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# APOLLO 13

BY

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REWRITE OF A SCRIPT BY

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BASED ON THE BOOK, "LOST MOON" BY

JIM LOVELL & JEFFREY KLUGER

FOURTH REVISED DRAFT  
AUGUST 06, 1994

1 INT. ROOM - ECU MATCH

1

Struck and held FLAMING, the FLAME filling the screen-

JIM

(off) What a stupid way to go.

NEIL

(off) Ted Freeman hit a goose.

JIM

(off) At least he was airborne.

CU WHISKEY BOTTLE

Someone lifts a bottle of Scotch, pouring the remaining quarter-inch of liquor into a glass. The bottle comes down-

PETE

(off) Locked down on the pad. Not a drop in the tank.

NEIL

(off) It was probably over in seconds.

DICK

(off) You know how long those seconds can be.

We PAN past two other empty bottles of whiskey and the remains of a room service burger on a plate to a MAN'S HANDS, twisting the ring on his finger, around and around-

JIM

(off) If I'm gonna buy the farm I want to ride that baby all the way down. Auger it in.

PETE

(off) Amen.

JIM

(off) They might as well have been hit by a bus.

The man with the ring stands and we TRACK with his body across a dim-lit room-

DICK

(off) I bet it was that goddamn hatch. It's like breaking out of Alcatraz.

NEIL

(off) Hundred percent oxygen in there-POOF!

1 CONTINUED: 1

We TILT UP to see the face of JIM LOVELL, bleary-eyed, needing a shave. He pulls a curtain open and a crack of LIGHT makes him squint. We begin to TIGHTEN-

2 EXT. LAUNCH PLATFORM - APOLLO 1 COMMAND MODULE - DAY 2

It is very bright. We see three ASTRONAUTS in white pressure suits being helped into the open hatch of the Apollo 1 command module from the launch platform, PAD RATS in blue uniforms assisting them. GUS GRISSOM gives a little wave as he disappears inside-

3 HOTEL ROOM - CU JIM 3

Jim grimaces at the light-

JIM

It's morning.

PETE

I hope they come back and haunt the sonsabitches who designed the thing. \*

Jim turns to the others-

JIM

Can you imagine being haunted by Gus?

ROOM, MEN

Bitter laughter from haggard men in wrinkled shirts. PETE CONRAD, NEIL ARMSTRONG and DICK GORDON sit around the living room of a turquoise hotel suite. They've been up all night- \*

PETE

That's a gruesome thought. \*

NEIL

After one of the tests he left a lemon on top of the command module.

CU JIM

Imagining-

4 EXT. LAUNCH PLATFORM - CLOSER 4

The latch closed, tightened-

5 INT. HOTEL ROOM - JIM 5

We FOLLOW Jim from the window. Pete sits on the couch behind empty whiskey bottles, Neil on the floor beside him, lighting matches from a hotel book and tossing them into an ashtray, and Dick is sprawled on an easy chair with his head in his hands. \*

JIM

You know, somewhere there's a bunch of geese sitting around reminiscing about the day their buddy ran into a T-38.

More bitter laughter-

PETE

When your number is up, boy, there's not a whole lot you can do. \*

FLOOR, PAPER

The Washington Post has been slipped under the door. Jim's hand appears to take it-

JIM

Looking down at the headline-

6 EXT. LAUNCH PLATFORM - DAY 6

Static-broken TECHNO-BABBLE crackles as we TRACK IN slowly toward the closed hatch of the ship. There is a sudden movement behind the porthole! The window begins to GLOW slightly ORANGE. The technospeak gets LOUDER as FLAME rims the hatch and one TRANSMISSION CUTS THROUGH-

CHAFFEE

(radio) Fire in the cockpit!

The techno-VOICES begin to SHOUT data and instructions as a pair of arms in a white spacesuit reach toward the hatch but are immediately enveloped in thick SMOKE, the window GLOWING RED now and again the VOICE, LOUDER and in a panic-

CHAFFEE

(radio) We're on fire! Get us out of here!

BLACK SMOKE rolls in front of us now and there is a RED BLAST of FLAME, the ship CRACKING OPEN with a BANG!

7 INT. HOTEL ROOM - JIM 7

We shoot up past the paper to Jim, reading the headline-

(CONTINUED)

7 CONTINUED:

7

NEIL  
(off) It could have been any of us.  
Deke taps you on the shoulder, it's  
your turn at bat.

NEWSPAPER, HEADLINE

FATAL FIRE ON LAUNCH PAD

Grissom, White, Chaffee Die in Blaze

CU JIM

We TRACK IN on his face-

PETE  
Yup. The Fickle Finger of Fate.

8 EXT. HOUSTON STREET - NIGHT

8

The black night is cut suddenly by the HEADLIGHTS of a  
MOTORCYCLE, turning a distant corner and speeding toward us.  
WHOOSH! It blasts straight over us, followed- WHOOSH! by  
a speeding CAR right on its tail. We SUPERIMPOSE-

JULY 1969

9 INT. LOVELL HOUSE - DEN - NIGHT

9

We hear Eydie Gorme singing Blame It On the Bossa Nova and  
the beginnings of PARTY CHATTER from the NEXT ROOM as we PAN  
across trophies and plaques and commendations- Jim Lovell's  
proudly displayed space memorabilia-

FRED and MARY HAISE enter with KEN MATTINGLY.

\*

KEN  
-so if they throw a fourth gimbal on  
the platform there's no way you can  
ever lose attitude, there's no danger  
of gimbal lock, no threat to the  
computer-

FRED  
(sees) Whoah- Borman and Lovell,  
man (to son) 14 days in space-

MARY  
Wow-

FRED  
The medical guys weren't sure humans  
could stand up to it-

(CONTINUED)

9 CONTINUED:

9

Ken sees something at the other side of the room-

\*

KEN

Check this out, Treddo-Apollo 8.  
First men to go around the moon.

\*

Fred and the others drift over-

\*

FRED

That was the 90-yard run, man.  
Tonight's just the touchdown dive.

\*

KEN

I wouldn't mind being up there  
tonight.

\*

FRED

Yeah, I could deal with some  
tickertape in my hair.

\*

MARY

How many times has he been up there?

FRED

Three. We picked the right  
commander to hook onto.

\*

MARY

You'd think he'd want to quit while  
he was ahead.

Fred and Ken exchange a smile-

FRED

And not step on the moon? That'd  
be like climbing Mt. Everest and  
stopping ten yards from the top.

\*

10 EXT. TIMBER COVE HOUSE - NIGHT

10

A new development, suburban brick houses with lawns and driveways and lights over their porches. Hot cars, Vettes and Mustangs, are parked on the street in front of the Lovell house, the SONG loud enough to be heard out here. Station wagons fill the driveways. The motorcycle SCREECHES to a halt in front of us and the GTO SCREECHES up right behind it-

\*

11 INT. LOVELL HOUSE - LIVING ROOM - NIGHT

11

The room is filling up with ASTRONAUTS and their WIVES, talking, excited-

(CONTINUED)

11 CONTINUED:

11

BOTTLE, GLASS

The neck of an empty wine bottle slowly approaches the cup of a champagne glass held on its side-

JACK

The important thing in penetrating the lunar module is your attitude and relative speed-

WIDER

JACK SWIGERT demonstrates docking to his stunning date, TRACEY. He waggles the bottle-

JACK

This is me in the Command Module, right, and this (waggles glass) is you. Now the long thing that sticks out in front is called the probe-

TRACEY

(giggles) Really?

JACK

Absolutely. And I am a master of the probe. Now the thing that receives the probe is called-

Jim bursts in the front door between them, shopping bags in his arms, followed by PETE CONRAD in motorcycle leathers-

JIM

A little liquid propulsion for the big moment!

JACK

How is it over there?

JIM

Those mission control boys like to hold it in, but tonight they're really wired. I think Gene Kranz is gonna have puppies.

We HURRY after Jim and Pete toward the kitchen-

PETE

Anyhow, who was the second man to cross the Atlantic?

JIM

Who cares?

(CONTINUED)

11 CONTINUED: (2)

11

PETE

My point exactly. And you're what, fourth on the flight rotation, after me-So if you do get up there you'll be walking in my moon prints.

\*

JIM

You're gloating, Pete. I hate it when you gloat.

They enter the KITCHEN where JANE CONRAD is banging ice cubes into a bowl-

JANE

(to Jim) You have my permission to take a poke at him.

\*

PETE

(kisses her) Hey darlin'-

-

JAY LOVELL (15), who has a plebe haircut and a Houston Oilers t-shirt on, is eating potato chips as fast as his mother, MARILYN can dump them into the serving basket.

\*

JIM

How 'bout a salute, soldier!

\*

JAY

C'mon, Dad-

\*

JIM

You know, I think military school was the right move, if only for the haircut.

\*

JAY

Girls think we look like dorks.

JIM

That's the same cut I had in high school.

JAY

You were a dork in high school.

Marilyn grabs several bowls full of dip-

\*

JIM

(mock hurt) Marilyn? Was I a dork in high school?

MARILYN

Absolutely.

She calls back to Jim as she heads back into the party-

(CONTINUED)



11 CONTINUED: (3)

11

MARILYN

The champagne glasses are in the  
dishwasher!

JIM

Roger that-

12 OMITTED

12

13 INT. LOVELL HOUSE - LIVING ROOM

13

Ken and Fred are trade-talking over the coffee table as  
Marilyn enters-

FRED

Anyway, the WMS interconnect QD was  
attached to the OVBD and dumped- so  
next morning they opened the RE bag-

KEN

...right into the VCTA!

They continue to crack each other up as Mary grabs a  
basket of chips from Marilyn and steps away.

KEN

With no FCS? Man, I hope they found  
some towels!

MARILYN

Are you getting any of this?

MARY

Not a thing.

Jack steps up with Tracey in tow-

JACK

Marilyn. Hi- this is- uhm- Tracey-

Tracey gives a dazzling smile-

TRACEY

Hi.

Marilyn offers a bowl-

MARILYN

Here. The official onion dip of the  
Apollo astronauts.

She and Mary continue to the coffee table to lay the rest  
of the food down-

MARY

Tough to compete with that.

13 CONTINUED:

13

MARILYN

Jack's had enough stewardesses to  
start his own airline. \*

We PAN away with JOHN YOUNG, crossing to turn the TV on- \*

YOUNG

(calls) What network do we want? \*

PETE

Walter! We want Walter! \*

TV SCREEN

It pops ON, flips channels and settles on Walter Cronkite  
behind his desk-

WALTER CRONKITE

(TV) Any minute now Neil Armstrong  
will make his way down that ladder  
to the surface of the moon. The  
first human being to set foot on  
another heavenly body- \*

INT. LOVELL HOUSE - STAIRS

The other Lovell children, BARBARA (14) and SUSAN (11)  
sneak down the stairs in nightgowns, Barbara lugging  
JEFFREY (5) in his pajamas. Susan is barely awake-

SUSAN

It'll be on the news tomorrow.

BARBARA

How often does somebody walk on the  
moon?

SUSAN

Daddy's gonna do it.

BARBARA

Not first he isn't.

PETE

Folks! Everybody! \*

INT. LOVELL HOUSE - LIVING ROOM - PETE

He waves his arms for attention, up to no good-

(CONTINUED)

13

CONTINUED: (2)

13

PETE

I think we should all take a moment to recognize the exemplary- hell-damn near-heroic effort displayed by three men in our presence, the back-up commander for Apollo 11 and his crew!

\*

JIM, FRED, KEN

Standing by each other, Jim with an I'll-get-you-for-this look to Pete-

PETE

Let's hear it for Jim Lovell, Ken Mattingly, and Fred Haise!

The three smile ruefully as people CHEER. Jim signals for quiet-

JIM

(mock serious) There were a few critical moments when the mission was in danger- Fitting the twenty people on Neil Armstrong's guest list into 15 VIP seats- getting enough rollaway beds for Michael Collins' relatives- explaining trans-lunar injection to the Boca Raton Vocational High School- but I think my rookies here were a credit to America's space program!

More cheers-

MARILYN

Quiet everybody! Here he comes!

We PAN with Jim's look, shooting through people watching the TV set. We see the fuzzy black-and-white image of the Apollo 11 LEM sitting on the craggy surface of the moon. A figure in a spacesuit stands at the top of the ladder. JOHN YOUNG turns up the sound-

WALTER CRONKITE

(TV) Neil Armstrong has just appeared at the top of the steps.

CLOSER - TV

Neil begins to climb down-

NEIL

(TV) Okay, Houston- I'm on the first step- The surface from here looks very bright, almost like beach sand-

(CONTINUED)

13 CONTINUED: (3)

13

JIM AND PETE

PETE

Think it's too late for him to abort?

JIM

He could still get out of there.  
Somebody needs to wave him off.

Pete gives the pilot's wave-off signal-

PETE

Pull up, Neil! Pull up!

MARILYN

Marilyn on the couch, Jim and Pete in the BG. John Young  
sits and twists the cork of a champagne bottle beside her- -

MARILYN

You two are impossible! \*

NEIL

(off, TV) I'm about to step off the  
ladder now, Houston.

FRED, MARY, KEN

Watching. Fred puts his arm around Mary- \*

JACK AND TRACEY

Watching-

LOVELL KIDS

Jay with the others now, watching-

CU JIM

Watching serious now-

NEIL

(off, TV, somewhat garbled) That was  
one small step for man, one giant  
leap for mankind.

PETE

What'd he say?

JIM

I didn't get it.

(CONTINUED)

13 CONTINUED: (4)

13

TV SCREEN

Neil stands by the LEM on the moon's surface. People in the room are CHEERING, CLAPPING-

WALTER CRONKITE

(TV) I couldn't understand what he said. Did anybody get that?

LIVING ROOM

TRACEY

A giant leapfrog for what?

JACK

A giant step-

KEN

He said "That was one small step for man, but a giant leap for Mankind."

FRED

We did it!

CU CHAMPAGNE BOTTLE

POP! WHOOSH! The cork pops and bubbly foam shoots up-

14 EXT. STREET - NIGHT

14

We hear CHEERING from several houses, lights flicking on and off, like it's New Year. This is a NASA neighborhood-

15 INT. LOVELL HOUSE - LIVING ROOM

15

John Young raises the bottle amidst the CHEERING people-

YOUNG

To the moon! We made it!

WHOOOPS and HOLLERS from the guests-

MARILYN

Beaming, she turns and we RACK to Jim at the back of the room, a lost look on his face. He sees her, puts on a brave smile, taps himself on the chest and points to the heavens-

REVERSE, MARILYN

She nods. Yes, he'll get there too-

16

EXT. LOVELL HOUSE - TERRACE - NIGHT

16

And we're looking at a man's thumb. \*

The thumb moves and we see it's been covering the moon... \*

And we pull back to see Jim standing on the lawn holding his  
thumb up to the moon... \*

MARILYN (OVER) \*

(laughs) You're drunk, Lovell... \*

And he sees that Marilyn's come outside, standing watching  
him...He laughs at himself. \*

JIM \*

Yeah, the champagne doesn't compute... \*

MARILYN \*

(nods) Me neither. \*

He sits heavily in a chaise lounge. \*

MARILYN \*

(a beat, defiant) I can't deal with  
cleaning up. Let's sell the house. \*

JIM \*

(nods, laughs) Yeah, to hell with it. \*

She comes to sit in a lawn chair next to him. And they're  
quiet. He looks up at the moon. \*

JIM \*

Neil and Buzz are walking around up  
there right now. Is that something or  
what? They're looking up at us. \*

MARILYN \*

I bet Jan Armstrong doesn't get a wink  
of sleep tonight. When you were on the  
far side on 8-- I didn't sleep at all--I  
kept vacuuming the living room over and  
over again... \*

And they're quiet. After some moments:

JIM \*

(musing) Christopher Columbus...Charles  
Lindbergh... (beat) Neil Armstrong. \*

MARILYN \*

(sensitive to him) You know that time  
Neil stepped in front of us in the  
parking lot- \*

(CONTINUED)

6 CONTINUED:

16

JIM

(nods) Had him right in the sights of my Buick-

MARILYN

(smiles, wicked) Just a little bump -- nothing serious...

JIM

(smiles, wry) ...And I would have autographed the cast on his leg when I got back from being the first man to walk on the moon...

They laugh. Any they're quiet. After some moments:

JIM

...You know, from right now, we are living in a world where man has walked on the moon...And it's not a miracle...we just decided to go... (a beat, reflecting) No oxygen, no wind, no rain, no erosion...Those footprints are going to be there forever...That's quite a statement...

It's still...

JIM

(after a beat) I was that close... (as if he could reach out and touch it)...on eight -- Sixty nautical miles -- It was like stepping off a porch...I could have just stepped right out onto it...And then it was gone...I want to get back there...

He covers the moon with his thumb again...And they look at each other...And he pats the chaise motioning her to come sit with him...She gets up coming over...He makes room for her...She lies beside him, her head in the crook of his arm. They're quiet. After some moments:

MARILYN

(looking up) Which one's my mountain?

JIM

(a beat) See that shadow, where it cuts across the light spot? That's the Sea of Tranquility.

MARILYN

(peaceful) I like that...

(CONTINUED)

16

CONTINUED:

16

JIM

(motioning) ...Right on the edge of it --  
there -- that's where your mountain is,  
Marilyn...Mount Marilyn...

MARILYN

(charmed) I don't see it...

JIM

Look harder...

She studies the moon...

JIM

...There's a kind of bluish ridge --  
then a flat white space...

And he bends, kissing her neck...

MARILYN

(smiles) ...I thought we were looking  
for my mountain, Lovell?

JIM

(smiles) I'm looking for some more  
inspiration....(kissing her) Who knows  
what else I might get to name --  
craters, plains, geological formations --  
the possibilities are endless...

And it's quiet. They look at each other, something unspoken  
about dreams...And as they kiss, pressing close to one  
another, laying on the chaise lounge in the backyard...We  
HOLD a moment, and as we TILT UP to the man in the MOON...



16A INT. VEHICLE ASSEMBLY BUILDING (VAB) - ESTABLISHING - DAY 16A

An enormous shell in which humongous spaceship parts are checked and put together.

17 INT. VEHICLE ASSEMBLY BUILDING (VAB) - DAY 17

WORKMEN and TECHNICIANS cross the floor on foot and on forklifts, arc-welders SPARK, enormous cranes swing about. We SUPERIMPOSE-

NOVEMBER 1969

Jim, in a NASA blazer, and HENRY HURT, Director of PR for the Program, lead a tour group of DIGNITARIES toward us-

JIM

This Saturn rocket will carry Alan Shepard and his crew on the first leg of the Apello 13 mission.

They cut right and across the floor behind them we see the second stage of a Saturn rocket being lowered onto the first stage. Truly massive-

CONGRESSMAN

When are you going up again, Jim?

JIM

I'm slated to be the commander on 14 late next year...The whole package, the boosters, the tracking stations, command service, lunar modules, the computers, that are no bigger than a room, with millions of pieces of information, must seem like just a lot of high tech gadgets...

The rocket towers over them...

JIM

...But what you're looking at is divine inspiration...The best part of us...The belief that anything's possible...What did the man say...? "Give me a lever long enough and I can move the earth..." (a beat) I'm honored to be part of this...

SENATOR

Commander Lovell, people in my state are asking why we're still pouring money into this program now that we've beaten the Russians to the moon?

CONTINUED:

17

JIM

(after a beat) What if after Christopher Columbus has stepped ashore in the New World people had said, "Okay, so the world's not flat..." and they stopped exploring...? (a beat) ...I think a man has this great curiosity, this need to know what's around the corner, over the next hill... (awkward) ...above the clouds... (a smile) Hey, look, the sun's going to burn out in about three billion years -- Don't you think we'd better be ready...?

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

HURT

(toadying) And the support of you people in Congress has been vital.

JIM

Henry will be selling items in the gift shop at the end of the tour. Were there any questions?

WOMAN

(giggles) Uhm-uhm, how do you go to the bathroom in space?

