

ASTRONAUT DAD

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BEGIN PART ONE

PAGE ONE

NOTE: Full page shot (1) with three panels inserts (2-4) tiered on the right side.

PANEL 1

(EXT LAUNCH PAD - NIGHT) A NASA rocket, similar in design to those used in the Mercury program, shines in the floodlights.

CAPTION
Liberty, Texas

Top secret NASA launch site

RADIO TRANSMISSION (NO POINTER)
Odysseus 1, this is Mission Control.
Verify overhead panel lights. Are they operational?

PANEL 2

(INT ROCKET CAPSULE) Full front shot of *special operations/reserve astronaut* STAN NORTON upside down and strapped into his seat, wearing full space suit without helmet. (Reference: Mercury space suits)

STAN is a middle-aged man with Buck Rogers bravado and good looks, the quintessential astronaut icon.

STAN
Roger, control. Overhead panel lights are good.

PANEL 3

(INT MISSION CONTROL) Another reservist ED KELLY stands behind the RADIO OPERATOR and swipes the microphone. ED is older (late 40s), buzz cut. He is a tough man, with the physique of a retired football player. He's seen a lot of action and has lived to tell about it. ED is wearing a tight fitting polo shirt tucked into pleated pants with a belt. His plastic name badge squarely pinned on. The RADIO OPERATOR, in contrast, is a geeky pinhead in thick-rimmed

glasses. He wears a white short sleeve shirt with a thin black tie.

ED

Ah, Odysseus 1, Stan, this is your mother speaking. Can you verify we'll be done within the next hour? It's past your bedtime.

PANEL 4

(INT ROCKET CAPSULE) Same as panel 2. STAN smiles, knowing ED likes to horse around when bored with these procedures.

STAN

I copy that, *Mom*. These ground tests are necessary for our upcoming launch, but everything on my end looks good. We should be done in no time.

PAGE TWO

NOTE: Same panel layout as page one. Full page shot (1) with three panel inserts (2-4) tiered on the right side.

PANEL 1

(EXT LAUNCH PAD) Same as page one, panel 1. The rocket.

CAPTION (JIMMY)

Stan Norton was a reserve astronaut, one of three. He wasn't part of the Original Seven involved in the Mercury program, nor would he join the "New Nine" who landed on the moon. Unknown to the general public, these reserve astronauts participated in more launches than anyone.

At the time, not even the families knew about these special operations.

PANEL 2

(INT MISSION CONTROL) The disgruntled RADIO OPERATOR is reaching for the microphone. However, ED casually keeps him

back with one outstretched arm, as he holds the mic in his other hand, continuing the conversation with STAN.

RADIO OPERATOR
Give that back!

ED
(speaking to STAN)
Last time you said we'd be done in "no time," it took an hour just to get the capsule door open.

Are we still on for tomorrow's cookout?

PANEL 3

(INT ROCKET CAPSULE) STAN, upside down, smiles at ED's antagonism.

STAN
Mission control, can I speak with someone who is actually familiar with the equipment in front of me? It seems Commander Ed Kelly is thinking with his stomach again.

PANEL 4

(INT MISSION CONTROL) Same as from panel 2.

ED
Odysseus 1, you may resume ground tests, but you still haven't answered my question.

PAGE THREE

NOTE: Full page shot (1) with one panel insert (2) on the lower right side.

PANEL 1

(EXT LAUNCH PAD) Same as page one, panel 1. The rocket.

CAPTION (JIMMY)

LIFE magazine would eventually credit their spy orbital missions with helping to de-escalate the Cold war.

Stan Norton was a hero.

RADIO TRANSMISSION (NO POINTER)
Copy. Cookout is good to go. Now if you don't mind, Ed, it's past my bedtime and I'd like to get home.

PANEL 2

(INT MISSION CONTROL) ED hands the microphone back to the frustrated RADIO OPERATOR.

ED
That's all I need to know.

PAGE FOUR

PANEL 1

(INT JIMMY'S BEDROOM) Close on JIMMY sleeping in his bed. JIMMY is a young boy, thirteen years old.

CAPTION (JIMMY)
But to me, he was just a father who was never around much.

PANEL 2

Pull back. STAN, his dad, sits at the foot of the bed, watching JIMMY sleep.

PANEL 3

Pull back further. We can see the details of JIMMY'S room (chemistry set on a nearby table, telescope pointing out the window, model rocket identical to the one seen on the previous pages, comic books scattered everywhere, mobile of the solar system hanging from the ceiling). Some stuff is still packed inside moving boxes. STAN sits, watching his son sleep soundly.

STAN
Sleep well.

PAGE FIVE

Title page. Black background. White font.

TAG: Chapter One. August 1963.
The Fall-Out Party.

PAGE SIX

PANEL 1

(EXT SUBURBAN NEIGHBORHOOD - AFTERNOON) Est. shot of the Houston suburbs. A pleasant neighborhood. Perfect weather.

PANEL 2

(EXT THE NORTON'S HOUSE) Straight shot of the Norton's house (and next door, the Kelly house, off to the left -- barely on panel). Well groomed front lawn, modest shrub landscaping. A family of five walks to the front door from next door (ED KELLY and his wife, CAROL, their adolescent daughter VANESSA and the younger twins DWIGHT and DAVID). VANESSA is carrying some covered dish. ED is wearing another polo shirt and slacks.

CAROL has the look of the ideal Sears catalog housewife, complete with pearl necklace and summer dress. VANESSA is a younger version of her mother, with a skirt and blouse-- she's beautiful. The kind of girl a boy could easily fall in love with. The two twins are goofy, carbon copies, both wearing an identical button up shirt and identical shorts.

NOTE: You don't have to communicate all this information in this single panel. A lot of the description is for future reference.

VANESSA
Dad, do I have to meet these people?

PANEL 3

On the family as they approach the front door. VANESSA is livid. CAROL strains to keep her composure, and not lose her temper with her daughter.

CAROL
Sweetie, Vanessa, you can't stay in the
house all summer.

VANESSA
You did.

PANEL 4

With clinched teeth and a snarl, CAROL looks angrily at her daughter in an attempt to stop the sassy behavior. VANESSA rolls her eyes.

CAROL
And now we're going to the cookout. Yes
ma'am?

VANESSA
Yes ma'am.

PAGE SEVEN

PANEL 1

STAN NORTON's wife, FAYE opens the door. She is five months pregnant with a cigarette in hand. A little less battle-worn than CAROL, but still frazzled underneath a facade of "keeping good appearances."

FAYE
Hello neighbors! I'm Faye, Stan's wife.
It's so nice to have you here finally.
I'm sorry we couldn't plan this sooner.

PANEL 2

Reserve angle. VANESSA counters with her own mock-enthusiasm. CAROL cautiously watches VANESSA. ED is clueless about the family mutiny.

VANESSA
(fake smile from ear to ear)
Thank you. *Thank you.* Faye. Words
cannot express how much we appreciate
your hospitality.

PANEL 3

VANESSA hands the covered dish to the confused FAYE.

VANESSA
Please accept this green bean casserole
prepared by my dear mother.

PANEL 4

FAYE holding the casserole like it was somebody else's
screaming child.

FAYE
I'm sure it's delicious.

PAGE EIGHT

PANEL 1

(INT THE NORTON'S HOUSE) The Kelly family enters into the
Norton house. Beautiful living room, circa early '60s.
There are a few unpacked moving boxes against the wall.
FAYE leads the way. CAROL grabs VANESSA by the arm.

CAROL
(whispering through her teeth)
Stop it, right now.

VANESSA
(to FAYE, still smiling)
Mother's secret ingredient is love,
ma'am!

PANEL 2

Close on FAYE holding the casserole.

FAYE
Please excuse the mess. We're still
unpacking everything.

PANEL 3

(EXT THE NORTON'S BACKYARD) Large panel. The backyard, view
faces towards the back fence. STAN playfully chases after
six year old daughter KAREN. JIMMY hangs on to STAN trying

to slow down the chase. KAREN *always* plays dress-up. Today, she is a cowgirl, complete with a six-shooter and holster by her side, cowgirl hat, and suede dress with fringe. In the backyard, there is a shed near the back fence.

STAN
Daddy buffalo is gonna getcha!

KAREN
Nooo!!!

JIMMY
Hey dad! I bet you can't catch me.

PAGE NINE

PANEL 1

Reverse angle towards the patio. STAN grabs KAREN who is giggling. JIMMY has grabbed STAN. Contrast with the stoic Kelly family entering from the back door. FAYE smiles at her husband's antics. From new angle can see a Weber grill and patio furniture.

FAYE
Stan, the Kellys are here.

PANEL 2

Stan, while carrying KAREN under one arm, shakes ED's hand with his free hand.

STAN
Good to see you.

ED
Looks like you found yourself a little Annie Oakley.

PANEL 3

STAN places KAREN down.

STAN

When I told her we were moving to Texas, she thought she'd be riding to school on horseback.

PANEL 4

ED looks around, admiring the back yard. STAN listens.

ED
Carol was hoping we'd transfer to Florida.

PAGE TEN

PANEL 1

KAREN, cute as can be, has her six-shooter ready. Looks suspiciously out the corner of her eye, she can tell someone is behind her. And sure enough, the twins DWIGHT and DAVID are standing there.

PANEL 2

KAREN twirls around and points her gun at the twins. DWIGHT and DAVID raise their hands in surrender.

KAREN
Stick 'em up!

PANEL 3

KAREN's POV. The twins with their hands up.

DWIGHT
Hello.

DAVID
Hi.

PANEL 4

KAREN, the goofball that she is, runs away from them.

KAREN
(screaming)
Aaaaahhhh!!!

PAGE ELEVEN

PANEL 1

Over the shoulder shot of FAYE and CAROL. The two mothers watch DWIGHT and DAVID chase after KAREN.

PANEL 2

FAYE looks over at Carol, hoping to break the ice.

FAYE
Would you like something to drink?
Iced tea, perhaps?

CAROL
That's very nice, thank you.

PANEL 3

FAYE and CAROL smile, breaking the tension.

FAYE
Frozen daiquiri?

CAROL
I'll have that.

PANEL 4

In the background, FAYE and CAROL walk back into the house. In the foreground, KAREN is now chasing after DWIGHT and DAVID.

PAGE TWELVE

PANEL 1

Shot of STAN and ED as they observe the ongoing battle of KAREN versus DWIGHT and DAVID. The advantage clearly goes to KAREN. KAREN has DWIGHT pinned face first into the ground with a menacing plastic gun pointed at DAVID, who is backing away cautiously.

ED
Is Frankie planning to show up?

STAN

Yes, but I assume he's on California time.

PANEL 2

Closer shot of STAN and ED.

ED

He bringing his wife?

STAN

I imagine so.

DWIGHT (OFF PANEL)

Ow!

PANEL 3

Same panel.

ED

She's a piece of work. During the move, she begged Frankie to drive with her Vespa in the back seat. Lucky they don't have kids. She might have made them ride in the trunk.

STAN

Did Frankie marry Jayne Mansfield?

DWIGHT (OFF PANEL)

Da-ad!

PANEL 4

Same panel. Both dads look OFF PANEL to where their kids are playing.

ED

(grimacing, to DWIGHT who is OFF PANEL)
Just pinch your nose and tilt your head back.

STAN

(to KAREN, also OFF PANEL)
Karen, darling, put the bat down.

PAGE THIRTEEN

PANEL 1

Pull back slightly on STAN and ED. They are both looking at something in the yard, not yet revealed.

STAN

I don't envy Frankie. Although he certainly *wishes* we did. He swears he's the best test pilot they've got at the Pasadena lab.

ED

I heard he broke Yeager's record.

PANEL 2

Pull back a little more on STAN and ED.

STAN

(incredulous)

For about a day, then Yeager took it right back. Frankie brags on it all the same.

PANEL 3

Over the shoulder of ED and STAN, towards the shed. They are observing this normal-looking shed.

ED

The shed. Is it in there?

