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 (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) INTO 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 artwork)
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 interrupts.

HELEN
Boy's! 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 behandeltd 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 OMMITED**

**SCENE 61 OMMITED**

**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.
(them)
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 lets 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.
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
Oooooohhhhh!! 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-ø!
(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...
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)

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.
(them)
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.
(them)
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.
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 hometown.

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 habite 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

Hundreds 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