The dignitaries laugh, curious but embarrassed-

17 CONTINUED:

17

HURT

The number one most-asked question.

JIM

We just roll down the window and look for a gas station.

They come to Deke Slayton, waiting for Jim by the partially-assembled service module-

JIM

Deke! Maybe you'd like to elaborate on this. Ladies and gentlemen, Deke Slayton, one of the Original Seven astronauts. Deke is Director of Flight Crew Operations, which means he hands out the mission assignments. Naturally we all kick back a part of our salaries to him-

LAUGHTER from the dignitaries-

DEKE

Can I have a minute with you, Jim? Something's come up.

HURT

Why don't you folks follow me?

17A OMITTED

17A

17AA INT. LOVELL HOUSE

17AA\*

Jim blows in the front door.

\*

17AB INT. LOVELL BEDROOM

17AB\*

We're looking at a pair of gossamer wings and we pull back to see Marilyn sitting on her bed with Susan, sewing the angel wings onto Susan's Halloween costume. Jeffrey plays in the room, wearing a head to toe skeleton costume. And Barbara, wearing what might or might not be a costume, a halter top with a bare midriff, and a mini skirt, is standing in the doorway...

\*  
\*  
\*  
\*  
\*  
\*  
\*

BARBARA

(upset) ...You don't understand...

\*  
\*

MARILYN

Maybe I don't...But you're not going out dressed like that...

\*  
\*  
\*

SUSAN

(not so angelic) She's not even wearing a bra...You can see everything...

\*  
\*  
\*

(CONTINUED)

17AB CONTINUED:

17AB

BARBARA  
(shouts) You shut up!

And we hear Jim before we see him...

JIM  
(off) Hello...

And Jim comes up the stairs into the bedroom, and drops his flight bag.

JIM  
...Marilyn, you know that Easter trip to Acapulco we talked about... There might be a change of plans...  
(a beat, smiles) Because I am going to the moon. The Fra Mauro Highlands!

MARILYN  
(looks up) What?

And he starts to change his shirt...

JIM  
Shepard's ear infection flared up again. They've changed the rotation -- They've bumped us up to thirteen... Right to the head of the line...

MARILYN  
(getting up) You're moving up six months?

BARBARA  
Dad, can I wear this?

JIM  
Sure.

MARILYN  
Jim!

JIM  
I mean, no. You can't wear that.

MARILYN  
Are you going to be ready to go by then? They're not racing things, are they...?

JIM  
(reassuring) We'll be okay...

Changing shirts...

(CONTINUED)

17AB CONTINUED:

17AB

JIM

Listen, I got to hustle over there. Ken  
and Fred and I gotta get up to speed on  
this. Man, I wouldn't want to be Al  
Shepard tonight.  
(slowly) How about that? I'm going  
back...

MARILYN

Jim...13...I can't believe it... Why  
thirteen?

JIM

Because it comes after twelve, hon.

They look at each other. He turns to go...

JEFFREY

(the skeleton) "Rattle...rattle..."

And there's something that's ominous about it...And as  
Marilyn quietly looks after Jim...

17B EXT. LUNAR SURFACE - DAY

17B

Eerie MOON MUSIC plays. The surface is rough, grayish-white  
rock with a layer of fine dust on it, blasted by a harsh  
sun. The SHADOW of a MOON MAN falls on it-

FRED

I'm about ten inches down, but the  
regolith's too indurated - having some  
problems getting into it.

Jim appears, lugging the barbell - like ALSEP UNIT.

JIM

I'm worried about these Boyd Bolts on  
the ALSEP, here. I've yet to get this  
assembled in less than...whoa

CONTINUED:

Jim, seeing something - \*

JIM \*

Say, Freddo, look at this - \*

Fred joins him while Jim pulls out a scoop from a tool pouch, and pulls up a BIG RED SODA BOTTLE. Jim flips up his visor. \*

JIM \*

That proves it Freddo, the moon was once visited by an ancient race of Texans. \*

Hot and thirsty, Fred lifts his visor. \*

FRED \*

Damn, they left us the empties! \*

18 OMITTED

18

19 INT. COMMAND MODULE SIMULATOR

19

Ken is seated in the left couch of the command module, Jim in the center, Fred on the right, surrounded by zillions of switches, dials, meters and gauges, intently watching panel readouts as Ken works the controls-

FRED

Houston, we're at one hundred feet and closing-

CONTROLLER

(radio) You're looking good.

FRED

Seventy-five-

KEN

watching through the reticle-

KEN'S POV - SIGHT

We see the lunar module floating toward us, cross hairs on the sight lined up on the LEM as it grows larger-

FRED

(off) Coming up on docking, Houston-

19A INT. SIMULATOR CONTROL ROOM

19A

The Sim Techs monitor Ken's progress.

CONTROLLER

Let's shut down some thrusters on him.

19B INT. SIMULATOR - KEN'S POV - SIGHT

19B

Suddenly the LEM seems to veer to the right!

COCKPIT

KEN

Whoah- I lost something! - I can't translate left!

\*  
\*  
\*

FRED

We're losing attitude, Houston.

\*

JIM

Barber poles on two isolation valves.

\*

FRED

Houston, we have barber poles on quads A and C.

\*  
\*  
\*

KEN

I'm gonna press on...yaw left and translate in.

\*  
\*  
\*

JIM

Let me recycle the valves.

\*

KEN

No, I got it- I got it-

FRED

Ten feet-

CONTINUED:

19B

SIGHT

The LEM drifting back into the cross hairs, the three-dimensional drogue cross lining up perfectly-

COCKPIT

Ken hits a button and there is a solid THUNK. A VOICE comes over the radio-

KEN

Capture!

CONTROLLER

(radio) Beautiful maneuver, Odyssey - you guys are quick.

Ken shakes his head-

KEN

Too much fuel.

Jim pushes back the curtain behind them and swings out of the simulator-

FRED

You're above the curve.

KEN

Just barely.

JIM

Yeah, it would be a disgrace to come back with less than 90 percent of your fuel still in the tanks.

20 INT. SIMULATOR ROOM

20

We're not in outer space but in the simulator building, where you try to leave all your mistakes. The COMMAND MODULE SIMULATOR is a strange-looking cabin covered with large visual-effect boxes, the module hatch at the top of 15 feet of carpeted stairs. Jack Swigert and John Young sit on the platform waiting to get some time inside. Beyond it is a control room, CONTROLLERS feeding punch-card data to machines behind the huge glass window. Jim and Fred climb out, followed, reluctantly, by Ken-

JIM

Three and a half hours of boredom and seven seconds of sheer terror-

FRED

You got it nailed, Kenny.

(CONTINUED)



CONTINUED:

20

KEN

My rate of turn seems too slow- listen, guys, I want to work it again-

\*

Jim and Fred are used to it-

FRED

We head out for St. Louis tomorrow at 0700 hours- that gives us five and a half hours to sleep buddy-

\*

\*

\*

\*

KEN

I don't quite have the feel of it yet-

\*

\*

JIM

(smiles wearily) I find I'm a better pilot when I can keep my eyes open. See you tomorrow, Ken.

\*

\*

\*

\*

They exit and Ken climbs back into the cockpit, calling to the control room-

KEN

Set it up again, okay?

He disappears behind the curtain and we PAN to Jack and Young, standing in anticipation. Young sits back down, yawns-

\*

\*

JACK

How do they expect us to train?

YOUNG

Get used to it, Jack. "Hurry up and wait." We're just the back-up on this one.

21 INT. COMMAND MODULE SIMULATOR

21

Ken starts the sequence, flipping switches, flight manual open on his chest. He stops and closes his eyes, then reaches with his hands to touch various gangs of switches, one at a time, memorizing. He slowly reaches for the overhead panel-

CU PANEL

Ken's finger descends toward a GLOWING RED BUTTON-

22 OMITTED

22

INT. COMMAND MODULE - PANEL

23

We are in the command module but it seems strange- more dials, COLORED LIGHTS, more NOISES. A steady BEEP-BEEP-BEEP

(CONTINUED)

CONTINUED:

23

JIM, FRED AND KEN

Jim, face visible through his pressure suit helmet, floats next to a large window, black space outside. He turns to look toward the panel, concerned-

PANEL

A RED LIGHT starts FLASHING, the BEEPING grows FASTER, louder-

ECU JIM

There is panic in his eyes. He pushes off, reaching out for the panel.

ECU FLASHING LIGHT

ZOOMING IN at its red STROBING, the BEEPER SCREAMING-

GAUGE

A needle swings rapidly past critical into the red zone-

KEN

Terrified, he scrambles to put on his helmet.

WINDOW

We see a glimpse of the full MOON before POOF! The window blows outward and pieces of equipment and debris shoot out through the hole, sucked by the vacuum!

JIM

WHOOSH! Jerked backwards, away from the panel!

KEN

sucked into SPACE where his face implodes under his unsealed helmet.

JIM

stuck in the hole for a moment, debris piling up against him.

FRED

clings to the couch, which comes unbolted as Fred's helmet starts to crack.

JIM

(CONTINUED)

24 EXT. SPACE - COMMAND MODULE 24

Jim flies out into the void, spinning towards, then past us, growing smaller and smaller as he tumbles into black space-

24A INT. LOVELL HOUSE - BEDROOM - CU MARILYN'S EYE - DAWN 24A

Marilyn wakes with a start, sweating. Angle widens as she rolls, reaches- no Jim. She sits up, hears something-

25A OMITTED 25A

25AA INT. LOVELL HOUSE - HALLWAY - DAWN 25AA

Marilyn, in her bathrobe, comes along the hallway...She slows, hearing Jim's VOICE coming from JEFFREY'S BEDROOM...

JIM

(off)...When I was a kid, I thought when you shot a rocket up in the sky, the stars would fall down on your head.

JEFFREY

That's silly, stars can't fall on us...

JIM

You're a lot smarter than I was...

JEFFREY

(a beat) How long will it take you to get to the moon?

JIM

Only four days...Let me show you how this works...

The door's ajar. And we see Jeffrey, in his pajamas, sitting on his bed with a bowl of cereal. And we see Jim's sitting on the floor a cup of coffee at his side, and he's holding a child's plastic model of a command module and LEM...Marilyn stops in the hallway shadows, hands in her bathrobe pockets, watching them, not wanting to intrude...

JIM

The booster shoots us away from earth, kind of like a bullet from a gun, and the gravity of the moon-

We SHIFT around to see Marilyn in the doorway in the BG as Jim demonstrates with the plastic model-

JIM

begins to pull us. Then we go into orbit- a kind of circle around the moon, and the lunar module, this little spidery guy here, we named him-

(CONTINUED)

25AA CONTINUED:

25AA

Jim detaches the LEM-

JIM

Aquarius. I fly it down for a nice, -  
soft landing on the moon. Ken Mattingly  
circles around by himself while Mr.  
Haise and I put on our space suits and  
fill boxes full of moon rocks, and set  
up scientific experiments-

\*  
\*

JEFFREY

What if something breaks?

JIM

We have what are called backup systems-  
like a spare tire for your car?

JEFFREY

(a beat, thinking) Dad? Did you know  
the astronauts in the fire?

Marilyn imperceptibly stiffens.

JIM

(nods) Yes. I knew them all.

JEFFREY

Could that happen again?

JIM

Well, a lot of things went wrong in the  
fire...They couldn't get the hatch, you  
know, the door open when they needed to  
get out.

JEFFREY

But they fixed it, right?

(CONTINUED)

25AA CONTINUED:

25AA

JIM

Absolutely. Not a problem any more.  
 (and getting up, giving him the model)  
 Look, why don't you quietly play in your  
 room for awhile. Try to ley mommy sleep.

\*  
\*  
\*

And Marilyn, not able to hear anymore, quietly turns back  
 down the hall into the bedroom. Taking off her robe she  
 gets back into bed.

\*  
\*  
\*

25B EXT. ROAD - NIGHT

25B

Jim's Corvette rolls toward us-

25C INT. CORVETTE - NIGHT

25C

Jim drives, dressed in a dark suit with a NASA patch on the  
 jacket pocket. Marilyn is in an evening gown. They have a  
 post-party weariness-

JIM

What'd you think of the speech?

MARILYN

It was- you know-- It was your speech.

JIM

I threw a few new things in.

MARILYN

Yeah.

JIM

Can you believe that guy, bugging me  
 about the Russian who bought the farm?  
 The last thing I want to talk about is  
 dead cosmonauts.

MARILYN

I think it's ridiculous they've still  
 got you doing public appearances.

JIM

Henry Hurt was all over me about it-

MARILYN

Yeah, but with a training schedule this  
 tight they shouldn't....

JIM

It's for the Program, Marilyn-

(CONTINUED)

25C CONTINUED:

25C \*

A CIVILIAN with passengers pulls alongside their car-

CIVILIAN

Hey, are you Jim Lovell?

JIM

Yeah-

CIVILIAN

Lucky 13 huh? Go get 'em!

The Civilian pulls away. Jim is stalled at the traffic light. He gets the car started again. They are silent for a moment, Marilyn brooding-

MARILYN

You know, I was looking at the kids' school schedules coming up and it's a really busy week- I'm thinking about not coming to the launch this time.

JIM

What?

MARILYN

They need me home-

JIM

We had kids on the other missions and you came to those-

MARILYN

There's your mother to deal with. Since her stroke-

JIM

Mon's gonna be fine-

MARILYN

It's not like I haven't been to a launch. None of the other wives have done three. I'm just not sure I want to go through all that-

JIM

Marilyn, this isn't making sense!

Marilyn can't spell it out without laying more than she wants on him-

MARILYN

I don't know--I'll be glad when this one is over.

(CONTINUED)

5C

CONTINUED: (2)

25C

They drive in silence. Jim sneaks a look over. He senses the depth of her uneasiness-

JIM  
(quietly) You're gonna miss a helluva show.

25D

INT. NASA HANGAR - DAY - CU FLASHBULBS

25D

FLASHBULBS POP into the lens-

WIDER - REVERSE

Jim, Fred and Ken, wearing their pressure-suits with their bulky helmets under their arms, stand in front of a LEM mockup, facing a battery of PHOTOGRAPHERS and REPORTERS-

REPORTER #1  
So the number 13 doesn't bother you?

FRED  
Hell no, Phil-

REPORTER #1  
Apollo 13 lifting off at thirteen hundred hours and thirteen minutes, entering the moon's gravity on April 13th-

JIM  
Actually Ken Mattingly has been doing some scientific tests on this-

KEN  
I had a black cat walk over a broken mirror under the lunar module ladder-

FRED  
I've had a rabbit's foot sewn onto my pressure suit-

Laughter-

REPORTER #1  
Does it bother you that the public regards this flight as routine?

CU - JIM

JIM  
Routine? I don't think walking on the surface of the moon is one of your everyday occurrences. (looks around) And I suppose an astronaut's final mission, his last flight, is always a little special.

(CONTINUED)

25D CONTINUED:

25D

There is a BUZZ from the reporters, hearing this for the first time- Deke and Henry trade a look as the reporters scribble in the FG.

REPORTER #1

Why are you making this your last?

Ken, and Fred, the rookies on the flanks watch Jim, as surprised by his announcement as everybody else-

JIM

I'm leaving the earth as the commander of the best ship with the best crew anybody could ask for, to walk in a place where there is 400 degrees between sunlight and shadow. What could I possibly do for an encore?

25E INT. LOVELL HOUSE - KITCHEN/STUDY - MORNING

25E\*

Jim holding the newspaper under his arm, protective, is in the kitchen, staring at the toaster oven-

JIM

Marilyn? There's something wrong with the toaster oven! It's not even getting warm!

Marilyn enters in the BG calling out for the kids. She is trying in vain to mask the edginess she is feeling this morning.

MARILYN

Come on kids. Your dad's leaving for the Cape in a minute. Barbara, help me get them moving. (to Jim) What?

Jim has figured it out. It wasn't plugged in.

JIM

I've got it.

MARILYN

The screen guy's supposed to be coming on Monday to fix that hole in the screen door... If I have the time I'm going to get your car serviced while you're gone. I've got a whole list of things...

JIM

Great. Oh, did you see this...?

He gives her the morning newspaper pointing out an article. She scans it as Susan comes in in her pajamas.

(CONTINUED)



25E CONTINUED:

25E

JIM  
(to Susan) Morning, honey.

BARBARA  
Morning, Daddy.

She goes to kiss Jim.

JIM  
Sorry, sweetie, but I can't get your  
cold before the mission. OK?

He strokes her head as she nods and goes to get some cereal.  
Marilyn approaches him, startled.

MARILYN  
Did you say this? You're retiring after  
this one?

JIM  
It's in the Houston Chronicle, isn't it?  
It has to be true...

He grins at her, waiting to enjoy her reaction which is slow  
in coming. The other kids emerge distracting Jim, but not  
Marilyn. She remains focused on this bombshell.

BARBARA  
You're not gonna say our names when you  
do your broadcast, are you?

JEFFREY  
You can say my name.

Marilyn, looking a bit confused, picks up Jim's little bag  
and heads out.

MARILYN  
I'll put this in the car.

JIM  
(mystified, but dealing with Jeff)  
Jeffrey. I was supposed to bring back  
something for you-

JEFFREY  
Moon rocks.

JIM  
Right, moon rocks. And Susan, you wanted  
the pizza, right? Extra cheese? And  
how about some NASA bacon squares...?

He glances off toward the direction Marilyn went as Susan  
giggles.

(CONTINUED)

9/23/94

29A

25E CONTINUED:

25E

JIM

By the time I get back -- six weeks --  
you're going to be a real ballerina.

\*  
\*  
\*

5 SEE INT. GARAGE - DAY

25 EE\*

Marilyn is leaning against the Corvette in the garage as Jim enters frame carrying his flight bag. She looks up.

MARILYN

Nobody's going to give you Corvettes for a dollar a year anymore, Lovell.

JIM

You going to miss being an astronaut's wife?

MARILYN

No more NASA family photo sessions? Something tells me I'll manage.

There is an awkward silence. He looks at her for a moment and then tosses his bag into the trunk of the vette.

MARILYN

Jim, that one thing I said in the car...I didn't mean...

JIM

(smiles) Either I announced it now or after the mission, but either way, I figured it was time. Give somebody else in line a shot... It's enough.

She looks at him, unable to put her anxiety behind her and hugs him tightly.

MARILYN

Just come back.

26

26

thru OMITTED

thru

34

34

35 EXT. LAUNCH CENTER - DAY

35

Huge TRACTOR TREADS roll into the shot. We TILT slightly to see that they support a humungous TRACTOR. We WIDEN to see that the tractor is carrying the 400-foot Saturn rocket out to the launch pad. Beside it, very tiny, Jim is walking, with a technician in a white coat with a clipboard in his hand-

JIM

Tomorrow I work the lunar surface experiments with Fred again-

(CONTINUED)

35

CONTINUED:

35

CLOSER

JIM

-and Ken can spend the day in the simulator.

TECHNICIAN

You've got a heavy workload up there.

JIM

If I can keep things on track we shouldn't have any problem. Now tonight the three of us are talking through the flight plan again-

A sedan pulls up ahead and stops. Deke Slayton and the flight Surgeon, DR. CHUCK, step out in front of Jim-

DEKE

Jim, we've got a problem.

DR. CHUCK

I just got some blood work back from the lab. Charley Duke has the measles.

JIM

So? Do we need a new back-up? \*

DR. CHUCK

You've all been exposed to him.

JIM

I've had the measles.

DEKE

Ken Mattingly hasn't.

Jim stops, tensing for a fight-

36

INT. DIRECTOR'S OFFICE

36

Jim paces in front of Deke, Dr. Chuck, The NASA DIRECTOR and a few other Program heavyweights-

JIM

You're going to break up my crew two days before launch? When we know each other's moves and we can read the tone of our voices- \*

DR. CHUCK

Ken Mattingly will be getting seriously ill exactly when you and Haise are ascending from the lunar surface to rendezvous with him. \*

(CONTINUED)

36

CONTINUED:

36

DEKE

That's a lousy time for a fever, Jim.

