sparks.

**EXT. THE PARACHUTING PILOT**

He notices that his plane is headed directly at him. It misses him by a matter of yards.

**INT. LADDER - CONTINUOUS**

Taking the liberty of a CUTAWAY SECTION, we follow them down the ladder which is inside a corrugated metal tube. On either side of the tube we see layers of dirt.

**HELEN**

How long will we have to stay down here?

**CALVIN**

I don't know. For this thing to blow over, it could take days.

**HELEN**

Days??

**CALVIN**

Rather safe than sorry. That's my motto!

**HELEN**

But, what if I go into labor? That could happen any time.

**CALVIN**

I've read up on it. I'll deliver the baby myself if I have to.

**HELEN**

Now you listen to me Calvin Webber, when this baby comes, you're going to be out in the waiting room smoking yourself to death with all the other fathers.

**CALVIN**

(chuckling)  
Yes, dear!

**HELEN**

As long as we've got that straight.

**EXT. JET - SAME TIME**

It COMPLETES ITS TURN and STREAKS SKYWARD at a 90 degree angle to the ground... until it SPUTTERS and the ENGINES STOP. Then, after a Road Runner-like beat or two, it begins to FALL DIRECTLY BACK TO EARTH, tail first.

**INT. SMALL ANTEROOM - SAME TIME**

The Webbers step off a metal ladder and face a vault-like chrome hatchway. Calvin opens the six-inch thick door by pushing another switch on his small box. Helen takes the roast.

**EXT. JET - NIGHT**

With only the sound of wind, the jet continues to fall as the lights of the Valley rush up to meet it.

**INT. SHELTER - CONTINUOUS**

They step into a darkened room.

**CALVIN**

(with arms spread)  
Home sweet home!

**HELEN**

To you maybe.

Calvin flicks a wall switch and we HEAR A SERIES OF LIGHTS COMING ON. The echoes of the sounds suggest a large, cavernous space. All we can see is the cinder block wall behind them and the hatch door, which Calvin begins to shut by putting his body into it.

Just then there is a TREMENDOUS DOUBLE EXPLOSION FROM ABOVE which knocks them to the floor. (Note: Helen hangs on to the roast, trying her best not to drop it.) The **LADDER, CORRUGATED TUBE, ROOF, AND LOTS OR DIRT AND ROCK** BEGIN TO CRASH DOWN INTO THE ANTEROOM. Calvin struggles to his feet and gets the vault door shut just in the nick of time.

**HELEN**

What was that?!

**CALVIN**

Are you all right?!

Hanging on to the roast she nods vigorously, trying to be brave.

**HELEN**

Yes, I think so.

Calvin hurries to a bright RED METAL BOX on the wall. Next to the box is a LARGE THERMOMETER OR GAUGE that's labeled "Radiation Count." There are OTHER GAUGES that are dropping to zero.

**CALVIN**

Oh, no! It's happened! Look at that heat!! All my surface indicators are knocked out! Oh, my Lord...it's actually happened!!

**INTER CUT - CU OF BOX AND THERMOMETER**

The box has a dial on it, next to which is a large lever. A foreboding sign reads HATCHWAY TIME LOCKS, USE EXTREME CAUTION. Calvin pulls the lever.

**BACK TO SCENE**

The chrome and steel EXIT HATCHWAY AUTOMATICALLY LOCKS with great noise, precision and...finality. There is the SOUND OF A REAR DOOR doing the same thing.

**HELEN**

What's that noise?

**CALVIN**

The locks.

**HELEN**

The locks?

**CALVIN**

To keep us from trying to leave. After an atomic blast there's a radiation half-life that lasts thirty five years.

**HELEN**

Thirty -five years!

**CALVIN**

Then after that it's safe.

**HELEN**

It's safe.

She continues to stare at him.

**CALVIN**

To go up.

**HELEN**

To go up.

She continues to stare at him.

**CALVIN**

(confidently)

Hey, honey. Don't you worry. We're going to be just fine.

Helen bursts into tears.

**EXT WEBBER PATIO - DAY**

Two police detectives, LEVY and ATKINSON, exit the house. Uniformed workers carefully carry small pieces of the jet from the crash site. The detectives lead us to what's left of Calvin's shop. It's mostly a charred crater.

**LEVY**

According to Caltech, this Webber guy was a bonafide genius and a borderline nutcase.

**ATKINSON**

Well, he and Mrs. Nutcase must have been out here when the plane hit.

**LEVY**

Unless we get a postcard or somethin', that's my guess.

**ATKINSON**

What about relatives?

**LEVY**

All back East.

**ATKINSON**

The neighbors over there said the guy spent day and night out here. She'd bring him sandwiches and hot Dr. Pepper.

**LEVY**

He drank it hot?

**ATKINSON**

Yeah.

**LEVY**

Good god.

**ATKINSON**

Yeah.

**INT. MASTER BEDROOM - SAME TIME (12 HOURS AFTER BLAST)**

Helen awakes alone and still dressed. She sits up and trys the phone on the night table. It is dead. She hangs up and exits.

**INT. KITCHEN/LIVING ROOM/PATIO**

Calvin is making sandwiches from the pot roast. Two empty Doctor Pepper bottles sit next to the stove where Calvin is heating the soda. He sees Helen enter the livingroom.

**CALVIN**

Hi, honey! Feeling better?

**HELEN**

No.

**CALVIN**

We have to be strong, sweetheart. If not for ourselves, for the child.

**HELEN**

All our friends...

He enters with her sandwich and a cup of Dr. Pepper.

**CALVIN**

Burnt to a crisp.  
(indicating sandwiches)  
I've given you the most well-done cut.

**HELEN**

I'm not hungry.

**CALVIN**

Hot Dr. Pepper! Your favorite!

**HELEN**

(leaving)

No, Calvin, you're favorite.

**CALVIN**

Really?

She walks out onto the patio. She rubs her arms as if cold.

**CALVIN**

A bit chilly? Shouldn't be.  
Temperature's a nice 73 degrees.

He follows her out to the patio.

**HELEN**

Maybe I've just got the creeps.

**CALVIN**

How could you?! This is just like home!

A reverse angle shows for the first time the rest of the fallout shelter -- which looks very different from "home". Perhaps she starts to cry again.

**HELEN**

No. No! Calvin, this is different!  
Believe me!

**CALVIN**

Would you like a tranquilizer?

**HELEN**

You have tranquilizers?

**CALVIN**

I told you! I've got everything!

Helen groans in pain.

**HELEN**

Oh, no.

**CALVIN**

What?

**HELEN**

Uh, oh. Now it's time.

**CALVIN**

Honey?

**SCENE 29B OMITTED**

**SCENE 29C OMITTED**

**SCENE 29D OMITTED**

**SCENE 29E OMITTED**

**INT. VERY WIDE OF THE SHELTER - HOURS LATER**

We can only hear Adam's entrance into the world. There is Helen's pain, followed by Adam's cry, followed by Calvin's rejoicing.

**CALVIN (OC)**

The first child to be born on earth  
after the annihilation!!

**INT. SHELTER - DAYS LATER**

**SUPER: SEVERAL DAYS LATER**

Start on the record player in the living room. The country and western classic "Hey, Good Looking" is spinning.

**OMIT SCENE 30**

**INT. SHELTER, BATTERY ROOM - SAME TIME**

Calvin walks through checking things over; pleased by what he sees. He exits. ("Hey Good Looking" continues.)

**INT. SHELTER, FISH FARM - CONTINUOUS**

Calvin checks the switch he uses to control the lights. Then he checks out all the tiny fish swimming in the six feet by six feet tank. When he hears a baby's cry he hurries away. (Music continues)

**INT. SHELTER, MASTER BEDROOM**

Calvin enters and smiles with great affection at his family: Helen and a NEWBORN SON cradled next to her in bed.

**CALVIN**

Is there a problem?

**HELEN**

No, Calvin. Babies cry.

**CALVIN**

I've noticed.

**HELEN**

What shall we call him?

Calvin shrugs.

**HELEN (cont'd)**

Well, I was thinking...in light of the situation...that we should call him Adam. That's not sacrilegious is it?

**CALVIN**

No. I think it's just right.

**HELEN**

And I was wondering...if...if I could have a...

**CALVIN**

Yes!

**HELEN**

If I...you know...

**CALVIN**

What? Whatever you want, Helen!

She points upwards.

**HELEN**

I want a bedroom ceiling.

They both look up. Then he tells her.

**CALVIN**

You've got it!

Calvin happily gives her his patented thumbs-up sign.

A MONTAGE: 1) CALVIN , IN A LARGE SUPPLY ROOM, PICKS OUT THE PLYWOOD HE'LL NEED FOR THE CEILINGS. ( 60'S HAPPY, BUSY SCORE COVERS ALL THIS.)

2) HELEN, CARRIES LITTLE ADAM (THREE DAYS OLD) ONTO THE FAKE PATIO (WITH THE PLASTIC PLANTS AND THE PLASTIC GRASS). SHE LOOKS UP AT CALVIN WHO'S ON A LADDER INSTALLING A CEILING.

SUPER: SEVERAL WEEKS LATER

3) IN THE FAMILY ROOM, CALVIN SHOWS HELEN HOW HE'S RIGGED A PROJECTOR TO THROW A PICTURE ONTO THE TV SCREEN. SHE'S THRILLED TO SEE "THE HONEYMOONERS!" MAIN TITLES COME ON. ADAM, LYING ON A QUILT BY HELEN'S CHAIR, IS ABOUT FOUR WEEKS OLD. (IT'S IMPORTANT HERE THAT WE SEE A 8MM FILM BOX WITH THE "I LOVE LUCY" LOGO ON IT)

SUPER: SEVERAL MONTHS LATER

4) TOTAL DARKNESS. THEN CALVIN FLICKS A SWITCH AND A BANK OF OVERHEAD LIGHTS COMES ON TO SIMULATE SUNLIGHT. UNDER THE LIGHTS ARE SOIL BEDS ON WOODEN TABLES. CALVIN IS EXCITED TO SHOW HELEN THE TINY, YOUNG CARROTS COMING UP. HELEN HOLDS ADAM AT THREE MONTHS OLD.

SUPER: A YEAR LATER

5) IN THE DINING ROOM, HELEN IS SERVING POT ROAST AND SOME VERY NICE LOOKING CARROTS. ADAM IS SIX MONTHS OLD. HE WATCHES HIS PARENTS AS THEY SAY GRACE.

6) HELEN "SHOPS" FOR SUPPLIES IN THE LARGE STOREROOM. ADAM, ONE YEAR OLD, RIDES IN THE SHOPPING CART. (1963)

7) CALVIN NETS A WIGGLING, FULLY GROWN FISH.

8) THE FAMILY WATCHES "THE HONEYMOONERS" TOGETHER. (ADAM IS STILL ONE YEAR OLD.)

CALVIN ENJOYS HIS PIPE IN THE LIVINGROOM

9) CALVIN EXAMINES THE REAR HATCHWAY AS HELEN APPROACHES WITH ADAM IN HER ARMS.

HELEN (OC)

Calvin?!

CALVIN

Right here!

HELEN

(arriving)

We looked all over for you. What are

you doing back here?

**CALVIN**

Oh, I was just examining this rear hatchway.

**HELEN**

Why?

**CALVIN**

No reason.

(then, off her look)

Well, it's pretty clear that the front entrance caved in when the bomb went off. So, you know, when the time is up, we'll have to return to the surface using, you know, this back entrance. Which is very nice because it has the service elevator!

**HELEN**

Very nice. Unless it caved in, too.

**CALVIN**

Yes. Well... yes.

A sober beat, then:

CALVIN (cont'd)

You wanted to see me?

Helen nods vigorously.

**HELEN**

Watch this!

**CALVIN**

What?

She sets Adam (one year old) down on his wobbly little legs, steadying him at the shoulders.

**HELEN**

Go to Daddy, Adam. Go to Daddy.

And Adam takes his first step. And then another! And another! It's a joyous event.

**CAMERA LEAVES THEM AND TRAVELS UPWARD THROUGH THE CEILING AND THEN, AGAIN USING THE DEVICE OF A CUTAWAY, IT CONTINUES THROUGH DIRT AND SEDIMENT ALL THE WAY UP TO THE SURFACE-- WHERE THE BACKYARD AVOCADO TREES ARE BEING BULLDOZED AND THE BACK FENCE HAS ALREADY BEEN TORN DOWN. THE WEBBER HOUSE FACED A QUIET RESIDENTIAL STREET, BUT IT BACKED ONTO VICTORY AVENUE (OR ONE OF THOSE VALLEY AVENUES) AND IN THE LATE FIFTIES AND EARLY SIXTIES THOSE MAIN THOROUGHFARES WENT COMMERCIAL.**

A SIGN tells us that this is the future site of MOM'S  
**MALT SHOP."**

Some WORKMEN with shovels have discovered the REAR  
SHELTER DOORS where they have been digging.

**WORKMAN #1**

Hey, Boss!

The construction BOSS comes over for a look.

**WORKMAN #1**

What do you make of this?

**BOSS**

Damn if I know.

**WORKMAN #2**

I bet it's some kinda septic tank.

**WORKMAN #1**

I've never seen a septic tank that  
looked like that.

**BOSS**

Well, don't fool with it. If it is a  
septic tank, I sure as hell don't want  
to open it. We'll just lay the  
foundation over it.

**WORKMAN #1**

Okay.

**EXT. WEBBER HOUSE, PATIO (THE REAL ONE) - DAY, SAME TIME**

A Realtor steps out with A COUPLE looking to buy the  
house.

**REALTOR**

...and since it's almost certain that  
the Webbers were killed, the bank is  
selling the house and that back parcel  
over there that's been re-zoned  
commercial. It's right there on the  
avenue.

**WOMAN BUYER**

Is that where the plane crashed?

She points out to a LEVEL LAWN where the shop used to be.  
We can see the Malt Shop construction crew beyond that.

**REALTOR**

Yep, right there.

**MAN BUYER**

This place gives me the willies.

**REALTOR**

Yeah, I know what you mean. But the price is right.

**EXT. BACK AT THE MALT SHOP CONSTRUCTION SIGHT -  
CONTINUOUS, DAY**

The guy driving the heavy front loader lets the bucket slam to the ground hard.

**INT. BACK AT THE SHELTER REAR DOOR - CONTINUOUS**

Calvin vaguely hears the noise made by the front loader.

**INT. SHELTER, LIVING ROOM - EVENING (1965-66)**

**SUPER: 1965**

Calvin smokes his pipe and enjoys a Manhattan cocktail as Adam (three and a half) sits in his lap reading the title page from Alice in Wonderland.

**ADAM**

Alice in wonder lan.

Calvin smiles pridefully over at Helen who works intensely on the couch making a coffee-can Santa from instructions in the The Redbook Crafts Collection.

**CALVIN**

Not bad for a three and a half year old! I'd like to see the public school system match that! I don't care how terrific it is!

**HELEN**

Yes, he's very bright, dear. Much like his father. But you know, Calvin, maybe he's a little...young for school.

**CALVIN**

Nonsense. People have no idea what the human mind is capable of. Look at us!

Helen ponders that statement.

**ADAM**

(pointing to the book's art work)

Look, Daddy. Alice went down a hole, just like us.

Calvin smiles and messes up Adam's hair.

ADAM (cont'd)

Will I ever get to go up on top?

**CALVIN**

Yes, you certainly will. And you'll find a nice girl and rebuild America. Just the way it used to be.

**HELEN**

Oh, Calvin, I'm not sure we should be making promises that perhaps can't be kept.

**CALVIN**

I believe there will be other survivors. In fact, I'm guessing there's life on the surface, even now. It's not life worth living perhaps, but believe me, something's moving around up there. And I don't just mean the cockroaches.

They both look nervously up at the ceiling.

**EXT. MOM'S MALT SHOP (NOW FINISHED) - DAY (1965-66)**

CARS PASS BY on the busy avenue.

**INT. MOM'S MALT SHOP - CONTINUOUS**

CLEAN CUT SURFER KIDS are being served their favorite ice-cream and malt treats by MOM herself and a young SODA JERK. Appropriate music comes from the jukebox.

**MOM**

I'm going to need two more banana-splits and a cherry coke!

**SODA JERK**

You bet, Mom! Coming up!

Two YOUNG MEN IN BEATLE HAIRCUTS enter. Everyone looks at them in amazement. (Perhaps there is also a record change here.)

**INT. SHELTER, CLASSROOM - DAY (65-66)**

Calvin is building and furnishing a classroom from materials available to him. He has had the forethought to bring down the books needed for his child's education. Little Adam is watching him.

**CALVIN**

(to Adam)

Nothing in the world is more fun than  
learning new things.

**INT. FAMILY ROOM - NIGHT**

The family watches the same "Honeymooner" clip they watched before. Calvin still finds it funny. Helen wonders about that.

**INT. BEDROOM - LATER**

Helen is pouring cooking sherry into an empty Listerine bottle.

**EXT. MALT SHOP - DAY (1970-71)**

**SUPER: 1970**

Other buildings have been constructed around the malt shop. Foot and car traffic are heavier.

**INT. MALT SHOP - SAME TIME**

The clean-cut kids have been replaced by FLOWER CHILDREN. Mom hasn't put a lot back into the decor, but she has made concessions to the fashions of the time. The jukebox plays something appropriate. Mom and the Jerk are five years older.