STAN

Yep. James Webb talked with the contractors personally.

PANEL 4

Same panel.

STAN

They've been working on it before the house was even built— finished last week, right after we moved in.

ED
No kidding.

PAGE FOURTEEN

PANEL 1

(INT THE NORTON'S KITCHEN) CAROL and FAYE lean against the kitchen counter, both with their drinks on the counter – a de facto “housewife bar”. Faye with the iced tea. Carol with a frozen daiquiri (tiny umbrella in her drink). Both with a cigarette in hand. They appear *almost* as a mirror image of each other. Smoking for FAYE is clearly a nervous habit, one she participates in relentlessly.

FAYE
So “the secret ingredient is love,”
huh?

PANEL 2

They smile, both knowing the absurd challenge that is motherhood.

FAYE
I take it Vanessa was being sarcastic?

CAROL
Nothing new. My daughter thinks I’m the enemy right now.

PANEL 3

CAROL smiles. FAYE looks off.

FAYE
(talking more to herself)
Oh god, the thought of Karen at that age terrifies me. She’s always been Stan’s little girl.

PANEL 4

CAROL is curious. FAYE takes a worried drag from her cigarette.

CAROL
And your son—

PAGE FIFTEEN

PANEL 1

Close on FAYE. She takes a drag from her cigarette.

PANEL 2

Same shot. Exhale.

FAYE
Jimmy. He's desperate for Stan's
attention.

PANEL 3

Close on Carol.

CAROL
(concerned)
So who do you get?

PANEL 4

FAYE pats her belly. The life so typical among military
wives, no house to call their own.

FAYE
Ha. I get the house.

Who knows? Maybe third time's the
charm?

PANEL 5

On the window looking outside. JIMMY approaches VANESSA.
VANESSA is taller than Jimmy.

CAROL (OFF PANEL)
Remember Faye, when they fall down and
need a band-aid. They always come to
us.

PAGE SIXTEEN

PANEL 1

(EXT THE NORTON'S BACK YARD) The same scene viewed through the kitchen window, only now it's in the foreground. JIMMY stands in front of VANESSA. For her age, she's beautiful. She stares straight ahead, not wavering. JIMMY has a difficult time making eye contact.

JIMMY

So... uh... what did you do this summer?

PANEL 2

Two shot of JIMMY and VANESSA

VANESSA

I taught myself how to cry on command.

PANEL 3

JIMMY and VANESSA. He doesn't know how to respond to her answer.

JIMMY

You're weird.

PANEL 4

VANESSA and JIMMY look at each other. In the background, DAVID and DWIGHT are running away in terror as KAREN comes after them with a folding chair high over her head.

PAGE SEVENTEEN

PANEL 1

Two shot of VANESSA and JIMMY

VANESSA

I'm weird? Our dads are astronauts—

JIMMY

(interrupting)

Reservists.

PANEL 2

Same shot.

VANESSA
What does that matter?

JIMMY
They probably sit around playing cards
all day waiting for Alan Shepard to
break his ankle.

PANEL 3

Close on VANESSA.

VANESSA
People respect NASA.

PANEL 4

Over the shoulder of VANESSA, on JIMMY pointing
up to the sky.

JIMMY
They respect the ones who've been up
there, who've taken some actual risks.
With all the moving we've had to do,
I'd at least like to be able to brag
about something.

PAGE EIGHTEEN

PANEL 1

Close on JIMMY, complaining.

JIMMY
We've had to move three times this past
year. Each time, I go to a new school.
I make new friends, and then we leave
again.

PANEL 2

Close on JIMMY, making a face of complete disgust.

JIMMY

Ever since I was little, my dad was in the military and we kept moving and moving. Always busy.

Don't you get sick of it?

PANEL 3

JIMMY is being a grouch. VANESSA has ignored him and is looking at something off panel to the right.

JIMMY

I think it stinks.

VANESSA

I kinda like it.

PANEL 4

Close on VANESSA on the left side of the panel. Follow her gaze (right) to the two dads standing next to the shed.

VANESSA

Something tells me this time will be different.

PAGE NINETEEN

PANEL 1

(EXT IN FRONT OF THE NORTON'S HOUSE) Volkswagen Karmann Ghia convertible is parked alongside the curb.

PANEL 2

FRANKIE and JUDY CAMPBELL in the car. FRANKIE is the youngest of the reservists. He has blonde hair and boyish good looks, carefree hotshot. JUDY, at first glance, appears to be the proto-typical blonde trophy wife. She's stunningly beautiful. However, at deeper examination, JUDY deeply wants to be the happy homemaker. She just doesn't know how to be supportive or nurturing. JUDY is touching up her make-up, looking at herself in a hand-held mirror.

JUDY
So what are their names again?

PANEL 3

FRANKIE gets out of the car. He's excited to be here.

FRANKIE
Jesus! I've told you a thousand times.
Stan and Ed, these are the guys I work
with. You met them before at that NASA
luncheon. Today, we're meeting their
families.

PANEL 4

Angle over JUDY's shoulder to her reflection in the hand-held mirror. She has a look of genuine concern.

JUDY
Sorry. I'm just nervous. Do you think
they'll like us?

PAGE TWENTY

PANEL 1

FRANKIE waits at the front bumper of the car as JUDY, taking her time, gets out of the car.

JUDY
I mean, those astronaut wives have lots
of children. We don't have children.

PANEL 2

FRANKIE and JUDY walk up to the front door.

FRANKIE
Don't worry. These are different
astronauts. And their wives aren't
forming a club against you.

PANEL 3

JUDY stops and looks at FRANKIE. She's somewhat relieved.

JUDY

I hope not.

FRANKIE

What's the fuss? You're not Mrs. John Glenn. Everything will be all right.

PANEL 4

FAYE and CAROL peer out the living room window, spying on the younger couple (off panel). Both have looks of poised contempt.

FAYE

I don't like her.

CAROL

She didn't even bring a dish.

PAGE TWENTY-ONE

PANEL 1

On JUDY and FRANKIE who wait at the front door for someone to answer it.

JUDY

And you're sure I didn't need to bring food or anything?

FRANKIE

Stan said not to worry about it.

PANEL 2

FAYE opens the door. In one hand, she's holding both her drink and a lit cigarette.

FAYE

Hello neighbors! I'm Faye, Stan's wife. It's nice to finally meet you. You're Frankie Campbell and this must be your girlfriend—

JUDY

Wife.

PANEL 3

Reaction shot. Close on CAROL, hand over mouth to stifle a laugh.

PANEL 4

On FAYE as she invites FRANKIE and JUDY in.

JUDY

Sorry. Come in. We've been expecting you. Please excuse the mess. We're still unpacking.

PANEL 5

(INT THE NORTON'S LIVING ROOM) Wide panel. FAYE has led them inside. FRANKIE and JUDY stay close to each other. JUDY makes eye contact with a silently smiling CAROL who leans against the far wall with her drink in hand.

JUDY

Hi.

PAGE TWENTY-TWO

PANEL 1

(EXT THE NORTON'S BACKYARD) Large panel. Stan is in front of the shed, KAREN leans against him, and he has his arm casually around her. Everyone else has formed a horseshoe around STAN, all waiting for his announcement.

STAN

I'm glad everyone could make it. I have something special to show you.

CAPTION (JIMMY)

These Cold War heroes were a valuable commodity. They had experience. They had talent.

PANEL 2

STAN opens the door to reveal a large steel hatch in the center of the shed's interior. It has the appearance of a

submarine hatch. A sign is directly behind it: FALL OUT SHELTER. This is the entrance to the underground shelter.

STAN

NASA wants to insure our safety... in any situation.

CAPTION (JIMMY)

They were fearless.

PAGE TWENTY-THREE

PANEL 1

Close. VANESSA leans over to whisper in JIMMY's ear. JIMMY is stunned at this discovery in his own backyard.

VANESSA

(whispering)

Did you know about this?

JIMMY

(whispering)

No.

PANEL 2

STAN opens the hatch.

STAN

Here. I want everyone to see this. It's huge. Enough room for all the families.

CAPTION (JIMMY)

NASA even built a fall-out shelter to protect them if the Russians ever dropped the Bomb.

PAGE TWENTY-FOUR

PANEL 1

(INT FALL OUT SHELTER) Everyone stands against the back wall of the shelter. STAN is still making his way down the ladder. Each person has a distinct look of awe.

CAPTION (JIMMY)

I suppose it should have made me feel safe.

PANEL 2

Pull way back. We see the enormity of this shelter. It has everything from rows of bunk beds to a kitchen to a living area and small library. There is a door directly to the right of the kitchen. All planned for practical purposes. Designed by committee. The three families are in the far back. JIMMY is the first to wander off from the group, exploring.

CAPTION (JIMMY)

It had the opposite effect.

PANEL 3

Close. STAN, smiling and proud, holds KAREN whose eyes and mouth are both wide open. FAYE stands next to STAN. She is in dismay, holding an unlit cigarette close to her mouth.

STAN

Isn't this great?

PAGE TWENTY-FIVE

Chapter break page. Black page. Lower right hand corner: Carol's covered dish.

PAGE TWENTY-SIX

Chapter break page. Black page.

PAGE TWENTY-SEVEN

NOTE: Full page shot.

PANEL 1

(INT NASA NATATORIUM - AFTERNOON) The three reservists stand next to an Olympic sized swimming pool, each wearing tight swimming trunks with either a towel in hand or over

the shoulder (from left to right FRANKIE CAMPBELL, ED KELLY, STAN NORTON). The mood is light and friendly.

FRANKIE

There's a reason why I became a pilot.
I fly. I don't swim.

ED

If you haven't noticed, Frankie, NASA
likes to drop our capsule in the middle
of the ocean.

STAN

As long as we're astronauts, we swim.

CAPTION (JIMMY)

Astronauts train their whole career for
a few moments in space. Whenever I
asked where Dad was, the answer was
always the same, "He's training."

PAGE TWENTY-EIGHT

PANEL 1

FRANKIE dabs his big toe in the water to check the
temperature.

FRANKIE

It's ice cold!

PANEL 2

ED can't resist. He pushes FRANKIE in.

ED

Time to join the Coast Guard, you
throttle jockey!

FRANKIE

Hey!

PANEL 3

FRANKIE in the water, suffering in the cold. LAB DIRECTOR
with clipboard walks onto the scene.

LAB DIRECTOR
I can see you all are anxious to begin.

PANEL 4

Close on the LAB DIRECTOR. He's holding a stop watch.

LAB DIRECTOR
...and go.

PAGE TWENTY-NINE

NOTE: Full page shot (1) with a single inset panel (2).

PANEL 1

Underwater shot. Angle from the pool's bottom. All three astronauts float underwater in the fetal position, as though weightless in space.

CAPTION (JIMMY)
To an astronaut, to my Dad, everything was a game, *especially* training.

PANEL 2

STAN makes eye contact with ED floating several yards from him. The competition is on.

PAGE THIRTY

PANEL 1

FRANKIE resurfaces, gasping for air. The LAB DIRECTOR is in the background.

FRANKIE
Damn! Started to black out.

LAB DIRECTOR
Two minutes.

PANEL 2

STAN and ED continue their underwater battle of wills. Both are struggling, pained tight expressions on their face.

PANEL 3

Now ED surfaces. FRANKIE sits by the side of the pool drying off. The LAB DIRECTOR still keeping record.

LAB DIRECTOR
Three minutes, eleven seconds.

PANEL 4

STAN, still underwater. His eyes roll into the back of his head.

PAGE THIRTY-ONE

PANEL 1

ED and FRANKIE keep stoic watch over the pool, standing next to the LAB DIRECTOR. STAN's limp body is floating on the surface.

PANEL 2

ED turns to the LAB DIRECTOR

ED
So if he goes unconscious, I win.
Right? He's disqualified.

PANEL 3

Both ED and FRANKIE pull STAN out of the water. The LAB DIRECTOR, scratching his head, observers STAN.