\*

JIM

Swigert has been out of the loop for weeks! He's booking hotel rooms, for God's sake!

\*

NASA DIRECTOR

He is fully qualified to fly this mission.

JIM

He's fine! He's a good pilot, but he's had a fraction of Ken's time in the simulator!

\*

NASA DIRECTOR

Either we scrub Mattingly and go with Swigert or we bump all of you to a later mission.

\*

JIM

(a beat) I've trained for the FraMauro Highlands...and this is flight surgeon horse shit!

\*

DEKE

(firm) If you hold out for Ken, you won't be on Apollo 13.

CU JIM

Grim-

DEKE

It's your decision, Jim.

37

INT. SWIGERT BATHROOM - DAY

37

We hear a man and woman LAUGHING over the sound of the SHOWER-

KIM

I've heard this before.

JACK

No, really- once they're in the air I've got the rest of the week off. We'll fly down to Mexico- there's this great place in Baja- Mike Collins showed me-

\*

(CONTINUED)

8/26/94

33

CONTINUED:

37

The TELEPHONE RINGS in the next room-  
FLOOR - CU FEET

Jack's wet feet appear on the bath mat and head for the  
bedroom.

KIM

Let it ring-

JACK

It's probably the motel at the Cape.  
They got me booking hotel rooms for  
everybody's relatives.

The ring stops.

JACK

(off) Swigert-

37A INT. SWIGERT'S HOTEL ROOM - COCOA BEACH - BATHROOM -

37A

SHOWER

Kim stands under the shower. We hear Jack WHOOP, off, then  
suddenly the shower curtain is thrown back. Jack stands  
with a huge grin on his face-

JACK

Change of plans, babe! They're sending  
me out of town.

KIM

Can I come?

JACK

I don't think there's gonna be room-

38 OMITTED

38\*

99 INT. SIMULATOR ROOM - CU KEN

39

Ken has just gotten the news. We see the simulator behind him. We SLOW ZOOM OUT as he tries to deal with the blow, struggling to keep his composure, rationalizing-

KEN

The medical guys - Damn! I had a feeling when they started doing all the blood tests... I know it's their ass if I get sick up there but I mean Jesus! (pause) I guess they're not going to lug the rocket off the pad and flush everything out just to wait and see if I break out with the measles. (pause) Swigert...he'll be fine. He's strong. It'll be a hell of a mission. One for the books. I'm not the first one this has happened to right? Al Shephard's been grounded, Deke... I'll get another ride.

Silence.

KEN

Look, are we sure about this Jim? Why don't I go upstairs and talk to Deke?

JIM

It was my call Ken.

9/7/94

35

39

CONTINUED:

39

Ken nods.

KEN

That must have been a tough one.

\*

He starts to leave.

\*

KEN

I just want to tell you one thing. I don't have the measles and I'm not going to get the measles.

\*

He steps past them and briskly walks toward the exit. Fred gives Jim a look, then hurries after. We HOLD on Jim, not happy. We see Fred catch up to Ken in the BG, commiserating as they walk-

40

INT. COMMAND MODULE SIMULATOR - SCROLL

40

A needle traces a trajectory on a Mylar scroll, over an ideal line already inscribed-

JACK

(off) Trajectory holding steady-

ASTRONAUTS

Jack is in the left seat-

JIM

Feeling the first touch of gravity now-

(CONTINUED)



8/26/94

36

CONTINUED:

40

FRED

Houston, we're at 400,000 feet, 15 seconds from entry interface. About to lose signal-

JACK

What's the story?

WARNING LIGHT BLINKS.

JACK (CONT'D)

I've got a corridor light! We're too shallow!

JIM

Uh oh.

JACK

I'm going manual.

FRED

Houston, primary guidance looks bad, switching to SCS.

G indicator gauge veers sharply to the right-

JACK

Twelve G's. We're in too steep!

JIM

Twelve G's? We're burning up.

SCROLL

The needle draws a line dropping sharply below the ideal trajectory-

MEN

Jack jerks the attitude controller in the opposite direction- too late! All three wince as an ALARM goes off. Jim reaches out and flicks a switch to turn the alarm OFF. There is a moment of story silence-

JIM

How are you feeling, Fred?

FRED

A bit crispy.

INT. SIMULATOR CONTROL ROOM

41

Deke stands watching the simulator through the glass-

DEKE

Dammit!

CONTROLLER

I gave him a false indicator light right at interface. Even Mattingly didn't get it the first time-

\*  
\*

SIMULATOR  
TECHNICIAN

He was fine up until then.

42 INT. SIMULATOR

42

Jack holds his head in his hands, weary and pissed at himself-

JIM

What happened?

\*

JACK

We came in too steep and we burned up.

FRED

(to himself) No shit.

JIM

What'd you do?

\*

JACK

I took the bait. They threw that light at me and I rolled without waiting for a second cue.

\*  
\*  
\*

JIM

(into radio) Let's run it again, fellas.

DEKE

(radio) Jim? Can I have a word?

43 INT. SIMULATOR ROOM

43

Jim steps out of the simulator, wondering if he's made the right decision. Deke stands at the bottom of the stairs, worried-

DEKE

So?

Jim thinks, balancing his go-fever with his professional instinct-

43 CONTINUED:

43

JIM

If I had a nickel for every time I  
pranged this son-of-bitch-  
(determined) We've got two days.  
He'll be ready.

44  
thru  
45 OMITTED

44  
thru  
45 \*

45A EXT. LAUNCH AREA - NIGHT

45A

The Saturn rocket is lit up in the BG. In the FG we see  
the three astronauts and various NASA handlers standing by  
a van on one side of a road and FAMILY MEMBERS and VIPs on  
the other-

(CONTINUED)

45A

CONTINUED:

45A

CLOSER - HAISE FAMILY

Mary and the kids waving across to Fred. Mary explains to her five year old-

MARY

We can't go across the road, honey.  
Your father might catch something  
from us and get sick in outer space.

\*

JIM

stands alone, a professional smile on his face, feeling a little weird without Marilyn there. He sees something-

JIM'S POV - WELL-WISHERS

Somebody is hurrying up behind the crowd of well-wishers-

JIM

starting to smile-

JIM'S POV - MARILYN

Breathless as she reaches the crowd, stepping up to the restraining rope and finding Jim-

JIM

Is that Marilyn Lovell? It can't be.  
She's not coming to the launch.

\*

MARILYN

I hear it's going to be a hell of a show.

\*

JIM

laughs-

JIM

See? You're lost without me.

MARILYN

She makes a what-can-I-tell-you gesture, and smiles-

GUARD

Okay folks, we gotta get these guys  
to bed-

JIM

Jim waves, then is shepherded into the van-

(CONTINUED)

5A CONTINUED:

45A

MARILYN

watching behind the rope. We slowly pull away from her-

46 OMITTED

46

47 EXT. LAUNCH PAD - SUNRISE 47

SUN RISING over the ocean in the BG. In the FG the mighty Saturn towers above us. We SUPERIMPOSE-

APRIL 11, 1970

48 INT. SUIT ROOM - MORNING 48

A large, sterile room. TECHNICIANS in white are helping the astronauts don their bulky pressure suits-

CLOSER

Jim is still getting the biomedical monitors attached to his chest. The St. Christopher medal dangles from his neck. Jim looks around, adopts a German accent-

JIM

I vonder vere Guenther vent?

GUENTHER VENDT, King of the launch pad, dressed in white like the others, approaches-

GUENTHER

Tchim.

JIM

Guenther.

Guenther salutes. Shaking hands is verboten. Guenther lifts the top of Jim's suit-

GUENTHER

Ve go to moon, ja?

JIM

Ve certainly do, buddy.

48A EXT. COCOA BEACH MOTEL - DAY - ESTABLISHING 48A

48B INT. MOTEL ROOM - DAY - SHOWER 48B

We TILT DOWN from the blasting shower head to Marilyn's face, eyes closed as she soaps up. There is a CLINK! She looks down, GASPS- \*

TUB - RING

Marilyn's engagement ring has slipped off. It disappears into the drain- \*

48C CU SUITS - ASTRONAUTS - VARIOUS SHOTS 48C

Gloves are clamped on, hoses plugged in, zippers zipped-

(CONTINUED)

48C CONTINUED:

48C

CU JACK'S PPK

A piece of tape is laid over the "Mattingly" name patch. "Swigert" has been stenciled on it- \*

JACK

Sitting apart from the other two, nervous, feeling very much alone. His SUIT MAN helps him into the complicated pressure suit- \*

JACK

I'm gonna give these guys a ride to remember. We're talking Cadillac here, we're talking Rolls Royce- \*

CU - FRED'S HANDS

Already in the pressure-suit gloves, his fingers going through a complicated LEM steering maneuver. We TILT UP to his face, intent with concentration, barely noticing as the helmet is lowered over it- \*

JIM

Helmet on, he lies back in his recliner chair. Guenther lays a towel over his face like a barber prepping a customer for a shave. Go to black. \*

48D INT. MOTEL ROOM - BATHROOM - LATER - MARILYN

48D

Dressed now, Marilyn sits on the toilet lid watching a PLUMBER work on the drain- \*

MARILYN

It's never been off my finger since we got engaged. Ever. \*

PLUMBER

Purpose of a drain is to flush things away. \*

MARILYN

Not my engagement ring! I don't care if you have to crawl through every sewer in Cocoa Beach, you find it! \*

PLUMBER

(sighs) Yes, Ma'am. \*

Marilyn rises, sighs- \*

MARILYN

I'm sorry. But keep trying, okay? \*

49 OMITTED

49

49A EXT. LOADING DOCK

49A \*

The sterile room door opens and three moon men in white pressure suits emerge, carrying their portable life-support systems. COMPRESSED AIR BREATHING and GURGLING on the TRACK. We TIGHTEN on Jim's face as he comes out last-

INT. HELMET - HALLWAY - JIM'S POV

A gauntlet of WELL-WISHERS- technicians, janitors, secretaries, workmen- all waving and calling out, VOICES INAUDIBLE. GUENTHER walks beside Jim like a knight's page. The outside door opens and WHITE LIGHT blasts in-

50 EXT. VIP GALLERY - DAY

50 \*

Mary Haise sits on the VIP stand. Marilyn steps up-

MARILYN

Hey.

MARY

I didn't think you were coming.

MARILYN

Neither did I.

MARY

I hate it already.

Marilyn sits, checking out Mary's swollen belly-

MARILYN

You're not like just about to pop, are you?

MARY

(touches belly) No- thirty days till blast-off.

MARILYN

Good. I can only take so much excitement.

There is a CHEER. They look up at the rocket-

51 EXT. ELEVATOR

51

The astronauts ride up past the red gantry arms and black fuel lines. Ice sheaths the sides of the huge rocket, vapor coming off in huge puffs. It seems alive, a waking dragon-

CLOSER

The three men are lifted past the huge American flag and letters USA printed on the rocket's side-



- 52 INT. COMMAND MODULE - KEN 52  
 Ken, in white coveralls and a hardhat, sits by John Young in the cockpit, presetting instruments. He flicks a last row of switches, looks around his ship-
- 53 EXT. GANTRY/WHITE ROOM - COMMAND MODULE 53  
 Young steps down from the ship and gives the astronauts a double thumbs-up, as they stride down the gantry. \*
- 54 OMITTED 54 \*
- 55 EXT. GALLERY 55 \*

A know-it-all teenage WHIZ KID has parked in the seat behind Mary and Marilyn, showing off for his COMPANION-

WHIZ KID

The Saturn packs a wallop of four million pounds of high explosive. The astronauts are basically sitting on the nose of an atom bomb.

MARY

(nervous) Somebody told me that 13 is a lucky number in Italy.

MARILYN

I'm from Wisconsin.

- 56 INT. COMMAND MODULE 56  
 The pad rats strap Jim into his couch for take-off, as Ken stands at the foot of the couches, holding his emotions in. \*
- FRED  
 Settling into his right-hand seat, gives Ken a tap on the arm. \*
- KEN  
 Knock 'em dead, Freddo. \*

(CONTINUED)

56 CONTINUED: 56

JACK

Ken helps him strap in. \*

KEN

Instrument pre-set completed. \*

Ken crawls under the couch to exit the command module. \*

JIM'S POV

The hatch is lowered as Ken gives him a thumbs-up. Jim glances at the readings on the panel in front of him, then looks down to his left- \*

ECU ABORT HANDLE

We see a handle by Jim's left knee, 'ABORT' printed on it, and an arrow indicating a clockwise turn. Jim's fingers touch it, just checking-

57 EXT. LAUNCH CENTER/INT. PAD BUNKER 57

Ken walks from the pad rat bus into the windowed bunker where they watch the launch. As various groups of EMPLOYEES recognize him they offer their condolences-

EMPLOYEES

Hey, Ken, bad luck...Too bad--  
Sorry....

58 INT. MISSION CONTROL ROOM - CU TV SCREEN 58

The Saturn rocket steams on the huge wall TV. We PAN to the CLOCKS beside it. The elapsed time clock reads T -00:05:32 and counting down- Mission Control is buzzing, giant graphs and charts lit up on the front wall, CONTROLLERS at their CRT screens in white shirts and dark ties-

CLOSER

We TRACK with a cardboard box carried in a man's arms, passing behind FIDO and GUIDO. They turn to watch-

FIDO WHITE

Mrs. Kranz has been busy with the old needle and thread.

GUIDO WHITE

The last one looked like he bought it off a gypsy-

(CONTINUED)

58

CONTINUED:

58

CLOSER - BOX

The box is delivered into the hands of a man at a station at the back of the room. He lifts the lid- inside is a brand new white vest-

ARM - VEST

The man's arm sliding into the vest-

(CONTINUED)

58

CONTINUED: (2)

58

CONTROLLERS

Turning from their screens to watch-

FINGERS - KRANZ

Fingers button the vest up. We TILT to the face of GENE KRANZ, an intense Flight Director with a Marine flat-top. He doesn't seem to notice the smattering of applause from the controllers as he dons his headset at the back of the room-

KRANZ

Okay, people, give me your status.  
BOOSTER-

BOOSTER WHITE

(radio) We're go, Flight.

KRANZ

RETRO?

RETRO WHITE

(radio) Go here.

FIDO, GUIDO, SURGEON, CAPCOM, EECOM, GNC, TELMU, CONTROL, PROCEDURES, INCO all look at their monitors as they announce their status to Kranz-

CONTROLLERS

We're go-  
Go, Flight-  
Go for launch-  
Go-  
We're go-

CU KRANZ

KRANZ

FAO? .... NETWORK? .... RECOVERY?

CONTROLLERS

JUMP CUTS instead of a PAN now-

CONTROLLERS

Go! .... Go! ..... Go!

59

INT. LAUNCH CENTER - ECU LAUNCH DIRECTOR

59

SUPERIMPOSE: LAUNCH CENTER, CAPE CANAVERAL, FLORIDA

(CONTINUED)

59 CONTINUED:

59

We hear Kranz's voice over his headset-

KRANZ  
(radio) Launch Control, this is  
Houston. We are go for launch.

(CONTINUED)

59 CONTINUED: 59

LAUNCH DIRECTOR  
Roger that, Houston. Pad Leader,  
what's your status?

60 EXT. VIP STANDS - MARILYN AND MARY 60

The Public Affairs Officer (PAO) comes on over the  
LOUDSPEAKER-

PAO  
(loudspeaker) The Director of Launch  
Operations has given Apollo 13 a Go  
for launch in one minute thirty  
seconds-

SPECTATORS all around Marilyn and Mary begin to CHANT-

SPECTATORS  
Go! Go! Go! Go!

The two women get caught up in it-

MARILYN AND MARY  
Go! Go! Go!

61 INT. PAD BUNKER 61

Guenther and all the EMPLOYEES around Ken are chanting.  
Ken stays deadpan, still devastated, the man left behind-

EMPLOYEES  
Go! Go! Go! Go!

62 INT. COMMAND MODULE 62

The three men stacked on their couches. Huge fuel pumps  
send a deep THROB into the cabin, a LIQUID RUSHING follows-

JIM  
Fuel pumps.

Jim reaches up to flick a couple switches-

JIM  
Get ready for the kickoff, fellas.  
Couple little bumps and we're in  
orbit.

63 INT. LAUNCH CENTER - LAUNCH DIRECTOR - FACES - VARIOUS SHOTS 63

We start on the Launch Director, beginning the countdown,  
then cut to various watchers, each getting a number or two-

LAUNCH DIRECTOR  
We're go to launch. T-minus twelve,  
eleven, ten-

64 INT./EXT. CLOSEUPS 64

Cut to CUs of Ken, Kranz, Guenther, Marilyn, Mary, Jim in the capsule, a stack of front-line controllers, Ken-

LAUNCH DIRECTOR

-nine, eight, seven, six, five, four,  
three, two, one- liftoff-

\*

65 EXT. ROCKET 65

Not moving at first-

66 EXT. VIP STANDS - MARILYN AND MARY 66

Holding their breath. Mary closes her eyes-

67 EXT. ROCKET - VARIOUS SHOTS 67

A volcano of FLAME erupts downward from the engines, an ear-splitting ROAR shaking the ground-

68 INT. COMMAND MODULE 68

Fred and Jack grip their seats as the module SHAKES violently. Jim calls out, "The clock is running."

\*

69 EXT. ROCKET - VARIOUS SHOTS 69

Lift-off! Sheets of ice fall away, fuel lines blow off, gantries jerk back, enormous hold-down arms release. It is as if a skyscraper is crawling heavenward on a pedestal of FLAME and STEAM. The ROAR is physical, deafening. The rocket begins to pick up speed, clearing the tower-

70 INT. LAUNCH CENTER - CAPE CANAVERAL 70

LAUNCH DIRECTOR

Houston, we have cleared the tower.

71 INT. MISSION CONTROL - HOUSTON 71

KRANZ

Roger that. Okay guys, it's ours now.

72 EXT. PAD BUNKER - KEN 72

Sadly tilting his head up to see as the rocket climbs, ground still SHAKING beneath him-

73 EXT. SKY - ROCKET 73

Muscling its way upward into the blue-

74 EXT. VIP GALLERY - MARILYN AND MARY 74

Mary has burst into tears, overwhelmed by the power shaking the earth around her. Marilyn holds her shoulders-

- 75 INT: COMMAND MODULE - ASTRONAUTS 75  
 Pulling some serious G's, breathing fast and shallow-  
 PANEL - ALTIMETER  
 Numbers flying-  
 VELOCITY READOUT  
 Accelerating at an incredible rate-
- 76 INT. MISSION CONTROL 76  
 We PAN from the TV image of the Saturn climbing, SOUND  
 MUTED, to the Control floor. Controllers report their data  
 in crisp, calm tones-
- 77 EXT. VIP GALLERY - SKY 77  
 The rocket is a trail of thick SMOKE bending towards the  
 horizon, the SOUND still deafening-
- MARILYN AND MARY \*
- MARY  
 (in tears) Is it over?
- MARILYN  
 There's two more stages to go. \*
- 78 EXT. ATMOSPHERE - ROCKET 78  
 The sky is deep blue here, the rocket horizontal, trailing  
 FLAME-
- 79 INT. COMMAND MODULE 79  
 Rocking and rolling side to side as the engines adjust  
 trajectory. The ENGINE BLAST is like slightly muffled  
 firecrackers-
- JIM  
 Little jolt coming up.
- 80 EXT. ROCKET 80  
 The tail of FLAME CUTS OFF. It seems to hang-
- 81 INT. COMMAND MODULE 81  
 As the acceleration stops suddenly the men are HURLED  
 against their straps as if smashing into a wall! Jack and  
 Fred GRUNT in pain-
- 82 EXT. ROCKET 82  
 The giant first stage FALLS AWAY. The second stage engines  
 IGNITE, shooting out FLAME-



INT. COMMAND MODULE

83

The astronauts are SLAMMED back into their seats! Jack and Fred GRUNT again. The second stage gives a smoother, quieter ride-

JACK

That was some little jolt.

JIM

Stage-two ignition, Houston.

CAPCOM ONE

(radio) Roger that, Jim, right on time.