**MOM**

I can't tell the boys from the girls anymore!

**SODA JERK**

(stoned)

Uh...yeah. It's like hard.

Mom gives the Jerk a suspicious look.

**INT. SHELTER - DAY (1970-71)**

Calvin (40) is giving Adam (8) a boxing lesson. They work from a "How To" book and use gloves made from living room pillows. Adam's pretty good. Helen appears and watches with pride. Then she interupts.

**HELEN**

Boys! Excuse me, but I believe it's my turn.

(holding out her hand)

Adam?

He goes to her.

**INT. SHELTER - MINUTES LATER**

The hydroponic garden area is empty. A Perry Como song

begins and Adam and Helen enter waltzing. Adam has changed shirts and combed his hair. Somewhere, Calvin is watching with pride. After a while Calvin cuts in. He and Helen dance beautifully. Then they kiss. Somewhere, Adam is watching with pride.

**INT. MALT SHOP - DAY (1975-76)**

**SUPER: 1975**

The place continues its decline. Acid rock plays loudly. Mom and the Jerk serve the smallish crowd.

**MOM**

I miss those nice flower-power kids.  
How 'bout you?

**SODA JERK**

(after studying her for some  
time)  
Um...uh...

The acid rock song ends and an early, bad disco hit comes on the jukebox.

**MOM**

What the hell kind of music is that?!

The Jerk puts his hands to his ears, he so hates the new music.

**SODA JERK**

Oh, man. I'm like not sure I like  
that.

**INT. SHELTER, CLASSROOM (1975-76)**

The room looks like Ricky Nelson's class. There are twin pictures of Ike and JFK on the wall. Adam is eleven.

**CALVIN**

This is what money looks like. It comes like this, in coin, or like this in paper. Or you can have an "investment." These are stock "certificates" that we bought in your name. Of course, they're worthless now, but at one time they were quite valuable.

**ADAM**

They're pretty. Can I have them?

**CALVIN**

Sure. Now, let's move on to our French

exam.

**ADAM**

Latin exam, Dad. It's Tuesday.

**CALVIN**

You're right! It's Tuesday already!  
By gosh, time flies, doesn't it?!

**ADAM**

Tempus fugit!

**CALVIN**

En arte voluptus.  
Que les bons temps roulÈ!

**ADAM**

Gerade aus dann links!

**CALVIN**

Sorgen sie bitte dafur das die gepack  
sorgfaltic behandeldt warren!

**ADAM**

Haben sie etuas nettes in leder?!

**CALVIN**

(marveling)

You know, you have a wonderful sense  
of humor, son! I must say, the acorn  
doesn't fall very far from the tree.  
By the way, it's time I gave you  
something. Come with me.

Adam follows his dad out.

**INT. SHUFFLEBOARD COURT - CONTINUOUS**

They pass Helen who is absentmindedly poking at the puck  
with a stick. She's not having a very good day. She wears  
her hair dryer but it's not plugged in.

**CALVIN**

Hi, honey!

**HELEN**

Hi.

**INT. BEDROOM - MOMENTS LATER**

Calvin hands Adam a cigar box. Adam opens it to see  
Calvin's remarkable baseball card collection.

**ADAM**

These are wonderful.

**CALVIN**

It's my entire baseball collection.  
It's yours now.

**ADAM**

What's baseball?

**CALVIN**

It's a game, son. I can explain it  
pretty easily. There's a pitcher.

**ADAM**

Like a painting?

**CALVIN**

(chuckling)  
No, son. A pitcher.

**ADAM**

Like one of Mom's?

**CALVIN**

Uh, no. There's a man who throws the  
ball -- to a man who has a bat.

**ADAM**

The nocturnal flying mammal?

**CALVIN**

(slightly pissed)  
No. Sit down.

They do.

**INT. SHELTER - NIGHT**

Start close on flashing roller skates. Then cut wider to  
show Adam roller skating. He passes Helen who has fallen  
asleep knitting in one of the lawn chairs. Then Adam  
passes Calvin who is on a ladder soldering a leaking  
ceiling pipe.

**EXT. MALT SHOP - DAY (1991)**

**SUPER: 1991**

TWO PUNKS with spiked green hair enter to the strains of  
"My Sharona."

**INT. MALT SHOP - DAY (1991)**

Mom watches the punks enter. Then crosses to the Soda  
Jerk who now has a tattoo on his forehead.

**MOM**

I'm selling this place. I want out of  
this hell hole!

**SODA JERK**

Could I, like...oh, wow...like,uh...

**MOM**

Buy it from me?

**SODA JERK**

Yeah! Yeah, that's it!

**MOM**

I'll give it to ya, no money down.  
The neighborhood has gone to hell  
anyway.

She walks off.

**SODA JERK**

Cool.

**INT. KITCHEN (1995)**

**SUPER: 1995**

Helen has prepared a birthday cake. Having no birthday  
candles, she's used three votive candles. We can hear  
Calvin and Adam talking in the dining room. (She and  
Calvin are now in their 60's.)

**CALVIN (OC)**

No, no! The runner on second goes to  
third! He's out there!

**ADAM (OC)**

Why?

**CALVIN (OC)**

Because he's forced out at third! It's  
a force!

**ADAM (OC)**

Then why go there?

**CALVIN (OC)**

Because he must!

**HELEN**

Calvin!

**CALVIN (OC)**

Coming!

Calvin enters.

**CALVIN (cont'd)**

Yes, dear?

**HELEN**

Get the presents and do the lights.

**CALVIN**

You bet.

Calvin leaves while Helen lights the candles. The whole shelter goes dark. Calvin returns with two presents wrapped in whatever is available.

**INT. DINING ROOM - CONTINUOUS**

Helen and Calvin enter singing Happy Birthday. We see the ADULT ADAM for the first time in silhouette. His handsome face is revealed to us when the cake is placed before him.

**ADAM**

Thank you, Mom! Thanks, Dad!

**CALVIN**

Blow out the candles!

**HELEN**

Make a wish!

He does both. His parents clap. Helen takes one of the presents from Calvin and gives it to Adam. He unwraps it. It's a green coat.

**ADAM**

Oh, boy! A jacket!

**CALVIN**

Your mom made that all by herself.

**ADAM**

No kidding!

**HELEN**

No kidding.

(aside, to Calvin)

Who else would have done it?

**CALVIN**

And I made these!

He gives Adam the second present. Adam tears off the paper to find a pair of roller-skates that Calvin has redesigned. The new skates look kind of like rollerblades.

**ADAM**

Holy Cow! What the heck are these?!

**CALVIN**

Your roller-skates! I redesigned them!  
I think this new design will work even  
better!

**ADAM**

These are really swell! I mean swell!

**HELEN**

What did you wish for, Adam?

**CALVIN**

If he tells, it won't come true!

**HELEN**

Oh, that's just a bunch of baloney! We  
never believed that in my family!

**CALVIN**

Well, we did in my family!

**ADAM**

I wished I could meet a girl.

His parents don't have a reply for that.

**HELEN**

Oh. A nice one, I hope.

**ADAM**

Yes, ma'am.

**CALVIN**

One who doesn't glow in the dark.

**HELEN**

Calvin Webber! What a thing to say!

**CALVIN**

Well, we'll be going up in two years.  
We'll know then. I'm very hopeful.

**ADAM**

(ardently)  
Me, too.

His parents stare at him for a beat, then:

**HELEN**

Let's eat our cake.

**CALVIN**

Yeah. Let's dig in!

They do.

**HELEN**

Elbows, Son.

**ADAM**

Sorry, Mom!

**HELEN**

You never know. You may someday dine  
at the White House with the president.

**CALVIN**

If we still have one.

**HELEN**

Yes...

**CALVIN**

You know, when we do go up...I'm going  
to miss this old place. How 'bout you,  
hon?

**HELEN**

(after a beat)  
Would you excuse me?

**CALVIN**

Sure.

Helen rises and exits.

**SCENE 48 OMITTED**

**SCENE 49 OMITTED**

**SCENE 50 OMITTED**

**SCENE 51 OMITTED**

**SCENE 52 OMITTED**

**SCENE 53 OMITTED**

**SCENE 54 OMITTED**

**SCENE 55 OMITTED**

**SCENE 56 OMITTED**

**SCENE 57 OMITTED**

**SCENE 58 OMITTED**

**INT. BATTERY ROOM- LATER, SAME NIGHT**

Helen enters and goes into the generator room. Through the glass we can see (and hear) her scream. Straightening her hair and feeling much better, she exits as Calvin strolls by wearing his tool belt. She's headed out.

**CALVIN**

In the generator room again?

**HELEN**

Oh, yes. It just fascinates me how all these things work.

**CALVIN**

I know exactly what you mean!  
(then)  
Hey, honey?

She turns to him. He gives her his patented thumbs up sign.

**CALVIN (cont'd)**

Great cake!!

She smiles wanely and leaves. He shuts the generator door she left open.

**SCENE 60 OMITTED**

**SCENE 61 OMITTED**

**INT. SHELTER, LIVING ROOM - VERY EARLY MORNING**

**SUPER: THE PRESENT**

The room is quiet and empty. The star-burst WALL CLOCK on the paneling says 6:15.

**INT. SHELTER, KITCHEN - SAME TIME**

Also empty.

**INT. STOREROOM - SAME TIME**

Also empty. And with MEAGER SUPPLIES on the shelves.

**INT. POWER AND PUMP ROOM - SAME TIME**

The old pipes are rusted and patched. Some are leaking badly.

**INT. MASTER BEDROOM - SAME TIME**

Calvin wakes up. He looks over at Helen's bed.

**ANGLE - HELEN**

She wakes up. Then jumps out of bed.

**SCENE 67 OMITTED**

**CLOSE ON THE RED METAL BOX**

that has been ticking on the wall for thirty-five years. Suddenly it STOPS TICKING and a rather annoying ALARM GOES OFF. Calvin's hand reaches up and turns it off by throwing the lever up.

ANOTHER ANGLE shows us the mechanism on the FRONT HATCHWAY switch to OPEN with a loud, vault-like move.

**ANOTHER ANGLE**

reveals the family in their pajamas standing in front of the front hatchway and red box.

**ADAM**

So...we just open this door and go up?

Calvin grabs a handle and using all his strength, opens the front entrance hatch. And then must jump back when nothing but earth and rock pour into the room.

**ADAM**

Um...is that supposed to happen?

His parents take a beat then race off like maniacs through the entire shelter to the back hatch door. They knock over whatever gets in their way as they go. Adam follows.

**ADAM**

Hey, where are we going?! Is everything all right?!

**INT. BACK HATCHWAY - MOMENTS LATER**

Calvin and Helen arrive followed by Adam who can't possibly share his parent's deep concerns. Everyone is out of breath.

**CALVIN**

Should we say a little prayer first?

**HELEN**

Just open the door.

Calvin attempts to open the big hatch, but can't. Adam helps him. Helen pitches in. Slowly, with lots of squeaking, the DOOR OPENS. He steps through the hatch and flips a wall switch. Red submarine LIGHTS COME ON.... And the service elevator is intact.

**INT. ANTEROOM - CONTINUOUS**

Helen steps through and embraces Calvin joyfully. The old folks break into a dance as Adam enters.

**ADAM**

Well, do we just go on up?!

**CALVIN**

(quickly back to business,  
and way too dramatic)  
No, son! We wait for night. Now...is  
precisely when... we must be at our...  
most cautious.

**HELEN**

(barely a whisper, but  
definitely tired of his  
**B.S.**)  
Oh, shit.

Helen's eyes widen and her hand flies up to her mouth. She is just as shocked as Calvin.

**CALVIN**

Helen-Thomas-Webber! Maybe we have  
been down here a little too long!  
(to Adam)  
Please excuse her French.

**ADAM**

Shit is a French word?

**HELEN**

Yes, yes it is!

**CALVIN**

It's an archaic colloquialism, roughly  
meaning..."good".

**HELEN**

Yes! That's right!

**ADAM**

Oh.  
(then)  
Well...then...shit!

There is a pause, then:

**CALVIN**

C'est bon, Monsieur.

**ADAM**

Merci!

**SCENE 71 OMITTED**

**EXT. THE MALT SHOP - NIGHT**

Cars flash by in a rare L.A. DOWNPOUR. All that's left of Mom's is an EMPTY BUILDING with a painted-out front window and a "For Sale or Rent" sign. There's ANOTHER SHOP attached to it CAMERA RIGHT but we can't see what it is. The alley way on the left has always been there.

**INT. MALT SHOP - CONTINUOUS**

TWO DRUNK BUMS are sharing a bottle. One of them is the Soda Jerk, now a dissipated middle-aged man (with a tattoo on his forehead.)

**SODA JERK**

...all of these things...Alcoholics  
Anonymous...Cocaine Anonymous...Heroin  
Anonymous.

**OTHER BUM**

There's a Heroin Anonymous?

**SODA JERK**

Shut up! All of these things... ask  
you to believe in a power greater than  
yourself! Some sort of God on High!  
Well...I have lifted my eyes skyward a  
time or two... and I have certainly  
not seen anything coming from up there  
except a goddamn airplane -- that I  
can't afford to get on!

The cement FLOOR of the old Malt Shop begins to QUIVER  
**AND RUMBLE.**

**OTHER BUM**

Earthquake! Another earthquake!

**SODA JERK**

Let her come! Let's get this over  
with! And please, if there is a God,  
let it be worse in Bel Air!!

The Other Bum staggers to his feet and SPLITS for a back window. Soda Jerk is fearless. Until finally the HYDRAULIC DOORS of the back entrance SPLIT THE FLOOR with an eerie, struggling whine and LARGE CHUNKS OF CEMENT GO FLYING. Then up comes RED SUBMARINE LIGHT followed by

Calvin in his BIG YELLOW SUIT with Geiger counter ticking.

**SODA JERK**

Oh, God! Oh, God!! Oh, God, save me!!  
For I have seen the light!!

Calvin raises his hand and yells through his mask.

**CALVIN**

I come in peace!!

The Soda Jerk FAINTS. Calvin, sounding like a deep sea diver and having to walk like Frankenstein, goes over to the Soda Jerk and studies his face in the light of his flashlight. He is horrified by what he sees.

**CALVIN**

My, gosh...

Calvin looks around the room and heads for the back. He moves his Geiger counter around and gets a quiet (safe) reading. Then he removes a KITCHEN MATCH from a plastic container and strikes it against the wall. The MATCH BURNS, so Calvin takes off his hood and visor and breathes the air. It stinks in there.

**EXT. MALT SHOP - MOMENTS LATER, RAINING**

Calvin (out of the head gear and top of the suit) slowly pushes the door open and steps out. He's surprised to find an empty BODY SHOP behind the Malt Shop, where the avocado trees should be.

**CALVIN**

Where is my backyard?

He points his flashlight around and heads for the ALLEY to his left.

**EXT. ALLEY - A MOMENT LATER, RAINING**

DERELICT CARS left over from the Body Shop sit against a fence. Calvin marvels at the cars, even in their present condition. In a TIGHTER SHOT he studies the chrome-plated word "Toyota." A HOMELESS MAN arrives to search through the garbage. Calvin hurries back towards the avenue.

**SCENE 76 OMITTED**

**EXT. MALT SHOP - TEN MINUTES LATER, RAIN**

Calvin emerges from the alley that separates the Malt Shop from another storefront (perhaps now a rundown Thai restaurant.)

**CLOSER ON HIM**

watching the cars fly by on the wet avenue. Suddenly, a cross-dressing STREET WALKER steps up to him with a cigarette.

**STREET WALKER**

You got a light, honey?

**CALVIN**

What?! A light! Yes, I've got a light!

**STREET WALKER**

Good.

Fumbling, he finally gets her little cigar lighted with one of his kitchen matches.

**CALVIN**

So...you...survived the blast, did you?

**STREET WALKER**

The blast? Honey, I have survived a host of things. Like the song says: "A country boy can survive!"

**CALVIN**

Yes, yes, the song. So tell me...has it been...hell up here?

**STREET WALKER**

"Hell up here?" Honey, it's been hell up here, down there and over yonder! Hell everywhere.

**CALVIN**

Yes, I can tell that just looking around.

(then)

"Boy?" Did you say you were a "country boy?"

**STREET WALKER**

Cute Little Old Man, if you want a boy, I can be a boy. And if you want a girl, I can be a girl. I can be anything you want me to be!

**CALVIN**

Really?

**STREET WALKER**

Uh-huh. And it's all yours for the remarkably low price of only \$200! And if you act now, I might even throw

in some free lawn furniture.

**CALVIN**

(stumbling away from her)

No, I can't. I'm sorry! I have to go! I have to...

He breaks into a trot, heading up the street past a seedy BAR (used to be the convenience store) just as a hopelessly DRUNK HAG of a woman is shoved out and told to stay out. Calvin watches as the woman stumbles to the curb where she TOSSES her cookies. TWO LOW RIDERS HOP BY full of TAUNTING YOUNG HISPANIC GANG MEMBERS, one of whom BRANDISHES A PISTOL and, just for fun, points it at Calvin. When Calvin sees the pistol he ducks into the ADULT BOOKSTORE. The young gang member pulls the trigger and we (not Calvin) see that the realistic-looking pistol is really a water gun.

**INT. ADULT BOOK AND VIDEO STORE**

Calvin races in and, gathering himself, addresses the PAKISTANI MAN behind the counter.