FRANKIE
I think the question is: Did he black out before or *after* you surfaced?

ED
Shut up, Frankie.

PANEL 4

As the LAB DIRECTOR checks the unconscious STAN's pulse on his wrist.

LAB DIRECTOR
Both of you, shut up.

PAGE THIRTY-TWO

PANEL 1

The LAB DIRECTOR's palm on STAN's chest, with his fingers interlocked, poised to perform CPR. STAN, fortunately, is groggy but awake.

LAB DIRECTOR
How do you feel?

STAN
A little nauseous.

PANEL 2

A NASA EMPLOYEE in button up shirt, short sleeves, black tie enters into a nearby door of the natatorium. He looks deathly worried. STAN, ED, FRANKIE, and LAB DIRECTOR look at him, waiting for what he has to say.

CAPTION (JIMMY)
America's finest train so they may be prepared for anything.

PANEL 3

Same shot.

NASA EMPLOYEE
On the radio. About five minutes ago.
Someone shot Kennedy.

PANEL 4

Now STAN with his peers nearby, he throws up on the floor. His back to the audience, it is merely implied. No vomit is actually seen.

STAN (SFX)
Huarrghh!

CAPTION (JIMMY)
Prepared for even the worst case
scenarios.

PAGE THIRTY-THREE

Title page. Black background. White font.

TAG: Chapter Two. November 1963.
Smoking Lessons.

PAGE THIRTY-FOUR

PANEL 1

(INT JIMMY'S BEDROOM - NIGHT) JIMMY looks out his open window with the telescope. His room is dark. The open bedroom door spills in light from the hallway.

PANEL 2

Closer on JIMMY. He jumps at the sound of his sister's voice.

KAREN (OFF PANEL)
What are you doing?

JIMMY
Ah!

PANEL 3

KAREN stands at the doorway to her brother's room. She is dressed as a princess, long sparkled dress and a tiara.

KAREN
Mom and I are in the living room
watching the news. Wanna join us?

PANEL 4

JIMMY angrily motions to the telescope.

JIMMY

What does it look like I'm doing? I'm busy, geez! I'm tired of watching TV.

PAGE THIRTY-FIVE

NOTE: Three wide panels.

PANEL 1

KAREN steps into the room further. JIMMY stands beside his telescope.

KAREN
(displaying much wisdom)
Are you sad that man shot the President?

JIMMY
'Course, I am.

PANEL 2

KAREN moves a little closer. JIMMY stands unmoved.

KAREN
Was that man a communist?

JIMMY
That's what they say.

KAREN
I hate communists.

PANEL 3

KAREN
Do you think he would ever try to shoot dad?

JIMMY
No, the police have Oswald now.

KAREN
Oh.

PAGE THIRTY-SIX

PANEL 1

KAREN leaves JIMMY's bedroom.

KAREN
But what if he escapes?

PANEL 2

Front shot of JIMMY watching his sister leave. He's sad his sister is so hurt. The open window is directly behind him.

PANEL 3

Same shot, except now VANESSA appears – sticking her head through the open window into his room and scares the hell out of JIMMY.

VANESSA
I bet Cuba hired Oswald to do it.

JIMMY
Aaaah!

PANEL 4

JIMMY shouts at VANESSA.

JIMMY
What is it with you girls?! Stop sneaking up on me!

PAGE THIRTY-SEVEN

PANEL 1

VANESSA leans further into the room.

VANESSA
Hey. Wanna sit on my roof?

JIMMY
Sure?

PANEL 2

(EXT THE KELLY'S HOUSE) Thus, VANESSA and JIMMY are sitting on the roof. VANESSA lies back. JIMMY with his knees pulled up close. He's looking up at the stars. A ladder leans against the edge of the roof.

PANEL 3

VANESSA looks over at JIMMY.

VANESSA
Did your dad ever meet Kennedy?

JIMMY
Nope. The reservists? I don't think so.

PANEL 4

Close on VANESSA as she ponders.

VANESSA
My dad has Kennedy's speech, the one about how we should go to the moon. He has it typed out and keeps it on his nightstand.

PAGE THIRTY-EIGHT

PANEL 1

Past JIMMY and VANESSA up towards the night sky.

VANESSA
I've been thinking. It's a shame we built an Atom Bomb before we built the first space rocket. You know?

Just proves we're more about war.

PANEL 2

Over the shoulder of JIMMY, he's looking at the shed in his backyard next door.

JIMMY
Even NASA is fighting a war.

PANEL 3

JIMMY looks at VANESSA.

JIMMY

Kennedy wanted to go the moon, because the U.S. was afraid the commies would get there first. We built the bomb because the Germans were already working on one.

VANESSA

I guess so.

PANEL 4

Closer on JIMMY.

JIMMY

(frustrated)

It's all a big game.

PAGE THIRTY-NINE

PANEL 1

Large panel, taking up the top third of the page. High aerial view of the two kids on the roof.

PANEL 2

VANESSA changes to a mock-serious tone on JIMMY.

VANESSA

Then we only have one solution.

JIMMY

What's that?

PANEL 3

Shot follows the hand of VANESSA pointing to the shed.

VANESSA

The roof is no good anymore. We've got to seek shelter.

PANEL 4

VANESSA looks out the corner of her eye, checking for any eavesdroppers, being silly. JIMMY half-smiles.

VANESSA
(whispering)
Sputnik is watching us.

PAGE FORTY

PANEL 1

(EXT THE NORTON'S BACKYARD) VANESSA and JIMMY are outside the shed, beginning to open the door.

JIMMY
Are you sure this is such a good idea?
My dad would kill us.

VANESSA
He'll never know.

PANEL 2

(INT THE SHED) VANESSA and JIMMY struggle to turn the wheel to the hatch, in order to get into the shelter.

VANESSA
Come on. Pull harder.

JIMMY
I'm trying.

PANEL 3

After some grunting and pulling the wheel, some success on turning the wheel.

VANESSA
Ugh!

PANEL 4

JIMMY opens the hatch and motions to VANESSA

JIMMY
Ladies first.

VANESSA
Not this time. You go.

PAGE FORTY-ONE

PANEL 1

(INT FALL OUT SHELTER) JIMMY and VANESSA stand at the base of the ladder, looking once again at the abnormally large fall out shelter hidden underneath the Norton home.

JIMMY
Isn't this great?

PANEL 2

JIMMY'S POV. VANESSA walks away from the ladder, twirling around, arms out, in awe of it.

VANESSA
You could live here forever. Eat canned tuna everyday and read old copies of National Geographic over and over again.

PANEL 3

JIMMY gets into the game and walks toward VANESSA with his arms stretched forward, sticking his tongue out, imitating a zombie. VANESSA playfully tries to hold JIMMY back.

JIMMY
You'd forget the world above and go crazy!

VANESSA
No! The surface dwellers would find a cure for the canned tuna crazies.

PANEL 4

JIMMY stumbles into VANESSA's "personal space." Still playful.

VANESSA
Help! Morlocks!

PANEL 5

Same shot. They share an awkward moment as they make close eye contact.

PANEL 6

Same shot.

VANESSA

I stole my mom's cigarettes. You ever smoke before?

PAGE FORTY-TWO

PANEL 1

JIMMY and VANESSA now sit at the kitchen table of the fall out shelter. Each hold an unlit cigarette. JIMMY does not quite know what to do with his cigarette. There is an ashtray on the table.

VANESSA

You've never stolen anything from your mom?

JIMMY

No, never.

PANEL 2

VANESSA holds a match to JIMMY's cigarette, now clinched tightly between his puckered lips. JIMMY stares cross-eyed at the tip of the cigarette.

VANESSA

You need to inhale for it to light.

PANEL 3

JIMMY gags on his attempt to inhale. He coughs wildly. VANESSA laughs.

JIMMY

Ack! Koff! Koff! Oh god... koff! Koff!

VANESSA
Ha, ha, ha, ha, ha

PANEL 4

JIMMY looks up at her. His eyes are bloodshot. He looks sick. VANESSA lights her own cigarette.

JIMMY
That was awful.

VANESSA
You just can't do it right. Here,
watch.

PAGE FORTY-THREE

PANEL 1

Close on VANESSA. She inhales the cigarette, head tilted slightly upward.

PANEL 2

Same shot. She blows out the smoke in a manner of mock-elegance.

PANEL 3

Same shot. She looks down at JIMMY (off panel).

VANESSA
Ta-da!

PANEL 4

Long panel showing the kitchen area and the closed door to the right. VANESSA motions with the pack of cigarettes to JIMMY. He adamantly refuses.

VANESSA
It takes practice. Here, try it again.

JIMMY
No way.

PAGE FORTY-FOUR

PANEL 1

Same long panel as on panel 4 with the previous page.
VANESSA points to the door.

VANESSA
Do you know where that door goes?

JIMMY
Do you?

PANEL 2

Doorknob's POV. (Yes, you heard me correctly.) Low angle up
at JIMMY and VANESSA who are starting down at the doorknob.

JIMMY
Probably a closet.

VANESSA
Or maybe it's a secret passageway to
NASA headquarters?

PANEL 3

Close on the doorknob.

JIMMY (OFF PANEL)
You read too much Nancy Drew. How could
a door in plain sight be a secret
passageway?

VANESSA (OFF PANEL)
It's a secret passageway, because
everything down here is secret.

PANEL 4

Front shot of JIMMY and VANESSA. They've opened the door
and look in, curiously.

PAGE FORTY-FIVE

NOTE: One panel inset, upper left corner (1) on a full page
shot (2).

PANEL 1

Close on VANESSA. Reaction shot.

VANESSA
Maybe it *is* NASA headquarters?

PANEL 2

JIMMY'S POV. It's a meeting room with a large table in the center and several chairs positioned around. On the walls are maps of the USSR, Cuba, and China with dashed orbital lines arcing across the map from east to west. The maps mark important cities and military outposts. On the table are three file folders stuffed with information. Also, aerial photos are scattered across the table. In the corner, an American flag stands straight in its post.

PAGE FORTY-SIX

PANEL 1

VANESSA examines the photos on the table.

VANESSA
What's all this stuff?

PANEL 2

JIMMY opens the file folder of information.

JIMMY
I don't know.

PANEL 3

JIMMY'S POV. The file folder he's holding has a cover sheet that reads: THE ODYSSEUS PROGRAM – TOP SECRET in large typed letters.

PANEL 4

VANESSA is now looking at the USSR map.

VANESSA
The map has pins marking missile sites.

PAGE FORTY-SEVEN

PANEL 1

JIMMY, in awe, reads from the file folder.

JIMMY

Listen to this. It's a flight log.
"Edward Kelly - 34 hours, stationary
orbit over Moscow for 20 hours. Stanley
Norton - 40 hours, stationary orbit
over Leningrad - 22 hours. Franklin
Campbell - 35 hours, stationary orbit
over Kazan - 21 hours."

PANEL 2

VANESSA looks at the file folder JIMMY is holding. JIMMY
stares, still completely trying to register it all.

VANESSA

Our dads have been in space?

JIMMY

They've been spying on Russia

PANEL 3

Now JIMMY gets excited.

JIMMY

Forty hours! That's longer than Gordon
Cooper was up there.

PAGE FORTY-EIGHT

PANEL 1

JIMMY and VANESSA. The realization of this discovery causes
them to pause.

VANESSA

Do you think our moms know?

PANEL 2

JIMMY raises an eyebrow, giving a doubtful look.

JIMMY
My mom has no idea.

PANEL 3

Close. VANESSA and JIMMY look at each other, yet another awkward adolescent moment.

PANEL 4

Same shot. VANESSA moves in a little bit closer. Will they kiss?

PAGE FORTY-NINE

PANEL 1

And no. Same shot as last panel on previous page.

JIMMY
It's getting late. We better go.

PANEL 2

VANESSA is slightly embarrassed.

VANESSA
We need to make sure we put everything
back where we found it.