Jim glances up at the panel-

PANEL - BOOSTER LIGHTS

The whole panel is vibrating rapidly, blurring the edges of things. Five booster engine lights are arranged in an X. The center one begins to BLINK, then goes OFF-

JIM

Houston, this is Odyssey, we've got a center engine cut-off, go on the other four-

Jack and Fred look over at him-

84 INT. MISSION CONTROL - KRANZ

84

CAPCOM ONE

(radio) Roger that, 13. We've got the same.

KRANZ

Booster, can you confirm engine out?

Booster checks data on his screen-

BOOSTER

Roger that, it shut down early.

KRANZ

Is that a problem?

FIDO

Yeah, but press on. Long as we don't lose another one we'll be alright.

INT. COMMAND MODULE

85

Jim and the others wait for the word-

(CONTINUED)

8/26/94

49A

85

CONTINUED:

85

BOOSTER LIGHTS

Still showing the center light out. We PAN over to a rectangular button marked 'ABORT' -

JIM

Tense, ready to scrub if he gets the word.

JIM

Houston, what's the story on engine 5? \*

The CAPCOM's voice comes over the wire-

(CONTINUED)

8/26/94

50

85 CONTINUED:

85

CAPCOM ONE  
(radio) We're not sure why the inboard  
was out early, but the other engines are  
go- and you are go.

\*  
\*  
\*

FRED  
Roger that.

JIM  
(relieved) Our gimbals are good.  
Our trim is good. Looks like we've had  
our glitch for this mission.

86 EXT. PAD BUNKER

86

Ken breaks away from the exhilarated pad rats, who are  
congratulating each other and making party plans-

GUENTHER  
Ken? Vere are you going?

KEN  
(striding away) To have the goddamn  
measles!

87 INT. COMMAND MODULE

87

The acceleration has levelled off. The windows show BLACK.  
Jim throws switches-

CAPCOM ONE  
(radio) Thirteen, stand by for  
staging.

88 EXT. ROCKET

88

The second stage floats away into the black of space-

The white Apollo is a tiny speck set against the green and  
blue planet filling the screen, then ZIP! It flashes past  
us- Faster than a speeding bullet-

88A OMITTED (88A)

88A

88B INT. MISSION CONTROL

88B

BOOSTER  
SII Shutdown, Flight. S IV B ignition.  
Thrust looks good.

88C EXT. SPACE

88C

The engine burns as the rocket soars over Africa.

38D INT. MISSION CONTROL

88D

BOOSTER  
S IV B Cut off in five seconds, Flight.

CAPCOM  
13, this is Houston. Predicted cut-off  
time is 12+34. Over.

89 INT. COMMAND MODULE

89\*

JIM  
Coming up on 12 minutes 34...and....

FRED  
MECO!

JIM  
Shutdown. (to Fred and Jack) And that,  
gentlemen, is how we do that.

From beneath the seats a notebook floats up bizarrely-CU  
PANELING

A pair of SCREWS, loose, float up out of their holes-

JIM

Jim snaps his helmet off, holds on so it won't float away,  
as Fred and Jack react to the weightless environment.

90  
thru  
91

OMITTED

90  
thru  
91 \*

92 EXT. PARKING LOT - DAY

92

Marilyn and Mary head for their cars with other guests-

MARY

I can't believe you've done this four times.

MARILYN

The worst part's over.

MARY

It is?

MARILYN

Sure. (shakes her head) Look, I don't stop worrying till he steps onto that aircraft carrier. You know? \*

MARY

You look so calm about it.

(CONTINUED)

92

CONTINUED:

92

MARILYN

If the Flight Surgeon had to pass me  
for this mission I'd be grounded.

Marilyn gives a less-than-confident glance up to the sky.  
Reporters swarm toward both wives.

MARILYN

(whispers to Mary) Remember, we are  
proud, moved and excited. \*

Mary nods as the reporters arrive and they both put on their  
"NASA smiles" as we TILT to see the remains of the Saturn's  
VAPOR TRAIL-

93  
thru  
97

OMITTED

93  
thru  
97

INT. MISSION CONTROL - FIDO

98

Watching his screen-

BOOSTER

Flight, we have shutdown of S-IV B.

FIDO WHITE

TLI is on the money. Looks good,  
Flight.

KRANZ

Okay fellas, we're going to the moon.

We RACK to the front wall. The graphic on the wall shows a dotted line representing the Apollo spacecraft.

98A EXT. SPACE

98A

We see the moon as the spacecraft roars into the frame headed to it.

99 INT. COMMAND MODULE

99

Fred vomits as inconspicuously as possible, and a couple of globules escape. Jim and Jack unbuckling to switch seats-

JIM

Okay, Swigert. You're on.

The transfer of seats is not graceful in the crowded cockpit, Jack going over and Jim going under-

\*

100 INT. MISSION CONTROL - CAPCOM 100  
 CAPCOM ONE  
 Odyssey, we are go for docking-

101 INT. COMMAND MODULE - PANEL 101  
 We see a finger hit a button that reads 'CSM-SEP' \*

JACK  
 (off) CSM Separation-

102 EXT. SPACE - APOLLO 102  
 In black space, the slender booster detaches from the command and service module stack. FIRING tiny THRUSTERS, the Apollo begins to cartwheel in space-

103 INT. COMMAND MODULE - JIM AND FRED 103  
 Watching Jack like a hawk. We PAN to Jack, who gives them a glance, then looks to the panel-

JACK  
 (tense) Rate of turn 2.5 degrees per second- \*

104 EXT. SPACE - BOOSTER, LEM 104  
 The booster panels open to reveal the golden lunar module inside, a buglike Venus on a space-age halfshell-

105 INT. COMMAND MODULE 105  
 Jim looks out the window as the Booster and LEM float into view-

JACK  
 (off) Relative velocity zero.  
 Thrusting forward- \*

CONTROLS, JACK  
 We shoot past the hand controls as Jack, still in his pressure suit, makes delicate adjustments on them, thrusting forward with the left hand, keeping the craft steady with his right-

JIM AND FRED  
 They eye Jack and the panel with tremendous concentration. Jack is aware of their scrutiny. \*

JACK  
 Don't worry, Jim. I'm on top of it. Five hundred feet- \*



106 INT. MISSION CONTROL - DEKE 106

Watching the wall screens, tense-

JACK  
(radio) Attitude is nominal. We're  
looking good.

DEKE  
(to himself) Come on, rookie. Park  
that thing-

107 INT. COMMAND MODULE 107

Jim and Fred exchange a concerned look as Jack concentrates on the cross hairs in the window. Jim looks back out at the LEM and we PAN to the window. The LEM is coming closer, closer- \*

CU JACK

Sweating a bit as he squints into the optical sight-

FRED  
(off) Two hundred feet-

JACK'S POV - CROSSHAIRS, LEM

The crosshairs on the glass moving slightly over the three-dimensional cross on the LEM, which grows larger and larger-

108 EXT. SPACE - MODULES 108

The command module points at the LEM like a silver bullet, the two ships about to become one. The exhaust gas from the CM ripples the thin golden skin of the LEM-

JACK  
(off) Sixty feet- closing slowly. \*

JIM  
(off) Steady-

CLOSER

The probe bumps slightly against the edge of the drogue, then slides in gently-

109 INT. COMMAND MODULE 109

Jack lets go of the right hand control, hits a computer button, then another button to withdraw the probe and shoot the latches. BANG!

JACK  
Hard dock. Reversing thrusters.

Jack pulls back with his left hand-

110 EXT. SPACE - MODULES 110

Tiny THRUSTERS on the command module FIRE backwards, gently pulling the LEM from its nest in the booster-

111 INT. COMMAND MODULE 111

Jack lets go of the controls, leaning back and breathing a sigh of relief-

FRED

Sixty pounds of propellant gone- not bad.

\*

Jim is not handing out any cigars yet-

JIM

Houston, we have LEM capture.

CAPCOM ONE

(radio) We copy that, Odyssey.

112 INT. MISSION CONTROL 112

The shift is changing, new controllers plugging in at the monitors as their predecessors stand up-

ECOM GOLD

We got a smooth one, huh?

ECOM WHITE

By the numbers so far. See you tomorrow-

FADE OUT:

113 113

thru OMITTED thru

116 116

EXT. APOLLO - SPACE

The slowly rotating Apollo is surrounded by BLACKNESS but brightly lit by the offscreen sun. We SUPERIMPOSE-

DAY THREE

116A INT. COMMAND MODULE - LOWER EQUIPMENT BAY 116A

Jim unrolls his relief tube-

JIM

I should probably demonstrate this on the air. You got the color camera there, Fredo?

(CONTINUED)

16A CONTINUED:

116A

CU JIM

As he urinates-

FRED  
(off) I'm setting it up.

JIM  
Load up the tape player too, would you?

FRED  
(off) Roger that.

CU VALVE

Jim's hand appears to turn the 'WASTE VENT' valve-

116B EXT. SPACE - APOLLO

116B

A swarm of beautiful white urine crystals are released from the CM-

FRED  
(V.O.) There it is- the constellation Orion.

117  
thru  
118  
118A

OMITTED

INT. LOVELL HOUSE - HALLWAY - NIGHT

117  
thru  
118  
118A

Marilyn is pounding on the door of Barbara's bedroom. The Beatles' She's Leaving Home is playing inside-

MARILYN  
I don't care if you're in mourning, we are all going to your father's broadcast! \*

BARBARA  
(off) I'm never coming out! And I hate Paul! And no one in this family can ever play their records again! \*

Susan steps in-

SUSAN  
She still going on about the stupid Beatles breaking up?

BARBARA  
(opens door) They're not stupid!..You're stupid! \*

(CONTINUED)

18A

CONTINUED:

118A

Barbara tries to slam the door again, but Marilyn charges in. \*

BARBARA

I'm not going! Dad won't even know if we're there! \*

MARILYN

Barbara, the whole world is going to be watching this broadcast, and so are we! \*

119 INT. MISSION CONTROL - CLOCKS - TRANSLUNAR MAP 119 \*

We PAN from the wall clocks showing earth and elapsed mission time, to the spacecraft SYMBOL on the translunar map, situated about 5/6ths of the way from the Earth to the moon-

INT. MISSION CONTROL - BIG SCREEN \*

BLANK at first, then on pops the image of Jim Lovell, grinning into the on-board video camera-

JIM

(TV) Good evening, America. Welcome to Apollo 13. We're broadcasting live from an altitude of almost two hundred thousand miles-

WIDER

We shoot past the very quiet controllers at their monitors, toward the big wall. Hardly any are watching the screen- \*

JIM

(TV) Tonight we're going to give you a little demonstration of what we do up here in outer space-

120 INT. VIEWING ROOM 120

Marilyn, Barbara (red-eyed), Susan, Mary Haise, several other visitors, crowd around a TV monitor in the glass-encased viewing room at the back of the mission control room-

JIM

(TV) Freddo, why don't you hand me that camera? There we go-

MONITOR

Fred and Jack are on screen now in the CM, Fred holding a little cassette player-

JIM

(TV) We thought we'd have some appropriate background music- hit it, Fred-

Fred hits the cassette button and Norman Greenbaum's Spirit In The Sky blasts out. Fred grins.

121 INT. COMMAND MODULE 121

Jim, holding the camera, is thrown off by the song-

(CONTINUED)

21 CONTINUED:

121

JIM

I uhm- actually that was supposed to be the theme from 2001, but we seem to have had a last-minute change in the program-

Fred and Jack both crack up-

122 INT. VIEWING ROOM - MARILYN

122

She frowns as she notices something-

JIM

(TV) My crewmates, Fred Haise and Jack Swigert, are going to demonstrate a few of our domestic chores for you now-

MARILYN'S POV

We start on the monitor showing the astronauts, then PAN to one showing Goldie Hawn and Nancy Sinatra doing a skit on Laugh-In, PAN across Lucy in a dire predicament, then to a Western-

JIM

(TV) An astronaut needs to be his own short-order cook. Of course zero gravity-

We continue to PAN up to Henry Hurt, looking at Marilyn sheepishly. He crosses to bring us into a two-shot with her-

MARILYN

What's wrong?

HURT

The networks all dumped us. One of them said we've made going to the moon as exciting as taking a bus to Pittsburgh.

MARILYN

What about KHTV? \*

HURT

Astros versus Braves.

123 INT. NURSING HOME - NIGHT - TV ROOM

123

BLANCH, Jim's 75-year-old mother, sits in a wheelchair next to other ELDERLY PEOPLE as an ORDERLY switches channels-

(CONTINUED)

123 CONTINUED:

123

BLANCH

My son is supposed to be on. He's  
in outer space.

ORDERLY

This is all the channels we get, Mrs.  
Lovell.

BLANCH

It's that damn TV Guide again-

124 INT. MISSION CONTROL - WALL SCREEN

124

Fred in high spirits, is using the water gun to blast hot  
water into a food package-

FRED

-we don't cook so much as just add  
hot water. (holds the bag up) I'm  
going to be the first man to eat  
grits in space.

JACK

The first and the last.

A few globules of water escape and wobble between Jack and  
Fred. Jack pokes them with his finger.

JACK

(serious) Oh- if anybody from the  
IRS is watching, I didn't get a  
chance to file my 1040 return-

125 INT. VIEWING ROOM

125

Hurt watches next to Marilyn, people laughing behind them-

JACK

(off) -I was planning to finish it  
today but this space thing came up-

MARILYN

Do they know they're not on the air?

HURT

(sighs) We'll tell them when they  
get back.

JIM

(off, TV) We're going to give you  
a guided tour of the Lunar Module.  
Fred, why don't you lead the way?

126 INT. MISSION CONTROL - WALL SCREEN

126

The on-board camera FOLLOWS Fred's legs, 'swimming' through the tunnel from the Command Module to the LEM. We DRIFT into the much smaller LEM. He turns to face us-

FRED

(TV) Welcome to the Aquarius folks- we're not going to be able to power it up for you, but I can show you some of the more important features-

The cassette player, now playing Aquarius from Hair, comes sailing past his head. He grabs it out of the air-

FRED

(TV) Whoops!

JIM

As you can see. The lunar module is about the size of two telephone booths. The skin separating us from the vacuum of space is only as thick as three pieces of aluminum foil.

EECOM MONITOR

We see columns of numbers spitting out. A finger taps one reading on the screen-

CONTROL FLOOR - EECOM, TELMU

TELMU eats barbecue. EECOM frowns at his screen, speaks over his headset-

EECOM WHITE

Flight, I'm getting some slightly ratty data on those O2 tanks. Can we give them a stir?

KRANZ

At his station-

KRANZ

Roger that, EECOM. How about we do that right after this monologue is over. If it ever ends. \*

127 INT. LUNAR MODULE

127

Fred has a pen, a food bag and a flashlight all spinning in place as he pretends to juggle them-

FRED

Let's see them top this on Ed Sullivan-

(CONTINUED)



127

CONTINUED:

127

JIM  
(off) Fred Haise. Renaissance man. \*

Jim floats back up the tunnel toward Jack in the Command module.

BANG! There is a loud report and Jack and Jim start. They look around- we WHIP PAN to Fred, looking innocent with his hand still on the cabin atmosphere repress valve. He grins-

128

INT. VIEWING ROOM - MONITOR - JIM AND JACK

128

Jim and Jack are not amused-

JIM  
That's the cabin pressurization valve. He gets our hearts going with that every time.

129

INT. MISSION CONTROL - KRANZ

129

The astronauts smiling on the big screen in the BG, Jim holding the video camera at arm's length to see all three-

KRANZ  
Okay, people, at 55:54 we're looking at a thruster check and a cryo stir. EECOM, that's both oxygen tanks, right?

130

INT. VIEWING ROOM - CLOSED-CIRCUIT MONITOR

130

Jim alone on camera now, signing off-

JIM  
--so we'll be closing out Aquarius and moving back to the Odyssey now, and our next broadcast will be from the surface of the moon. This is the crew of Apollo 13, wishing everyone on Earth a nice evening.

The screen goes BLACK-

VIEWING ROOM DOORWAY

The visitors file out, Henry left in the room behind them-

HURT  
They may run a few minutes of it on the news tonight-

Marilyn and Susan step out, blocking Hurt-

(CONTINUED)

130 CONTINUED: 130

SUSAN  
I thought he looked great.

They clear and we TRACK to Henry. He sighs. \*

131 INT. COMMAND MODULE 131 \*

Jack is already in his seat-

CAPCOM ONE  
(radio) Excellent show, Odyssey.

JACK  
Thank you, Houston. \*

CAPCOM ONE  
(radio) We've got a couple  
housekeeping procedures for you here.  
We'd like you to roll right to 060  
and null your rates. \*

JACK  
That's 060- \*

132 OMITTED 132 \*

133 INT. MISSION CONTROL 133 \*

A controller yawns and rubs his eyes in the FG as the  
CAPCOM speaks over his headset beside him-

CAPCOM ONE  
Then if you could give your oxygen  
tanks a stir- \*

JACK  
(off) Roger that-

134 INT. COMMAND MODULE 134

Jack in the FG, looks up to the panel with the tank heater  
controls as Jim floats up from the bay-

JACK  
I'm on it-

JIM  
(calls) Fred? You finished over  
there? \*

135 INT. MISSION CONTROL - EECOM 135

EECOM frowns at something on his screen-

EECOM WHITE  
What? \*

136 INT. COMMAND MODULE - JACK 136

He reaches up lazily to the panel-

ECU SWITCH

We PUNCH IN to the unguarded stir switch, Jack's huge finger descending- he flicks it-

JIM

Reading dials- BANG! A THUNDERCLAP rolls through the ship! He whips his head to the LEM tunnel-

137 INT. TUNNEL - FRED 137

The tunnel is flexing, the metal buckling and GROANING as Fred bounces against the walls-

138 INT. COMMAND MODULE - LOWER EQUIPMENT BAY 138

Fred's head emerges as he pushes from the tunnel, eyes wide, scared-

139 EXT. SPACE - SERVICE MODULE 139 \*

Rivets POP, a seam opens in the metal- WHOOM! An EXPLOSION blows us backwards!

140 INT. COMMAND MODULE - JIM, JACK 140

Jim whips back to look to Jack as the ship begins to SHAKE. Jack, startled, holds his hands away from the panel. His eyes go to the warning lights on the top of the front panel-

JACK

(into radio) Hey- we've got a problem here!

PANEL

The 'CREW ALERT' rectangle begins to BLINK!

141 INT. MISSION CONTROL - EECOM - SCREEN 141

Numbers changing wildly. We TILT UP to EECOM, leaning back, unbelieving-

EECOM WHITE

Whoa-

He looks down the line and we PAN to see at-least half of the front-line controllers looking around as well, their screens gone haywire-

(CONTINUED)

141 CONTINUED: 141

CAPCOM

CAPCOM ONE

(calm) This is Houston, say again  
please-

142 INT. COMMAND MODULE - JIM 142

Eyes on the panel, trying to keep his voice cool as the  
ship continues to LURCH, floating objects tumbling in the  
BG-

JIM

Houston, we have a problem-

PANEL

Right next to the BLINKING 'CREW ALERT' rectangle, the 'BUS  
B UNDERVOLT' rectangle goes wild!

JIM

(off) We're showing a main bus B  
undervolt-

143 INT. MISSION CONTROL - MEDICAL SENSOR MONITOR 143

We see three heart rates on the screen graphic, one above  
the other, each zipping upward!

DR. CHUCK

Watching, amazed-

DR. CHUCK

Jesus! Flight, their heart rates are  
skyrocketing!

EECOM, SCREEN

The EECOM's worried face is lightly reflected on the screen  
as columns of numbers begin to dip-

EECOM WHITE

-O2 tank number Two not reading at  
all and number One dropping! Fuel  
cells reading under- what's going  
on here? Let me get back to you,  
Flight.

We PAN to see the other controllers, barking out  
information all at once as their screens continue to show  
chaos-

GNC WHITE

Flight, they're all over the place!  
They keep yawing close to gimbal  
lock!