**CALVIN**

Hello! How are you this evening?!  
Mind if I, you know, browse around?!

The clerk just watches him.

**CALVIN**

Thank-Q very much!

Then Calvin turns and has his first look at the material...and he GRABS HIS HEART and SCREAMS and FALLS back KNOCKING OVER a whole ROW OF VIDEOS AND MAGAZINES.

**INT. SHELTER, KITCHEN - AN HOUR LATER**

Calvin sits at the breakfast table, still breathing hard and holding his chest. His family looks on with great concern. The anti-radiation suit and gear is piled in the corner.

**CALVIN**

I'm going to give it to you straight.  
There's no point in beating around the bush. There were survivors.  
Apparently,  
the fallout has created....a  
subspecies of mutants.

**HELEN**

Mutants?!

**CALVIN**

It's not a pretty sight. Some eat out

of garbage cans. Others are...cover  
your ears, Son, and hum. I mean that  
literally and I mean right now!

ADAM covers his ears and hums.

**CALVIN**

Others are...multi-sexual. It  
seems...they can be both masculine and  
feminine...simultaneously.

**HELEN**

No.

**CALVIN**

Yes.

**HELEN**

I don't believe it!

Helen copes by moving around the kitchen doing things  
that don't need to be done.

**CALVIN**

Believe it. He tried to sell me his  
body, Helen.

(beat)

They offer lawn furniture as a come  
on!

She slumps, then resumes her needless activity. Calvin  
takes Adam's arm and the son drops his hands and stops  
humming.

**CALVIN**

They've done a lot of re-building but  
society, at least as we knew it, has  
utterly collapsed. People throw up in  
the streets. Others point guns.  
There's something terribly wrong with  
the automobiles and...and I...I can't  
tell you the rest. I just can't.

**HELEN**

Oh my. Oh,my, oh my, oh, my. So,  
what do we do now?

**CALVIN**

We stay down here.

**HELEN**

We do?

**CALVIN**

Yes.

**HELEN**

Excuse me.

She hurries into the living room.

**INT. LIVING ROOM - CONTINUOUS**

Helen let's out a silent scream, then hurries back into the kitchen.

**INT. KITCHEN - CONTINUOUS**

**HELEN**

For how long? We've just about run out of everything!

**CALVIN**

We'll make do. I'm of the opinion that these mutants will eventually kill each other off and then--

**HELEN**

(rising)

No, Calvin. We're not going to make do. Not me! Not Adam. We're going up no matter what! We deserve it. Even if it's terrible!

**CALVIN**

Well, I am the head of this household--

**HELEN**

I want him to at least see the sky!

**CALVIN**

--and we will--

**HELEN**

And the ocean! A mountain range!

**CALVIN**

--do as I say!

Breathing heavily, Calvin suddenly clutches at his chest in great pain and collapses.

**ADAM**

Dad!

**HELEN**

Oh, no! Oh, my goodness! Let's get him into the bedroom.

**INT. HALLWAY - HOURS LATER**

Adam paces. Then Helen comes out. Behind her, we can see Calvin sleeping in his bed. She heads for the living room. He follows.

**HELEN**

He seems to be doing all right now. I don't know if he's had a heart attack or just... a horrifying experience. But we need supplies and I've got to stay with him.

**ADAM**

I'll go up.

They go through the living room and cross to the patio.

**HELEN**

I'm afraid you've got to.

**ADAM**

I'll be all right.

**HELEN**

(patting his cheek)  
You're my brave boy.

Helen hands him a pencil and pad. Adam follows her to the fish farm.

**HELEN**

Just act normal. If anybody asks, simply say you're from out-of-town, and that you're in town on business. Write that down.

He does.

**HELEN (cont'd)**

I'm going to give you a shopping list and some money. We need just enough things to get us through the next year or two. And you'll find most of these items at what used to be called a grocery store or a hardware store. Write that down.

**ADAM**

Yes, ma'am.

At the fish tank, Helen pulls up a slim chain that is attached to a water-tight aluminum box which she quickly opens. The box contains \$6,000 in wrapped one hundred dollar bills. Helen takes half of it.

**HELEN**

I don't know how far you'll have to travel to find supplies, but if you can't get home by nightfall, I want you to look for something called a Holiday Inn. Write that down. It's a hotel. There might still be one standing.

**ADAM**

Yes, ma'am.

**HELEN**

Let's get you packed.

She heads back for the house. He follows.

**ADAM**

Right.

**HELEN**

(indicating money)

I just hope this is still good up there.

**ADAM**

Mom?

**HELEN**

Yes?

**ADAM**

I was thinking that, uh...you know, while I was up there and all...that maybe I could, you know...try to meet a girl. I've, been thinking about that a little...just these last...fifteen years or so.

They have stopped by the garden.

**HELEN**

Oh, Adam, that would be wonderful if you could find a girl. One who's not a mutant...and hopefully comes from Pasadena. Nothing against Valley girls, but in my day anyhow, the girls from Pasadena, I don't know...always just seemed a little nicer.

**ADAM**

Yes, ma'am.

They hug.

**HELEN**

Oh, there's also a thing called a liquor store. Write that down.

**INT. ADAM'S ROOM - AN HOUR LATER**

He is packing. He looks at his cigar box and opens it. He studies the contents: The Cards, stock certificates, and an old photo of his parents. He decides to pack the box. Helen enters with a long shopping list.

**HELEN**

Here's the shopping list and \$3,000 which should take care of everything.

**ADAM**

Yes, ma'am.

**HELEN**

Your father has a few final words for you. You know, he'd fight a buzz saw for you - he loves you so much. We both do.

**ADAM**

Heck, I know that mom! You're my parents.

**INT. MASTER BEDROOM - MOMENTS LATER**

Adam sets down his suitcase and goes to his father's bed. He sits. At the door, Helen dries her eyes with her apron. Calvin indicates that he wants to whisper to Adam, who drops his ear close to his father's lips.

**CALVIN**

Adam...don't forget...don't forget ...

**ADAM**

Yes, father?! Yes?

**CALVIN**

...the pipe tobacco.

**ADAM**

Yes, sir. Is that all?

Calvin nods. Adam rises and starts for the door. But Calvin remembers something and beckons him back to speak weakly into his son's ear.

**CALVIN**

Also...stay out of the "Adult Bookstore."

**ADAM**

Adult Bookstore. Why?

**CALVIN**

Poison gas. Invisible. Don't forget.

**ADAM**

I promise. Is that all?

**CALVIN**

One more thing. If you find a healthy young woman, bring her back with you.

**ADAM**

I'll try.

And then Calvin closes his eyes and sleeps.

**INT. MALT SHOP - SAME DAY**

The Soda Jerk has turned the rear exit into a religious shrine. He's put flowers and candles and costume jewelry and religious icons (from all the Majors) on top of and around the broken cement. Currently he's on his knees, rocking back and forth as he prays.

And, lo! There came a rumbling even as from the very bowels of the earth and a great light showed forth followed by gates of armor which opened and shut and delivered up the vision of a young man whose countenance caused the Soda Jerk to be struck dumb and to fall on his face and to weep in fear. And, Adam, taking pity on the man, put down his suitcase, and went to him, saying:

**ADAM**

Are you all right?

**SODA JERK**

Yes! Yes! Oh, Lord! Yes, oh, yes!  
But where is the one who came last night -- all in yellow?!

**ADAM**

All in yellow? Oh! That was my father!

**SODA JERK**

Oooooohhh!! Of course! The father!  
Forgive me!! Can you forgive me for my wasted life?! Everything has been so awful!!

**ADAM**

(comforting him)

I know it has been terrible. But it wasn't your fault. And now all the decay is over with and things are going to get better. You understand?

**SODA JERK**

Yes.

**ADAM**

I've got to go, now.

**SODA JERK**

Of course you do. I'll stay here and pray.

**ADAM**

(picking up his suitcase)  
That's always a good idea! Would you like some money? I have a great deal of it.

**SODA JERK**

No. I don't need money anymore -- I see that now.

**ADAM**

How do I leave here?

**SODA JERK**

The front door is open. Will you be back?

**ADAM**

I promise.

Adam turns and leaves. The Soda Jerk falls to his knees and shakes all over.

**EXT. MALT SHOP - CONTINUOUS**

Adam steps out onto the sidewalk and sunlight falls on him much brighter than anything he has ever seen. He looks at it on the arm of his coat and then, slowly, he looks up at the sky.

**INTERCUT - LOVELY CLOUDS AND BLUE SKY**

And now it is Adam who is dumbstruck. BYSTANDER #1 appears and sees Adam looking up.

**BYSTANDER #1**

What? What is it?!

**ADAM**

The sky!!!

**BYSTANDER #1**

The sky? Where?

**ADAM**

(pointing)

Up there!!

**BYSTANDER #1**

I don't see anything!

**ADAM**

Just look!!

Adam becomes momentarily interested in a parking meter.

A MOTHER and her CHILD approach from the other direction.

**WOMAN**

What is it!

**BYSTANDER #1**

(pointing)

He sees something.

**MOTHER**

What?

**CHILD**

I see it, mommy!

**BYSTANDER #2**

Where?!

Several more people are drawn over. A CONVERTIBLE goes by in the foreground with passengers who are looking up.

**WOMAN**

What is it?

**ADAM**

I have never in my life seen anything  
like this!!!! Nothing even comes  
close!!

Adam continues down the sidewalk, looking up. A BLACK WOMAN POSTAL WORKER passes by.

**POSTAL WORKER**

Whatcha looking at?

**ADAM**

Oh, my holy stars! A Negro!

**POSTAL WORKER**

(with attitude)

Say what?!

**ADAM**

(offering his hand)

How do you do, ma'am.

**POSTAL WORKER**

(leary, but taking his hand)  
I do alright.

**ADAM**

Good!

The Pakistani exits the Adult Bookstore.

**PAKISTANI**

What is it?! What do you see?!

When Adam looks down to answer the man he sees the "Adult Bookstore" sign.

**ADAM**

Oh, no!

**PAKISTANI**

What?!

**ADAM**

Poisonous gas!! Run for your life,  
it's invisible poisonous gas!!!

And everyone does run away, including Adam. The avenue is left totally deserted.

**INT. KITCHEN NOOK - SAME DAY**

Helen sits sipping tea, deep in thoughts of concern for Adam. Behind her Calvin appears in the open window.

**CALVIN**

You know--

Helen is so startled she knocks the tea all over the place.

**CALVIN (cont'd)**

I just wanted to say that I think he's going to be just fine.

**HELEN**

(holding her heart)  
Thank you, Calvin. Thank you very much.

Calvin leaves, then comes back.

**CALVIN**

He's smart.

**HELEN**

Yes, dear, I know.

**SCENE 85A OMITTED**

**EXT. CORNER BUS STOP - AFTERNOON, SAME DAY**

An L.A. bus comes directly at CAMERA.

**ANGLE - THE DRIVER**

is startled. He reacts.

**ANGLE - DRIVER'S FOOT**

slamming down the brake pedal.

**ANGLE - ADAM**

in profile. The braking bus stops an inch from his nose. Adam smiles. (Have him head for bus door in this angle.)

**ANGLE - THE DRIVER**

from over Adam. He is in shock.

**INT. BUS - A MOMENT LATER**

Start on a MOVING STEADY CAM SHOT on Adam's POV of bus passengers as he heads for a seat. The passengers look at him in amazement and some fear.

**ANGLE - ADAM**

going to his seat; smiling at the passengers. (He is carrying a \$100 bill.)

**ADAM**

Hello! Hi. Good afternoon! Howdy.

Adam finds a seat next to a heavily perspiring young **PSYCHO HEROIN ADDICT.**

**ANOTHER ANGLE OF THEM**

Adam shows the Psycho the \$100 bill.

**ADAM**

I tried to give the driver this but he wouldn't take it. He seems angry. A lot of people do.

The bus pulls out. It gets up to about twenty miles an hour.

ADAM (cont'd)  
Oh, boy! Here we go! We're moving!  
Wow.

**INTERCUT: PASSENGERS**

looking back at Adam with concern.

**ADAM (CONT'D)**

So this is public transportation. My Dad says that it becomes more and more important because of pollution -- which is more and more carbon dioxide and other hazardous gases in the air.  
(then, confidentially)  
Do you have a gun, by the way?

The increasingly nervous Psycho looks around, then nods that he does.

ADAM (cont'd)  
Well, thanks for not waving it around. And for not vomiting, for that matter. Wow, we're really flying. Say, do you know where I could find a grocery store?

The psycho shakes his head.

ADAM (cont'd)  
I have to find that. And a hardware store and a liquor store and a standing Holiday Inn. Although, I may not need the Holiday Inn. That's still kind of up in the air. It depends really on how things go.

**PSYCHO**

(pointing)  
There's a grocery store coming up.

**ADAM**

Thank-Q!  
(jumping up)  
Driver! Please stop the bus immediately! I have to get off!  
(then an aside to the psycho)  
Do you think I should get a gun?

**PSYCHO**

I don't know...maybe.

**ADAM**

(back to driver)  
Driver! Please stop, sir!

**INTERCUT - DRIVER IN THE REAR VIEW**

He's not going to stop until he wants to stop.

**ANGLE - OLD JEWISH COUPLE PASSENGERS.**

who are anxious for Adam to leave.

**OLD JEWISH MAN**

For the love of God! Let him off the  
bus!! Can't you see he's meshugina!

Adam leans in close to the OLD MAN.

**ADAM**

I'm sorry, what did you call me?

The man and his wife take that the wrong way and start to  
scream.

**ANGLE - THE DRIVER'S FOOT**

hitting the brakes.

**EXT.- BUS**

stopping suddenly. Through the windows we see Adam go  
down.

**INT. BUS - CONTINUOUS**

The back door opens as Adam gets up.

**ADAM**

Thank you, driver! Good-bye, everyone!

Adam exits the bus. Everyone, including the Psycho,  
heaves a huge sign of relief.

**INT. SUPER MARKET - MINUTES LATER**

Adam enters and (after getting over the automatic doors  
and the check-out technology) is overwhelmed by the  
magnificence of the postmodern California supermarket.  
The check-out counters alone are amazing. Seeing others  
do it, he takes a cart, placing his suitcase in it.

**INT. BAKERY COUNTER**

Adam passes the baked goods, paying particular attention  
to the elaborate birthday cakes.

**ADAM**

Is that a birthday cake?!

**CLERK**

Yes, it is.

**ADAM**

Gee-ma-nee!

Adam leaves. The clerk turns to a fellow worker.

**CLERK**

Bakersfield.

**INT. AISLE**

Adam marvels at the abundance and variety. He passes a mother whose child is riding in the cart and that reminds him of his own mom -- when she used to let him ride that way. Then he is surprised to see a MIDDLE-AGED COUPLE so casually dressed in public. She (overweight) is in an unfortunate terrycloth halter-shorts combination. He (hirsute) is in a sleeveless undershirt and baggy bathing trunks.

**ADAM**

(to himself)

My first mutants.

**INT. FRESH PRODUCE**

Adam picks up one of those huge California cucumbers that always amaze Easterners. He shows it to the JAPANESE-AMERICAN CLERK.

**ADAM**

Is this because of the radiation?

**CLERK**

What?

**ADAM**

Nothing.

**INT. MEAT COUNTER**

Adam is looking at the live lobsters as a BUTCHER steps up.

**BUTCHER**

Help you?

**ADAM**

Yes, please.

(consulting his Mom's list)

I'm looking for all beef patties.

**BUTCHER**

Fresh or frozen?

Adam chuckles because he thinks the man is kidding.

**ADAM**

Come on. Frozen. How much are they?

**BUTCHER**

Frozen, they're six-thirty a dozen in the three pound box.

**ADAM**

Then I'll need, twelve into nine hundred, seventy-five boxes. And that's almost...five hundred dollars just for the hamburger! And my Mom only gave me three thousand dollars for everything! The yacht batteries! The diesel oil! The birthday candles!

**BUTCHER**

You could have a meat order that big delivered to your home.

**ADAM**

Really?!

**BUTCHER**

Sure.

**ADAM**

Well, that's great then!  
Terrific...except...it just occurred to me. I don't know where I live! I'm lost! I don't know where home is!  
(then)  
Would you excuse me?

**BUTCHER**

Gladly.

Adam hurries away.

**SCENE 93 OMITTED**

**SCENE 94 OMITTED**

**A MONTAGE**

of Adam on another bus. He looks frantically out the

window. We see his POV of shops and stores and people. At one point he sees two women joggers which he wonders about. Then he sees two men arguing violently. Gradually late day turns to night and Adam becomes more and more depressed. Then he sees something. He is elated. He jumps up and tells the driver:

**ADAM**

Driver! Stop this bus immediately!  
Please sir!!

**EXT. - VENTURA BLVD - NIGHT**

The bus stops mid-block and Adam gets off. He crosses the street causing only one car to hit the brakes. On the other side of the avenue we see what has gotten his attention. It's an ADULT BOOKSTORE much like the last one we saw (probably owned by the same chain.) He's happy but when he looks next door he sees he's in a different place. Sad and lost he turns north and starts to walk until -- a billboard catches his attention. We pan up to see a billboard for liposuction that features an almost NUDE WOMAN. Adam is struck by the image and we spend some time cutting between him and it. Then gathering himself he turns and begins to walk south.