PANEL 3

JIMMY puts down the folder with both hands, smiling.
VANESSA stands nearby, keeping a look out.

VANESSA
Our dads are super astronauts.

JIMMY
We don't know that for sure.

PAGE FIFTY

PANEL 1

(EXT THE NORTON'S BACKYARD - NIGHT) Shot of the shed. Door closed.

PANEL 2

(INT JIMMY'S BEDROOM) JIMMY crawls back into his room through the window.

PANEL 3

FAYE walks down the hallway to JIMMY'S room. His door is open.

FAYE
Jimmy?

PANEL 4

FAYE'S POV. JIMMY is in his bed, faking to be asleep. Light from the hallway spills into the dark room. FAYE'S shadow stretches along the floor towards the foot of his bed.

FAYE (OFF PANEL, NO POINTER)
Sleep well, Jimmy.

PAGE FIFTY-ONE

Chapter break page. Black page. Lower right hand corner: The opened pack of cigarettes, two cigarettes are out.

PAGE FIFTY-TWO

Chapter break page. Black page.

PAGE FIFTY-THREE

NOTE: Full page shot.

PANEL 1

(INT NASA LOCKER ROOM - NIGHT) STAN NORTON sits alone in a small locker room wearing his space suit, circa Mercury-Gemini. His helmet is close by his side. STAN stares at a

photo in his hands, deep in thought. A quiet moment before take-off. Door to the hallway on the left.

CAPTION (JIMMY)

Every astronaut knows the risks involved. In a single moment, your life could burst into flames, high above the earth.

PAGE FIFTY-FOUR

NOTE: Full page shot (1) with three panel inserts (2-4) tiered on the right side.

PANEL 1

Same shot as the previous page.

CAPTION (JIMMY)

For the reservists, the pay was unremarkable. The demands were ridiculous.

Why risk it? Sacrificing your family.
Your life.

PANEL 2

FRANKIE opens the door to the locker room. He's wearing normal civilian clothes.

FRANKIE

(boisterous)

Hey, space cadet, you ready to make the world safe for democracy-

PANEL 3

Oops. FRANKIE realizes he burst into a quiet moment.

FRANKIE

Sorry.

PANEL 4

FRANKIE is curious about STAN's preflight ritual.

FRANKIE
You all right?

PAGE FIFTY-FIVE

NOTE: Full page shot (1) with two panel inserts (2-3) tiered on the right side.

PANEL 1

FRANKIE stands at the open door. STAN still sits at the bench, looking at the photo. Unmoving.

CAPTION (JIMMY)
The fame? Not in my dad's case. No one knew about the Odysseus Program.

STAN
Frankie, you and Judy planning to have children someday?

FRANKIE
Someday.

PANEL 2

Closer on FRANKIE and STAN, still looking at the photo in his hands.

STAN
That's good. But I'm going to lie to you. Are you ready? It doesn't make these launches any more difficult. Not one bit.

FRANKIE
Roger that. And test pilots live forever.

STAN
They sure do.

PANEL 3

STAN's POV. We see a photo of his family, everyone in their Sunday finest.

PAGE FIFTY-SIX

NOTE: Full page shot (1) with three panel inserts (2-4) tiered on the right side.

PANEL 1

STAN walks to the hallway door. FRANKIE holds it open for him.

CAPTION (JIMMY)
Recently, I asked my dad why he chose to be part of that program.

PANEL 2

FRANKIE watches STAN walk down the long hallway to the rocket launch pad. Those in the hallway stop, in respect, as he walks by.

CAPTION (JIMMY)
The answer was simple.

PANEL 3

ED walks up behind FRANKIE.

ED
Is Stan ready?

FRANKIE
Yeah.

CAPTION (JIMMY)
"Because the United States asked me to."

PANEL 4

Same shot. FRANKIE smiling, points to STAN (off panel) down the hall.

FRANKIE
They need to put that guy on the cover of LIFE magazine, and me too.

ED

What about me? Asshole.

FRANKIE

You can take the picture.

PAGE FIFTY-SEVEN

Title page. Black background. White font.

TAG: Chapter Three. December 1963.
The Evening Ride.

PAGE FIFTY-EIGHT

PANEL 1

(INT THE NORTON'S HOUSE – NIGHT) Large panel, takes up the top 2/3 of the page. Shot over the television to KAREN and JIMMY sitting on the living room couch, watching a show. KAREN is dressed as an alien/astronaut hybrid. She wears a silver jumpsuit and a head band with two springs and fuzzy balls at each end to simulate antennas. In the background, FAYE sits in the kitchen reading a copy of LIFE magazine (<http://www.life.com/Life/covers/1963/cv121363.html>), smoking a cigarette – still very pregnant.

NOTE: Let me know if this layout is possible. Depending on how you design the house, we may need to re-position the characters.

FAYE

Jimmy, have you finished your homework?

JIMMY

Yes, ma'am.

PANEL 2

Wide panel. From the kitchen, FAYE reads. The phone rings.

FAYE

Because you know you can't watch TV
until—

JIMMY (OFF PANEL)

Yes, ma'am.

SFX
Brrrrring!

PAGE FIFTY-NINE

PANEL 1

FAYE answers the phone. They don't get many calls.

FAYE
Hello? ..yes ..oh, of course ... hold on.

PANEL 2

FAYE holds the phone against her chest and shouts.

FAYE
(to Jimmy)
The phone is for you. It's Mrs. Kelly's
daughter, from next door.

PANEL 3

JIMMY hurriedly grabs the phone from his mother.

JIMMY
I got it.

FAYE
(whispering)
I think she likes you.

PANEL 4

KAREN follows after JIMMY.

KAREN
(shouting)
Jimmy has a *girlfriend*?!

PAGE SIXTY

PANEL 1

KAREN dances around JIMMY. He holds his hand over the phone.

KAREN
Jimmy has a girlfriend! Jimmy has a
girlfriend!

PANEL 2

JIMMY is horrified by this sibling torture.

JIMMY
Mom!

KAREN
(still singing)
They are going to kiss and make babies.

PANEL 3

FAYE trying to stifle her laugh. KAREN dancing. JIMMY still holds his hand over the phone.

FAYE
Honey, let Jimmy talk to his
girlfriend.

JIMMY
(not amused)
It's not funny.

PANEL 4

JIMMY turns away from his mom and sister.

JIMMY
(talking into the phone)
Hello?

PAGE SIXTY-ONE

Panel 1

(INT THE KELLY'S HOUSE) VANESSA is on the phone in her kitchen. Her two twin brothers DWIGHT and DAVID are just standing there, staring at her.

VANESSA

Jimmy! I've got something amazing to—

PANEL 2

VANESSA looks over at her two brothers. She doesn't want to divulge the secret.

PANEL 3

VANESSA snarls at them. They are shocked.

VANESSA

Leave now or I tell mom how the hamster really died.

PANEL 4

DWIGHT and DAVID run off. Score one victory for VANESSA.

PANEL 5

VANESSA continues her conversation on the phone.

VANESSA

Jimmy, before dinner, I snuck into the you-know-where. I found a schedule. There's going to be a launch. Tonight! We have to go.

PAGE SIXTY-TWO

PANEL 1

(INT THE NORTON'S HOUSE) JIMMY hunches over while talking on the phone, secretive.

JIMMY

Really? Where?

PANEL 2

Same shot. JIMMY listens, his eyes widen in excitement.

PANEL 3

Past JIMMY. He looks at his mom and sister now sitting down watching TV.

JIMMY
(whispering)
I'll be there in a few minutes.

PANEL 4

JIMMY leans over the couch to talk to FAYE. KAREN pantomimes a "kissy-face".

JIMMY
Mom, Vanessa needs help with a science project. We share a class. May I go over to help her with it, please?

KAREN
Aaaaawww... kissy, kissy.

FAYE
Sure, that will be fine.

PAGE SIXTY-THREE

PANEL 1

(EXT THE KELLY'S HOUSE) JIMMY meets up with VANESSA outside her front door. He is wearing a backpack, with the small end of his telescope sticking out.

VANESSA
Did you bring *all* the supplies?

JIMMY
Yes. How are we going to get there?

VANESSA
I've got a plan.

PANEL 2

(EXT THE CAMPBELL'S HOUSE) Est. shot of the Campbell's home. Two shadowy figures (VANESSA and JIMMY) sneak up the front lawn to the large windows.

NOTE: Probably need a street lamp somewhere between the reader and our two characters to justify any shadowy-ness.

PANEL 3

JIMMY and VANESSA hide in the bushes (backs to the reader), staring into the living room window. We probably get a slight reflection of them staring back at themselves. No one is in the living room.

JIMMY

This is a bad idea.

VANESSA

Shhh... you go around to the backyard.
I'll open the garage.

JIMMY

This won't work.

PANEL 4

VANESSA makes her way to the garage and looks back at JIMMY who is still helpless in the bushes. He is unhappy about the plan.

VANESSA

(through her teeth)

Go!

PAGE SIXTY-FOUR

PANEL 1

(INT THE CAMPBELL'S HOUSE, BATHROOM) JUDY is in the bathtub, bubble bath. Lying back, with eyes closed, bubbles to her shoulders. She's snarling and gesturing with her hands.

JUDY

(mocking tone)

"Hello neighbors! I'm Faye, Stan's *perfect* wife. I think I'm so *perfect*, because I have two *perfect* kids. Frankie, this must be your *stupid* girlfriend. Nah, nah, nah."

PANEL 2

Close on JUDY. Eyes open. She's terrified by a noise.

SFX

Bang!

PANEL 3

JUDY, out of the tub, wet hair. Towel around her. Nervously, pigeon-toed, she waddles forward.

JUDY

Who's there?

PANEL 4

JUDY pulls a handgun (colt 38 snub nosed revolver) out of a side table drawer in the bedroom.

JUDY

If there's anybody out there, you- you- better- watch it!

PANEL 5

JUDY in the living room with her gun. The entrance to the backyard is a large slide glass door. We see her reflection in the window.

SFX

Bang!

JUDY

I'm- not- kidding.

PAGE SIXTY-FIVE

PANEL 1

(EXT THE CAMPBELL'S HOUSE) Front of the house, VANESSA stands at the garage door. She looks behind her cautiously.

PANEL 2

VANESSA opens the garage door, which reveals a Vespa scooter.

PANEL 3

VANESSA'S POV. In the garage, close on the Vespa.

PANEL 4

(EXT THE CAMPBELL'S BACKYARD) Shot of the back porch. There is a metal bucket on the porch.

PANEL 5

JUDY enters onto the back porch, gun leading the way.

JUDY
You- better- go on home! Whoever you-
are!

PAGE SIXTY-SIX

PANEL 1

JUDY looks down at the bucket on her porch.

JUDY
Huh.

PANEL 2

JUDY'S POV. Inside the bucket is a duel-strand of Black Cat firecrackers. The fuse is burning.

PANEL 3

The bucket explodes with noise. JUDY screams, waving the gun in the air.

SFX
!!bang!!bang!!bang!!bang!!bang!!bang!!

JUDY
AAAAAAAAAAAAAH!!!

PANEL 4

Reaction shot. Close on JIMMY hiding in the back yard. His eyes just got very large.

PANEL 5

Close on the towel now at her ankles. Feet dancing in panic. The Black Cats in the bucket still firing.

SFX

!!bang!!bang!!bang!!bang!!bang!!bang!!

PAGE SIXTY-SEVEN

PANEL 1

(EXT THE CAMPBELL'S HOUSE) JIMMY, running around to the front of the house, his eyes wide, wide open.

SFX

(from the backyard)

!!bang!!bang!!bang!!bang!!bang!!bang!!

JIMMY

Oh god.

PANEL 2

VANESSA is at the curb with the Vespa. Garage door closed in the background. JIMMY runs up to VANESSA.

JIMMY

Go! Go! Go!

PANEL 3

In the background, VANESSA and JIMMY on the Vespa zip down the street, leaving the Campbell house in the foreground. JIMMY sits behind VANESSA, arms around her waist.