(CONTINUED)

143 CONTINUED: (2)

143

INCO WHITE

I keep losing radio signal, Flight!  
Their antennae must be flipping  
around!

KRANZ

One at a time!

ECU KRANZ

Standing alert, intense but calm-voiced-

KRANZ

EECOM, is this instrumentation  
malfunction or are we looking at real  
power loss?

EECOM

Overwhelmed as his screen goes crazy-

EECOM WHITE

It's a...what...a quadruple failure,  
Flight. That can't happen. It's got  
to be instrumentation!

144 INT. COMMAND MODULE

144

Jack is moving fast past Jim and Fred, hand-pushing to the  
tunnel-

JIM

Get that hatch buttoned! The LEM may  
have taken a meteor!

FRED

(into radio) We had a large bang  
there, Houston. Voltage still  
looking ratty-

JIM

Fuel cell One and Three showing gray  
flags but nothing on the flows.

CAPCOM ONE

(radio) Roger that.

FRED

Main bus A down too, now. To 25 and  
a half. Main bus B reading zip right  
now. We've got a wicked shimmy up  
here-

JACK

I can't get this thing to seal!

(CONTINUED)

144 CONTINUED:

144

JIM

Just stow it! If the LEM was hit  
we'd be dead by now!

Jim grabs the attitude controller stick-

JIM

Hang on, Fred. I'm going to get rid  
of this lurch-

Jim's hand moving the stick-

145 LOWER EQUIPMENT BAY - JACK

145 \*

Jack is SMACKED sideways against the wall as the ship  
SHIMMIES. He bounces, steadies, continues up-

146 INT. COMMAND MODULE - JIM

-146

Working the stick-

JIM

It's fighting me- come on, what's the  
story here?

ATTITUDE INDICATOR

The 8-ball is showing a little too much of a red spot on  
the left. It rolls hard the other way, red spot peeking  
out on the right-

JIM

He looks from the panel to the side window. He punches his  
belt buckle, floats to the window-

JIM'S POV - SPACE - CLOUD

A thin, white, gassy CLOUD surrounds the craft, gas  
crystallizing on contact with space to form a HALO which  
trails for miles-

FRED

See anything?

JIM

He pushes back to his seat, Fred and Jack, waiting to  
hear-

JIM

Uh- Houston, it looks to me like  
we're venting something out into  
space.

The crewmen's expressions tell us this is very bad news-

147 EXT. SPACE APOLLO

147

The ship is wobbling like a knuckleball, the CM shimmying side to side and the LEM gyrating in a circular motion as THRUSTERS on the CM fire to try to stabilize the craft. A growing cloud of white crystals and metallic debris oozes from its side like ink from an octopus-

JIM

(off) I see it out of window One right now. It's a gas of some sort- it's got to be the oxygen-

148 INT. MISSION CONTROL - CAPCOM ONE

148

There is a moment of stunned silence throughout the room. Worry crosses CAPCOM ONE'S face but does not affect his voice-

CAPCOM ONE

Roger, Odyssey. We copy your venting.

He looks up. John Young is still hanging by his station-

YOUNG

Damn.

KRANZ

We FOLLOW Kranz as he stalks between the controller aisles-

KRANZ

Quiet down. Let's stay cool, people. Procedures, I need another computer up in the RTCC and I want you all to alert your support teams. Wake up anybody you need and get them in here! Let's work the problem. Don't make things worse by guessing.

We RACK to the viewing room, where Henry Burt stands behind the glass, frantically barking into a telephone as he watches the floor, TV monitors still running their network shows behind him. One by one we see 'EMERGENCY NEWS UPDATE' logos appear on them-

149

149

thru OMITTED

thru

150

150

151 INT. COMMAND MODULE - STICK

151

Jim's hand back on the stick

JIM

watching the attitude indicator-

(CONTINUED)

51

CONTINUED:

151

JACK

As long as we keep venting it's going to push us into this drift-

FRED

Take a look at this.

\*

\*

\*

Jim leans over to look at the O2 TANK GAUGES.

Oxygen Two is already empty. Oxygen One is visibly falling-

152

INT. MISSION CONTROL - KRANZ

152

He is pacing back and forth now, talking to the floor. We can hear their VOICES in his headset-

EECOM WHITE

(intercom) Oxygen Tank Two zero, Tank One, 450 pounds and falling-

KRANZ

Fuel cells?

EECOM WHITE

(intercom) One and three gone, cell two dropping fast-

153

INT. COMMAND MODULE - ASTRONAUTS

153

All three looking at the instruments- lights are fluctuating-

FRED

We're not going to have power much longer. We're bleeding to death.

CAPCOM ONE

(radio) Odyssey, this is Houston. We'd like you to throw battery A onto Bus A until further notice-

FRED

Copy that.

Fred reaches to switch the battery on-

154

INT. MISSION CONTROL - EECOM SCREEN

154

We see the O2 Tank One pressure reading falling, falling, coming closer to a red line area-

EECOM

EECOM WHITE

Flight, I recommend we shut down the reactant valves on the fuel cells.

(CONTINUED)



154 CONTINUED:

154

We RACK HARD to Gene Kranz, several rows above-

KRANZ

What good will that do? What will that accomplish? \*

REVERSE

We shoot past Kranz toward the floor. The EECOM and several other controllers have turned their heads to look at him, knowing that a drastic measure has been suggested-

EECOM WHITE

(intercom) If that's where the leak is we can isolate it and save what's left in the tanks. We could stabilize the ship and run on the third cell.

CU KRANZ

It's his call-

KRANZ

But there's no way to open them again. We can't land on the moon with only one healthy fuel cell.

EECOM WHITE

(intercom) Affirmative Flight, the Odyssey is dying. This is my last option.

Kranz takes a couple steps, ponders, looks around-

KRANZ'S POV

Deka and the NASA Director stand in front of the viewing room, waiting for the word. We PAN down to the tiers, controllers looking up at him, waiting to hear-

KRANZ

He speaks calmly, gently breaking it-

KRANZ

CAPCOM, let's have them close the reactant valves.

155 INT. COMMAND MODULE

155

The astronauts receiving the news--

CAPCOM ONE

(radio) Okay, 13, this is Houston. We want you to close reac valves on cells One and Three. You copy?

155 CONTINUED: (2) 155

JIM

Are you saying you want me to shut down the reac valves? Did I hear you right?

There is a long pause-

156 INT. MISSION CONTROL - CAPCOM, KRANZ 156

KRANZ

Yeah, they heard me right. Tell them we think this might be the only way to stop the leak.

CAPCOM

Yes Jim, we think closing the reac valves may stop the leak.

156A INT. COMMAND MODULE 156A

Jim doesn't respond.

156B INT. MISSION CONTROL 156B

KRANZ

Did he copy that?

CAPCOM

Do you copy, Jim?

157 INT. COMMAND MODULE 157

Jim is devastated-

JIM

We copy, Houston.

Jim looks to the other two sadly. He turns off the live VOX mike-

JIM

We just lost walking on the moon.

He reaches out and flicks two switches-

FUEL CELL GAUGES

One and Three immediately tumble to zero-

158 INT. MISSION CONTROL 158

Kranz stands behind the EECOM-

KRANZ

Did that help anything, EECOM?

(CONTINUED)

158

CONTINUED:

158

EECOM WHITE  
No, we're losing it. It's still  
going down. Damn!

159

INT. COMMAND MODULE

159

The astronauts watch the O2 pressure gauge-

JACK  
It didn't work. I'm not going to  
have anything left in here to run the  
ship.

\*

(CONTINUED)

159

CONTINUED:

159

JIM  
(thinks) Fred- how long does it take  
you to power up the LEM?

FRED  
Three hours by the checklist-

JACK  
We don't have three hours.

160

INT. MISSION CONTROL - KRANZ, EECOM

160

KRANZ  
Minutes?

EECOM WHITE  
Fifteen minutes and it's all gone in  
the mothership. Dead. We lose our  
crew.

Kranz scowls-

KRANZ  
Okay people, here's the drill- we're  
moving the astronauts over to the  
LEM. I need some oxygen up there.  
TELMU, we need an emergency power-up  
procedure, the essential hardware  
only- we'll be shutting the command  
module down at the same time. We  
have to transfer the guidance system  
from one computer to the other, so  
I want those numbers ready when our  
guys are in position! The lunar  
module just became a lifeboat.

CAPCOM ONE

Trying to keep his voice calm-

CAPCOM ONE  
Odyssey, we need you to power down  
immediately, and you're going to have  
to power up the LEM at the same time  
so you better get somebody over  
there.

161

INT. COMMAND MODULE - LOWER EQUIPMENT BAY

161

We start on a CU of the cover of a thick notebook, 'COMMAND  
MODULE EMERGENCY POWER DOWN CHECKLIST'. We WIDEN as Jack  
rips it from its Velcro pad on the wall and pushes up-

JIM  
We've got Fred in there already,  
Houston.

(CONTINUED)

161 CONTINUED:

161

CAPCOM ONE  
 (radio) You've got to get that LEM  
 computer up, Jim. We've got some  
 serious time pressure here-

JIM  
 Can you give me a number?

162 INT. LUNAR MODULE - FRED

162

Fred with his power-up checklist in hand-

CAPCOM ONE  
 (radio) We're looking at less than  
 fifteen minutes of life support left  
 in the Odyssey.

Fred drops the checklist. It goes nowhere-

163 EXT. MISSION CONTROL - SECURITY GATE

163

The guard waving, car after SCREECHING car, past his  
 checkpoint as ANTI-NASA protestors wave their signs.

164 INT. CORRIDOR - CONTROL BUILDING

164

More and more off-duty CONTROLLERS bang in from the parking  
 lot, asking each other for information as they hurry down  
 the hall. Others run from side room to side room with  
 sheafs of paper. The place is in high gear-

165 INT. MISSION CONTROL

165

GLYNN LUNNEY, Flight Director for the next shift, stands  
 beside Kranz as his Gold Team members plug in-

KRANZ  
 All flight controllers, I'm handing  
 over to Glynn. I want you White Team  
 people to bring your replacements up  
 to speed, then meet me in Room 210-  
 If the computer loses power before  
 Swigart transfers the guidance to  
 the LEM-

\*

LUNNEY  
 They won't be able to fly the ship.  
 I need a quick status report, FIDO...

Kranz nods, grim-

66 OMITTED

166

INT. COMMAND MODULE - JACK

167

Jack has loose pages floating around him. He's still hooked up with Houston. The LIGHTS are FLICKERING around him. He is getting mostly STATIC from the radio now-

JACK  
OK, you still with us, Houston?  
Houston, you read 13?

CAPCOM ONE  
(radio) Skip twenty- (static)

JACK  
Was that twenty pages?

CAPCOM ONE  
(radio) Skip twenty pages to Aft  
Omni system!

JACK  
(looks) That's not on page twenty!

168 INT. MISSION CONTROL

168\*

The CAPCOM has the power-down manual open next to him. John Young sits by his side-

JIM  
(radio) Houston, I'm ready to power up  
the computer now.

CAPCOM  
One at a time guys. You're both talking  
at once. For Jack, it's the pink pages.  
Aft Omni on the pink pages.

JACK  
(radio) Roger.

CAPCOM  
For Jim, on Panel 11, close the LGC DSKY  
circuit breaker, then go to activation

169 INT. LUNAR MODULE

169

Jim hears static.

JIM  
Say again, Houston. Activation what?

CAPCOM  
(radio) Activation 30. Three, zero,  
Jim.

Jim finds the switch.

CONTINUED:

169

Jim finds the switch. \*

FRED \*

(to Jim) I can't get star readings with  
this debris. We better do a coarse  
align. \*

JIM \*

Roger that, Fredo. Let's do it quick,  
but do it right. \*

JACK \*

(off) I've completed all the steps on  
page... \*

JIM \*

(calling to Jack) I need your gimbal  
angles, Jack! \*

JACK \*

(yelling) Okay- Stand by, Houston.  
Jim, it's Roll 356.69. Pitch 163.52.  
Yaw 346.67 \*

JIM \*

I've got to convert this to the LEM  
gimbal angles. \*

CAPCOM \*

(radio) Jack, turn Batt A on, until we  
get the LEM powered up. \*

JACK \*

Battery A on, now. \*

Jim is writing numbers on a scrap of paper in a shaky hand-

PAPER

His pencil furiously dividing, adding to convert the numbers-

CONTINUED:

169

JIM

sweating it out. He frowns at his calculations-

JIM

Houston, I want you to double check my arithmetic so we have a good coarse align.

\*  
\*  
\*

170 INT. MISSION CONTROL - CAPCOM ONE, CONTROLLERS

170

CAPCOM looks around as several controllers grab bits of paper to scribble on-

CAPCOM ONE

Go Jim.

\*

JIM

(radio) Roll CAL angle at minus 2, command module at roll 355.57, pitch 167.78, yaw 351.87-

\*  
\*

One by one the controllers give CAPCOM a thumbs up-

INT. LUNAR MODULE - JIM

171

CAPCOM ONE

(radio) You're on the money, Aquarius.

We PAN to see Fred with the LEM power-up instruction book in hand, waiting to punch in on the panel-

JIM

Just a few more steps, Freddo.

\*

172 EXT. MISSION CONTROL PARKING LOT - GUARD

172

The guard directs traffic as dozens of CARS converge on the suddenly-overflowing lot. JOHN ARTHUR, a young EECOM, leaves his seat on a divider and bolts, tossing the keys to the guard and buttoning his shirt as he runs-

ARTHUR

I'll get 'em later, Phil!

173 INT. MISSION CONTROL

173

Arthur enters as the NASA Director trails Kranz down the hallway-

(CONTINUED)



Rev. 08/12/94.

75A.

173 CONTINUED:

173

NASA DIRECTOR  
Do we know yet what the hell  
happened up there? \*

KRANZ  
We'll have time to figure that out  
when we've got the ship back.

(CONTINUED)

8/26/94

76

173 CONTINUED:

173

NASA DIRECTOR  
The media's got us already scrubbing the mission?

KRANZ  
We aren't scrubbing, we're down-modding.

NASA DIRECTOR  
Down-modding? What can we possibly salvage from this flight?

KRANZ  
(deadpan) Our astronauts.

173A INT. MISSION CONTROL - LUNNEY

173A

At the Flight Director's station. He looks at the wall timer. We hear the CAPCOM from his headset-

LUNNEY  
Let's keep a close watch on this data, guys. We don't have much time.

CAPCOM ONE  
(radio) We want to switch control to Aquarius now. Jack, get your FDAI/GPI power off, autojet select, all 16 thrusters off.

JACK  
Roger.

CAPCOM ONE  
(radio) Jim, verify guidance platform aligned-

173B INT. COMMAND MODULE - JIM

173B

JIM  
Affirmative, Houston.

JACK  
Houston, I have powered down the IMU. I have no control at all. I'm going to turn my 16 jets off. Say again the other things you wanted?

Jack reaches for a switch-

173C INT. LUNAR MODULE - JIM

173C

reacting-

JIM  
Hold, wait Houston! We don't have our RCS system up yet!...Our eight-balls aren't up yet!

8/26/94

76A

INT. COMMAND MODULE - ECU SWITCH

173D

Too late! Jack hits the switch!

173E INT. LUNAR MODULE

173E

We see the stars begin to spin around out the window as the ship tumbles out of control!

8/26/94

77

173E CONTINUED:

173E

JIM, FRED

Jim grabs for the controls-

JIM

Houston, we don't have any attitude control up here!

173F EXT. SPACE - APOLLO

173F

The spacecraft tumbles end-over-end like a badly thrown football-

174 INT. MISSION CONTROL

174

LUNNEY

(to LEM Control) That means they don't have any control? Did we miss a step here? What the hell happened?

175

175

thru OMITTED

thru

180

180

INT. LUNAR MODULE - JIM

181

Jim grips the stick, thrusts forward. The LEM LURCHES-

FRED

Hold on Jim...Let me just...OK...Main SOV's are open now. You should have attitude control now.

JIM

Yeah, but it's all out of whack. I try to pitch down, but I yaw left.

181A INT. MISSION CONTROL

181A

GUIDO

They're getting awfully close to the center.

CAPCOM

Odyssey, watch that middle gimbal. We don't want you tumbling off into space.

181B INT. LUNAR MODULE

181B

FRED

Try the translational controller.

JIM

Hell, is he still firing up there? Why can't I null this out?

(CONTINUED)

8/26/94

77A

181B CONTINUED:

181B

FRED

She wasn't designed to fly with a dead  
elephant on her back.

\*  
\*

182 EXT. SPACE - APOLLO

182

The stack has a herky-jerky movement as the LEM thrusters  
pop on and off, rolling one way, then rolling back,  
desperately trying to right itself-

183 INT. LUNAR MODULE - ATTITUDE INDICATOR

183

The 8-ball is rolling this way and that-

ASTRONAUTS

Jim nudges his controls this way and that, the ship seeming  
to buck and twist around them-

\*

JIM

What's the frappin' attitude?

(CONTINUED)

183 CONTINUED:

183

FRED

We're OK.

CAPCOM ONE

(radio) Uhm- Aquarius, this is Houston. Are you watching for gimbal lock up there?

JIM

Inform Houston that I am well aware of the goddamn gimbals-

FRED

Uh-roger that, Houston.

CAPCOM ONE

(radio) And uh- Aquarius, we've got you both on VOX.

FRED

Say again, Houston?

CAPCOM ONE

(radio) You have a hot mic. We're reading everything you say.

Fred quickly switches off the voice-activated radio-

FRED

Whoops. Sorry.

183A INT. KEN'S APARTMENT - NIGHT - TV SCREEN

183A

Dick Cavett does his opening monologue-

DICK CAVETT

(TV) - did you know our first bachelor is on his way to the moon? It's Swigert, right? He's the kind of guy who has a girl in every port...Well, that may be, but I think he's kind of optimistically foolish taking nylons and Hershey bars to the moon.

The audience LAUGHTER seems to mock Ken and TILT to him, looking wasted, stumbling off toward his bedroom with a beer in hand-

KEN

Dope.

(CONTINUED)

183A

CONTINUED:

183A

He takes the phone by the couch off the hook as he goes, shuts the bedroom door behind him-

TV SCREEN

Cavett is suddenly replaced by the station's 'EMERGENCY NEWS BREAK' pattern-

183B

INT. STATION WAGON - NIGHT - MARILYN

183B

driving.

BARBARA

Paul did it. I never thought it would be Paul. I thought it would be John and Yoko. But it wasn't.

\*

SUSAN

Who cares?

\*

The radio NEWS ANNOUNCER breaks into the song following a Morse code-like MUSIC INTRO-

ANNOUNCER

This is a KILT News FLASH! KILT News has just received report of a serious incident aboard the Apollo 13 spacecraft on its journey to the moon's surface-

Marilyn, stunned, SWERVES the car-

183C

INT. LOVELL HOUSE - LIVING ROOM

183C

CU - TELEVISION

JULES BERGMAN

(TV) -it's very hard to put numbers on these things, but at the moment it would seem there is less than one chance in ten that the Apollo 13 astronauts will be able to return safely to-

\*

\*

\*

We TILT up to Marilyn on the telephone. Jane turns the volume up on the TV.

\*

(CONTINUED)

183C

CONTINUED:

183C

MARILYN

Slow down...An electrical failure-  
what exactly does that mean?..What  
do you mean, no immediate danger?  
Can they get back?

She looks into the living room-

MARILYN'S POV - PETE

Pete has the other phone. He listens, covers his forehead  
in dismay. His eyes meet hers. Not looking good. \*

We PAN to Barbara and Susan as they turn to look to  
Marilyn, terrified- \*

MARILYN

reacting, still on the phone-

MARILYN

Don't give me that NASA song and  
dance! What is going on with my  
husband?!