**ANOTHER ANGLE**

of him as he passes a BODY PIERCING STORE and wonders about that. Then he sees something that blows his mind.

**WIDER ANGLE**

of a STRAY DOG passing by. Adam reacts.

**ADAM**

Oh my. Oh, my goodness gracious! Oh,  
my...Oh. That is so great!! Man alive!

**ANGLE - CU OF BASEBALL CARDS STORE WINDOW**

A sign says: COMIC BOOKS & BASEBALL CARDS BOUGHT, SOLD & **TRADED.**

**INT. CARD AND COMIC STORE - MOMENTS LATER**

Adam enters with his suitcase in one hand and his cigar box in the other. He steps up to the counter where the owner (JERRY) sits reading the newspaper. He has a fondness for Navajo jewelry.

**ADAM**

Hello.

**JERRY**

(gives him a look, then goes  
back to reading)

Hi.

A YOUNG WOMAN enters from the back of the store and goes to another counter. Neither man notices.

**ADAM**

The name is Adam Webber and I see you buy baseball cards and although these are a lot older than the ones in the window, I was hoping you still might be interested.

He flips open the cigar box to reveal to Jerry riches beyond his wildest dreams. Jerry actually moans and then must pretend the moan was a cough.

**JERRY**

How--how much do you want for the Mickey Mantle, rookie season?

**ADAM**

I was thinking of selling all the cards.

**JERRY**

Really? No kidding?

He reaches in and looks through the cards.

**ADAM**

See, my problem is, all I have are hundred dollar bills and I need something smaller. Ones, fives, tens. Like that.

**JERRY**

I see what ya mean. Tell you what...I'll give you five hundred dollars in small bills for the whole box.

**ADAM**

Oh, that would be wonderful!

**JERRY**

Well, we're here to help!

A woman steps into the shot. She has come from the back of the store and her back is momentarily to us.

**EVE (OC)**

Oh, shit!

Adam turns to her and is immediately awe struck. We reveal EVE RUSTOKOV. She tosses her lipstick into her

purse. Eve works in the card shop and is on her way out.

**JERRY**

I'm workin' here, Evey-poo. Don't screw me up.

**ADAM**

Bon soir, mademoiselle!

**EVE**

Are you French?

**ADAM**

No.

(then, thinking fast)

I'm from out of town.

(then sensing the need for further clarification)

I'm here on business.

**EVE**

Well, your business must not be sports memorabilia, because this one Mantle card right here--

(holds up a card)

--is worth six thousand dollars all by its little self.

**ADAM**

Get out of here!

**EVE**

No, you get out of here.

She closes his cigar box and gives it to him.

**JERRY**

Terrific...you're fired! You know that?!

**EVE**

No, ferry--excuse me, Jerry, I quit.

She walks back to the counter to get her coat.

**JERRY**

Oh, no! I fired ya! Just like the hair salon guy and the Chevy dealer! You know why you can't keep a goddamn

job?! Because you can't keep your  
goddamn mouth shut! That's why!

Jerry is surprised when Adam suddenly takes his arm  
firmly.

**ADAM**

Sir? I would really appreciate it if  
you wouldn't take the Lord's name in  
vain again.

**JERRY**

(looking at Adam's hand)  
Oh, you got a problem with that?

**ADAM**

I have a big problem with that.

Eve sees a fist fight coming. She takes Adam by the arm.

**EVE**

Come on, Heathcliff, I'll walk you to  
the corner.

**ADAM**

Yes, ma'am. But my name is Adam.

**EVE**

Just come on.

They head for the door and exit.

**JERRY**

Hah! Adam and Eve! The perfect  
match! I hope you two will be very  
happy together! Mazel-fuckin'-tov!  
Don't try coming back, Ms. Big Shot!  
I'm serious this time! You're finished  
in the hobby business! Take that to  
the bank, why don'tcha!

Adam re-enters.

**ADAM**

I didn't want to leave without saying  
how much I admire your jewelry.

**JERRY**

Hey, smart ass, how 'bout I kick your  
butt?

Adam walks towards the man smiling.

**ADAM**

How 'bout you what?

Jerry takes a nervous step backwards, but Eve steps back in and pulls Adam out.

**EVE**

I said come on!

Adam exits. Jerry doesn't know what to say.

**EXT. CARD STORE - NIGHT**

They exit the store.

**ADAM**

Where are we going?

**EVE**

We? I'm going home. And, judging by that coat, I'd say you have to get back to the barber college.

**ADAM**

No, I'm lost.

**EVE**

You're lost?

**ADAM**

Say, ...did you just lose your job because of me?

**EVE**

Forget it. I'm sick of working for that dickhead.

**ADAM**

Dickhead?

**EVE**

A walking penis capable of intelligent speech. A dickhead.

A mental picture of that causes Adam to slump against a store window and drop his box of cards.

**EVE**

What's wrong with you?

**ADAM**

I just had a mental picture of...

**EVE**

Here, pick these up!

Together they pick up the cards.

EVE (cont'd)  
Where are you parked?

**ADAM**  
I came on a bus.

**EVE**  
Why doesn't that surprise me?

**ADAM**  
I don't know. Why doesn't it?

They rise.

**EVE**  
Well, I guess because I'm a little  
psychic...I have this thing.

**ADAM**  
Oh, that's nice.

**EVE**  
Let me guess something. This is your  
first visit to La La Land. You're  
staying somewhere over in Hollywood  
because, like an idiot, you thought  
that would be an exciting place to  
stay. Right so far?

**ADAM**  
(could be a question, could  
be an answer.)  
So far?

**EVE**  
Yes, I'm right?

**ADAM**  
Right.

**EVE**  
I knew it! So anyhow, you get on a bus  
and before you know it, you're out  
here in the San Fernando Valley  
without a clue. Which brings us to  
here. Correct again?

**ADAM**  
Again.

**EVE**

Where are you staying? The Holiday Inn?

**ADAM**

Yes! Yes! The Holiday Inn! That's exactly right!

**EVE**

See? I'm psychic. Not completely, but pretty much. That was pretty good, wasn't it?!

**ADAM**

It was amazing.

**EVE**

Yeah. Thanks. Anyhow, let me predict a bus for you to get on.

**ADAM**

Do you own a car?

**EVE**

I'm not taking you there, Sweetie. Rule Number One in North America: No strangers in the car.

**ADAM**

If it will make you feel any better, I don't have a gun.

**EVE**

You don't?

**ADAM**

Nope.

**EVE**

Well, that changes everything. Get the fuck away from me!! I mean it!!

She races around the corner. He goes after her.

**ADAM**

I'm sorry! I said something wrong, didn't I! Please forgive me!

**EVE**

Get away from me!!

She runs into a parking lot. He follows.

**ADAM**

Wait! Please wait! I'll make a deal with you! I'll give you a Rogers Hornsby, if you'll take me to the hotel!

**EVE**

Rogers Hornsby?!?

**ADAM**

He's all yours. I was holding him  
back.

Adam takes a Hornsby card from his coat pocket and shows  
it to her.

**EVE**

Rogers Hornsby's worth like four  
thousand dollars!

**ADAM**

So what?! I've got two of him!  
(removing more cards from his  
pocket)  
And this many DiMaggios and Robinsons.  
I was holding these out, too.

She arrives at her car (dirty GEO) and anxiously unlocks  
the driver's door.

**EVE**

So for four thousand dollars, all I  
have to do is drive you to your hotel?

**ADAM**

Yes.

**EVE**

And that's it?

**ADAM**

Yes.

**EVE**

I don't have to take a physical in  
your space ship?

**ADAM**

Heck, no! What?!

**EVE**

Okay. What the hell? You got a deal.  
Get in.

She gets in. He gets in the back seat behind her.

EVE (cont'd)

The front seat!

He runs around to the front while Eve chats with herself.

EVE (cont'd)

Why am I doing this? What in the hell  
is wrong with me? That's what I'd like  
to know.

**SCENE 99 OMITTED**

**EXT. HOLLYWOOD FREEWAY - MINUTES LATER**

Traffic is moving at fifteen miles an hour. The dash  
lights fascinate him but the car scares him. She notices  
that he is gripping the seat belt for dear life.

**EVE**

So...Mister Andretti, your first time  
on the freeway?

**ADAM**

It's Webber. Adam Webber.

**EVE**

Mind if I change the station?  
Better traffic reports on AM.

She switches over to AM and runs by a Perry Como record,  
"Round and Round", looking for traffic.

**ADAM**

Wait! Wait!

**EVE**

What is it?!

**ADAM**

It's Perry!

**EVE**

Perry?

**ADAM**

Perry Como! You had him! Go back!  
Go back!

**EVE**

Okay, okay! Take it easy!

She gets Perry.

**EVE**

How's that?

**ADAM**

(star-struck)  
Oh, I could die...

**EVE**

Over this?

**ADAM**

Yeah! Listen to this part. This is where it really takes off!

**EVE**

You are one scary son-of-a-gun.

**EXT. FREEWAY**

Eve's car splits for the exit ramp.

**INT. EVE'S CAR**

The sudden speed scares Adam.

**ADAM**

Hey, what are you doing?!

**EVE**

I know a short-cut.

**EXT. OFF RAMP**

She comes off, catches the light and whips onto the surface street, tires squealing.

**INT. CAR**

Adam is hanging onto his seat belt. Eve puts the pedal to the metal.

**ADAM**

Gee-zooie!! You better slow down!!!

**EVE**

I can't help it. Perry Como always does this to me! I just get so cranked!

She turns Perry way up.

**EXT. AVENUE**

Eve does a dandy job of trading lanes and passing. The little Geo's engine screams. Adam's sort of getting into it.

**EXT. HOLLYWOOD HOLIDAY INN - TEN MINUTES LATER**

The Geo flies up to a quick stop.

**INT. CAR**

Eve turns to Adam, who has had A Life Experience.

**EVE**

Card, please. End of service.

He hands over the card like someone in a post-sex stupor.

**ADAM**

That was...wonderful! I've never felt anything like that in my life.

**EVE**

Yeah, same here. Don't forget your suitcase.

**ADAM**

Right.

He gets out with the suitcase, and after shutting the door leans down to speak to her.

**ADAM**

You know--

She tears off, leaving him there.

**INT. HOTEL REGISTRATION - MINUTES LATER**

Adam addresses the clerk.

**ADAM**

Good evening. I want to stay at this hotel.

**CLERK**

Fill this out please. And I'll need a card.

**ADAM**

A card?

**CLERK**

Yes, sir.

**ADAM**

Of course!

Adam gives him a baseball card.

**INT. HOTEL ROOM - LATER SAME NIGHT**

A BELLBOY ushers Adam in and sets down his bag.

**BELLBOY**

Bathroom's there, TV's over there.  
Remote's on top. Room Service menu is  
on the table.

Adam picks up the phone and listens.

**BELLBOY (CONT'D)**

You dial nine to get out.

**ADAM**

(beat, then)  
Of what?

**BELLBOY**

(beat, then)  
The hotel.

**ADAM**

(beat, then he hangs up)  
I see. Well, thank you very much.  
You've been very, very nice.

He offers two dollars.

**ADAM (cont'd)**

I was able to get some change  
downstairs and my father taught me  
that it's customary to tip in a  
situation such as this.

**BELLBOY**

Thank you. Your father is a smart guy.

**ADAM**

My father is a genius.

**BELLBOY**

No kiddin'. Well...good night.

**ADAM**

Good night! Sleep tight. Don't let  
the bedbugs bite! That's what my Mom  
always says...

(choking up)

...who I'm really beginning to miss.  
I'm sorry. It's my first night away  
from home.

**BELLBOY**

How old are you?

**ADAM**

Thirty-five.

**BELLBOY**

You don't look thirty-five.

**ADAM**

How old do I look?

**BELLBOY**

Twenty-five? Around there.

**ADAM**

I guess living up here makes people look older.

**BELLBOY**

Up here on the fifteenth floor?

**ADAM**

(catching himself)

Yes. Up here on the fifteenth floor.  
Goodnight.

**BELLBOY**

Goodnight.

Adam abruptly shuts the door in the man's face.  
He goes to the window and looks out. The height scares him to death. He jumps back.

**INT. SHELTER, DINNER TABLE - SAME TIME**

Adam's parents pray.

**CALVIN**

And Lord we ask finally that you send  
an angel to look after and protect our  
beloved son, Adam. Amen.

**HELEN**

Amen.

She begins to tear up and he pats her hand.

**INT. HOTEL ROOM - DAWN**

Adam sits by the window watching his first dawn.

**EXT. HOLIDAY INN - MORNING**

It's another bright, smoggy day. And here comes Eve,  
marching from the parking garage to the hotel entrance.

**EVE**

(skyward)

What in the hell am I doing here?!  
That's what I'd like to know! Somebody  
tell me that.

**INT. FRONT DESK - MOMENTS LATER**

Eve is speaking to a DESK CLERK.

**DESK CLERK**

You don't have a last name?

**EVE**

All I know is that his first name is Adam. No! Adam Webber! That's it.

**INT. ADAM'S ROOM - MOMENTS LATER**

He is seated on the bed, transfixed, watching a television commercial. The PHONE RINGS loudly. Adam nearly jumps out of his skin. After he figures out where the ringing is coming from, he answers the phone.

**ADAM**

(into phone, after a long pause)

Yes?

**INT. LOBBY**

At the house phone.

**EVE**

(into phone)

Hi. This is the woman from the baseball card store. Remember me?

**INT. ADAM'S ROOM**

Boy, is he glad to hear from her!

**ADAM**

Yes! Hello! Hi! Hot-diggity-dog!  
Thank you for calling me on the telephone!!

**INT. LOBBY**

Eve holds the receiver away from her for a moment.

**EVE**

Good grief. Hey listen, I'm in the lobby.

(pause, then)

On the first floor! Where the hell else would it be?

**INT. LOBBY, ELEVATORS - MOMENTS LATER**

The doors open and Adam hurries out, looking for Eve, who he sees and goes directly to, smiling all the while like

a rumpled idiot.

**ADAM**

I am so glad to see you!! I thought I'd never see you again!

**EVE**

Okay, down boy. (holds up the baseball card) I can't take this for driving you home. I wish I could, but I can't. So here, take it back. I could have just left it for you at the desk, but it's very valuable. Now take it.

**ADAM**

I can't, it's yours.

**EVE**

Take it. damn it!

**ADAM**

(with hand over his mouth)  
Okay.

He takes the card.

**EVE**

Why are you doing that?

**ADAM**

I haven't brushed yet.

**EVE**

Oh. Okay. Well, so long. Enjoy your visit.

She heads for the front door. He goes after her.

**ADAM**

Wait, Eve, please! Wait.

**EVE**

Please don't follow me. Don't do it!

**EXT. HOTEL - DAY**

They exit.

**EVE**

I knew this would happen! You're like a lost puppy!

**ADAM**

Can't you please just talk to me for one second?

**EVE**

Okay! Damn!

She stops, he stops.

**EVE (CONT'D)**

I should have taken the money and run!  
That's what Troy told me to do! But  
do I listen? No! Put your hand down!

He does.

**ADAM**

Troy? Is he your husband? Or a  
boyfriend?

**EVE**

No.

**ADAM**

(eyes to heaven)  
Thank-Q!

**EVE**

Oh, stop that! God! Listen, I know  
you like me. I can tell. But you know  
what? A lot of guys like me. Not me,  
exactly. It's more like the legs or  
the butt or the hair. Or some  
combination of the above.

**ADAM**

I think it's the eyes.

**EVE**

The eyes. Okay. An eye-man. Anyhow,  
it never works out. Okay? Not that  
you even need to know that! You look  
like crap, by the way. What have you  
been doing?

**ADAM**

Watching television in color.

**EVE**

Hey, no kidding? In color?

**ADAM**

Cross my heart and hope to die.

She looks at him for a beat or two, then abruptly turns  
away.

**EVE**

See, ya.

**ADAM**

Why doesn't it never work out?

**EVE**

What?

**ADAM**

Why does it never work out? You  
and...men?

**EVE**

Why?! Who the hell knows?!

He follows closely. She stops.

EVE (cont'd)

Okay, if you promise to leave me  
alone, I'll tell you.

**ADAM**

...Okay.

**EVE**

It never works out because I'm into  
legs and butts and hair myself!  
That's why! So I wind up with guys who  
are very good looking, but  
even more shallow than I am, if you  
can picture that.  
Now, if you'll excuse me, I have to go  
find another low-paying, demeaning job  
where some guy named Jerry keeps  
telling me how lousy his marriage is.

**ADAM**

Why not go to work for me?

**EVE**

Doing what?

**ADAM**

Selling all my baseball cards.  
And helping me buy enough food and  
supplies to fill several large trucks.

**EVE**

Food and supplies? Who for? Like  
starving people?

**ADAM**

Well, they're not starving yet, but  
they need help.

**EVE**

How long would you need me?

**ADAM**

Two weeks.

**EVE**

What's the pay?

**ADAM**

What's fair?

**EVE**

I've got to make at least a thousand a week.

He gives her his patented thumbs up sign which of course is exactly like his father's.

**ADAM**

You got it!  
Wait here while I change.

**EVE**

Sure.

He walks back to the hotel.

**EVE**

(to herself)  
My career's finally taking off...