VANESSA

Did it work?

JIMMY

I think so.

PANEL 4

(INT THE CAMPBELL'S HOUSE – LIVING ROOM) JUDY curled into a ball on the couch, sitting upright. She is frazzled into a

frozen state of shock, heart still in her throat. The towel is oddly wrapped around her.

PAGE SIXTY-EIGHT

PANEL 1

(EXT A COUNTRY ROAD) Large panel. Quiet evening. Full moon. Angle on VANESSA and JIMMY as they cruise an empty country road.

PANEL 2

Wide panel. Level shot on VANESSA and JIMMY riding down the road.

PANEL 3

Move closer on the couple. JIMMY feels at peace with VANESSA.

PANEL 4

Closer. He rests his head on her back as they ride.

PAGE SIXTY-NINE

PANEL 1

VANESSA and JIMMY continue their evening ride.

PANEL 2

VANESSA and JIMMY turn down a dirt road marked with a sign: PRIVATE GOVERNMENT PROPERTY – VIOLATORS WILL BE PROSECUTED.

PANEL 3

As they coast down this road on the Vespa, off to the left side is a simple barbed wire fence and an open field. In the far distance (at least half a mile away) is a launch pad and rocket, floodlights illuminating the area.

PANEL 4

They stop on the side of the road.

PAGE SEVENTY

PANEL 1

VANESSA and JIMMY quietly hide the Vespa on the side of the road.

PANEL 2

VANESSA crawls under the barbed wire fence. JIMMY is on the other side, holding the lowest wire up for her.

PANEL 3

They walk up to a fallen tree in this open field. The launch pad, half a mile away, is directly in front of them.

VANESSA
I can't believe it.

PANEL 4

JIMMY pulls his telescope out of the backpack.

JIMMY
We can get a better look.

PAGE SEVENTY-ONE

PANEL 1

JIMMY steadies the telescope, holding it, as VANESSA looks through it.

VANESSA
Your dad! It's your dad! He's suited up
and getting in the rocket.

PANEL 2

JIMMY quickly takes the telescope to look for himself.

JIMMY
Let me see!

PANEL 3

JIMMY's POV through the telescope. (I'd prefer a square/rectangular panel with the telescopic circle inside the square.) STAN, in space suit, as he enters in the capsule. Two workers on either side are there to assist him in.

PANEL 4

Close on JIMMY as he pulls the telescope away from his eye.

JIMMY
(in awe)
My dad's a real astronaut.

PAGE SEVENTY-TWO

PANEL 1

Wide panel. VANESSA and JIMMY sit on the fallen tree trunk. Waiting. The launch site is in the distance.

VANESSA
When I called your house, your sister
called me "your girlfriend."

JIMMY
You heard that?

PANEL 2

VANESSA and JIMMY look at each other.

VANESSA
I'm not your girlfriend.

JIMMY
You don't have to tell me.

PANEL 3

Closer.

VANESSA
I'm not!

JIMMY

I know!

PANEL 4

They begin to stand up on the dead tree.

VANESSA

Did you feel that?

JIMMY

The ground is shaking.

PAGE SEVENTY-THREE

PANEL 1

Wide panel. VANESSA and JIMMY stand on the fallen tree. The launch site is in the distance. Smoke billows from the rocket.

PANEL 2

Close on VANESSA's and JIMMY's hands. Their hands move closer to each other. Almost touching, wanting to be held.

PANEL 3

Hands move even closer to each other. Barely touching. More "barely", the better.

PANEL 4

VANESSA and JIMMY stand on the tree. Hands outstretched, barely touching. The smoke continues to billow from the rocket. Lift off is imminent.

PAGE SEVENTY-FOUR

NOTE: Full page shot (1) with one panel insert (2) in the lower right corner.

PANEL 1

Lift off! The rocket breaks from the earth and rises into the sky with an amazing burst of fire, which lights up

everything. The smoke blankets the entire ground of the launch area. While the rocket dominates the panel, in the foreground are the silhouettes of VANESSA and JIMMY standing on the dead tree almost holding hands. They look up, with the reader, at this amazing sight of human invention. This image should be iconic for this story.

PANEL 2

Close on VANESSA and JIMMY's hands. They clasp tightly to each other.

PAGE SEVENTY-FIVE

PANEL 1

VANESSA and JIMMY look at each other. The rocket's fire illuminates their faces.

PANEL 2

VANESSA and JIMMY as they now look up in the sky. The rocket is further up.

PANEL 3

JIMMY immediately turns away from VANESSA. His forearm over his face.

VANESSA
What's wrong?

PANEL 4

JIMMY sits back on the tree, buries his hand in his hands. VANESSA stands behind him.

JIMMY
Nothing.

VANESSA
Come on.

PAGE SEVENTY-SIX

PANEL 1

VANESSA's POV. JIMMY turns to look at VANESSA. He's crying.

JIMMY

I'm- not- a- a sissy! It's only that-

PANEL 2

VANESSA moves closer putting a hand on his shoulder.

VANESSA

It's beautiful. Isn't it? The rocket.

JIMMY

I feel so stupid.

CAPTION (JIMMY)

My dad had an obligation to his country.

PANEL 3

Move away from the tree and the couple. The rocket is further in the sky, almost out of sight.

CAPTION (JIMMY)

The Odysseus Program would protect America from the worst case scenarios.

PANEL 4

Move further away from the tree and the couple.

CAPTION (JIMMY)

In the process, he would leave his family far behind when we needed him most.

UNDER PANEL 4

CAPTION

Continued in Book Two

PAGE SEVENTY-SEVEN

Chapter break page. Black page. Lower right hand corner:
A duel-strand of Black Cat firecrackers.

END PART ONE

BEGIN PART TWO

PAGE ONE

NOTE: Full page shot.

PANEL 1

(EXT OUTER SPACE) The Odysseus space capsule, identical to a Mercury/Gemini capsule, orbits high over Earth. Beams of sunlight reflect off the capsule, as the sun rises on the arched horizon. Stars fill the sky. Currently, the capsule is directly over the USSR.

RADIO TRANSMISSION (STAN)
Odysseus 5 to mission control. Confirm
stationary orbit over Kiev. Roger.

PAGE TWO

PANEL 1

(INT MISSION CONTROL) The RADIO OPERATOR (same from chapter one) leans into the microphone as he looks at the screen marking the Odysseus's location, directly over Kiev.

RADIO OPERATOR
Copy. You are on mark. Odysseus 5 you
may proceed.

PANEL 2

(INT SPACE CAPSULE) STAN takes his camera with a telescopic lens and aims it at the open window towards the Earth below.

STAN
Alright, Russia, time to say "cheese".

PANEL 3

(EXT OUTER SPACE) Large shot, similar to page one, panel 1. The Odysseus capsule in orbit over the earth.

CAPTION (JIMMY)
Every father deals with the struggle
between his work and his family. It's
difficult to imagine it any other way.

PAGE THREE

PANEL 1

(INT MISSION CONTROL) The RADIO OPERATOR speaks into his
microphone. Military director TOM SCOTT stands next to him
now, wearing his Air Force uniform with all its decorations
and honors.

RADIO OPERATOR
Odysseus 5, we have received
authorization for you to relocate at
will, once task at hand is complete.

PANEL 2

(INT SPACE CAPSULE) STAN leans over the camera, snapping
photographs.

STAN
It's a clear day over Kiev. I want to
take a few more shots, then I will
relocate.

RADIO TRANSMISSION
Sounds good. Everything's a-okay on
this end.

PANEL 3

(EXT OUTER SPACE) Large shot, similar to page one, panel 1.
The Odysseus capsule is in orbit over Earth.

CAPTION (JIMMY)
Did I feel like I missed out with my
dad so busy? Sometimes, yes. Sometimes,
no.

PAGE FOUR

PANEL 1

(INT SPACE CAPSULE) STAN looks up from his work, and has a moment of pause, almost intuitive, as though he senses something is wrong at home.

PANEL 2

(EXT OUTER SPACE) Shot of the Odysseus capsule in space.

PANEL 3

Large shot, pull back further from the capsule, should emphasize how isolated and alone STAN is at the moment.

CAPTION (JIMMY)

However, there are times when a family needs their dad. Moments you can't make up for. Moments you spend a lifetime regretting.

PAGE FIVE

Title page. Black background. White font.

TAG: Chapter Four. December 1963.
Pink peg. Blue peg.

PAGE SIX

PANEL 1

(INT KAREN'S BEDROOM - AFTERNOON) Large wide panel. Over the shoulder shot, KAREN looks at herself in the mirror of her small vanity/desk. She is dressed like an angel. She has wings. On the vanity shelf in front of Karen is a halo with a coil spring connecting it to a headband. She intently looks at her newest costume.

PANEL 2

(INT THE NORTON'S HOUSE, LIVING ROOM) FAYE, wearing a dress, holds her pregnant belly. Her other hand is on the couch, attempting to steady herself. She doesn't feel good at all.

PANEL 3

Closer. She winces in pain for a moment. This is not good.

PAGE SEVEN

PANEL 1

(INT KAREN'S BEDROOM) Large wide panel, equal in size to page six, panel 1. Back in KAREN's room, Karen now puts the halo on her head. Living in her imaginary world.

PANEL 2

(INT THE NORTON'S HOUSE, LIVING ROOM) FAYE attempts a step forward. She is woozy and can't make it.

PANEL 3

Still holding her belly, FAYE looks up. She realizes it's "time".

PAGE EIGHT

PANEL 1

(INT KAREN'S ROOM) KAREN at her vanity. KAREN turns toward the sound of her mother calling from the living room.

FAYE (OFF PANEL)
Karen! Where's Jimmy?

PANEL 2

(INT THE NORTON'S HOUSE, LIVING ROOM) KAREN is now at the hallway opening to the living room.

KAREN
(confused and concerned)
Mommy, what's wrong?

PANEL 3

KAREN'S POV. FAYE is still trying to stand straight. She is in tremendous agony. Her water broke. Large wet stain on her dress. Puddle of water on the floor.

FAYE

We need to go to the hospital. Now.

PAGE NINE

PANEL 1

Close on KAREN, she's frozen with the realness of the moment.

KAREN

Why are we going to the hospital?

PANEL 2

Two shot. FAYE tries to talk over the pain.

FAYE

Mommy doesn't feel well. We need to go.

KAREN

Are you sick?

PANEL 3

On FAYE.

FAYE

Dammit Karen! Just get in the goddamn car!

PANEL 4

Reaction shot. KAREN is stunned by this outburst. She's about to cry.

PANEL 5

Same shot. KAREN, trembling, a tear comes down her cheek.

KAREN

Where's daddy? I want to see daddy.

PAGE TEN

PANEL 1

FAYE feels awful about her outburst, tries to console the heartbroken KAREN.

FAYE
Baby, I'm sorry. Mommy doesn't feel well. I don't mean to be angry.

KAREN
Where's daddy?

FAYE
I don't know. Training? But we've got to go now.

PANEL 2

(INT THE NORTON'S GARAGE) KAREN and FAYE are in the garage. FAYE moves to open the car door.

PANEL 3

FAYE doubles over. One knee on the ground, her body against the side of the car. Another contraction.

FAYE
Oooooh...

PANEL 4

Overhead shot of FAYE on the ground against the car. KAREN standing, watching, helpless.

KAREN
Mom?
What do I do?

PAGE ELEVEN

PANEL 1

(INT THE KELLY'S HOUSE, VANESSA'S ROOM) High angle, near overhead shot to match the shot of page ten, panel 4. Among other things, VANESSA's room is filled with books and magazines. VANESSA and JIMMY sit in the middle playing the

board game LIFE. JIMMY's play-money and insurance cards are neatly arranged in nice stacks. VANESSA, in contrast, has her play-money scattered.

VANESSA

Haven't you played this game before?
Grab another pink peg and put it in the
backseat of your car.

JIMMY

That's all?

PANEL 2

On JIMMY.