183D

EXT. SPACE - APOLLO

183D

The ship has regained some semblance of control, no longer  
tumbling, though the whole thing shimmies with a jerky  
motion-

183E

INT. LUNAR MODULE

183E

JIM

We're doing a little better here,  
Houston. It's like learning to fly  
all over again. \*

CAPCOM ONE

(radio) Roger that, Aquarius. \*

183F

INT. MISSION CONTROL

183F

CAPCOM turns to shoot a look back at Lunney. Both know they  
almost blew it-

(CONTINUED)



183F CONTINUED:

183F

CAPCOM ONE  
Jack, we can close out your procedure  
now.

183G INT. COMMAND MODULE - JACK

183G

Jack sits with nothing but the computer screen on-

JACK  
I've just got the computer left here-

CAPCOM ONE  
(radio) Shut her down, Jack.

JACK  
Do we know for sure that we can power  
this thing back up? It's gonna get  
awful cold in here.

There is no answer but STATIC. Jack sighs, reaches-  
COMPUTER PAD

The numbers go dead as he hits the OFF button-

JACK

Jack looks around his darkened, powerless ship. He is not  
happy to be abandoning it-

CAPCOM ONE  
(radio) We confirm shutdown, Jack.

GNC  
Computer's off.

EECOM  
We're clear.

TELMU  
We're going to the LEM.

CAPCOM ONE  
Lunar module now in control.

JACK  
(glum) Roger that, Houston. This  
is Odyssey signing off. \*

Jack hits a final switch and the last dim LIGHT goes OFF.  
There is only bounce from the outside now. We HOLD on the  
empty cockpit as Jack drifts down to the tunnel. WE SLOWLY  
TRACK IN to the central panel. The computer screen, Mission  
Timer, RCS indicators- everything blank, dead--

184 INT. LOVELL HOUSE - LIVING ROOM

184

Marilyn stands with Pete and a few more NEIGHBORS, watching the TV. Barbara and Susan are glued to the couch in front of it-

JULES BERGMAN  
(TV) -you might call this the  
'lifeboat' mode, where the crew has  
crawled from the now-dead command  
module to the lunar module.

(CONTINUED)

184 CONTINUED:

184

TV MONITOR

Jules Bergman explaining with his models-

JULES BERGMAN

(TV) The problem with this, of course, is that the lunar module is not designed to re-enter our atmosphere, it has no heat shield so at some point, the command module will have to be re-powered.

MARILYN

watching, stunned.

JANE

(off) Marilyn? Sorry- Jeffrey is calling for you.

185 INT. LOVELL HOUSE - JEFFREY'S ROOM

185

Jeffrey sits with a flashlight under a makeshift tent-a bedspread stretched over two chairs- as Marilyn enters and peeks inside. \*

JEFFREY

Why are so many people here?

MARILYN

Well, you know, Daddy's flying his mission-

JEFFREY

He said he was going to bring me back a moon rock.

MARILYN

Honey- something broke on the spaceship and he's going to have to turn back before he gets there. I know he's really sorry about that rock.

Jeffrey ponders this for a moment-

JEFFREY

Was it the door?

186 INT. ROOM 210

186

We TRACK IN to a room filling with controllers, most from Kranz's White Team. We TRACK past RETRO and TELMU-

(CONTINUED)

186 CONTINUED:

186

TELMU WHITE

We have water, power, oxygen for two  
men for a day, maybe a day and a  
half! That's it!

(CONTINUED)

186 CONTINUED:

186

Beyond them a couple dozen CONTROLLERS argue and calculate together, on and around a long table in a conference room-

CONTROLLERS

The direct abort gets them back here quickest- The engine could have been damaged- What about the Heat Shield?- Even with the engine, the power-down makes ignition iffy- Free-return trajectory, it's the only- Their consumables can't last long!

KRANZ

(off) Gentlemen!

Bodies part and Gene Kranz strides in like General Patton, flight plan under his arm. He crosses to an overhead projector, tosses the thick flight plan onto the floor with a BANG. The room is silent-

KRANZ

I want you to forget the operations manual- From this moment on we are improvising a new mission.

He realizes the projector is broken, shoves it out of the way, and turns to the blackboard, drawing the earth and the moon.

KRANZ

So how do we get our people home? They're here. Turn 'em around and bring them home? Direct abort?

Some controllers agree; more don't.

FIDO WHITE

No. We need to get them on a free-return trajectory- it's the option with the fewest question marks for safety-

KRANZ

Right, I agree. (draws) So we use the moon's gravity to slingshot them around-

RETRO WHITE

The LEM can't support three men for that amount of time! We have to do a direct abort- just make an about-face and come back home.

(CONTINUED)

186 CONTINUED: (2)

186

FIDO WHITE  
(points to diagram on the wall) We  
don't know if Odyssey's engine is  
even working. And if there's been  
serious damage to the spacecraft?

GUIDO WHITE  
They blow up and they die.

The room erupts as the controllers argue. \*

KRANZ  
Okay, hold it!

Kranz's voice quiets the others-

(CONTINUED)

186 CONTINUED: (3)

186

KRANZ

From what Lovell has told us, we may have had an explosion in the service module. (points to diagram) Consider that engine gone. We light that thing and it could blow the whole works. About the only thing the Command Module is good for is reentry, and direct abort is too risky. We're not leaving this up to chance. (looks around) Any other options?

\*

Silence as he returns to the chalkboard-

\*

KRANZ

Okay. Once we come around the moon, we're going to need to fire up the LEM engine, make a long burn, pick up some speed and get back home as quick as we can.

\*

GRUMMAN REP

I can't guarantee the LEM descent engine for that kind of burn! It's designed to land on the moon. Not do stuff like this.

\*

KRANZ

Well, we're not landing on the moon. I don't care what anything was designed to do. I care about what it can do.

\*

TELMU WHITE

I'm worried about how much power the LEM guidance system is drawing. I think we ought to turn that thing off.

\*

KRANZ

I guarantee you we're not turning off their computer 'til I know that crew is headed home. I'll fight you to the death on that.

\*

ARTHUR, the young EECOM is doing some rapid figuring on his notepad-

\*

KRANZ

I know we're making this up as we go, people, but we can't afford any mistakes. We need a contingency plan for anything our guys are likely to face up there. Let's lay it out!

\*

187  
thru  
189

OMITTED

187  
thru  
189

190 INT. MISSION CONTROL

190

The Surgeon approaches CAPCOM.

\*

SURGEON

\*

After this burn, we've got to build  
some time into the flight plan for  
these guys to sleep.

CAPCOM

\*

Run it by the FAO.

Duke and LUNNEY huddle with the NASA Director at the back  
of the room-

NASA DIRECTOR

He specifically wanted a quote from  
a Flight Director-

KRANZ

(arriving) Who wanted a quote?

(CONTINUED)



190 CONTINUED:

190

DEKE  
The President.

KRANZ  
(doesn't compute) The President-?

LUNNEY  
Nixon. He wants odds. They always  
want odds.

KRANZ  
We're not losing those men.

NASA DIRECTOR  
Can I tell him three-to-one?

LUNNEY  
I don't think they're that good-

KRANZ  
(adamant) We're not losing those  
men.

Kranz fixes them with a glare, then walks. They watch him-

DEKE  
Tell him 65-35.

CAPCOM TWO

CAPCOM TWO  
We expect signal loss in less than  
one, Aquarius. We'll pick you up  
again at approximately 60 hours and  
31 minutes and we'll have your PC  
plus 2 burn data-

191  
thru  
195  
196

OMITTED

INT. LOVELL HOUSE - LIVING ROOM

191  
thru  
195  
196

Susan and Barbara sit on the couch, watching the TV-

WALTER CRONKITE  
(TV) For 28 minutes the crew will  
lose all radio contact with the  
Earth. We will continue our live  
coverage of the drama of Apollo 13  
as the world waits-

196A

INT. LOVELL HOUSE - BEDROOM

Marilyn sits on the edge of her bed, listening to the  
squawk box.

196A

\*  
\*  
\*

CAPCOM TWO  
(radio) Thirty seconds to loss of  
signal.

197

EXT. SPACE - APOLLO

197

The ship is small and lonely surrounded by vast, black space. We DRIFT to see its target, the huge, gray MOON-

198 INT. LUNAR MODULE - JIM 198

Jim floats in the middle where Jack was before, thinking, utterly alone-

JACK

(off) Wow. Look at that!

FRED

(off) It's where Neil and Buzz landed. Jim, you've got to see this-

JIM

(morose) I've seen it before.

JACK, FRED

They glance back at Jim from the windows, sense his mood. They turn back to look out-

199 EXT. SPACE - APOLLO 199

The distant, tiny blue Earth peeks around the rim of the moon's dark side, then is covered in BLACKNESS-

JACK

(VO) So long, Earth. Catch you on the flip side.

200 INT. LOVELL HOUSE - BEDROOM 200

Marilyn sits on her bed as the sound on the squawk box turns to static.

201 INT. MISSION CONTROL - VIEWING ROOM 201

Gene Kranz steps into the viewing room and shuts the door behind him. The monitors all broadcast Apollo coverage, SOUND OFF. He turns his back to the floor, allows himself to close his eyes for a moment-

201A OMITTED 201A

202 INT. MISSION CONTROL OFFICE 202

RETRO WHITE

Bob, you wanted to see me?

NASA DIRECTOR

Yeah, Doug. I want you to work up and have ready a plan to get the spacecraft back, whether the men in it are alive or not.

RETRO WHITE

Yeah, I was wondering if anyone else was thinking along those lines.

(CONTINUED)

202 CONTINUED:

202

NASA DIRECTOR

We've always said we'd never leave  
a man in space, even if we lost him.

\*

203 INT. LOVELL HOUSE - BEDROOM

203

Marilyn, tears in her eyes, covers her face with her hands.

\*

\*

204 EXT. SPACE - APOLLO

204

Suddenly a long arc of SUN leaps out of blackness, peeking  
over the rugged curve of the MOON. The Apollo stack speeds  
over the growing wedge of visible lunar surface-

205 INT. LUNAR MODULE

205

Jim stands by his window, looking morosely down at the moon-

FRED

(VO) There's Mount Marilyn. We're coming up on our landing site- get the zoom, Jack-

We begin to hear COMPRESSED AIR BREATHING on the TRACK as Fred and Jack's VOICES FADE-

FRED

Jeez, look at that!

JACK

You could reach out and touch it!

206 EXT. LUNAR SURFACE

206

The eerie BREATHING CONTINUES as we PAN across the cratered lunar landscape from a LOW ANGLE. A layer of whitish-gray dust sits lightly all around us. The PAN stops at the foot of a ladder. We TILT UP to see an ASTRONAUT in a pressure suit descending-

CU HELMET

It's Jim. He steps down out of frame-

FOOT OF LADDER

In an eerie SLOW MOTION, Jim's foot steps on the moon surface, dust rolling away from it like silt at the bottom of a pond-

ROCK

A MOON ROCK lying on the surface. Jim's gloved hand scoops it, we FOLLOW it up to his face.

CAPCOM TWO

(radio) 13, this is Houston, reading your telemetry. Good to see you guys again.

207 INT. LUNAR MODULE

207

Jack and Fred are in the BG at one window, taking pictures, as Jim snaps back to reality at the other in the FG, somber-

FRED

Great to see you, too, Houston.

207AA INT. LOVELL HOUSE - BEDROOM

207AA

Marilyn lifts her head as she listens to the squawk box communication.

\*

\*

CAPCOM TWO

(radio) We show you headed this way  
for a change.

\*

207BB INT. LUNAR MODULE

207BB \*

JIM - WINDOW

Jim looks out his window. The earth "rises" brilliantly over the edge of the moon-

FRED  
(off) Excellent news, Houston.

FRED AND JACK

FRED  
I had an itch to take this baby down, though.

We drift into a 3-shot as Jim wrenches back into the moment-

JIM  
Gentlemen, what are your intentions?

They look back at him, surprised at his tone-

FRED  
What?

JIM  
I believe we have a mission to run here. Do you intend to take part?

JACK  
They sent us all the way up here, we should at least take a few pictures.

JIM  
If you want to live to develop them, I suggest we get on the stick. Fred, I want numbers on where we stand with the consumables in here. Jack, bag up whatever water is left in the Odyssey and bring it in. It's going to freeze over there-

They exchange a look. What's eating him? Jack reluctantly pushes away from the window-

(CONTINUED)

207B B CONTINUED:

207B B \*

CAPCOM TWO  
(radio). Aquarius, we've got some  
burn data for you fellas. We're  
gonna put the pedal to the metal-

207A INT. ROOM 210

207A

The Tiger Team controllers huddle in groups-

TELMU WHITE  
The LEM's only got enough juice for  
a couple of days- not 3 1/2.

CONTROL WHITE  
They've been running at full capacity  
since the accident. Full bore.

207B INT. LEM

207B

Fred is working with a piece of paper as Jim listens and  
Jack attaches food packs to Velcro strips.

FRED  
If the engine fires like it's  
supposed to, the burn will speed us  
up by ten hours. That's still three  
and a half days- Well...79 1/2 hours  
to be exact.

207C INT. ROOM 210

207C

EECOM WHITE  
Well, it ain't pretty but Rockwell  
says if we can get them back somehow,  
they'd have enough oxygen in the  
surge tank to breathe-

TELMU WHITE  
Yeah, but what about power and water?

CONTROL WHITE  
Yeah water, exactly.

207D INT. LUNAR MODULE

207D

FRED  
To have enough water to keep they  
systems from overheating we'll have  
to cut our personal consumption way  
back-

JIM  
And the power?

Jack looks up.

(CONTINUED)



207D CONTINUED:

207D

FRED  
Not even close.

207E INT. ROOM 210 - BLACKBOARD DRAWING

207E

Kranz adds to his drawing of earth, moon, Apollo and trajectory lines, writing the numbers in, x'ing the point on the drawing-

KRANZ  
So you're telling me you can only bring our people this far? Gentlemen, that is not acceptable.

There is a CACOPHONY of opinion and debate then, all speaking at once, till a persistent VOICE shouts them down-

ARTHUR  
Power is everything! \*

Heads turn and John Arthur steps forward. He's only in his mid-20's but supremely confident-

ARTHUR  
(more softly) Power- is everything. Without it they don't talk to us, they don't correct their trajectory, they don't turn the heat shield around. We have to turn everything off now or they won't even make it to reentry. \*

KRANZ  
What do you mean 'everything'?

ARTHUR  
With everything on, the LEM draws 60 amps, at which rate the batteries are dead in 16 hours, not 55. And so are our people. We've got to get them down to 12 amps. \*

A CHORUS OF PROTEST greets this-

CONTROLLERS  
No way! Twelve! That's crazy! You can't run a vacuum cleaner on twelve amps!

ARTHUR  
We've got to turn off radars, cabin heater, instrument displays, guidance computer- the whole smash- \*

(CONTINUED)

207E CONTINUED:

207E

FIDO WHITE

The guidance computer! What if they need another burn? They won't even know which way they're pointing. \*

ARTHUR

(firm) The more we talk down here, the more juice they waste up there.

Kranz has stepped close to look Arthur in the eye-

KRANZ

That's the deal?

ARTHUR

(shrugs) It's simple mathematics.

KRANZ

Okay, John. The minute they finish the burn we power the LEM down. In the meantime, we're going to have a frozen command module up there. And in a couple of days we're going to have to power it back up using nothing but the reentry batteries. \*

GNC WHITE

That's never been tried. \*

RETRO WHITE

Hell, that's never been simulated. \*

EECOM WHITE

It normally takes a team four or five hours to power up. And those little batteries only give us what... \*

GNC WHITE

Forty-five minutes. \*

KRANZ

We're going to have to figure it out. I want people in our simulators- \*

JOHN YOUNG

Young stands at the back of the room, looking around-

KRANZ

(cont., off) -running re-entry scenarios.

Young steps out of the room, in a hurry-

(CONTINUED)

Rev. 08/12/94

91A.

207E CONTINUED: (2)

207E

KRANZ

KRANZ

I want you to find every engineer who designed every circuit, every switch, transistor and light bulb that's up there. And then I want you to talk to the guy on the assembly line who actually built the thing. Find out how we can squeeze every amp out of both of these goddamn machines.

Pointing to the 45-hour mark-

KRANZ

I want this mark all the way back to earth with time to spare! We've never lost an American in space and  
(MORE)

(CONTINUED)

207E CONTINUED: (3)

207E

KRANZ (Cont'd)

we're sure as hell not going to lose any on my watch. Failure is not an option. Understood?

\*

The controllers are silent as he strides out the door-

207F INT. KEN'S APARTMENT - NIGHT - CU PHONE

207F

The phone receiver is off the hook, BUZZING softly-

207G INT. KEN'S BEDROOM

207G

YOUNG

(off) Ken?

Ken, asleep on top of the covers in his undershorts, wakes with a start. His eyes focus and we PAN to Young-

YOUNG

Back in the saddle, buddy. We got a ship to land.

Peta tosses Ken's shirt to him and it COVERS THE CAMERA-

207H INT. LUNAR MODULE

207H

Jim punches a button on the LEM computer-

JIM

Mark, thirty seconds. Engine is on line.

FRED

looking at the readouts-

READOUT

A digital clock ticking- 15, 14, 13-

JACK

watching. Nothing he can do-

JIM

watching his own readout-

JIM

Houston, verifying pericynthion plus 2 burn-

CAPCOM TWO

(radio) You're go for the burn, Jim-

\*

207H CONTINUED:

207H

He turns to Fred and Jack-

JIM

Now sweat, fellas. We blow this and we're NASA's permanent solar-orbitting space museum.

Jim hits the PROCEED button to trigger the burn. He works the throttle-

JIM

Engine activated. Ten percent thrust-

208 EXT. SPACE - APOLLO

208

The ship, with the moon in the BG, suddenly lights up and accelerates toward us like it's been shot from a cannon!

208A INT. LUNAR MODULE - WINDOW - MOON

208A

We see the moon rapidly growing smaller in the window-

JACK

(off) Full thrust, Houston. We're on our way-

208B EXT. SPACE - APOLLO

208B

The ship flashes by us without a sound-

208C INT. SIMULATOR BUILDING

208C

John Arthur and FRANK, A SIM TECH, talk in the control booth. Arthur discovers he has buttoned his shirt wrong and re-buttons it-

FRANK

How much power have we got to play with?

Arthur flicks on a small coffee pot-

ARTHUR

Barely enough to run this coffee pot for nine hours. We see our ammeter here bump over twenty at any point, the power-up is no good. We see it spike- that's sayonara for the guidance computer. Our guys can't re-enter.

YOUNG

(off) Coming through!

They look through the glass as people start trotting toward the simulator on the floor below-

(CONTINUED)

208C CONTINUED:

208C

SIMULATOR BUILDING FLOOR

Men part and Ken Mattingly strides up, followed by Young and several COMMAND MODULE TECHNICIANS-

YOUNG

-the ship has been losing heat since the accident. There'll start to be a lot of water condensation on the panel-

Arthur steps out to greet them-

ARTHUR

Ken! Glad you're here.

KEN

John's brought me up to speed on what happened, but what do we really have left in the batteries?

ARTHUR

No way to be sure.

KEN

Well, we've got to get started on some shortcuts for power-up.

ARTHUR

Yeah. You know how short?

KEN

(nods) It's all in the sequencing. If we skip whatever we don't absolutely need, turn things on in the right order, maybe-

ARTHUR

I agree. The engineers have taken a shot at a new procedure, but it's your ship. We've got to get you in there.

KEN

Okay. Frank, I need the SIM cold and dark- Give me the same conditions they've got in there now and present status of every instrument.

FRANK

You got it.

KEN

I need a flashlight.

(CONTINUED)

208C CONTINUED:

208C

A TECHNICIAN hands him a flashlight.

KEN

This isn't the kind they have up there.  
I don't want anything they don't have on  
board!

Ken takes the heavy power-up manual from Young and  
disappears into the hatch. Young heads for the control  
booth, calling in to them-

YOUNG

Put him in space, fellas! Let's get  
this show on the road!

208D INT. LUNAR MODULE

208D

The astronauts watching the readouts-

JIM

That's four twenty-seven Houston-auto  
shutdown.

CAPCOM TWO

(radio) Copy you, Jim. You're right  
on the money. We've got some power-down  
procedures to get into-

FRED

Let's go right to LEM power down,  
Houston....