**EXT. MARINE WHOLESALE SUPPLY, MARINA DEL REY - DAY**

Heavy-duty BOAT BATTERIES are being loaded into a U-Haul truck. The store MANAGER steps up to Eve who is watching. Adam appears in the bg, thanking and being nice to the MEN loading the truck. He looks mighty stupid in another one of his Dad's old outfits.

**MANAGER**

Why would someone need twenty yacht batteries?

**EVE**

I just work for the guy.

**MANAGER**

And who does he work for? The CIA?

**EVE**

Naw...it's some sort of charity thing..I guess for starving people with yachts.

**INT. PRICE CLUB - LATER SAME DAY**

Eve and Adam shop with two carts, both full of CASES OF DR. PEPPER.

**EVE**

Why not buy them milk or something--  
instead of Dr. Pepper?

**ADAM**

They like Dr. Pepper.

**EVE**

Who are these people?

**ADAM**

My Mom and Dad.

**EVE**

Very funny, smart ass.

**ADAM**

Hey! Pipe tobacco! I'm going to need  
all of this! This is swell!

He goes over to a huge supply of Prince Albert.

**EVE**

(to herself)

Swell? Run, Eve. Run.

**EXT. LOADING DOCK - SAME DAY**

Eve and Adam watch as a man with a forklift puts a year's  
supply of toilet paper into the back of the rental truck.

**EXT. GROCERY STORE PARKING LOT - SAME DAY**

A crowd has gathered to watch Adam and Eve empty seven  
shopping carts full of non-perishable groceries.

**ANGLE - 5 MINUTES LATER**

Eve goes to get into the truck. Adam hurries by her.

**ADAM**

Wait! Wait!

**EVE**

What?

He opens the door for her. She shakes her head and gets  
in.

**EXT. HOLIDAY INN - THAT NIGHT**

She drives the truck to a stop. He keeps the beat to the  
song on the AM radio. It's VolarÈ. Adam loves it. Eve  
hates it. They come to a stop and she snaps off the  
radio.

**EVE**

Well, another day, another dollar.  
(then)  
Stop staring at me!!

**ADAM**

Sorry.

He gets out.

**EVE**

Pick you up at eight tomorrow morning.

**ADAM**

Hey, you know. I was thinking...

**EVE**

Night!

She pulls away.

**ADAM**

Night!

**EXT./INT. U-STORE-IT - NEXT DAY**

Adam drags the last 50-pound bag of flour into a self-storage locker and pulls down the sliding door which he padlocks.

**ADAM**

We'll have to rent a refrigerated truck for the beef and poultry.

**EVE**

It's your life. And, by the way, it's a dandy.

**ADAM**

I guess we'll need another locker.

**EVE**

No problem. We'll just sell another baseball card.

**ADAM**

You know, Eve -- don't get mad, okay? -  
- but, I'd just be lost without you.

**EVE**

Thank you.

**ADAM**

And, um ...I guess...

I guess you and I, uh...

**EVE**

Adam? Don't even think about it.

Okay?

I'm sorry. I know that sounds mean,  
but believe me, it would be meaner if  
I didn't say it. Okay?

**ADAM**

Okay.

**EVE**

Now, let's take the truck back and get  
something to eat.

She hops in behind the wheel. He (hurt) is a little  
slower getting in his side.

**EXT. FREEWAY - LATER, SAME DAY**

Traffic is moving about forty miles an hour. Their truck  
is in one of the middle lanes.

**INT. U-HAUL - CONTINUOUS**

Adam screws up his guts and turns to her.

**ADAM**

There's something else I would like  
you to help me with.

**EVE**

Name it.

**ADAM**

Well, this is going to sound a little  
crazy.

**EVE**

(laughing)

Oh, I'm sure it will!

**ADAM**

Then forget it.

**EVE**

No, no! I'm sorry! What is it?

**ADAM**

This is for me.

**EVE**

Think of me as your genie. Just ask.

**ADAM**

Well... Okay. I would like you to help me find a...wife.

**EVE**

A wife?

**ADAM**

Yes.

**EVE**

What for?

**ADAM**

Because I want to get married.

**EVE**

Why?!

**ADAM**

I don't want to be alone.

**EVE**

You can be single and not alone. Marriage bites!

**ADAM**

Bites what?

**EVE**

The big one!

**ADAM**

It does?

**EVE**

Sure.

**ADAM**

I didn't know that.

**EVE**

Everybody knows that. Ask my divorced sisters. Or ask my divorced mom and dad.

**ADAM**

They're all divorced?

**EVE**

Everybody's divorced.

**ADAM**

It didn't used to be that way.

**EVE**

I wouldn't know.  
(then)

What kind of wife are you looking for?

**ADAM**

One who's not a mutant.

**EVE**

No dogs, huh? Okay.

**ADAM**

And if possible, I'd like to marry someone from Pasadena.

She is speechless. Then:

**EVE**

When do you need her by?

**ADAM**

Two weeks.

**EVE**

Well, I could probably get you laid in two weeks, but to locate a non-mutant wife from Pasadena...that could take some time.

**ADAM**

That's what I was afraid of.

**INT. DINER - LATER, SAME DAY**

Adam and Eve are in a booth. The WAITRESS approaches with sandwiches and drinks.

**ADAM**

What do you mean, you can get me laid?

He and the waitress look to Eve for an answer.

**EVE**

Could we talk about that a little later?

**ADAM**

Of course.

**EVE**

(sugary, to waitress)  
Thank you.

The amazed waitress leaves. Adam automatically lowers his head and says grace. Two HAPPENIN' GUYS at the counter look over and chuckle at the rube. Eve flips them a mean bird and mouths the words "fuck you" as Adam continues to pray. The guys shut up.

**EXT. EVE'S HOUSE - LATE DAY**

Eve shares a frame Santa Monica bungalow. It's in a pretty nice neighborhood on a quiet street. Her GEO FISHTAILS into the picture and comes to rest half in the street, half on the curb. Adam is driving.

**EVE**

Get out!

**ADAM**

The engine is still running.

She rips the keys out of the ignition.

**EVE**

Now, get out!!

**ADAM**

Yes, ma'am!

**EVE**

Stop that ma'am crap!

**ADAM**

Sorry!

They get out.

**EVE**

You almost got us killed!

**ADAM**

I told you I've never driven before!

**EVE**

Never drive again!

**ADAM**

You said it would be easy!

**EVE**

I was wrong!!

**ADAM**

Is this your house?

**EVE**

Yes!

**ADAM**

I like it.

She storms off for the house where a YOUNG MAN is coming out the front door in a cut-off T-shirt and spandex exercise shorts.

**EVE**

Swell!

**EXT. PORCH**

CLIFF is leaving with a cardboard box full of clothes. He is exceedingly GOOD LOOKING AND IN VERY GOOD SHAPE. Eve and Adam come up the steps.

**CLIFF**

What are you bitching about now?

**EVE**

What are you doing here?

**CLIFF**

I forgot some of my stuff.

**EVE**

Your stuff? Let me see that.

She looks in the box. Holds up a pair of old briefs.

**EVE**

You came back for these?

**CLIFF**

Hey, they're Ralph Laurens. And who's this interesting looking fellow?

**EVE**

This is Adam. Adam, meet Cliff.

**ADAM**

(offering hand)  
How do you do?

**CLIFF**

I do fine, Adam. How 'bout yourself?

(eyeing Eve)  
You doin' any good?

**EVE**

Go home, Cliff, wherever that might be.

**CLIFF**

Shana Gillroy's apartment. Remember her? The model who went to Harvard? Well, I better get going! Bye, Adam. Nice coat!

Cliff smiles and bounces down the steps.

**ADAM**

Why, thank you! Very nice to have met you, Cliff!

(then to her)

May I ask you a question?

**EVE**

He's a former boyfriend. We lived together for about six months. And yes, I'll admit it. I've still kind of got a thing for him.

(entering the house)

That's what you wanted to know, isn't it?

**ADAM**

(following)

Actually, no. I was wondering why Cliff likes to wear another man's underpants.

**EVE**

(OC)

What?!

**INT. EVE'S HOUSE - NIGHT**

Very good music is playing. Adam listens to one speaker then crosses to listen to the other. Then he goes back to the first.

**INT. EVE'S KITCHEN - SAME TIME**

Eve is pouring champagne into a glass that contains two sugar cubes. Next she adds several dashes of bitters. TROY, HER GAY ROOMMATE, throws together a tray of appetizers as dinner cooks on the stove.

**TROY**

(sotto)

Eve! This guy is un-be-liev-able!

**EVE**

I knew you'd like him.

**TROY**

Darlin', this is X-File stuff! Think about it! The guy's got all this easily negotiable property. He's obviously setting something up very big. Like a self-sustaining island off the coast of South America, for instance. Or perhaps he's the head of a cult that's doing weird things with poultry and pipe tobacco. I've heard worse.

He rushes out with the tray.

**INT. LIVING ROOM - CONTINUOUS**

Troy enters with sushi appetizers. Adam is looking at the ceiling.

**ADAM**

You have very nice ceilings.

**TROY**

I do? Well, thank you! You like ceilings?

**ADAM**

Not particularly.

**TROY**

Well, I hope you like these! Fresh sea urchin wrapped in seaweed. Or "nori" if you prefer. I love sushi.

**ADAM**

I love Lucy!

**TROY**

You nut!

Eve enters with Adam's drink and two white wines.

.

**EVE**

Here you go. One champagne cocktail.

**ADAM**

Thank-Q!

**EVE**

I thought only hookers drank those things.

**ADAM**

Well, I know Mom sure likes 'em!

Eve and Troy look at each other as she hands him his wine.

**TROY**

Dinner in fifteen minutes. Why don't we sit and chat.

They do.

**TROY**

So, Adam...where on earth are you from?

**EVE**

Out-of-town. That's all he'll say.

**ADAM**

It's a very small place. People don't even know it's there.

**TROY**

And it's called...?

**ADAM**

Maybe Eve can guess. She's psychic.

**TROY**

Really? Since when?

**EVE**

(defensive)

Since that guy rear-ended me in Palm Springs.

**TROY**

Oh, yes.

**EVE**

I even guessed his hotel, didn't I?

**ADAM**

Right on the button.

**TROY**

Well, Dionne Warwick, guess his home town.

**EVE**

Give me your hand.

**TROY**

(to himself)

Oh, my God...

Adam holds out his hand and she takes it, rubbing her finger slowly and gently around in his palm. For her, it's psychic stuff. For him, it's spine-tingling.

**EVE**

Okay, let's see...I'm not promising anything. You okay?

**ADAM**

Um-hum.

**EVE**

I'm seeing...snow... lots of snow.

Way up North. Are we getting hot?

**ADAM**

Yes!

**EVE**

You live in...Alaska. The only way in or out of your place is by plane and... you've definitely come down here for food and supplies and... to find a wife!

**ADAM**

Wow.

She tosses back his hand and grabs her wine for a victory gulp.

**TROY**

That's right?

**ADAM**

(to Eve)

I've never met anyone like you in my life.

**TROY**

She's right?!

**EVE**

Hey, butthead, I'm clairvoyant.

**ADAM**

I've got goose-bumps all over me.

**TROY**

Why not just go to... Nome for supplies and a wife? Isn't that closer?

**EVE**

Yeah, right! That's where you'd go to find girls! Nome. He's gay, by the way.

**ADAM**

Good for you.

**TROY**

Well, we try. Listen, let me just ask you a few questions. When did Alaska become a state?

**ADAM**

1959.

**TROY**

Who use to own it?

**ADAM**

Russia.

**TROY**

When did we get it from them?

**ADAM**

1867. Seward's Folly. We paid 7.2 million dollars for it. A tidy sum then, as well as now. I'm quoting my father, of course.

**TROY**

What's the capitol?

**ADAM**

Juneau.

**TROY**

Hello! It's Anchorage! Gotcha!

**ADAM**

Sorry, that's the largest city.

Troy jumps up and runs out of the room.

**ADAM**

Where's he gone?

**EVE**

He's gone to check your answers on his computer.

**ADAM**

He has a computer?

**EVE**

Sure.

**ADAM**

In the house?

**EVE**

No. We keep it in the backyard. Of course, in the house. It's in there.

**ADAM**

May I please be excused?

**EVE**

Uh...yeah.

**TROY'S OFFICE**

He has "Alaska" on his computer screen. Adam enters and looks at the computer, which captivates him.

**ADAM**

This must be very new.

**TROY**

Yeah.

**ADAM**

It's so small.

**TROY**

What are you talking about? This is the new Mac. You a hacker?

**ADAM**

I don't think so.

**TROY**

You don't have a computer in your cabin?

**ADAM**

No.

**TROY**

How do you get through those winters?

(reading screen)

Well, you're right. Juneau.

(then, covering the screen with his hand)

What's the highest peak?

**ADAM**

Mt. McKinley. It's also the highest point in North America.

**TROY**

(after peeking at the screen)

Okay, maybe she is psychic. Let's go eat!

**ADAM**

(indicating computer)

That would knock my father out.

**TROY**

Yeah?

**ADAM**

Oh, yes.

(to himself)

It would probably kill him.

**TROY**

He's a Windows guy then, huh?

**ADAM**

Yes. He likes windows.

**TROY**

Well, I think Windows stink. What do you think of that?

**ADAM**

...I guess it's...just a matter of personal taste.

**TROY**

True.

Troy exits. Adam follows.

(EDITORIAL: Scenes 131, 132, and 133 should follow scene 134 rather than precede it.)

**INT. SHELTER, MASTER BEDROOM - SAME TIME**

Calvin Webber is sleeping soundly. Helen stands quietly at the door looking at him. She finishes off her champagne cocktail and very quietly shuts the door.

**INT. ANTEROOM - MOMENTS LATER**

Helen goes into the elevator. Obviously, she's had too much to drink.

**INT. MALT SHOP - MOMENTS LATER**

The floor rumbles and the metal doors open emitting the red light. Soda Jerk and TEN OF HIS FOLLOWERS stand up expectantly and anxiously. Helen appears--and looks at this terribly odd assortment of people.

**SODA JERK**

Who are you?!

**HELEN**

(beat, then)  
I'm the mother.

**SODA JERK**

It's the mother!!

And they all fall down on their knees and worship her

with much wailing and rejoicing. Several speak in tongues. Helen stares at them wide-eyed, presses the button on the control box, and goes back down.

**INT. DINING TABLE - NIGHT**

Adam's impeccable table manners serve to highlight Eve's and Troy's utter lack of same.

**TROY**

But first, you have to start with the clothes!

**EVE**

Exactly.

(then to Adam)

You understand that, don't you? You have no chance of meeting a woman dressed like that.

**ADAM**

All right.

**EVE**

(to Troy)

So, what are you seeing?

**TROY**

(looking Adam over)

I don't know.

**EVE**

Money is no object. He's got cards up the wazoo.

**ADAM**

The what?

**EVE**

Wazoo! Try to listen.

(then to Troy)

Whataya think? Surfer, grunge, hip-hop, Euro trash?

**TROY**

You're serious, aren't you?

**EVE**

What's that supposed to mean?

**TROY**

It means that your taste in men's apparel is as bad as your taste in men.

**EVE**

Well, that's blunt!

**TROY**

I'm sorry. But if the shoe fits.

**EVE**

And I suppose you see him in some sort of strapless thing, don't you?

**TROY**

I see "elegant."

**EVE**

Yeah? Like Ralph Lauren?

**TROY**

That's what I'm sensing.

**ADAM**

The guy with the underpants!

**EVE**

That's boring!

**TROY**

(indicating Adam)  
Not on him.

**ADAM**

I'm not wearing his pants.

**TROY**

Why not? He has great pants.

**ADAM**

I just don't want to.

**TROY**

Okay.

**EVE**

Why don't you take him and pick out his clothes?

**TROY**

Alright, I will.

**EVE**

(talking with her mouth full)  
I'm busy tomorrow anyway. I have to buy six thousand paper napkins.

**TROY**

What do you think, Adam?

**ADAM**

About clothing?

**EVE**

Yeah.

**ADAM**

Whatever you two want. If you've got the time, I've got the wazoo.

Eve and Troy watch him eat for a beat or two.

**TROY**

Isn't it a little tiring to sit up straight like that?

**ADAM**

No.

**EVE**

What about holding your right arm up like that all the time?

**ADAM**

It's fine. Just give it a try.  
And for gosh sake, Eve, take your foot off the chair!

She does. Eve and Troy emulate Adam.

**SCENE 135 OMITTED**

**SCENE 136 OMITTED**

**EXT. EVE'S HOUSE - DAY**

Troy and Adam get out of Eve's car with a lot of packages. They head for the house.

**ADAM**

I guess a lot of those tall buildings we saw this morning are new.

**TROY**

Almost all of them.

**ADAM**

The recovery is very impressive.

**TROY**

The recovery? Oh , yeah! Hey, they rebuilt the freeway in six months.

**ADAM**

Amazing. I'm very impressed.

**INT. EVE'S HOUSE - SAME DAY**

Eve is on the couch doing her toenails when Adam and Troy enter. Adam is in a casually elegant outfit that looks terrific. Both he and Troy are carrying lots of other packages and garment bags. We see names like Gucci, Armani and Lauren. Eve is visibly impressed by Adam's makeover.

**TROY**

Well, what do you think?

**EVE**

I think...it...works.

**TROY**

Let me show you the entire trousseau!

**ADAM**

But first let me show her these!

He reaches into a bag and removes a box that contains -- a pair of rollerblades.