JIMMY

(dissatisfied)

There's no strategy to this game. You
move your plastic car around the board.

PANEL 3

Two shot of JIMMY and VANESSA.

VANESSA

(ironically)

That's LIFE.

JIMMY

Can't we play Monopoly or something?

VANESSA

Monopoly takes for-ever!

PAGE TWELVE

PANEL 1

CAROL opens the door to VANESSA's room. She's worried. The kids turn their heads. Curious.

CAROL

Jimmy, you need to come with me. We're
taking your mom and sister to the
hospital.

PANEL 2

JIMMY, blank confusion, does not quite register what's going on. VANESSA speaks for Jimmy to CAROL.

VANESSA
What happened?

CAROL
Mrs. Norton is having the baby.

PANEL 3

CAROL points to VANESSA.

CAROL
Vanessa, I need you to stay at the Norton house in case their father shows up.

PANEL 4

VANESSA and JIMMY give each other a worried, knowing look. They both know Stan Norton is in orbit right now.

PAGE THIRTEEN

PANEL 1

(EXT SUBURBAN NEIGHBORHOOD) Front shot of the Norton's red corvette flying around the corner within the maze of the suburbs.

PANEL 2

Backseat of the car. FAYE's hair blows violently in the wind. Sweat is pouring down her face. She is in great pain. JIMMY sits next to her. He doesn't know what to do.

FAYE
(talking to herself)
Stan. Where are you?

PANEL 3

JIMMY's POV. CAROL turns her head around while driving.

CAROL

Jimmy, sweetheart, hold your mother's hand.

PANEL 4

Close. JIMMY's hand reaches for his mother's.

PANEL 5

Same shot. FAYE's hand tightly squeezes JIMMY's hand.

PAGE FOURTEEN

PANEL 1

FAYE is breathless, but the pain has gone away for a second. She looks at her son, exhausted. JIMMY looks at her. He's completely worried.

JIMMY

Mom, I- I don't think Dad will be there.

FAYE

Don't worry. He'll come. And if not, I have my son.

PANEL 2

Same shot.

FAYE

I remember the day you were born.

PANEL 3

KAREN sits in the front seat, passenger side – still in her angel outfit. She is troubled and upset. Over the seat, we see FAYE and JIMMY in the backseat. The image should emphasize KAREN's separation from the rest of the family at this moment.

FAYE

It was the happiest day of my life.

PAGE FIFTEEN

PANEL 1

(EXT HOSPITAL) Corvette screeches into the hospital entrance.

PANEL 2

Corvette pulls up and abruptly stops in front of the Emergency loading area. (May need some research on what hospital entrances looked like in 1960s.)

PANEL 3

CAROL and JIMMY help FAYE out of the car. KAREN holds back.

PANEL 4

Nurses from the entrance of the hospital rush with a wheelchair.

PANEL 5

The nurses help FAYE into the wheelchair.

PAGE SIXTEEN

PANEL 1

Front shot. KAREN leans in next to JIMMY. Both of them watch as their mom (off panel) is wheeled off.

PANEL 2

CAROL walks around to the driver's side of the corvette. KAREN and JIMMY still standing and watching.

CAROL
Kids. I'm going to park the car. You go into the waiting room. I'll meet you there.

PANEL 3

JIMMY and KAREN walk into the entrance of the hospital. JIMMY holds his sister's hand. The energy of the chaos has left, and the vacuum remaining is forcefully real.

PAGE SEVENTEEN

PANEL 1

(INT HOSPITAL WAITING ROOM) Wide shot. JIMMY and KAREN sit quietly in the empty waiting room.

PANEL 2

Close on the two siblings. KAREN looks at JIMMY.

KAREN
Where *is* dad?

PANEL 3

JIMMY feels no compulsion to keep the truth from KAREN. Not now. KAREN takes this information innocently and accepts it.

JIMMY
He is in space right now. Orbiting the earth.

PANEL 4

JIMMY (still thinking about mom) lets this information flow.

JIMMY
He's spying on the Russians from outer space. I found the information in the fall-out shelter.

KAREN
Oh.

PAGE EIGHTEEN

PANEL 1

(INT HOSPITAL WAITING ROOM) CAROL enters the emergency room.

PANEL 2

CAROL sits next to JIMMY and KAREN who are now silent.

PANEL 3

They sit and wait.

PANEL 4

They continue to wait. KAREN is now curled up in her chair with her head on CAROL's shoulder.

PAGE NINETEEN

PANEL 1

JIMMY's POV. DR. MYER enters the waiting room, cautiously. He has bad news to share. The doctor is bald on top with dark hair on the sides, glasses. He wears a white shirt and dark tie, nice slacks, with the trademark doctor's white jacket.

PANEL 2

DOCTOR and CAROL in the foreground talking. The children in the background, JIMMY watches the adult talk.

PANEL 3

CAROL talks with DR. MYER. They speak in hushed tones.

DR. MYER
Are you a family member?

CAROL
No, I'm her neighbor.

PANEL 4

The DOCTOR points and looks in the direction of Jimmy.

DR. MYER
Are those her children?

CAROL

Yes.

DR. MYER

Do we know where Mr. Norton is?

CAROL

I called NASA personnel several times from the pay phone. No one will say anything.

PANEL 5

Close on CAROL and DR. MYER as he shares the news.

DR. MYER

Mrs. Norton is fine. However, the child is stillborn.

CAROL

(shocked)

Oh no...

PAGE TWENTY

PANEL 1

(INT HOSPITAL ROOM) Large panel, 2/3 of entire page. FAYE, in a hospital bed, wearing a patient's gown. Hair is a mess, she's a complete wreck. She's lying on her side, away from the window. She could not be more alone than she is at this moment.

PANEL 2

(INT HOSPITAL HALLWAY) A NURSE stands outside FAYE's room. The nurse is crying as she holds the baby closely in her arms with a white cloth wrapped around it. We cannot make out the baby clearly, just the outline of a head and a tiny foot. The nurse is very young and was not prepared for this part of her job. The NURSE also seems to be alone in this moment.

PANEL 3

NURSE holding the baby, leans against the wall. Angled now so we see the long empty hallway. Closed double doors at the end.

PAGE TWENTY-ONE

PANEL 1

(INT HOSPITAL WAITING ROOM) CAROL returns to JIMMY and KAREN. Karen looks to CAROL for answers. She's not quite old enough to understand what has happened.

KAREN
What's "stillborn"?

CAROL
It means the baby died.

PANEL 2

Same shot.

KAREN
Why?

CAROL
I don't know why.

PANEL 3

A concerned KAREN pursues with the questions.

KAREN
Is the baby a boy or girl?

CAROL
I don't know.

PAGE TWENTY-TWO

PANEL 1

Wide shot of the entire waiting room. The three sit there. JIMMY is quiet.

KAREN

Why didn't they tell you?

CAROL
I didn't ask.

PANEL 2

Same wide shot.

KAREN
When do we get to see the baby?

CAROL
You won't be able to see the baby.

KAREN
Why not?

PANEL 3

Same wide shot.

CAROL
Because the baby died. It didn't make it.

KAREN
I don't understand.

PAGE TWENTY-THREE

PANEL 1

Same wide shot as previous page.

KAREN
Why don't we get to see the baby?

PANEL 2

Same wide shot. They sit in silence. The question hangs in the air.

PANEL 3

Wide shot. Close on JIMMY, staring off, completely in shock about what happened.

PAGE TWENTY-FOUR

PANEL 1

(INT HOSPITAL HALLWAY) Same empty hallway from page twenty, panel 3. The NURSE walks away, down the hallway towards the close double doors with the wrapped baby in her arms. Her back is to the reader.

PANEL 2

Same shot. The NURSE walks further down the hallway. The doors open now.

PANEL 3

Same shot. THE NURSE and BABY are gone. Open doors lead to the emergency room facility.

PAGE TWENTY-FIVE

Chapter break page. Black page. Lower right hand corner: A LIFE game plastic car with three plastic pegs laying next to it.

PAGE TWENTY-SIX

Chapter break page. Black page.

PAGE TWENTY-SEVEN

NOTE: Full page shot.

PANEL 1

(EXT NASA OPERATIONS MEETING ROOM - AFTERNOON) Photographer RALPH MORSE from LIFE magazine stands at the head of a table. RALPH has a medium format camera, hanging from a strap around his neck and a note pad in hand. The three reservists STAN NORTON, ED KELLY, and FRANKIE CAMPBELL stand along the left side of the table. All wearing shirt, tie, and sports coat. TOM SCOTT, the military director for NASA's Odysseus program stands on the right side of the

table. He wears his Air Force uniform with all its decorations and honors. His Air Force hat rests on the table in front of him. Behind them is a large window to the outside.

RALPH

I have a reliable source telling me about numerous, I mean numerous, rocket launches taking place near Galveston.

PAGE TWENTY-EIGHT

PANEL 1

Shot of TOM.

TOM

It's a matter of national security. I'm sorry Ralph. You don't get a front seat to this one.

PANEL 2

RALPH opens his note pad and continues with his information. Shot shows the others slightly uncomfortable, listening on.

RALPH

Also, your so-called "reservists" are a smoke screen. These gentlemen are not playing back up to those in the Apollo program.

PANEL 3

Closer on RALPH who continues to read.

RALPH

(unphased)

And...

I have a CIA source telling me NASA has taken an interest in spy games.

PAGE TWENTY-NINE

PANEL 1

Close on Tom. He knows he's been beat.

TOM

Better watch what you're saying or your magazine may not keep its privileged status with us anymore.

PANEL 2

RALPH moves in towards TOM. TOM stares him down.

RALPH

(confrontational)

America deserves to know four billion dollars of NASA's budget is unaccounted for.

TOM

Our citizens can trust NASA.

PANEL 3

STAN gets between the two to calm them down.

STAN

Gentlemen, let's act professional here.

PANEL 4

Tom takes control again.

TOM

Sit down. All of you.

PAGE THIRTY

PANEL 1

RALPH sits down. STAN, ED, and FRANKIE have taken a seat. TOM stands to explain everything.

TOM

From this point on, you are a security liability. If you blab this information

to anyone, editor, family, anyone, you
will be charged with treason.

Do you understand?

PANEL 2

RALPH takes it all in. He puts down his note pad. TOM
stands over him.

RALPH
I'm assuming, someday, the American
people will know.

TOM
Someday. Yes. But not today.

PANEL 3

Angled so there is a nice shot of all the reservists at the
table.

ED
(to Ralph)
Let the other astronauts worry about
presenting a good image to the public.

PANEL 4

RALPH realizes he stepped into something huge this time.
He's willing to work with them.

RALPH
I understand.

PAGE THIRTY-ONE

PANEL 1

TOM SCOTT explains the Odysseus Program to RALPH MORSE. The
others listen.

TOM
The Odysseus Program was created as a
joint effort from the CIC and NASA. It
started in 1960, immediately after the
U2 spy plane affair, with the purpose

of seeking alternate ways to gain intelligence on Russia's military capabilities.

PANEL 2

TOM SCOTT gestures to the reservists opposite him at the table.

TOM

We decided the best way might be to follow the accomplishments of Mercury and Gemini, use modified orbit capsules and advanced telephoto technology to spy from above, way above.

PANEL 3

STAN and ED join in.

STAN

We've learned a lot about what Russia has and what they don't have.

ED

The U.S. government avoided a missile crisis in Kiev with our information.

PAGE THIRTY-TWO

PANEL 1

RALPH listens to everything.

RALPH

Just one question.

PANEL 2

Shot with everyone in the room.

TOM

Yes? And that would be?

PANEL 3

RALPH holds up his camera. Half smile.

RALPH
Can I take your photo? For posterity?

PAGE THIRTY-THREE

Title page. Black background. White font.

TAG: Chapter Five. March 1964.
Cold War Casualties.