209 INT. CORRIDOR, MISSION CONTROL BUILDING

209

Cots have been set up in the hall outside the control room.  
A few exhausted controllers have crashed on them as others  
move by, strip charts and flight manuals in hand. One of  
the sleepers raises his head, opens his eye a slit to squint  
at his watch-

CONTROLLER

Is it A.M. or P.M.?

Deke crosses frame, dogged by Dr. Chuck-

DR. CHUCK

Haise is running a temperature and none  
of them has slept since the explosion!

(CONTINUED)

209 CONTINUED:

209

DEKE

There's a bunch of us not getting  
sleep. \*

They pass out of frame and we see several controllers  
heading down toward the donuts and coffee- \*

FAO WHITE

It's going to get awfully cold in  
there for those guys. \*

FIDO WHITE

Yeah. Wish I could find me a fresh  
roast beef sandwich. \*

TELMU WHITE

We've shut down the systems for  
venting, so there'll be condensation-

CONTROL WHITE

With three men in a two-man capsule,  
we're close on oxygen, but we-  
(realizes) Whoa-

TELMU WHITE

What?

CONTROL WHITE

Some bad math! It's not what they're  
breathing in, it's what they're  
breathing out-

TELMU WHITE

The carbon dioxide!

210 INT. MISSION CONTROL

210

TELMU and CONTROL appear on either side of Kranz at his  
station, followed by Dr. Chuck-

CONTROL WHITE

Gene, we've got a CO2 filter problem  
in the lunar module!

TELMU WHITE

We've got five scrubbers on the LEM-

CONTROL WHITE

Which are meant for two guys for a  
day and a half- So I talked to the  
doc- \*

(CONTINUED)



210 CONTINUED:

210

DR. CHUCK  
They're already up to eight on the  
gauge. Anything over fifteen and you  
get impairment of judgement,  
blackouts, the beginnings of brain  
asphyxia-

(CONTINUED)

210 CONTINUED:

210

KRANZ

What about the scrubbers on the command module?

CONTROL WHITE

They're square-

TELMU WHITE

And the ones on the LEM are round.

KRANZ

Tell me this isn't a government operation.

TELMU WHITE

This isn't a contingency we-

KRANZ

I suggest you invent a way to put a square peg in a round hole. Pronto.

211 INT. LUNAR MODULE

211

Jack looks on holding the Emergency Power-Down Checklist as Jim and Fred shut the LEM systems off-

JIM

Quad Heater circuit breakers open-

Almost all the lights in the cockpit go out-

CAPCOM TWO

(radio) Fred, when you see the Earth out the window you should try the forward antenna and when the moon's in the window, try the aft.

FRED

Copy that.

CAPCOM TWO

(radio) We don't want you to make any more waste dumps. The venting may push you off course-

JIM

We'll need some more urine bags, Jack.

CAPCOM TWO

That should leave just your computer and your attitude controls-

JIM

Losing those now-

(CONTINUED)

211 CONTINUED:

211

Jim pushes a button. The last artificial light in the LEM, the readout lights on the computer screen, go dead. The men look at each other, solemn, a tiny bit of earthshine lighting their faces through the window-

JIM

We are powered down, Houston. We just put Isaac Newton in the pilot seat.

211A INT. WORKROOM

211A

A long empty table. Suddenly SPACE PARAPHERNALIA- a logbook, towels, fecal and food bags, pressure suits, cables, hoses, tape- are dumped onto it. We TILT to see TED, a systems-tester, standing with a team of his WORKERS who are loading the table from cardboard boxes. Ted lifts a round-chambered scrubber in one hand and a square cannister in the other-

TED

Okay, fellas, listen up! The people upstairs have handed us this one and we've got to come through. We are going to find a way to make this (shows cannister) fit into this- (shows scrubber) using nothing but this.

He indicates and we PAN back to the mess on the table-

212 EXT. LOVELL HOUSE - MORNING

212

Sunrise glances off REPORTERS sleeping in their cars parked in front of the Lovell house, car RADIOS tuned to the news-

213 INT. LOVELL HOUSE - KITCHEN - MORNING

213

Marilyn is on the phone. Barbara comes in to get herself cereal-

MARILYN

That's right, it wasn't on. I'd like you to keep her away from the TV 'till this is over....

214 INT. HOSPITAL - ORDERLY

214

On the phone in the hallway, a tall breakfast cart parked behind him-

ORDERLY

She's been asking to talk to you, Mrs. Lovell- she thinks we're keeping something from her.

215 INT. LOVELL HOUSE - KITCHEN/LIVING ROOM

215

MARILYN

Right...Whatever you can do for now.  
Thank you.

She hangs up-

BARBARA

What's Grandma going to think?

MARILYN

Your grandmother is not totally with  
the program, honey-

BARBARA

She knows Daddy's going to the moon.

MARILYN

Vaguely. She's got it mixed up with  
the orbital flight.

(CONTINUED)

215 CONTINUED:

215

BARBARA

I think we should tell her. It's like you're lying to her.

Marilyn sees Henry Hurt coming into the living room-

HURT

Good Morning.

MARILYN

Henry, don't you ever sleep?

HURT

I uhm- I have a request from the news people? They'd like to put a transmitter on the lawn.

MARILYN

A transmitter?

HURT

Kind of a tower. To broadcast live.

Marilyn looks out the window. Dozens of REPORTERS are rising, chatting with each other in the driveway and on the lawn-

MARILYN

Where were they for the launch? They wouldn't even run Jim's show-

HURT

Well, it's more dramatic now-Suddenly people are....

MARILYN

(blows) If landing on the moon wasn't going to be dramatic enough for them, why should not landing on it be? \*

HURT

Look, I know this is hard, but the whole world is caught up in this. It's the biggest story since.... \*

MARILYN

They don't put one piece of equipment on my property, Henry! If they have a problem with that, tell them to take it up with my husband. He'll be home on Friday! \*

216  
thru  
217

OMITTED

216 \*  
thru  
217

218

INT. LUNAR MODULE - PANEL

218

We start on a gauge that measures carbon dioxide content in the cockpit atmosphere, from one to twenty percent and and superimpose-

## DAY FIVE

The needle is reading nine, just under where the red alert line begins. We PAN to Fred, on his shift alone in the dark, powered-down LEM. He pops a few more aspirin, making a face as he swallows them dry. The cassette player hangs in the air by him, playing a sad, slow rendition of Blue Moon. He lifts his Personal Preference Kit, opens it. As soon as he does PHOTOGRAPHS begin to float up-

219

INT. COMMAND MODULE

219

Like a meat locker. CONDENSATION on every surface. We see Jack, strapped down, furiously scribbling on a scrap of paper and muttering to himself. We PAN to Jim, sitting in his command seat, wide awake. He floats toward the tunnel-

220

INT. LUNAR MODULE - CU NOTE

220

Fred's hands open a folded piece of paper. Written on it in thick red ink-

TOUCH THE MOON FOR ME  
I LOVE YOU

MARY

WIDER

Fred reading as Jim floats in behind. Jim catches a drifting photo, glances at it-

JIM

This is a nice one of Mary.

Fred turns, surprised. Jim hands him the photo-

(CONTINUED)

220 CONTINUED:

220

JIM

Too cold to sleep in there.

FRED

Yeah.

JIM

You don't look so good.

FRED

I'll survive.

JIM

The thermometer is-

FRED

(snaps) I'm fine.

JIM

Okay.

Jim takes his spot at the panel-

FRED

It was an accident.

JIM

What?

FRED

Mary being pregnant. We didn't plan on it, but there it was, and- you know-

JIM

It happens.

FRED

Me being here at all is just an accident, really. The guys back home used to laugh and call me Buck Rogers. Figured I was born to plow and fix carburetors. Hell, most of them never been anywhere, and here I am.

JIM

Yeah. Here we are.

FRED

(quietly) It hurts when I piss. \*

JIM

You haven't been drinking enough water.

(CONTINUED)

220 CONTINUED: (2)

220

FRED  
I've been drinking the same as you.  
(looks back, lowers voice) Swigert  
gave me the clap.

JIM  
What?

FRED  
(smiles) He must have used my  
relief tube- \*

JIM  
(laughs) That'd be a hot one to  
explain at the debriefing.

Jack floats in between them, wired-

JACK  
I've been going over the numbers  
again- \*

JIM  
(sighs) Right- \*

JACK  
We're exceeding the escape velocity.  
They've got us going too damn fast- \*

JIM  
Jack- \*

JACK  
They had to burn too long and at this  
rate, we miss earth's atmosphere and  
go into orbit around the sun- \*

FRED  
There's nothing wrong with the  
trajectory- \*

JIM  
They've been over these numbers  
twice, Jack. \*

JACK  
Look, I can add- \*

JIM  
I'm not questioning your math, Jack,  
it's just that we have half the PHDs  
on the planet down there working on  
this thing and we- \*

(CONTINUED)



220 CONTINUED: (3)

220

JACK

If they made a mistake and there's no way to reverse it, do you think they'd tell us?

FRED

What do you mean they're not gonna tell us? That's bullshit.

JACK

Then how come we don't have a re-entry plan?

JIM

Look, we can bounce off the walls here for ten or fifteen minutes but we're going to end up the same place we started!

JACK

Yeah, freezing our asses off and unrecoverable without a goddam-

Suddenly a WHINE like a smoke detector makes them start!  
All three turn to search the panel-

JACK

What's that? What's wrong with this thing?

JIM

(reading gauge) Uh- Houston, this is Aquarius- we have a CO2 reading of 13 here- it jumped four notches in a half hour-

CAPCOM ONE

(radio) We were expecting that, Aquarius.

JIM

(pissed) It's comforting to know that, Houston. Now what do we do about it?

CAPCOM ONE

(radio) We're working on a solution down here- \*

FRED

What do we do till then? Hold our breath?

221 INT. MISSION CONTROL HALLWAY 221

We PAN and FOLLOW with Ted, scattering technicians as he runs down the hall with a contraption made of pressure suit hoses and pieces of cardboard and plastic garment bags, all held together with duct tape. As he runs down the hall, a hose falls off. He snatches it off the floor and hurries on. \*

222 INT. MISSION CONTROL 222

Ted bursts in and passes him with the thing. We FOLLOW Ted till he lays it down by the CAPCOM station. Kranz is there and several nearby controllers stand to get a better look-

CAPCOM ONE

What's this?

TED

This is what they're going to have to make.

223 INT. LUNAR MODULE 223

CAPCOM ONE

(radio) Okay, Aquarius, do you have the Flight Plan up there?

Jack pulls the bulky flight plan up. Opens it-

JIM

Affirmative.

CAPCOM ONE

(radio) We've got a special procedure for you. Rip the cover off.

JIM

(to Jack) Tear that cover off.

JACK

(grins) With pleasure.

224 INT. MILITARY SCHOOL CLASSROOM - MORNING 224

Jay and his fellow CADETS watch a TV that's been rolled into class-

WALTER CRONKITE

(TV) -hoping this latest threat to the lives of the Apollo 13 crew members can be averted-

225 INT. COCOA BEACH BAR - DAY 225

Several PAD RATS, including Guenther, are glued to the set over the counter-

(CONTINUED)

225 CONTINUED: 225

WALTER CRONKITE  
(TV) Apparently the carbon dioxide  
build-up can be remedied by adapting  
the scrubber cannisters from the  
command module-

226 EXT. NEW YORK STREET - DAY 226

A news VENDOR in his kiosk watches on a small portable.  
The papers blare alarmist headlines-

WALTER CRONKITE  
(TV) -to work with the different  
machines in the LEM. Though the  
adapter has been tested-

227 INT. NURSING HOME - DAY ROOM 227

The orderly watches, checking around for Blanch-

WALTER CRONKITE  
(TV) -on the ground, the conditions  
in the lunar module have  
deteriorated-

228 EXT. PARKING LOT, HOUSTON - DAY 228

The guard stands in his booth listening to a RADIO-

ANNOUNCER  
(radio) -there is no guarantee it  
will function the same in space.

229 INT. HAISE HOUSE 229

Mary sits with several NEIGHBORS, watching-

WALTER CRONKITE  
(TV) Another fear at this time is  
the possibility-

MARY  
Turn it off!

Someone flicks the TV off. They sit in silence for a long  
moment-

MARY  
This is worse. Turn it back on.

INT. LUNAR MODULE - CONTRAPTION 230

The contraption is taking shape. Fred is doing the actual  
assembling as Jim and Jack bring him parts-

(CONTINUED)

230 CONTINUED:

230

FRED  
I need a sock.

JACK  
A sock?

FRED  
A sock. You know, foot, shoe, sock-

JACK  
Coming up-

Jack starts to pull off his sock-

FRED  
Now what's this bag, Houston?

231 INT. MISSION CONTROL

231

Ted has a headset on now, sitting beside the CAPCOM-

TED  
It's the garment bag for the moonwalk  
underwear.

231A INT. PRESS ROOM

231A

Henry Hurt is trying to explain what's going on-

HURT  
They're making this- this thing- to  
fit one kind of filter into another  
kind of filter holder- using all  
this-this stuff they have on board-  
and it will then pull the carbon  
dioxide out of the air so they can  
breathe-

232 INT. LUNAR MODULE

232

The men have attached a large garment bag to the  
contraption and are taping the whole thing up to the  
scrubber outlet on the side of the cockpit. Jack puts an  
ear down to the slightly stirring airbag-

JACK  
I can hear air moving.

Fred manages to pull Houston out of the radio STATIC again-

FRED  
Houston, this is Aquarius. Do you  
read?

(CONTINUED)

232 CONTINUED:

232

CAPCOM ONE  
(radio) Roger, Aquarius. Please  
advise on CO2 status-

JIM  
We're looking at the numbers now,  
Houston.

Jim looks to his crewmates, sees that they are holding  
their breath in anticipation as they all watch the CO2  
gauge-

JIM  
Breathe normal, fellas.

233 INT. MISSION CONTROL - BACK OF ROOM

233

Kranz, Leonard, Dr. Chuck, Deke, the NASA Boss, all waiting  
to hear-

CAPCOM ONE

The CAPCOM, the surrounding technicians waiting, listening.  
Ted holds his head with his hands, fingers crossed,  
listening-

234 INT. LUNAR MODULE - CU CO2 GAUGE

234

Suddenly the WHINE cuts OFF. The needle starts to drop!

WIDER

Jim reads the CO2 gauge as the other two relax, bits of  
tape and sock and plastic and hose floating around them-

JIM  
Houston- we're back down to 9 on that  
CO2 and falling-

235 INT. MISSION CONTROL

235

Ted lets out a huge sigh of relief, smiles-

TELMU GOLD  
We got that here. \*

CAPCOM ONE  
(smiling) That's good to hear,  
Aquarius.

CAPCOM slaps Ted on the shoulder-

CAPCOM ONE  
You, sir, are a steely-eyed missile  
man.

INT. COMMAND MODULE SIMULATOR

236

A PENLIGHT BEAM searches the CM panel. A finger appears, flips a switch. Suddenly a RED LIGHT starts pulsing, an alarm BUZZES-

KEN

(off) Damn!

237 INT. SIMULATOR CONTROL ROOM - AMMETER

237

The amperage needle spikes hard to the right of the gauge-

ARTHUR

Damn!

238 INT. COMMAND MODULE SIMULATOR

238

We PAN from the strobing RED LIGHT to see Ken's weary face. He flicks the switch again and it STOPS STROBING-

KEN

We used way too much power. There must be a sneak circuit somewhere between step 4 and 9.

\*  
\*  
\*

ARTHUR

(radio) But which step has the leak?

\*

KEN

Don't know yet. The sequence was wrong. Let's go back and try them one at a time.

\*  
\*  
\*

WHITE LIGHT blasts in as the hatch is opened. Our eyes adjust to see John Young peering in-

YOUNG

You need a break?

\*

KEN

If they don't get one, I don't get one. Where are they?

\*

YOUNG

(grim) They're getting close, Ken.

\*  
\*

239 INT. LUNAR MODULE

239

Fred searching with the radio knob, loud STATIC coming in-

239A. INT. COMMAND MODULE

239A

Jim floats in to find Jack lying as still as he can, strapped into sleeping position but with his eyes open-

(CONTINUED)

9/7/94

239A CONTINUED:

23

JACK  
If you lie absolutely still you get a  
little layer of warm air around you.

(CONTINUED)

239A

CONTINUED:

239A

JIM

Yeah?

JACK

No convection.

Jim nods. He wants to bury the hatchet-

JIM

Fred's in pretty bad shape.

JACK

Yeah.

A small silence-

JIM

So how old were you when you had the measles?

JACK

Seven.

JIM

I was five. My mom made me eggnog.

240

INT. NURSING HOME - AFTERNOON

240

Marilyn and Barbara and Susan come down a corridor filled with GERIATRICS, and turn into a room. Blanch sits up as a NURSE fiddles with STATIC on an obviously broken TV-

BLANCH

If it doesn't work, get me another one! My son is supposed to be on!

MARILYN

Hi Blanch.

Blanch turns to them with an annoyed look. She doesn't indicate that she recognizes them-

BLANCH

Can't fix a damn thing in this place.

Marilyn sits beside her-

MARILYN

We came to tell you something- there's been an accident. Jim's alright, but he isn't going to get to walk on the moon.

BLANCH

Well they said he was.

(CONTINUED)



240 CONTINUED:

240

MARILYN

That was before. There was an explosion- he's all right, but they're figuring out a way to get him back. It's- it's a little bit dangerous.

Blanch takes this in, looks to Susan, who has been crying-

BLANCH

Are you scared?

Susan nods-

BLANCH

(fierce) Well don't you worry, honey. If they could get a washing machine to fly, my Jimmy could land it.

241 INT. LUNAR MODULE

241

DAY SIX

We DRIFT through the capsule. Things have deteriorated shocking. Bags of urine and other debris float everywhere. Fred covers his face with his hand, trying to doze in place. Jack is unshaven, grim. Jim doesn't look much better. The CAPCOM's voice comes out of the STATIC-

CAPCOM TWO

(radio) Jack, we've contacted the President and you'll be glad to know he'll grant you an extension on your taxes since you are most decidedly out of the country. \*

Jack is not amused. Fred stirs and looks horrendous.

CAPCOM TWO

(radio) Uhm- Aquarius, we've had another request from the Flight Surgeon that you gentlemen get some sleep. He doesn't like his readings.

CU JIM

Jim grumpily pulls up his shirt and we TIGHTEN on an ECU of a sticky patch on bare skin with a wire leading from it-

JIM

(mutters) See how he likes these.

Jim's fingers probe, yank-

242 INT. MISSION CONTROL - MEDICAL MONITOR 242

Jim's vital signs go dead!

DR. CHUCK

DR. CHUCK  
Flight! I just lost Lovell!

243 INT. LUNAR MODULE 243

Fred and Jack look on as Jim rips the rest of the monitors off his sides and chest. It stings-

JIM  
I'm tired of having the entire Western world know how my kidneys are functioning.

CAPCOM TWO  
(radio) Aquarius, this is Houston-

JACK  
Big Brother is monitoring.

CAPCOM TWO  
(radio) Jim, we've had a dropout on your bio-med sensors.

JIM  
I'm not wearing my bio-med sensors, Houston.

A pause. The men wait for a reaction-

CAPCOM TWO  
(radio) Uhm- okay. Copy that, Jim.

Jack and Fred exchange a look, then start pulling up their shirts-

244 INT. MISSION CONTROL - DR. CHUCK 244

Shaking his head as he watches the readouts die-

DR. CHUCK  
Flight, I'm losing all three of them!

KRANZ

Kranz allows himself a slight smile-

KRANZ  
Just a little medical mutiny, Doctor. I believe they're still with us.

245 OMITTED 245

246 INT. LUNAR MODULE - JIM 246

Watching his comrades feebly enjoy their small victory. \*  
Soon their smiles fade and they settle again into their own  
thoughts.