**ADAM (cont'd)**

Eve, can I skate around your block?

**TROY**

(making it sexual)

How 'bout it, Eve? Can he skate around your block?

**EVE**

(beat, then)

No.

**SCENE 137A OMITTED**

**SCENE 137B OMITTED**

**SCENE 138 OMITTED**

**EXT. VENICE BEACH - LATER, SAME DAY**

There is a most unusual band shell location on the beach that is completely covered by graffiti. Eve and Troy sit at one of the many stone tables watching Adam skate all over the place. He wears spandex workout pants and a T-

shirt.

The starting CRANE SHOT begins on the nearly deserted commercial section of Venice Beach and then takes us to the band shell.

**ANGLE - CLOSER**

of him skating and them watching.

**EVE**

He's going to kill himself.

(then, to Adam)

Go skate out on the bike path! It's that way!

**ADAM**

Okay!

He heads out of the band shell. We follow him as he skates into an area that has been given over to the homeless. They sit around in their sleeping bags and blankets and cheer (and jeer) Adam when he passes by. He takes them to be more mutants.

**EXT. BIKE PATH - CONTINUOUS**

Adam skates to it and is amazed to see two very pretty girls skating in their tiny bikinis. A nearly nude body-builder guy goes by on a bike. Then Adam sees the ocean.

**ANGLE - WAVES**

breaking on the beach and rocks.

**EXT. BEACH - MOMENTS**

Adam tosses off his roller-blades and walks trance-like towards the waves.

**ANGLE - TROY AND EVE**

appear on a dune behind him and watch.

**ANGLE - ADAM**

Adam raises his arms to greet the ocean, perhaps like a Plains Indian would. Then he joyously runs into the surf and dives.

**ANGLE - TROY AND EVE**

watching.

**EVE**

That water's freezing!

**TROY**

He's from Alaska.

**ANGLE - ADAM**

He surfaces and throws his fists in the air.

**ANGLE - TROY AND EVE**

**TROY**

That's why little things mean so much  
to him.

**ANGLE - ADAM**

**ADAM**

**I LOVE THIS!!**

Begin the record "YMCA" over this.

**INT. EVE'S LIVING ROOM - NEXT DAY**

Eve enters from her morning shower to find Troy and Adam  
goofing to The Village People song. She gives Troy a  
disapproving look.

**TROY**

(defensive)

What?! He wanted to hear some  
standards!

(My hip daughters tell me that "YMCA" is enjoying a huge  
rebirth of popularity at their parties. Apparently they  
line dance to it.)

**EXT. FREEWAY - SAME DAY**

A helicopter shot follows the U-Haul in traffic.  
(Continue music.)

**EXT. SELF-STORAGE - SAME DAY**

Adam and Eve fill a second storage site. (Continue  
music.)

**EXT. BASEBALL DIAMOND, PUBLIC PARK - DAY**

We see the infield of a gay softball team wheel a double  
play.

**ANGLE - TROY AND ADAM**

Cheering the play with other gay fans.

**ADAM**

I get it! I finally get it! You have  
to see it to understand it!

Music ends.

**INT. EVE'S KITCHEN - NEXT DAY (RAIN)**

She looks out the back window at the rain and shakes her head. She exits the back door with an umbrella.

**EXT. EVE'S BACKYARD - CONTINUOUS**

Eve hurries to Adam who is sitting on a lawn chair in the middle of the small back yard, enjoying the rain. She holds the umbrella over her head.

**ADAM**

Hey, Eve!

**EVE**

Have you ever heard the saying, "He hasn't got enough sense to come in out of the rain?"

**ADAM**

Yep.

(then watching the rain hit  
the palm of his hand)

You know, my father -- who is a scientist -- says that everything is a miracle. Everything. Until recently I wasn't sure what he meant by that.

**EVE**

Yeah? No kidding. Listen, you still want to go girl hunting tonight?

**ADAM**

I certainly do!

**EVE**

Okay. But you know, this business of finding you a wife -- it's kind of ridiculous, don't you think?

**ADAM**

(rising)  
No it's not!

**EVE**

Yes it is. A girlfriend maybe. But a wife? I mean...

**ADAM**

Then just help me find a girlfriend!

That's all I ask.  
I'll give you every single card I've  
got left!

**EVE**

Hey, screw you! Okay? You think I'm  
just somebody you can buy off! Listen,  
let me tell you something--

**ADAM**

(taking her by the arms)  
Would you do it just because you're my  
friend? My very best friend.

**EVE**

Well...yeah. Okay.

He hugs her.

**ADAM**

Thank Q, Eve!

She's uncomfortable with the hug. Wait a minute. No she's  
not.

**EXT. "THE FORTIES" NIGHT CLUB - SAME NIGHT**

This hip, up-market club is based on a 1940's theme.  
Establish the YOUTHFUL RICH arriving in their black four-  
wheel vehicles and silver Porsches. Coats and ties. Eve,  
Troy and Adam arrive on foot. Adam notices the valet  
parking.

**ADAM**

Why did you park way back there?

**TROY**

Miss Rustokov refuses to let total  
strangers drive her car.

**ADAM**

Oh. I see.

Eve looks like she owns the place.

**INT. NIGHT CLUB ANTEROOM - SAME TIME**

As they enter Adam grabs Troy, who is leading the way.

**TROY**

What?!

**ADAM**

Ladies first, Troy! That was close.

Adam and Troy follow Eve in. The club is NOISY AND  
HOPPING. The house music is from the 40's. Adam, Eve and

Troy enter a long corridor of booths and walk forward.  
Adam's got on that terrific dark suit. Women notice. Eve notices them noticing.

**ADAM**

My goodness gracious! This place is something!

**EVE**

Look unimpressed.

**TROY**

Bored even.

Adam gives it a shot and goes too bored.

**TROY**

Vaguely bored!

He gets vaguely bored but misses unimpressed by a mile.

**EVE**

Unimpressed, but still interested.

He tries that. It's like watching a neon sign switch back and forth: First interested, then not.

**EVE**

No! Not crazy!

**ADAM**

Do I look crazy?

**EVE**

Yes!

**TROY**

Be loose.

He overplays that.

**EVE**

Just be yourself.

**TROY**

Always good advice.

**EVE**

For him. It doesn't work for the rest of us.

**ADAM**

Holy Mo-ly, Miss Pay-o-ly!! This place is neat-o!!

Adam enters the main room. Eve and Troy follow.

**INT. MAIN ROOM**

There is a bar, a seated section, and a dance floor with a DJ booth. The DJ is in a white dinner jacket and does a perfect Humphrey Bogart impression as he ad libs his speel between records.

**ANGLE - BAR**

JASON and JONATHAN wave when they see Eve and Troy approaching. They ad-lib hellos. Here, and at the tables, the recorded MUSIC IS SO LOUD THEY MUST SPEAK OVER IT.

**EVE**

Jason, Jonathan, this is Adam! Adam, that's them!

They shake.

**ADAM**

How do you do?! It's very nice to meet you, Jason and Jonathan!

(confidentially, to them)

My mother always told me that if you meet a person for the first time it's easier to remember their names if you use those names right away.

Jason and Jonathan just stare at him.

**TROY**

He's from Alaska!

**JASON/JONATHAN**

(relieved)

Oh!

A slightly drunk beauty named SOPHIE appears behind Eve.

**SOPHIE**

Hi, there, Eve, who's the hunk?

Eve hates Sophie.

**EVE**

Get lost, Sophie.

Sophie pushes her way right up to Adam.

**SOPHIE**

Hi. I'm Sophie.

**ADAM**

Hello, Sophie, I'm Adam Webber.

**JASON**

Adam lives in Alaska.

**SOPHIE**

No shit?

**ADAM**

Tu parle Francais? Tu a un tres bon accent.

**SOPHIE**

You speak beautiful French!  
J'ai habitÈ a Paris un an.

**ADAM**

Paris!! La ville de lumieres!  
C'est bien rencontrer quelqu'un pour  
pratiquer le francais.

**SOPHIE**

Si tu veux, nous pouvons pratiquer  
beaucoup des choses ensemble.

Eve steps in and takes Adam's hand, drawing him away from Sophie.

**EVE**

Quit showing off! We're here on  
business!

**ADAM**

Good-bye!

**SOPHIE**

Non, cherie. A bientot.

Eve leads Adam to a table. Troy follows.

**ADAM**

I thought I was here to meet women.

**EVE**

Not that one!

**ADAM**

I like her.

**EVE**

And don't be so obvious!

**INT. TABLE - TEN MINUTES LATER**

Adam, Eve and Troy examine female patrons over drinks.  
It's white wine for her, imported beer for Troy, and a  
Rob Roy for Adam.

**EVE**

What have you ordered?

**ADAM**

It's a Rob Roy. A very popular drink,  
I'm told.

**ANGLE - LOVELY BRUNETTE**

slinking by.

**ANGLE - TABLE**

**ADAM (OC)**

What about her?

**EVE (OC)**

No way.

**ADAM**

Why?! I think she's very attractive.

**EVE**

Adam! She's got bitch written all  
over her! You do know what "bitch"  
means, don't you?

**ADAM**

Yes, I have a dictionary. But I can't  
understand for the life of me why you  
would call her that! Or why Cliff  
would say that about you.

**EVE**

Because we're bitches! Look at her!  
Look at the expression on her face!  
The walk, the jewelry, the  
fingernails. Please!

**ADAM**

How 'bout this one?

"This one" is a KILLER BLOND.

**EVE**

Are you kidding?! You wouldn't even  
be a crumb on her table! You don't  
see that?!

**TROY**

Eve?!

**EVE**

Well, I'm trying to educate him! It's  
nothing personal.

**TROY**

Adam, I think for you, we should go for "sweet."

**ADAM**

Okay. I like that.

**EVE**

(swigging her drink)  
Yeah, sweet. That's a nice way of putting it.

**ADAM**

(to Troy)  
What do I say to Miss Sweet when I meet her?

**TROY**

Um... Eve?

**EVE**

It's not so much what you say but how you say it. Women like men who are unpredictable.

**ADAM**

Really?

**EVE**

Yes, really! Basically, they want what they think they can't have. Same with guys. That's why everybody is walking around here sending off "you can't have me" signals!

**ANGLE OF MEN AND WOMEN**

doing precisely that. Then:

**BACK TO TABLE**

**ADAM**

That's ridiculous.

**EVE**

Maybe. But that's how it works.

**TROY**

Ah-ha! There's "Miss Sweet." At the hors d'oeuvres table!

**INTERCUT - MISS SWEET**

She's a pretty young thing with a sweet face.

**EVE**

Yeah. Could be. Go say hello, Romeo. Looks like a healthy non-mutant to me.

**ADAM**

(very serious)  
Okay. All right.  
(then)  
And what do I say?

**EVE**

Say something surprising. And funny.  
Lie, if need be.

**TROY**

Yes! Lying is always a very effective  
dating tool.

**ADAM**

Okay. Thank you, my friends.

Adam rises.

**ADAM (cont'd)**

By the way, that's a great play.

**EVE**

What?

**ADAM**

Romeo and Juliet. I cried at the end.

**EVE**

Did you?

Adam nods and shoves off.

**TROY**

I'm not sure I want to watch this.

Eve puts her hand to her head -- hating herself and still  
not sure exactly why.

**ANGLE - ADAM**

crossing to Miss Sweet.

**ADAM**

(to himself)  
Surprising and funny. Well, I know a  
duck who bought some lip balm...

**INT. HORS D'OEUVRES TABLE**

Adam sheepishly approaches Miss Sweet, then gathers  
himself:

**ADAM**

Hi!

**MISS SWEET**

(not sweet)  
Yes?

**ADAM**

(beat, then)  
I was wondering if you might help me.  
I...I seem to have lost my  
Congressional Medal of Honor somewhere  
around here.

Miss Sweet stares at him for a beat or two, then  
chuckles.

**MISS SWEET**

Oh, now, that's a great one!

**ADAM**

(big smile)  
You like it?

**MISS SWEET**

(a little clap)  
Bravo!

**ADAM**

Thank-Q!

They both laugh.

**ANGLE - EVE AND TROY**

Stunned...as they watch Adam and Miss Sweet. Another  
pretty young woman (HEATHER) joins Adam.

**ANGLE - ADAM AND GIRLS**

Heather is a friend of Miss Sweet's.

**MISS SWEET**

This is my new friend...

**ADAM**

I'm Adam Webber.

**MISS SWEET**

He's really funny!

**HEATHER**

Hi! I'm Heather!

**ADAM**

"Heather?" I don't believe I've ever  
heard that name before.

There's a slight beat before both girls laugh.

**HEATHER**

Yeah, right!

**MISS SWEET**

I told you! He's funny!

**ANGLE - EVE AND TROY**

More stunned. Eve finds that she very much hates watching Adam having a good time with other healthy non-mutants.

**ANGLE - ADAM AND HIS NEW FRIENDS**

**MISS SWEET**

We work on Rodeo Drive. But we're both professional dancers.

**ADAM**

Really?

**HEATHER**

You dance?

**ADAM**

I took a dance lesson everyday of my life until a couple of days ago.

**MISS SWEET**

You're kidding!

**ADAM**

No, I'm not! My mom taught me.

**MISS SWEET**

Your mom was a dancer?

**ADAM**

She is a dancer! And a lovely one! You would like her very much! Shall we dance?

**MISS SWEET**

Sure.

They head for the dance floor.

**ANGLE - TROY AND EVE**

watching.

**ANGLE - THE FLOOR**

A jitterbug song comes on and so does Adam.

He and Miss Sweet are a little rough on take-off, but they hit smooth sailing soon enough. He's terrific at picking up the new stuff she shows him.

**ANGLE - EVE & TROY**

They are shocked.

**ANGLE - DANCE FLOOR**

Heather cuts in on Miss Sweet as the other dancers stop to watch someone who is so much better than them. The three of them begin to dance together.

**ANGLE - TROY & EVE**

**TROY**

You know, he's a very, very good--

**EVE**

Shut up!

**ANGLE - DANCE FLOOR/ EVE**

Adam dances beautifully with the two women. We CUT BACK AND FORTH between them and Eve.

**ANGLE - DANCE FLOOR**

Adam, Miss Sweet and Heather complete their dance with great aplomb. Other dancers applaud them. Someone is WHISTLING LOUDLY OFF CAMERA. Adam and his dance partners look over to:

**ANGLE - EVE**

She is whistling like a guy calling his dog. Troy is embarrassed.

**TROY**

Must you...

Eve points at Adam and beckons broadly for him to come over -- a basketball coach calling her player off the floor.

**TROY**

What in the hell is wrong with you?!!

**ANGLE - DANCE FLOOR**

**MISS SWEET**

Is that your girl friend?

**ADAM**

No. Would you please excuse me?

**HEATHER**

If you'll please come back.

**ADAM**

I will certainly try. And thank you both very much for the dance.

He leaves.

**MISS SWEET**

When was the last time you saw manners like that?

**HEATHER**

Yeah. It's like meeting a foreigner or something.

**ANGLE - TABLE**

as Adam comes over. The music is not so loud now.

**EVE**

(to Troy)

Go to the bathroom.

**TROY**

Right here?

(then, off her look)

Well, you're being so bossy I wasn't sure!

Troy rises and exits. Adam arrives and sits down.

**ADAM**

You wanted to see me!

**EVE**

You're not from Alaska! Where'd you learn to dance like that?! And there are no starving people, are there?!

**ADAM**

Why are you suddenly so mad at me?

**EVE**

Don't change the subject! I want you to tell me the truth about yourself.

**ADAM**

I've never lied to you. I've maybe let you believe things that you wanted to believe, but I've never lied.

**EVE**

You think I'm some sort of sap?! Don't

you?!

**ADAM**

No. I admire you. I...I fell in love with you the first time I saw you.

(off her look)

I did. I think that you are the most--

**EVE**

I want to know exactly who you are and what you're really up to!

**ADAM**

All right. Let me tell you the whole thing. In 1962--

**CLIFF (OC)**

Well, well, well. Don't we clean up nice?

Cliff steps up to the table. Adam, automatically a gentleman, rises and offers his hand.

**ADAM**

Hello, Cliff, how are you this evening?

Cliff barely shakes his hand.

**CLIFF**

Not bad.

Then he sits in Adam's seat.

**CLIFF**

But I do miss that green sport coat of yours.

**ADAM**

Thank you very much. But, Cliff, that's my seat. And I was just--

**CLIFF**

(to Eve)

How 'bout a drink at the bar?

**EVE**

(pause, then)

Sure.

They rise. Cliff gestures to the chair.

**CLIFF**

It's all yours.

Eve and Cliff go to the bar. Adam sits down glumly. He

looks across the room and catches the eye of Miss Sweet who is seated at a table with Heather. A GOOD LOOKING GUY is hitting on them. CUTTING BACK AND FORTH between Adam and them we see Miss Sweet's smile escalate. Then she nudges Heather who also looks over and smiles. Adam smiles back. Finish with a CLOSER SHOT OF HIS POV of Miss Sweet's hair, butt and legs.

**ANGLE - BAR**

Eve and Cliff are in cozy conversation at the bar. Jonathan, Jason, and Sophie are in the bg.

ANGLE - Troy

returning from the restroom. He is surprised to see Eve at the bar with Cliff. When he looks back at the dance floor table, Adam is not there.

**ANGLE - EVE AND CLIFF**

Sipping wine.