PAGE THIRTY-FOUR

PANEL 1

(EXT IN FRONT OF WILLIAM TRAVIS JUNIOR HIGH, AFTERNOON) A lanky PHOTOGRAPHER stands behind a camera mounted on a tripod. He has thinning hair with a long misshapen face.

PHOTOGRAPHER
Everybody say "Cheese!"

PANEL 2

Large panel, takes up the remainder of the page. PHOTOGRAPHER's POV. A class of apathetic students stands on the front steps of the junior high with their old teacher MRS. BARNETT on the right. Both JIMMY and VANESSA are in this class, although VANESSA is on the back row (because she's taller), while JIMMY is up towards the front.

A SCATTERED FEW STUDENTS
Cheese.

PAGE THIRTY-FIVE

PANEL 1

MRS. BARNETT addresses her students as they run off.

MRS. BARNETT
You may, at this time, proceed to the lunch room. Listen for my whistle when it is time to return to class.

I don't want any stragglers.

PANEL 2

The students file through the front doors.

A SCATTERED FEW STUDENTS
Yes, Mrs. Barnett.

PANEL 3

As they walk to the door, JIMMY comes up behind VANESSA.

JIMMY
Hey.

VANESSA
Hey.

PANEL 4

(INT SCHOOL HALLWAY) Wide panel. VANESSA and JIMMY walk down the hallway to the cafeteria.

VANESSA
(whispering)
Do you know when my dad is going up?

JIMMY
(whispering)
The folder says sometime in early May.

VANESSA
(whispering)
Can you double check for me?

JIMMY
(whispering)
Sure.

PAGE THIRTY-SIX

PANEL 1

(INT SCHOOL LUNCHROOM) Est. shot of the school cafeteria filled with students.

PANEL 2

JIMMY and VANESSA sit across from each other at an empty table.

JIMMY
(whispering)
Did you want to sneak out to see your
dad's launch?

VANESSA
(whispering)
I was thinking about it.

PANEL 3

TWO KIDS at a nearby table look at JIMMY and VANESSA curiously.

PANEL 4

JIMMY moves in closer to VANESSA.

JIMMY
(whispering)
Are we going to borrow the Campbell's
scooter again?

VANESSA
(whispering and smiling)
No. Frankie's wife couldn't handle
another "distraction." She almost had a
heart attack last time.

JIMMY
(whispering)
She did?

PAGE THIRTY-SEVEN

PANEL 1

One of the kids at the other table yells out to VANESSA and JIMMY.

KID #1
What're you two talkin' about?

PANEL 2

VANESSA fires back at KID #1.

VANESSA
None of your business! Go drink your
milk.

PANEL 3

VANESSA leans back towards JIMMY.

VANESSA
(whispering)
We probably need to forget about going
to the launch.

JIMMY
(whispering)
It's too risky.

VANESSA
(whispering)
For now.

PANEL 4

Angled shot of VANESSA and JIMMY alone at the lunch table.
Image should represent their isolation from the carefree
world around them.

PAGE THIRTY-EIGHT

PANEL 1

(EXT THE NORTON HOUSE, NIGHT) Est. shot of the front of the
Norton house. The lights are on. It's dinner time.

PANEL 2

(INT THE NORTON HOUSE, KITCHEN) Shot of the Norton family
at the kitchen table for dinner. FAYE is smoking. She looks
noticeably exhausted, haggard, as though she hasn't slept
for days. KAREN is no longer playing "dress up." She is
wearing some very plain girl clothes. JIMMY wears the same
clothes from this afternoon. STAN tries to make contact

with his family.

NOTE: It might be interested to angle this shot similarly to panel 4 on the previous page. That way, there's a nice transition between the lunchroom table and the kitchen table.

STAN
Jimmy, how was school?

JIMMY
Okay. We had our class picture today.

PANEL 3

STAN speaks and is cut off by FAYE's awkwardly inserted statement.

STAN
(to JIMMY)
Do you know when—

FAYE
(no expression)
I've been having my nightmares again.

PANEL 4

Everybody at the table looks at FAYE, not sure how to respond. It's silent and unnerving.

PAGE THIRTY-NINE

PANEL 1

FAYE continues, now that she has everyone's attention.

FAYE
The doctor said the nightmares would go away. But they haven't. In fact, I'd say they've gotten much more unsettling.

PANEL 2

STAN tries to end this discussion. FAYE puts her napkin on the table. She's still emotionless.

STAN

Darling, why don't we talk about this later? When the kids aren't—

FAYE

I want to talk about it now.

In my dream, our baby is *alive* this time— but it didn't have eyes. Just two dark holes. What could that mean?

PANEL 3

KAREN shouts out at everyone.

KAREN

(angrily and in tears)

Stop it! Mommy, stop it! Why do you have to talk like this?

PANEL 4

Everyone watches as KAREN runs from the table.

STAN

Karen—

FAYE

(continuing, oblivious)

And even without the eyes, I could tell the baby was looking right at me.

PANEL 5

Close on FAYE. She stares off blankly, a single tear wells up in the inside corner of her left eye.

PAGE FORTY

PANEL 1

STAN stands behind FAYE leading her from her seat.

STAN

Why don't I take you to bed now? You've had a long day.

PANEL 2

STAN looks to JIMMY.

STAN
Could you clean the table?

JIMMY
Yes sir.

PANEL 3

Large panel. JIMMY sits alone at the table.

PAGE FORTY-ONE

PANEL 1

(INT KAREN'S BEDROOM) KAREN sits on her bed holding her teddy bear tightly. She's upset and having trouble dealing with Faye's meltdown.

PANEL 2

Past KAREN her bedroom door opens. It's STAN peering in.

STAN
Can I come in?

PANEL 3

KAREN looks away from STAN as he moves towards the bed.

KAREN
Am I in trouble?

STAN
Why would you be in trouble?

PANEL 4

STAN'S POV. KAREN cannot make eye contact with her dad.

KAREN
Because I yelled at Mommy.

PAGE FORTY-TWO

PANEL 1

STAN sits down on the bed next to KAREN, who is still looking away.

STAN
You're not in trouble. Mom's still very sad about what happened with — you know.

PANEL 2

KAREN leans against her dad, still looking off.

KAREN
When will Mom get better?

STAN
I don't know.

PANEL 3

KAREN now looks toward her dad.

KAREN
I don't know either.

PANEL 4

KAREN hugs her dad.

PAGE FORTY-THREE

PANEL 1

(INT THE NORTON HOUSE, KITCHEN) Shot on JIMMY washing dishes in the sink. JIMMY stands on a stool to complete the task.

PANEL 2

STAN enters the kitchen. JIMMY's back is to him.

STAN
Hey Buck, can we talk for a second?

PANEL 3

JIMMY turns around. STAN sits down at the kitchen table.

JIMMY
Sure Dad.

PAGE FORTY-FOUR

PANEL 1

Shot of STAN and JIMMY sitting across from each other.

STAN
You were playing in the fall out
shelter.

JIMMY
No, I wasn't.

STAN
Don't lie to me.

PANEL 2

Same panel.

JIMMY
I wasn't playing. I was—

STAN
I told you never to go down there
without an adult. It's not a club
house.

PANEL 3

Close on JIMMY. He tries weakly to confront his father.

JIMMY
I'm not a child.

PANEL 4

STAN is firm, in that "don't-mess-with-dad" aura that all good dads can conjure.

STAN
Yes, you are.

If I find you've been down there again,
you will be punished.

PAGE FORTY-FIVE

PANEL 1

STAN ends the conversation, proceeds to get up. JIMMY is still seated.

STAN
That's all I had to say. Don't go in
the shelter.

PANEL 2

Same shot. Push in closer.

JIMMY
Dad?

STAN
This conversation is over.

PANEL 3

STAN stands, waiting. JIMMY looks defeated.

STAN
Yes sir?

JIMMY
Yes sir.

PANEL 4

STAN turns to leave kitchen.

PAGE FORTY-SIX

PANEL 1

JIMMY sits alone at the table.

PANEL 2

STAN facing towards the reader. JIMMY, over his shoulder, in the background.

STAN

Once you finish the dishes, you can get ready for bed.

PANEL 3

Wide panel. STAN walks out of the kitchen. Similarly, JIMMY walks to the sink. Father and son walking away from each other.

PANEL 4

JIMMY is at the sink again. Trying not to cry.

PAGE FORTY-SEVEN

PANEL 1

Close on JIMMY's hands, waist level, as he's washing the plates.

PANEL 2

Same panel. Continuing to wash plates.

PANEL 3

Same panel. Shot on hands washing the plates.

STAN

(off panel)

One more thing, Buck—

PANEL 4

STAN re-enters the kitchen.

STAN

Thank you for helping around the house.

PAGE FORTY-EIGHT

PANEL 1

(INT FALL OUT SHELTER, NIGHT) Est. shot of the fall out shelter. The door to the meeting room is open.

PANEL 2

Over the shoulder of STAN, in the meeting room, towards some aerial photos he's examining on the table.

PANEL 3

STAN looks at these photos carefully.

PANEL 4

STAN looks at the map of Russia, deep in thought.

PANEL 5

STAN writes on a small north eastern portion of Russian map "SAFE ZONE" with a black marker.

PAGE FORTY-NINE

PANEL 1

(INT JIMMY'S ROOM, NIGHT) JIMMY lies in bed, wide awake. He's on his side looking at his model rocket in the foreground.

PANEL 2

JIMMY'S POV. Close on the model rocket.

PANEL 3

JIMMY'S POV. Pull back. The model rocket is still in the panel. However, the focus is on KAREN who now stands in the doorway, holding her teddy bear.

KAREN
Jimmy? Can I sleep in your room?

PANEL 4

KAREN with her teddy bear walks into JIMMY's room. JIMMY has made room on his bed for her.

PAGE FIFTY

PANEL 1

(INT STAN & FAYE'S BEDROOM) Shot of FAYE alone in the bedroom. Her back is mostly to the reader. She stares out the window. FAYE is wearing her nightgown. The bed is empty. The moonlight casts shadows across the room.

PANEL 2

Now we see FAYE's face as she stares vacantly out the window. Her face is calm, but sad. The noticeably empty bed looms in the background.

PAGE FIFTY-ONE

Chapter break page. Black page. Lower right hand corner: Dishing in the sink.

PAGE FIFTY-TWO

Chapter break page. Black page.

PAGE FIFTY-THREE

NOTE: Full page shot (1) with one panel inset (2) on the lower right side.

PANEL 1

(EXT OUTER SPACE) The Odysseus capsule orbits over the earth. The full moon is in the far distance.

RADIO TRANSMISSION

Odysseus 10 to mission control. Ready to initiate re-entry procedure. Firing retro-rockets on your mark.

RADIO TRANSMISSION

Mission control to Odysseus 10. You may proceed. Mark. Fire retro-rockets at will.

PANEL 2

(INT SPACE CAPSULE) ED KELLY is in the Odysseus. He pushes a button in front of him.

ED

Time to come home.

PAGE FIFTY-FOUR

PANEL 1

(INT MISSION CONTROL) The RADIO OPERATOR (same from chapters one and four) takes off his head phones. Another mission completed. TOM SCOTT observes the monitor.

PANEL 2

Same panel.

RADIO TRANSMISSION

Uh, mission control, something's very wrong.

PANEL 3

RADIO OPERATOR grabs for the mic. He's confused.

RADIO OPERATOR

Come again?

PANEL 4

(INT SPACE CAPSULE) ED KELLY is worried. Everything's shaking violently. He's pressing his hands against the small walls of the capsule.

ED

I deployed the parachute and I'm still dropping fast.

PAGE FIFTY-FIVE

PANEL 1

(INT MISSION CONTROL) RADIO OPERATOR and TOM SCOTT look at each other. This is bad.

RADIO TRANSMISSION
Any ideas?

PANEL 2

RADIO OPERATOR with the mic. Worried.

RADIO OPERATOR
Have you tried to auxiliary 'schutes?

PANEL 3

(INT SPACE CAPSULE) ED KELLY is sweating violently. The shaking continues.