**EVE**

So where is your roommate, the model?

**CLIFF**

You know, I don't know. And looking at you, I don't care. It's been too long, Eve.

**ADAM (OC)**

Please excuse this interruption.

**CLIFF**

Oh, brother...

**WIDER - BAR**

Adam steps closer, looking past Cliff at Eve.

**ADAM**

Eve, I don't mean to be rude, and please excuse me Cliff, but Eve, isn't Cliff just a butt with hair?

**CLIFF**

What?!

**ADAM**

I'm sorry, and legs. Legs, butt and hair. Well, isn't he? And shallow, as well?

**CLIFF**

(the shallowest guy in the world)

Shallow? I'm shallow?!

**EVE**

Go home, Adam. Go to your hotel.

**CLIFF**

Yeah. Before I kick your ass.

He gives Adam a shove.

**ADAM**

Cliff, I must warn you. I know how to defend myself.

**CLIFF**

Do ya?

Cliff throws a right which Adam calmly blocks and counters with a short right jab to Cliff's mouth, snapping his head back. It's not a big punch, but very, very quick. It makes Eve mad and astonishes Troy, Jason and Jonathan.

**EVE**

Stop it, you two!

**CLIFF**

(slightly insecure)

I guess we shouldn't fight in here.

**ADAM**

(lowering his guard)

Yes, I agree.

Cliff draws back another right. Adam flicks out a quick left to Cliff's cheek, again snapping his head back, but not his body. (These aren't big movie hits.) Cliff takes a beat or two then draws back his right fist again. Adam pops him in the nose. Cliff drops his right arm to his side.

**EVE**

Adam?!

**ADAM**

I'm sorry.

**CLIFF**

(increasingly insecure)

Maybe we shouldn't fight at all.

Fighting is pretty immature.

**ADAM**

(lowering his guard)

It certainly is. I agree with you completely.

**CLIFF**

Eve? I'm leaving.

**EVE**

I don't blame you!

**ADAM**

(turning to Eve)

Eve, I'm sorry.

Seeing an opportunity, Cliff rears back with another right. Adam deftly pops him in the mouth again with a short right jab.

**CLIFF**

(deeply insecure)

Well, good night, everyone.

Troy, Jonathan and Jason say good night to him. Cliff walks unsteadily away bleeding from the mouth and both nostrils. (Hopeful that no one has noticed that he's very subtly just gotten the crap beat out of him.)

**EVE**

I'm leaving, too.

**ADAM**

But, Eve, I would--

**EVE**

And tomorrow maybe Troy will help you out--because I quit! This is ridiculous! You're ridiculous! I'm ridiculous!

She exits. Adam looks over at Troy who shrugs.

**EXT. EVE'S HOUSE - MIDNIGHT**

Troy takes out his keys as he approaches the front door. But the door opens. Eve stands there in sweats. Agitated.

**EVE**

He go back to the hotel?

**TROY**

Uh..he might of.

**INT. EVE'S HOUSE - CONTINUOUS**

Troy enters. She slams the door.

**EVE**

What's that mean?

**TROY**

We did not leave together.

**EVE**

Who did he leave with?

**TROY**

What's it to you?!

**EVE**

I'm his pimp. He left with the dancers, didn't he?

**TROY**

Hey, you're the psychic. Eve, the psychic pimp. You tell me.

**EVE**

Those sluts!

**TROY**

Yeah. But who's not a slut these days?

He enters the kitchen

**INT. KITCHEN**

She follows him: He gets something to drink.

.

**EVE**

Where are you going?

**TROY**

To bed.

**EVE**

To bed?

**TROY**

Yeah. I'm not the one who's in love with the guy.

**EVE**

What?! Now hold on! Wait one damn minute!

Troy exits into his office.

**INT. OFFICE**

He plops down on the chair.

.

**EVE**

In the first place, I don't fall in love with weirdos I've only known for four or five days.

**TROY**

Yes, you do.

**EVE**

And I don't fall in love with grown men who collect baseball cards!!

**TROY**

Uh, yes, you do.

**EVE**

Or pee in their pants when they see the ocean!

**TROY**

Yes, you do!

**EVE**

Or have perfect table manners.

**TROY**

(sitting up)

You know, I asked him about that. And he said that good manners are a way we have of showing other people that we respect them. See, you'd eat like a slob if you were alone, but since another human being is present, you show that person respect by going to the trouble of having proper manners. I didn't know that. I thought it was a way of appearing superior.

(then)

Know what else he told me?

**EVE**

(sitting on the bed)

What?

**TROY**

He thinks that I am a gentleman and that you are a lady!

**EVE**

Well, consider the source. I don't even know what a lady is.

**TROY**

Exactly! I thought a gentleman was somebody who owned horses. Turns out, the short and very simple definition

of a gentleman or a lady is: someone who always attempts to make the people around him or her feel as comfortable as possible. That's it! If you don't do that, nothing else matters. The cars, the clothes, the houses...

**EVE**

Where did he get all that information?

**TROY**

From the oddest place. His parent's told him. I don't think I got that memo.

**EVE**

So now I suppose he's trying to make those two dancers feel as comfortable as possible.

**TROY**

He didn't leave with them.

**EVE**

Well...I admit it. I'm glad to hear that.

**TROY**

He left with Sophie.

**EVE**

What?!!

**TROY**

It's true. She swept him out the door whispering little French things into his ear.

**EVE**

Oh, no! Not Sophie! No way! Please don't tell me that!!

**TROY**

What are you going to do? Go over to her place and kick in the door?

**EVE**

You're goddamn right I am!

She exits, then sticks her hand back in.

**EVE (cont'd)**

You coming?!

**TROY**

(cringing)

I don't think so.

**EVE**

Coward!

She exits.

**TROY**

Gentleman coward, to you.

**SCENE 148 OMITTED**

**EXT. HOUSE - MOMENTS LATER**

Eve hurries out of the house leaving the front door wide open. She runs down the porch steps, across the yard, and to her car, which she unlocks with the usual fumbling.

**EVE**

Come on! Come on, damn it!

**INT. CAR**

She jumps in and sticks the key in the ignition. Adam appears at the passenger window.

**ADAM**

Hi!

Eve SCREAMS BLOODY MURDER as she throws open her door and jumps out into the street where she falls down, hurting her knee. Adam runs around the car to help her to her feet. Dogs start barking in several houses.

**ADAM**

Eve?!

**EVE**

Scare me, why don't you?!?!? You stupid son of a bitch!!!

**ADAM**

I'm really sorry!

**EVE**

What in the hell are you doing here!! You're supposed to be over on San Vicente Boulevard having unsafe sex with that slut Sophie!!

**ADAM**

I know...and I'm really sorry.

**EVE**

Well, you should be! Thanks to you,  
my heart is in my neck!

**ADAM**

What?

**EVE**

Goodnight!

Eve marches, with a limp, back to the house.

**ADAM**

Eve, if you'll let me, I can --

**EVE**

Look! I'm limping! How attractive is  
that?! What if this is for life?!

**ADAM**

I know first aid!

**EVE**

Well, you had better!!

He chases her up the porch steps.

**INT. LIVING ROOM - THIRTY MINUTES LATER**

Lights are low and warm. Adam is attempting to swab the  
abrasion on Eve's knee through the tear in her old sweat  
pants.

**EVE**

Wait a minute.

She reaches down and gives the knee hole a good rip,  
revealing her leg from above the knee to the gym sock.

**EVE**

There.

**ADAM**

Thanks.

He takes the back of her calf in one hand and applies the  
antiseptic to her knee with the other. It stings and she  
flinches.

**ADAM**

Steady. Steady. It's going to be all  
right in no time.

He leans down and blows on the wound. CU of that. CU of  
his hand on her calf. CU of her looking down at him,  
watching as he blows gently on her knee.

**ADAM**

I went to Sophie's and she was very hospitable.

**EVE**

Is that what you call it?

**ADAM**

But it just wasn't where I wanted to be so I left as politely as I could and found a taxi. But I asked the driver to drop me here instead of at the hotel. There's a song Mister Como sings called "On the Street Where You Live." You know it?

**EVE**

Sing it to me.

**ADAM**

(softly, saying it as much as singing it)

"All at once am I--several stories high-- knowing I'm--on the street-- where you live." It's about a young man who is overjoyed just to be standing in front of the house of the person he loves.

She reaches down, and taking hold of his collar, draws him to her and they kiss very romantically and at length. Then:

**EVE**

Adam...dumb question, but humor me. Have you ever had sex before?

**ADAM**

No.

She sits up.

**EVE**

How is that possible?

During the following speech CAMERA pushes past him and lingers on her as she gradually realizes that Adam is mental.

**ADAM**

(sitting up)

In 1962, when the bomb was dropped on Los Angeles, my parents were in our fallout shelter. That's where I was born. We only survived because it was a huge shelter as fallout shelters go. My

father worked on it secretly for years. When he had to, he used contractors, but always from out-of-state and always for just a portion of the job. He told them it was a secret government experiment done through CalTech. My Dad's not a liar, but he felt in this case he had no choice. Of course, it had to be a secret, because we had just enough supplies to last three people thirty-five years. That's also why I have no brothers or sisters. The air vent was the really tricky part, but he was able to cut into a flood control sewer. What I'd like to do Eve, is take you down into the fallout shelter with me. We could live there with my Mom and Dad. My dad said if I found a healthy girl I should "bring her on down". And you look plenty healthy to me.

**EVE**

Uh-huh. Adam?

**ADAM**

Yes, Eve?

**EVE**

I want you to go back to the hotel now. I'll call you a cab.

**ADAM**

Of course. I shouldn't be over here at this hour.

He rises. She gets up and leads him to the door.

**EVE**

That's right. And I'll see you in the morning in the lobby. Do you mind waiting outside for the taxi?

**ADAM**

Not at all. And Eve thank you for tonight...and for the kiss. My first.

**EVE**

My pleasure.

**ADAM**

It was at least as good as the sky.

**EVE**

Really? Okay!

**ADAM**

And I think better than the ocean. I'm serious!

**EVE**

Neat. Goodnight!

**EXT. HOUSE - CONTINUOUS**

Adam comes out glowing with happiness. He looks heavenward. And does his patented thumbs up.

Behind him we hear Eve locking all the locks on her front door.

**EXT. VALLEY AVENUE - DAY**

A REFRIGERATED U-HAUL TRUCK lurches down the street.

**INT. TRUCK**

Adam struggles with the gears as Troy worries about his driving skills.

**TROY**

Goddamn, Adam!

**ADAM**

Wait a minute!

He promptly pulls over and turns off the engine.

**TROY**

I'm sorry. I took the Lord's name in vain again, didn't I? I'm so sorry.

**ADAM**

No! There's an Adult Bookstore back there! I'll be right back!

Adam jumps out of the truck and runs off.

**TROY**

Without question, the strangest man I've ever met.

**EXT. ADULT BOOKSTORE - MOMENTS LATER**

Adam runs up. The bookstore looks familiar. Adam runs to the next store. It's a bar. He runs to the next store. It's the Malt Shop. Adam is thrilled. He tries the front door and at first it does not open.

**INT. MALT SHOP**

The Soda Jerk is leading about twelve followers in prayers.

**SODA JERK**

Give us a sign! That's all we ask!  
Give us some sort of sign!

The front door opens and Adam peers in. He sees the Soda Jerk; smiles broadly at him and waves. Then he closes the door. The Soda Jerk grabs his heart and faints. His followers rush to his aid.

**INT. TRUCK - MOMENTS LATER**

Adam jumps in.

**ADAM**

Okay, Troy! Let's get those all-beef frozen patties!

**TROY**

How 'bout we check with Eve first?

**ADAM**

You bet!

**TROY**

So, did you buy a movie?

**ADAM**

What?

**TROY**

A magazine? A toy perhaps? In the bookstore.

**ADAM**

(concentrating on his driving)  
No, I wouldn't go in one of those places with a gas mask on.

**TROY**

(laughing in agreement)  
I know what you mean! I usually wear a big hat and dark glasses.

**ADAM**

Does that work?

**TROY**

Yeah...Seems to.

Adam would not have thought that.

**INT. EVE'S HOUSE - AN HOUR LATER**

Adam springs in, Troy drags in behind him (knowing the deal). Eve is standing away from the door next to a kind looking professional woman named Dr.Aron.

**ADAM**

Hi, Eve!

**EVE**

Hi, Adam. This is, uh....

**ARON**

I'm Nina Aron, Adam.

**ADAM**

How do you do?

**ARON**

Very well, thank you. I'm with the County Family Services Department. Eve tells me you've been living in a bomb shelter most of your life.

**ADAM**

Fallout shelter. There's a difference.

**ARON**

Adam, I'd like to introduce you to my associate -- Mr. Brown.

BROWN appears from the kitchen. He's good-sized man who dresses casually. Adam becomes uneasy.

**ADAM**

Hello.

He nods politely.

**ARON**

We want you to come with us so we can talk some more about your experiences.

**ADAM**

Come where?

**ARON**

My office.

**ADAM**

For how long?

**ARON**

Well, that depends...

**ADAM**

I thank you very much for the invitation, but I'm quite busy today.

Perhaps I could see you tomorrow.

**EVE**

Adam...you should go with Dr. Aron.  
It's the best thing. The best thing  
for you. I promise.

**ADAM**

...All right, Eve. If you say so.

**EVE**

...I do.

**ADAM**

(to Aron)

Could I please just go home? I was  
lost, but this morning I found home  
and I promise not to bother any of you  
ever again.

**ARON**

Let's go talk first, Adam.

**ADAM**

Yes, ma'am.

The two come forward. One opens the door and one beckons  
for Adam to step out.

**TROY**

Good-bye, Adam.

**ADAM**

Goodbye.

Adam looks back at Eve, who looks away. Adam exits.

**ARON**

(to Eve)

You'll be hearing from me.

She shuts the door. Troy sits dejectedly.

**EVE**

Well what was I supposed to do?! He  
wants me to live underground with him!  
That's like Silence of the Lambs,  
don't you think?!

**TROY**

I know...I know. You did the right  
thing.

Eve goes to the window and watches as WE SEE ADAM BREAK  
FROM BROWN AND RUN OFF with him chasing.

**EVE**

Oh, no!

**TROY**

What?!

She runs out. He follows.

**EXT. STREET**

Adam races down the sidewalk. He cuts left and runs between houses. Brown is not as fast.

**EXT. EVE'S FRONT YARD**

Eve and Troy run out to Aron who is dialing her cell phone.

**EVE**

Oh, my God!

**ARON**

He'll catch him.

(then into phone)

Hi. This is Nina Aron. I've got a run away and I'm going to need police assistance.

**EVE**

No! Not the police! Don't call them!

**ARON**

I have to. If a complaint is made and the person resists obser--

**EVE**

No, I can't have that! They'll come with their cars and their guns and their handcuffs--

**ARON**

Calm down, please. This man needs help and you need protection from him. That's obvious.

**EVE**

You know, I don't think so. I'm confused but you know, I don't think he'd ever hurt me. I don't think he'd hurt anyone.

**ARON**

And now you must let me be the judge of that!

**EVE**

I was frightened and I didn't know what to think! But you know-I believe him. I think he just wants to go home. Wherever the hell that is...

**ARON**

Let's all remain calm. That's the key thing.

Suddenly Adam appears from the side of the house, startling everyone. He tosses his hotel key to Eve.

**ADAM**

The key to my hotel room! I want you to have my baseball cards!

(running to the truck)

And please be sure to pay my bill!

**ARON**

Young man, stop right there!

Aron looks around for Mr. Brown.

Adam jumps into the truck. Aron yells for him to stop.

**ARON**

Stop, right now! Get out of that truck!

**TROY**

Adam, you really shouldn't try to drive that truck!

**ADAM**

(starting the engine)

Bye, Troy!

**TROY**

Bye, Adam!

**ADAM**

And thanks for always being happy!

**TROY**

What?

**EVE**

Gay.

**TROY**

Oh.

(yelling to Adam)

Well, you're...certainly welcome!

Adam gets the truck in reverse and backs out of the driveway and into a parked car.

**ARON**

Hey!!! That's my car, you son of a bitch!!

Getting the truck in first, Adam has to go down the sidewalk a bungalow or two before he can get back onto the street. He clips two parked cars as he does. Brown comes running from the side of the house. His pants are torn.

ARON (cont'd)

Where the hell have you been?!

**BROWN**

I fell down!

(to Troy and Eve)

What's the license number of that truck?!

**ARON**

Don't ask them! They're as fucked-up as the other guy!

**TROY**

Let's all just try to remain calm. That's the key thing.

**ARON**

How 'bout I just knock the shit out of you?!

Brown has to grab her.

**EXT. U-STORE-IT - LATER, SAME DAY**

Eve and Troy arrive in her GEO to see that the two locker doors are open and much of the stuff has been carried off. Eve drops her head in disappointment.

**TROY**

I guess he took what he could.

**EVE**

(putting her head in her hand)

Good God...you don't think there  
really is a bomb shelter, do you?

**TROY**

Fallout shelter.

She gives him a look.

TROY (cont'd)

There's a difference.

**INT. SHELTER, PATIO - LATER, SAME DAY**

Helen is using the hip-reduction machine while Calvin reads, *How to Win Friends and Influence People*. The distant sound of the hatchway being open gets their attention. Then:

**ADAM (OC)**

Mom?! Dad?! I'm home!