ED
That- goes- without- saying-

PANEL 4

(INT MISSION CONTROL) RADIO OPERATOR stops. He puts his hands to his headphones.

RADIO OPERATOR
I've lost contact with Ed.

PAGE FIFTY-SIX

NOTE: Full page shot (1) with three panel inserts (2-4) tiered on the left side and three more panel inserts (5-7) tiered on the right side.

PANEL 1

(EXT OPEN SKY) The Odysseus capsule firing like a bullet towards the ocean far, far, far, far below, shooting through the clouds. The unopened parachute trailing behind.

PANEL 2

(INT SPACE CAPSULE) ED KELLY, trying to keep it together.

PANEL 3

Same panel. Blood begins to pour from ED's nose.

ED
Mission- control- t-t-tell- C-carol-

PANEL 4

Same panel. ED KELLY goes unconscious. His head rolls off to the side.

PANEL 5

(INT MISSION CONTROL) RADIO OPERATOR presses his headphone tighter to his ears. He speaks into the mic.

RADIO OPERATOR
Ed, can you hear me?

PANEL 6

Same panel.

RADIO OPERATOR
Commander Kelly?

PANEL 7

Same panel. The RADIO OPERATOR gives up.

RADIO OPERATOR
We've lost him.

PAGE FIFTY-SEVEN

PANEL 1

(EXT THE OCEAN) Wide panel. The Odysseus capsule slams into the ocean – a huge unforgiving splash.

SFX

Smack!

PANEL 2

(INT MISSION CONTROL) Wide panel. RADIO OPERATOR angrily throws his head phones onto the ground.

RADIO OPERATOR

Goddammit!

PANEL 3

Wide panel. Everyone in the control room has their eyes on the RADIO OPERATOR who looks down at the ground.

RADIO OPERATOR

We've lost him.

PAGE FIFTY-EIGHT

PANEL 1

(EXT THE OCEAN) Wide panel. The ocean, now calm.

PANEL 2

(INT MISSION CONTROL) Wide panel. Everyone is silent, mourning the loss.

PAGE FIFTY-NINE

Title page. Black background. White font.

TAG: Chapter Six. May 1964.
The Safe Zone.

PAGES SIXTY AND SIXTY-ONE

NOTE: Two page spread.

PANEL 1

(INT THE CAMPBELL HOUSE, LATE AFTERNOON) JUDY and FRANKIE CAMPBELL host an after-funeral luncheon for family and friends, plus other various real life astronauts. (FAYE is absent.) Everyone is dressed in black and milling about the living room. Card tables are set up with casseroles, cheese dip, salads, plates, punch bowl, etc. CAROL and her two sons DWIGHT and DAVID stand to the right side. (VANESSA is nowhere to be found.) GUS GRISSOM puts a consoling hand on CAROL's shoulder. Photo reference for Gus Grissom?

GUS GRISSOM
I'm sorry for your loss. Ed was a good man, one of the best.

PAGE SIXTY-TWO

PANEL 1

Close on CAROL and GUS. Carol tries to keep it together.

CAROL
Thank you, Gus. He'd be glad you were here.

PANEL 2

JUDY comes behind CAROL, holding a chair for her.

JUDY
Why don't you have a seat? You've been standing for the past hour.

PANEL 3

CAROL, sitting in the chair, puts a hand on JUDY's.

CAROL
Judy, you've been a real help these past few days. I don't know if I could've made it without you.

PANEL 4

JIMMY approaches the twins.

JIMMY

I'm sorry about your dad.

PAGE SIXTY-THREE

PANEL 1

CAROL reaches for JIMMY as he stands in front of the twins.

CAROL
Jimmy? I need a favor.

PANEL 2

JIMMY moves closer to CAROL.

JIMMY
Yes ma'am?

VANESSA
Vanessa seems to have disappeared. Do you know where she is?

JIMMY
Well-

PANEL 3

(EXT THE NORTON BACKYARD) On the shed.

CAPTION
I know where she might be.

PAGE SIXTY-FOUR

PANEL 1

(INT FALL OUT SHELTER) VANESSA, in her dark funeral dress, lies on one of the bunk beds. Her feet are propped up on the cross bards at the end.

PANEL 2

JIMMY climbs down the ladder into the shelter.

JIMMY
Your mom is looking for you.

PANEL 3

VANESSA sits up.

VANESSA

So?

PANEL 4

JIMMY walks to VANESSA

JIMMY

Aren't you hungry at all?

VANESSA

I've got food down here. I have a lifetime supply of, whatever.

PAGE SIXTY-FIVE

PANEL 1

JIMMY sits on the bed.

JIMMY

Canned tuna.

VANESSA

Yeah, tuna.

PANEL 2

On JIMMY and VANESSA.

JIMMY

You can't stay down here forever.

VANESSA

Why not?

PANEL 3

On JIMMY with one eyebrow cocked, trying to figure whether or not she's joking.

JIMMY

You just can't.

PANEL 4

VANESSA moves closer to JIMMY.

VANESSA
It's safer down here.

PAGE SIXTY-SIX

PANEL 1

VANESSA (now sitting up) is very close to JIMMY, tension is potent. JIMMY is uncomfortable with the situation.

VANESSA
Let's stay down here. You and me.
Forever.

JIMMY
I- I- what about school?

PANEL 2

VANESSA nuzzles her head onto JIMMY's shoulder.

VANESSA
Oh god. Who cares?

PANEL 3

VANESSA and JIMMY on the bed.

VANESSA
Who cares about anything anymore?

PAGE SIXTY-SEVEN

PANEL 1

VANESSA looks intently at JIMMY.

VANESSA
If I go back up there, I will die. Do
you understand? I can't live up there.

Not anymore. Please stay down here with me.

PANEL 2

Same panel.

VANESSA

You're my best friend. Please stay.

PANEL 3

VANESSA puts her head back on JIMMY's shoulder. They hold hands.

VANESSA

You're my best friend.

PAGE SIXTY-EIGHT

PANEL 1

Pull back further from this scene, a wider look at the fall out shelter interior.

CAPTION (JIMMY)

With school letting out, I rationalized it would be like an extended summer camp.

I don't why I agreed, but we stayed down there. We locked ourselves in the NASA fall out shelter. My dad spent all night trying to pry the hatch open.

PANEL 2

(EXT THE NORTON BACK YARD) High angle shot on the shed. It's getting darker outside. Stars are out.

CAPTION (JIMMY)

While Vanessa intended to live there forever, in the end, we only stayed three days.

Boredom set in. Even though Vanessa wouldn't admit it, we both got homesick.

PANEL 3

(EXT THE NORTON HOUSE) The high angle shot moves from the backyard to where now the entire Norton house is in view.

CAPTION (JIMMY)

When we resurfaced, our parents weren't as mad as we thought they would be. They were mostly glad to have us back.

PANEL 4

(EXT SUBURBAN NEIGHBORHOOD) The high angle shot moves from the Norton house to where now the entire neighborhood is in view. You can recycle the establishing shot from chapter one, if you want - although it needs to be just after sunset.

CAPTION (JIMMY)

A lot changed while we hid from the world.

Maybe we had been locked away for a lifetime?

PAGE SIXTY-NINE

NOTE: Begin flash forward sequence.

PANEL 1

(INT TOM SCOTT'S OFFICE) TOM SCOTT sits at his desk reading a memo. STAN NORTON and FRANKIE CAMPBELL stand nearby.

CAPTION (JIMMY)

Due to Ed Kelly's death, the Odysseus Program would be put on hold indefinitely by presidential order.

PANEL 2

Closer on TOM SCOTT. He looks out his window while holding the memo.

CAPTION (JIMMY)

Within a year, NASA starts sending satellites that could perform the same job as the Odysseus astronauts.

PANEL 3

(INT THE CAMPBELL HOUSE, LIVING ROOM) FRANKIE and JUDY CAMPBELL stand in their living room, among a sea of boxes.

CAPTION (JIMMY)

Frankie and Judy Campbell would decide to move back to California.

PANEL 4

CAROL brings a small wrapped gift to JUDY before she leaves.

CAPTION (JIMMY)

Vanessa's mom and Judy remain good friends.

PAGE SEVENTY

PANEL 1

(INT MISSION CONTROL) STAN wears a white short sleeve shirt and a dark tie. He stands at a control console.

CAPTION (JIMMY)

My dad would be offered a position among the astronauts in the Apollo program.

PANEL 2

STAN looks back and gives the thumbs up to NEIL ARMSTRONG, walking by, who is decked out in full astronaut suit.

CAPTION (JIMMY)

He declines, opting instead for a desk job at NASA.

PANEL 3

(INT THE NORTON HOUSE, LIVING ROOM) Large panel. KAREN does a headstand. STAN holds her feet up. FAYE sits at the couch. She seems to be doing better.

CAPTION (JIMMY)
All to spend more time with his family.

NOTE: End flash forward sequence.

PAGE SEVENTY-ONE

PANEL 1

Large panel. JIMMY is at the ladder. VANESSA stands by.

CAPTION (JIMMY)
But on the day we locked ourselves in,
we didn't know anything.

JIMMY
Done. Nobody outside can get in.

VANESSA
Then that's that.

PANEL 2

VANESSA finally smiles and points to the kitchen.

VANESSA
It's almost dinner time. Would you like
some canned tuna?

PANEL 3

JIMMY and VANESSA sit at the kitchen table of the fall out shelter, almost like husband and wife. Playing house.

CAPTION (JIMMY)
My first night, I was certain Vanessa
and I would live there forever.

PAGE SEVENTY-TWO

PANEL 1

(EXT THE NORTON BACKYARD, DUSK) FAYE stands, wearing a black dress from the funeral. She looks out aimlessly.

PANEL 2

STAN, still in his funeral suit – tie loosened, walks to FAYE.

STAN

Have you seen Jimmy or Vanessa? No one has been able to find them.

PANEL 3

FAYE absent, sad look. STAN stands in the background.

FAYE

I think– the baby's gone now. Yes, gone.

PANEL 4

Same panel.

PANEL 5

STAN, standing behind her, wraps his arms lovingly around his wife.

PAGE SEVENTY-THREE

PANEL 1

FAYE looks back at her husband.

FAYE

I'm afraid I'll forget how much it hurt to lose something I loved so much.

PANEL 2

Closer on FAYE.

FAYE

I don't want to forget.

PANEL 3

(INT THE KELLY HOUSE) CAROL stands alone in the living room and looks at the photo of her and ED KELLY on the mantle.

PANEL 4

CAROL's POV. She holds the picture. ED is in his naval jacket standing near an open runway. A much younger CAROL in a windblown dress holds onto him. They are smiling and very much in love.

PAGE SEVENTY-FOUR

PANEL 1

CAROL's head rests on the mantle. She's crying. The hand, still holding the frame picture, now rests by her side. Her other arm arches over her head.

PANEL 2

CAROL begins to sink down towards the ground. Hands covering her crying face.

PANEL 3

CAROL now sits on the floor, crying and alone.

PAGE SEVENTY-FIVE

PANEL 1

(EXT THE NORTON BACKYARD) STAN and FAYE stand in the backyard. STAN temporarily gives up his search for the kids. He stands behind his wife with an arm around her. They look up at the sky.

PANEL 2

Closer on the couple. STAN unconsciously reveals his secret.

FAYE
It's beautiful. Isn't it?

STAN

I used to think the view was better
from up there.

PANEL 3

Low angle past STAN and FAYE, looking up with them to the
sky and the stars above.

STAN
I was wrong.

PAGE SEVENTY-SIX

NOTE: Full page shot.

High angle. STAN and FAYE, husband and wife, stand in the
backyard. STAN's arm around his wife. The large night sky
blankets their house and the other suburban homes seen
lined, one after the other, in the distance. It's a quiet,
peaceful moment. The shed innocently off to the left side.

PAGE SEVENTY-SEVEN

Chapter break page. Black page. Lower right hand corner:
Canned tuna.

END.