They jump up and race into the living room, meeting Adam halfway. The parents kiss and hug their son before noticing that he's got the Soda Jerk with him.

**ADAM**

I've got almost everything we need!  
And this nice man...

**SODA JERK**

Archbishop Melker. We met earlier.

He promptly drops to his knees in supplication.

**ADAM**

...and his church group have  
volunteered to help us bring the  
supplies down. But we've got to  
hurry.

**HELEN**

Are you in trouble, son?!

**ADAM**

I think I'm being chased by a  
psychiatrist.

**HELEN**

A psychiatrist?!

**SODA JERK**

It happens.

**HELEN**

My goodness! How bad is it up there?!

**SODA JERK**

Horrible.

**CALVIN**

You have something on your forehead.

**SODA JERK**

I know.

**INT. ADAM'S HOTEL ROOM - DUSK**

Eve and Troy look around. She opens a drawer and sees how nicely folded and put away things are. Troy notices "TV Guide" and the Gideon Bible sitting out with a page marker in it. He opens the night table drawer and takes out the cigar box.

**TROY**

This it?

Eve nods.

**TROY**

What do you want to do with it?

**EVE**

Give it back to him.

**TROY**

And if we can't find him?

**EVE**

We'll find him.

**INT. BATHROOM, ADAM'S HOTEL ROOM**

Eve enters and looks at how tidy Adam's toiletries are; how the comb is just right in the brush; how the tooth paste (Ipanna in a '61 tube) has been squeezed from the bottom; and at how he has hung up his socks to dry. It makes her very sad. She picks up the toothpaste and holds it as if it were his ring.

**TROY (OC)**

Hey, Eve? Eve?

He enters with stock certificates and sees that she's very close to crying.

**TROY**

What's wrong?

**EVE**

I don't know. Everything's so neat.  
It's all just so...goddamn dear.  
(starting to cry)

Damn!

**TROY**

See these? Found them in the box with the cards. These are stock certificates. IBM. AT&T. Polaroid.

Instead of taking the certificates, she hands him the toothpaste and sits down on the bed in a funk.

TROY (cont'd)

(looking at the toothpaste)

Ipana. I think I remember that brand.

(then)

Oh, here, you should read this.

"Trademark, 1961."

He holds out the tube and she takes it to read.

**EXT. REAR OF MALT SHOP - SAME TIME**

Adam, the Soda Jerk and fifteen followers hurriedly unload the truck, taking provisions into the back door of the malt shop.

**INT. JASON'S OFFICE - SAME TIME**

Their pal Jason is on the phone with Troy.

**JASON**

Purchased in 1958 and '59? Ten thousand shares of each? They'd be worth millions. Hell, I don't know...millions upon millions upon millions! How 'bout that?

**INT. HOTEL ROOM - EARLY EVENING**

Troy is on the phone. Eve is standing, looking at the stock certificates.

**TROY**

Thanks, Jason.

He slams down the phone and jumps to his feet.

**TROY**

Millions upon millions upon millions! The cards. The stock! The clothes! The toothpaste! The guy was on the level! And you blew it! A man walks into your life who is the kindest, most polite, honest, trustworthy, incredibly rich guy you have ever met in your life!! And what do you do?!

**EVE**

Have him committed.

**TROY**

Yeah! That's thinking.

**EVE**

He was always so "nice"! How was I supposed to know that's a good thing?! "Nice" is weird! Nice is...what is "nice"? It's not cool! I'll tell you that.

(beat, then)

Was it ever?

**TROY**

I don't know. I like to think so.

**EVE**

Well, at least I fell for him before I found out he was rich! That's new.

(then)

Wait a minute! He said today he knew where home was. What happened this morning?! Where did you go?!

**TROY**

To get some frozen poultry.

**EVE**

Then what?

**TROY**

We came back to the house!

**EVE**

You didn't stop anywhere else?!

**TROY**

No. No, wait a minute. We stopped at a porno store.

**EVE**

What?!

**TROY**

An adult bookstore. He was very excited about seeing it. You think home is under a dirty bookstore in the Valley?

**EVE**

Come on.

She heads out.

**TROY**

Trendy address.

They exit.

**EXT. ADULT BOOKSTORE - NIGHT**

Troy and Eve approach and enter.

**INT. ADULT BOOKSTORE - NIGHT**

The Pakistani looks up briefly when Eve and Troy enter. There are two male customers in the bg. Eve taps her foot on the floor hoping to hear a hollow sound. But it is solid. She and Troy move about the store tapping their feet and finally jumping up and down. The Pakistani and two customers become concerned.

**EVE**

(to Pakistani)

Have you got a basement?

**PAKISTANI**

(indicating merchandise)

Believe me, all the really good stuff is right here.

**EVE**

Is there a back entrance?

**PAKISTANI**

Are you kidding? Of course.

He points to the rear of the store.

**EXT. REAR MALT SHOP PARKING LOT - NIGHT**

The Soda Jerk drives the rental truck away leaving the lot empty and the door to the Malt Shop closed. Troy and Eve appear after the truck is gone.

**EVE**

Why would you put a fallout shelter under a porno shop?

**TROY**

None of this stuff was here in 1962. The Valley was mostly small homes and fruit orchards.

**EVE**

Well, we've come a long way, haven't we? I want to go home.

**TROY**

Yeah. Maybe he'll call.

They turn left to get back to the avenue.

**INT. EVE'S HOUSE - NIGHT**

The phone is ringing. Then the recorder answers.

**TROY**

Hi. Troy and Eve are out so leave a message. And if you want to leave a number don't say it fast! I hate that! Say it slow. Thank you.

Beep,

**ADAM**

Uh, Eve...this is Adam. Look, I just wanted to thank you for everything you did for me...and I wanted to tell you that I...uh...that I wish so many good things for you. I wish so hard that all of your dreams come true. Um...I, uh...

**EXT. AVENUE - NIGHT**

Eve lets Troy drive. She clutches the cigar box and rests her head on the seat as they pull away from the curb in front of the bookstore. A low rider passes them on the left. Eve sees an old hag being shoved out of the bar and a homeless man slipping into the abandoned malt shop and the cross-dressing STREET WALKER making eyes at passing cars and Adam hanging up the pay phone he just used.

**EVE**

Adam!!

**TROY**

Where?!

**EVE**

Stop!

She rolls down her window.

**EVE**

Adam!!

**ANGLE - ADAM**

Turning when he hears Eve yell his name.

**ANGLE - EVE**

Running from the car. The cigar box falls to the street

and the contents scatter. Eve could care less. Besides, Troy is there to retrieve everything.

In a series of cuts and slo-mo action the couple race into each other's arms...to the pleasure of all the lowlifes mentioned above. Now the street looks more like Capra than Scorsese. She's surprised that she wants to kiss him so bad. He's surprised that he gets so aggressive.

**INT. SHELTER, KITCHEN - LATER, SAME NIGHT**

Helen watches Calvin work on the timing device for the locks with a screwdriver.

**HELEN**

How long will you set it for this time?

**CALVIN**

I thought ten years.

**HELEN**

Well, that's...considerably shorter than before. I was wondering, Calvin, why set the locks at all. I mean the radiation is gone and...

**CALVIN**

To keep what's up there from getting down here! It's not the radiation I'm worried about.

**ADAM (OC)**

Mom? Dad?

They turn to see Adam walking forward with Eve.

**ADAM**

I'd like for you to meet Miss Eve Rustokov.

Calvin knows a Russian name when he hears one. But he chooses not to pursue it.

**EVE**

(stepping forward, offering her hand)  
How do you do, Mrs. Webber? Mr. Webber?

**WEBBERS**

(rather dumb-struck)  
Hello.

**EVE**

Uh-huh. I've heard so many wonderful

things about you.

**HELEN**

Well, please excuse us! We...we haven't entertained a guest in...um...

**CALVIN**

Some time.

**HELEN**

What can I offer you, Eve?

**ADAM**

Mom? Eve and I have to go.

**HELEN**

What?

**ADAM**

I can't explain it now. But I want you to set the locks for two months. You have more than enough of everything. Then we'll be back to get you.

**CALVIN**

But, I don't understand.

**ADAM**

And, I'm asking you to trust me without understanding why.

**CALVIN**

Well, in that case...of course, son.

**HELEN**

Of course.

**EVE**

They are wonderful parents.

**ADAM**

We have to go.

**HELEN**

No, wait! At least stay for dinner!

**CALVIN**

Yes, please! You must.

**ADAM/EVE**

Well...sure...okay.

**INT. BAR - AN HOUR LATER**

Calvin mixes drinks just like he did at the party in 1962. Adam is with him.

**INT. - KITCHEN**

Helen races around, just like she did in 1962, getting the roast ready. Eve. watches.

**EVE**

Adam said I shouldn't mention the Communists.

**HELEN**

Oh, yes! Please, don't mention the Communists!

**INT. - DINING ROOM**

Helen hurries out of the kitchen to take her seat. The others are already there.

**HELEN**

Eve. I hope I'm not being nosey, but are you and Adam...um...dating?

**EVE**

Yes, Mrs. Webber we are.  
(then)  
I'm also from Pasadena.

Helen nearly comes unglued. Calvin is pleased, too. He raises his tea cup.

**CALVIN**

A toast! To Adam and Eve!

The others also raise their cups and everyone clicks. Then they drink.

**EVE**

(gagging)  
What is this sh...stuff?!

**CALVIN**

Hot Dr. Pepper! Most people don't know how good it is heated up.

**EVE**

You know, they don't, do they?

They begin to eat.

**EVE (cont'd)**

What about grace?

**HELEN**

Oh, my goodness! We almost forgot!  
(then)  
I like your friend, Adam.

They all join hands and lower their heads. Calvin leads them.

**EVE (VO)**

And you thought your parents were weird.

**EXT. BEAUTIFUL VALLEY NORTH OF LA - MORNING**

Adam and Eve are with a REAL ESTATE BROKER. The broker unlocks the gate of a chain-link fence and Adam and Eve step onto the property. The broker's Lexus is in the b.g.

**BROKER**

It's like the Garden of Eden, don't you think?

Adam and Eve respond but we can't hear them under Eve's narration.

**EVE (VO)**

You see, that night, Adam had a choice between me and his parents.

**SCENE 173 OMITTED**

**EXT. VALLEY PROPERTY - DAY**

Adam and Eve are working with a TEAM OF ARCHITECTS AND CONTRACTORS at the site of a new home. They have plans and are discussing dimensions.

**EVE (VO)**

It's truly amazing what you can get done when you have unlimited funds. Did you know you can have whole houses built in just a matter of months. All you have to say is this..."I don't care what it costs." And then, of course, you've got to really mean it, which no one ever does.

**EXT. NEW HOUSE - DAY**

It is under construction.

**EXT. MELROSE RETRO FURNITURE STORE - DAY**

Adam, Eve and Troy enter.

**INT. RETRO STORE**

This is great stuff from the fifties and the sixties.  
Adam finds things very similar to what he grew up with.  
There's a  
lamp (or something) that's just like the lamp (or  
something) from the Webber living room.

**ADAM**

That lamp is perfect!

**STORE OWNER**

(very faggy)  
I'm holding that for Elton John.

**TROY**

(faggy right back)  
Oh, I think not.

**SCENE 176 OMITTED (REFER TO SCENE 172D)**

**EXT. STREET IN FRONT OF MALT SHOP (FLASHBACK) - NIGHT**

Adam and Eve embracing as Troy picks up baseball cards  
and the street people look on.

**ADAM**

Eve, I've got to go back! My parents  
can't handle this up here. And there  
was no bomb, was there?

**EVE**

No.

**ADAM**

See! I can't tell them that! I can't  
ever let them know. It makes their  
life..well, frankly...  
a joke. I can't let that happen. You  
understand?

**EVE**

We can make this work, Adam! Believe  
me! I'm very good at making things  
work!

**ADAM**

My mother's like that.

They kiss again.

**INT. MALT SHOP - DAY**

Eve and Troy are showing large color drawings to the Soda Jerk. In CU we see the Malt Shop exterior all dolled up with a big lighted sign that says "GIVE ME SHELTER." There's valet parking and the Adult Bookstore and Bar have been turned into a Souvenir Center (think Planet Hollywood). Another drawing shows fashionable guests boarding the elevator.

**EVE (VO)**

It took a while to convince Archbishop Milker that Adam wasn't God, and he was pretty broken up about it, too, until I showed him my plans for Los Angeles' hottest and most original night spot.

Other drawings show dancing on the shelter patio and guided tours being shown various parts of the shelter.

**EVE**

You'll be a ten percent partner and still retain ownership of the entrance.

**SODA JERK**

Praise the Lord. And I mean the real one.

**EXT. BEAUTIFUL VALLEY NORTH OF L.A. - TWO MONTHS LATER**

A 1962 Cadillac leads a 1962 windowless van through automatic gates that have signs on them saying: PRIVATE ROAD and NO TRESPASSING. Troy drives the van. Eve drives the Cadillac. Adam is her passenger.

**EVE (VO)**

Our idea was to bring Adam's parents up to the surface very slowly. Make them very comfortable and then break the bad news to them that there was no nuclear holocaust. And if that doesn't kill them Adam's going to tell his father about the Internet.

**EXT. EXACT REPLICA OF THE WEBBER HOUSE - DAY**

The cars pull up and Adam lets his parents out. They go bonkers when they see the house.

**INT. LIVING ROOM - MOMENTS LATER**

The parents enter first. They are thrilled, shocked, etc.

**INT. KITCHEN - MOMENTS LATER**

As a demonstration, Troy removes a hot cup of coffee from the microwave. Helen is happy to see this handy new device. Calvin, the inventor, sticks his head into the machine to investigate its workings.

**INT. FAMILY ROOM - MOMENTS LATER**

Adam demonstrates the VCR to his parents as Troy and Eve look on.

**ADAM**

You put the tape in here and you get a movie -- in your own home.

We see the main title to Natural Born Killers come up on the screen. Troy and Eve rush forward.

**EVE/TROY**

No!!

**INT. ADAM'S BEDROOM - SAME TIME**

It has been turned into an office for Calvin.

**HELEN**

This is your bedroom?

**ADAM**

No, Mom, I've turned it into Dad's office.

**HELEN**

Well, where are you --

**ADAM**

Eve and I...eloped. We're married.

**HELEN**

No.

**ADAM**

Yes.

**EVE**

Is that all right?

**HELEN**

It's wonderful, dear! Wonderful!!

They hug.

HELEN (cont'd)  
Calvin! They're married!

**CALVIN**  
(offering his hand to both)  
That's wonderful. We Webber guys have  
mighty good luck when it comes to  
women.

Calvin points out the computer.

CALVIN (cont'd)  
What's that thing?

**ADAM**  
It's kind of a combination television-  
typewriter-telephone-post office type  
of thing.  
(leading Calvin out)  
I'll show it to you later.

**EXT. PATIO - AN HOUR LATER**

Adam and Calvin exit the house. They wear baseball gloves  
and start playing catch. (Calvin notes the modern  
construction of his glove, but does not comment on it.)

**CALVIN**  
This is great son, just great. By the  
way, Eve's last name. Rus-to-kov,  
that's not Russian, is it?

**ADAM**  
It's Ukrainian. Her grandparents  
immigrated here.

**CALVIN**  
Uh-huh.

**ADAM**  
Dad, I don't know how to tell you  
this. And I was going to wait a while,  
but I think...Dad, there was no bomb.  
A plane crashed into our backyard. I  
looked it up in old newspapers.

**CALVIN**  
(after a while)  
You're sure?

**ADAM**  
Positive. The Soviet Union collapsed  
without a shot being fired. The Cold  
War is over.

**CALVIN**  
That's what everybody believes?

**ADAM**

Yes, sir. It's true.

**CALVIN**

What? Did the politburo just one day say - "We give up?"

**ADAM**

Yes. That's kind of how it was.

**CALVIN**

Uh-huh.

Adam throws the ball, but Calvin makes no attempt to catch it.

**CALVIN**

My gosh, those Commies are brilliant! You've got to hand it to 'em! "No, we didn't drop any bombs! Oh yes, our evil empire has collapsed! Poor, poor us!" I bet they've even asked the West for aid! Right?!

**ADAM**

Uh, I think they have.

**CALVIN**

Hah!!! Those cagey rascals! Those sly dissemblers! Those, uh...

(he can't think of another description, so he moves on)

They've finally pulled the wool over everybody's eyes!

**EVE (VO)**

Have you ever in your life seen a son who did more for his parents?

Helen comes out with a tray of champagne cocktails.

**EVE (VO)**

Adam says that this is simply how things work. First the parents take care of the children and then the children take care of the parents. He says historically, that's how it works.

**INT. LIVING ROOM**

Eve and Troy are sitting by the window. Adam and Helen come in to offer cocktails to Troy and Eve.

**EVE (VO)**

Whenever Adam gives me such obviously

incorrect information, I just smile,  
slap him on the knee, and look out the  
window.  
Why spoil his dreams? They're such  
wonderful dreams.

The CAMERA wanders off of them and shoots out the glass  
doors. We see Calvin behind the house...measuring off the  
dimensions for a fallout shelter.

**EXT. HOUSE - CONTINUOUS**

Calvin continues to measure as we pull way back and up.  
Perry Como sings "We'll Meet Again".

**FADE OUT:**

**THE END**