247 INT: MISSION CONTROL 247

Kranz stands behind FIDO GOLD and GUIDO GOLD, both with  
long faces as they look at their screens-

GUIDO GOLD

It isn't the velocity it's the angle.  
Maybe something is still venting,  
pushing them off trajectory, but  
we're shallowing again. We're  
already down to 5.9- \*

KRANZ

Dammit- -

FIDO GOLD

At this rate they nick the earth's  
atmosphere and bounce off into space.  
We'd never get them back. We need  
another burn to get them back in the  
corridor. \*

KRANZ

Another burn. \*

FIDO GOLD

The sooner the better. \*

247A INT. LUNAR MODULE 247A

CAPCOM TWO

(radio) Aquarius, this is Houston- \*

JIM

Go Houston- \*

CAPCOM TWO

(radio) We have another course  
correction for you, Jim- \*

JIM

(concerned) Are we bringing up the  
guidance platform? \*

CAPCOM TWO

(radio) Negative on that, Jim. We  
can't spare the power for the  
computer- \*

The astronauts exchange a look-

FRED

We've got to do this blind? \*

7B INT. MISSION CONTROL

247B

KRANZ  
Isn't there anything we can give them?

TELMU GOLD  
(radio) Negative. If we don't have power we can't get a reading.

247C INT. LUNAR MODULE

247C

CAPCOM TWO  
(radio) We're trying to hash something out down here, Aquarius-

JIM  
Look, Houston, all I need to hold attitude is one fixed point in space, right?

Fred and Jack look at Jim, realizing what he's getting at-

JIM  
Well, there it is.

POV EARTH

They've turned the ship around so earth is visible out the window-

JIM  
We put the earth in the window and we keep it there. Cross hairs right on the terminator. How long's the burn, Houston? (to the guys) It's just a stick and rudder job, fellas.

\*

247D MISSION CONTROL

247D

KRANZ  
Lovell's got it! FIDO, let's get him some numbers up there.

248 OMITTED

248

249 INT. PRESS ROOM

249

Henry Hurt with his models again-

HURT  
The only unusual aspect is to achieve the burn through a dead reckoning method instead of with computer guidance-

REPORTER TWO  
You mean, they're just going to fly it?

(CONTINUED)

249

CONTINUED: (2)

249

HURT

Ah. Yes.

REPORTER ONE

Is this a procedure you've tried before?

Hurt thinks, decides to come clean-

HURT

Very little we've done since the explosion has been tried before.

250

INT. MISSION CONTROL - LUNNEY

250

On his headset, pacing-

LUNNEY

Okay, people, on your toes. We're doing this one blind-

He passes Kranz and the Grumman Representative-

GRUMMAN REPRESENTATIVE

I want you to understand we've never tried this before. Burn... cold soak...burn...cold soak... burn. Manual control...

\*

KRANZ

It will turn on, won't it?

GRUMMAN REPRESENTATIVE

I just want you to know the engine's never been tried like this.

KRANZ

Look, I promise I won't hold you personally responsible. If it ignites, our guys will get the job done.

251

INT. LUNAR MODULE

251

Jim and Fred in position, Jack between them. They are all totally fried-

JIM

Okay, this is going to take all three of us. Jack, you're our time readout- we're firing 39 seconds at 10 percent. And watch through the window in case I lose earth in my sight-

(CONTINUED)

251 CONTINUED:

251

JACK  
(looks at his watch) Got you.

JIM  
Freddo, I'll take start stop and  
pitch and roll You take Yaw. Fred?

(CONTINUED)

251 CONTINUED: (2)

251

Fred opens his eyes. He is trembling with the fever now-

JIM  
Can you handle this?

FRED  
I'm with you.

He takes a deep breath, grabs his attitude controller. He speaks into the LEM-

FRED  
Aquarius can handle anything they can cook up.

JIM  
Houston, is this time critical?

252 INT. MISSION CONTROL

252

CAPCOM TWO  
No. Fire when ready.

252A OMITTED

252A

253 INT. LUNAR MODULE

253

Jim turns to Jack and Fred.

JIM  
You guys ready to try this?

They nod.

JIM  
Then let's go.

INT. LUNAR MODULE

Jim's finger hovers over the green button-

JACK  
(off) -minus four, three, two, one-

Jim hits the button-

JIM  
(off) Ignition!

WIDER

The ship begins to SHUDDER and YAW-

JACK  
Three seconds-

(CONTINUED)

253 CONTINUED:

253

JIM  
Watch that Yaw!

SIGHT - EARTH

SHAKING all around the cross hairs!

254 EXT. SPACE - APOLLO, EARTH

254

The ship is rocking back and forth, up and down as the earth holds steady in the BG-

255 INT. LUNAR MODULE - JIM'S HAND

255

Moving the pitch and roll stick-

FRED

Struggling with the Yaw controller-

FRED  
Steady now- come on-

JACK  
(off) Eight seconds-

JIM

Peering out the window-

JIM  
I'm losing it!

JACK  
(off) Ten seconds!

SIGHT - EARTH

Earth shakes out of frame!

JIM  
(off) Where is it? Where is it?

JACK  
(off) Seven o' clock! Bring it down!-

Suddenly earth pops back into the cross hairs-

FRED

FRED  
We got it!

(CONTINUED)



255

CONTINUED:

255

JACK

JACK

Thirty-nine!

ECU STOP BUTTON

Jim's finger jabs the red STOP button hard!

The module STOPS SHAKING immediately. Jim takes a deep breath, looks-

SIGHT - EARTH

The center of earth's day-night line right at the cross hairs!

MEN

The astronauts exchange a look-

JIM

(calm voice) We have shutdown, Houston.

CAPCOM TWO

(radio) Roger that, Jim. We're showing good numbers down here.

Jim shakes his head, looks to his crewman. Fred is shaking, totally exhausted. Jack has a faraway look in his eyes, punchy-

JIM

I hope we don't have to do that again.

256

OMITTED

256

257

EXT. LOVELL HOUSE - MORNING

257

Several CAMERA CREWS unpack their equipment at the edge of the lawn as a CROWD gathers. We SUPERIMPOSE-

DAY SEVEN

258

INT. LOVELL HOUSE - STAIRS/LIVING ROOM

258

Susan watches out a window from the top of the stairs. She comes down, frowning, steps into the living room-

SUSAN'S POV - REVEREND, MARILYN, VISITORS

A REVEREND stands giving communion as Marilyn and the various VISITORS kneel to receive it.

\*

(CONTINUED)

258

CONTINUED:

258

REVEREND  
 -and thus it will come that all flesh  
 will pass, and our spirits rise unto  
 the Kingdom of Glory-

SUSAN

She GASPS and bursts into tears. The Reverend stops, as  
 everyone turns around.

\*

\*

Marilyn hears her, rises-

\*

MARILYN  
 Honey, what's the matter?

SUSAN  
 Daddy! He's dead, isn't he?

MARILYN  
 No he's not-

SUSAN  
 Reverend Hollins-

MARILYN  
 We were just saying a prayer.

SUSAN  
 Do you think Daddy's gonna die?

MARILYN  
 Oh, honey- how could they have any  
 trouble with something as simple as  
 falling into the ocean?

258A OMITTED

258A

\*

259 INT. ROOM 210

259

Exhausted Tiger Team members, most of whom have their eyes  
 closed, some with heads down on the table. They come to as  
 Kranz strides into the room-

CLOSER - BLACKBOARD - KRANZ

Kranz takes the chalk and brings the return line all the way  
 to earth-

(CONTINUED)

259 CONTINUED:

259

KRANZ

Gentlemen, you have given our people enough to survive till re-entry. Well done.

He looks around the room-

KRANZ

Now we've got to get them in. Tell me about the power-up procedures.

259A INT. SIMULATOR CONTROL ROOM

259A\*

Arthur on the phone-

ARTHUR

Yeah, Deke, we're aware of that-- We're working on it-- the minute we get something right-  
(hangs up; then, to FRANK:)  
Jesus.

KEN

(radio) With what we've got left, here's the order of what I want to do: power up guidance, ECS, communications; warm up the pyros for the parachutes...

260 INT. COMMAND MODULE SIMULATOR

260

KEN

...and the command module thrusters.

ARTHUR

(radio) The thrusters will put you over-budget on amps, Ken.

KEN

They've been sitting at 200 below for four days. They've got to be heated.

ARTHUR

(radio) Fine. Then trade off the parachutes-- Something.

KEN

(frustrated) If the chutes don't open, what's the point?-

ARTHUR

(radio) You're telling me what you need. I'm telling you what we've got to work with at this point. I'm not making this stuff up.

(CONTINUED)

260 CONTINUED:

260

KEN  
 Well, they're going to need all these  
 systems, John.

\*  
\*  
\*

ARTHUR  
 (radio) We don't have enough power!

\*  
\*

KEN  
 Okay, I am going to go back and  
 reorganize the sequencing again and find  
 more power. There's got to be a way to  
 do this. Let's start from scratch.  
 Clear the board.

\*  
\*  
\*  
\*  
\*

261 OMITTED

261\*

262 INT. LOVELL HOUSE - LIVING ROOM - DAY

262

OPEN TIGHT on TV image of Jim in a pre-recorded interview with Jules Bergman. \*

JIM

(TV) Oh, I've had an engine flame out a few times in an aircraft, and I was kind of curious whether it was going to light up again- \*

MARILYN

She's drawn toward the TV image. \*

JIM

(TV) -things of that nature. But they seem to work out.

JULES BERGMAN

(TV) Do you believe the law of averages operates with you after all these flights? -

JIM

I remember one time, I'm in a banshee at night, combat conditions, no running lights on the carrier. It was the Shagri-La. My radar had jammed and my homing signal was gone- somebody in Japan was on the same frequency, leading me away. I'm looking at a big, black ocean. \*

We track in slowly toward the TV. \*

JIM

I flip on my map light- zap! Everything shorts out. All my instruments are gone, I can't even tell what my altitude is. I'm running out of fuel, thinking about ditching and I look down and there's this green trail- like a long carpet laid out beneath me. It's the algae, right, the phosphorescent stuff that gets churned up in the wake of a big ship? Leading me home- \*

He shakes his head, a little spooked by the memory. Tears form in Marilyn's eyes as she watches. \*

JIM

If my cockpit lights hadn't shorted out, there's no way I'd ever have seen it. \*

263 INT. LUNAR MODULE - FRED

263

Really hurting. If he wasn't weightless he wouldn't be able to stand. He closes his eyes and we PAN across to Jack-

JACK  
How's it going, Fred?

No answer. We PAN with his worried look to Jim-

JIM  
Uhm- Houston- we could sure use something resembling a re-entry protocol up here.

CAPCOM ONE  
(radio) Coming real soon, Aquarius.

JACK  
They don't know how to do it. \*

FRED  
(quietly) Maybe Jack's right.

JIM  
Look, Houston, we can't throw this thing together at the last minute! So here's what you're going to do. You're going to come up with procedure - whatever it is - and we're going to go through it step by step so we don't have any foul-ups! I don't have to tell you we're all a little tired up here and we're not in a position to be making any snap decisions! \*

No answer from Houston for a moment. Then Deke's voice comes on- \*

DEKE  
(radio) Jim? This is Deke Slayton.

JIM  
What's the story down there?

DEKE  
(radio) We're going to have that power-up procedure as soon as possible. Ken Mattingly's in the simulator- right now-

JIM  
Ken's working on it?

64 INT. COMMAND MODULE SIMULATOR - KEN 264

Ken has his eyes closed, concentrating-

KEN

So, I leave the back-up system circuit  
breakers closed, then I bring up the RCS? \*

ARTHUR

Don't bother, Ken. You're already on  
the line. \*

KEN

Don't tell me that, John. \*

265 INT. CONTROL ROOM - AMMETER 265

The needle is just over the line for drawing too much power-  
WIDER

Arthur and the other men working the control room are fried-

ARTHUR

Come out here and look at it yourself...

265A INT. SIMULATOR 265A

Ken covers his eyes-

KEN

This sequence works, John- \*

ARTHUR

(radio) This sequence looks good. \*

We're just over budget on our amperage. \*

KEN

How much? \*

ARTHUR

Three or four amps. \*

KEN

Is it three or four? \*

ARTHUR

Four. \*

Ken thinks for a long moment-

KEN

There's got to be another way to look at  
this... We know they've got some power in  
those LEM batteries, right? \*

(CONTINUED)

9/7/94

121A

265A CONTINUED:

265A

ARTHUR  
(radio) Yeah?

\*  
\*

KEN  
We have an umbilical that provides power  
from the command module to the LEM.

\*  
\*

YOUNG  
Right- it's a back-up for the LEM power  
supply.

\*  
\*  
\*

ARTHUR  
I'm listening-

\*

KEN  
So reverse it. Reverse the flow and see  
if we can draw these four amps from the  
LEM batteries before we cut it loose.  
Why can't we do that?

\*  
\*  
\*  
\*



65B INT. SIMULATOR CONTROL ROOM

265B

ARTHUR  
There's no procedure for that, is there? \*

YOUNG  
You're gonna lose a lot in transfer... \*

KEN  
(radio) But all we're talking about is  
four amps. \*

ARTHUR  
It's worth a shot. \*

265C INT. SIMULATOR

265C

Ken reaches for the panel, flicks a switch-

265CCINT. MISSION CONTROL

265CC

Kranz charges down between the controllers to intercept Deke  
and FAO White as they enter the room. \*

KRANZ  
Give me whatever they've got of those  
power-up procedures. I don't need the  
whole damn Bible - just a couple of  
chapters. Let's get something up to  
these guys. \*

DEKE  
Gene, they're over there working it- \*

FAO WHITE  
I'll call over to the simulator and get  
an estimate-

KRANZ  
Goddamn it, no more estimates! We need  
those procedures-now!

265D INT. SIMULATOR CONTROL ROOM

265D

Arthur is exhausted, holding his head up with his hands as  
he watches the ammeter-

KEN  
(radio) Okay, optics are up. How'm  
I reading?

(CONTINUED)

CONTINUED:

265D

ARTHUR  
Fine so far-

KEN  
(radio) Say again-

YOUNG  
You're under the limit. Keep going.

265E INT. SIMULATOR

265E

KEN  
Now I'm bringing up the guidance-  
He gingerly hits a button. No warning lights-

266 OMITTED

266

267 INT. SIMULATOR CONTROL ROOM - AMMETER

267

The needle barely moving, holding around fifteen amps-

267 CONTINUED: 267

WIDER

Young looks over to Arthur, who nods to him-

ARTHUR  
(into intercom) Ken? Is your  
computer on now?

268 INT. SIMULATOR 268

KEN  
Up and running. How do we look?

No answer at first- \*

KEN  
John? \*

ARTHUR  
(radio) I think we got it buddy! \*

Ken closes his eyes, lets his head fall back.

269 INT. MISSION CONTROL 269

Controllers' heads swivel as Ken leads John Arthur and several of the other simulation team into the room, moving down the tier like a flying wedge till they reach CAPCOM. Deke Slayton, sitting by him offers a headset to Ken. Arthur hands Kranz a copy of the new flight plan. The White Team controllers have reappeared, taking their seats as the Gold Team stands to watch-

DEKE  
Glad you're here. We've been stalling.

CAPCOM  
Procedure's in. And Ken's back. He's a local expert on this now, so we'll turn you over to him and he'll read it off.

Ken grabs the headset, sits in the chair Deke vacates-

KEN  
Aquarius, this is Houston. Do you read  
me?

270 INT. LUNAR MODULE 270

The men try to rally-

JIM  
Read you, Houston. (grins) Are the  
flowers blooming in Houston.

(CONTINUED)

270 CONTINUED:

270

KEN

(radio) Negative Jim. I don't have  
the measles. Is Jack in there with you?

JACK

I'm here.

KEN

(radio) Jack, get yourself  
something to write on. You'll need a  
lot of paper.

271 INT. LOVELL HOUSE - LIVING ROOM/DEN

271

Very busy. A living room full of SUPPORTERS around the TV. Marilyn moves through with Neil-

MARILYN

It would really help. Just try to distract her when the heavy predictions come on.

NEIL

We'll take a whack at it-

They've brought us into the DEN. Blanch is propped up in her wheelchair in front of a smaller TV. BUZZ ALDRIN stands by her, uncomfortable-

MARILYN

Blanch? These nice men are going to watch in here with you, okay? This is Neil Armstrong and this is Buzz Aldrin.

Marilyn exits as Blanch looks up brightly at the men-

BLANCH

Are you boys in the space program too?

272 INT. COMMAND MODULE - JACK

272

Jack is finishing scribbling on one of the many scraps of paper. \*

KEN \*

(radio) Okay Jack- give me a read-back on that last procedure.

Jack looks at his notes and appears confused. \*

JACK \*

Stand by, Ken. (pause) Ken, I'm having trouble reading my own writing. I guess I'm more tired than I thought.

KEN \*

(radio) Don't worry, I'll talk you through it.

PANEL

Jack is taping a slip of paper that says 'NO!' over the LEM JETT switch-

KEN

(radio) Find the main bus breakers on panel eleven-

272 CONTINUED:

272

JACK

His hand moves over the panel, the surface beaded with a weightless film of condensed water. His fingers hover over the breakers-

JACK  
Main bus breakers-

KEN  
(radio) Turn breaker five on.

JACK  
There's an awful lot of condensation on the panel. What's the word on these things shorting out?

KEN  
(radio) We'll just take them one at a time, Jack.

JACK  
(mutters) It's like driving a toaster through a car wash.

ECU FINGER

Approaching the switch-

ECU JACK

Holding his breath-

FINGER, SWITCH

His finger flips the switch. No short-

JACK

JACK  
(relieved) Breaker five on.

273 EXT. SPACE - APOLLO

273

Lights come on in the command module as it is powered back up. The ship seems to come alive again-

273A INT. MISSION CONTROL

273A\*

Kranz stands between FIDO and RETRO at their posts-

FIDO  
We're still shallowing slightly for whatever reason- It's almost like they're underweight-

\*  
\*  
\*  
\*

(CONTINUED)

273A CONTINUED:

273A

KRANZ  
How can they be underweight?

\*  
\*

RETRO  
We didn't land on the moon.

\*  
\*

273B INT. LUNAR MODULE

273B\*

Jim and Fred left in the LEM-

\*

KEN  
(radio) Thirteen, one more thing.  
While Jack's working on the power-up,  
you and Fred are going to have to  
transfer some ballast over to the  
command module.

\*  
\*  
\*  
\*  
\*

JIM  
Ballast?

\*  
\*

KEN  
(radio) You've got to get your  
weight right. We were expecting you to  
be toting a couple hundred pounds of  
moon rocks.

\*  
\*  
\*  
\*  
\*

CU JIM

\*

It hurts to be reminded-

\*

JIM  
Right, Houston.

\*  
\*

KEN  
(radio) Grab anything that's got  
some heft and get it moving. We've got  
a lot to do before re-entry.

\*  
\*  
\*  
\*

273C INT. MISSION CONTROL - KEN

273C\*

Reading out procedures-

\*

KEN  
Jack, now back to panel 5. Circuit  
breaker CAUTION AND WARNING, MAIN B,  
closed.

\*  
\*  
\*  
\*

273D INT. COMMAND MODULE - JACK

273D\*

Sweating out the power-up checklist-

\*

JACK  
Okay. Wait a minute. You're going too  
fast, here.

\*  
\*  
\*

8/29/94

125B

273D CONTINUED:

273D

KEN  
(radio) Okay. I'll go line at a time  
and wait for your verification. Now,  
panel 5: Circuit breaker CAUTION AND  
WARNING, MAIN B, closed.

\*  
\*  
\*  
\*  
\*

JACK  
CB CAUTION AND WARNING, MAIN B, closed.

\*  
\*

273E INT. LUNAR MODULE/TUNNEL

273E\*

Jim and Fred are frantically throwing things down the tunnel  
from the Aquarius- moonwalk helmets and boots, operations  
manuals, the tape recorder, the TV camera, PPK's, to 70mm  
Hasselblad cameras...

\*  
\*  
\*  
\*

KEN  
(radio) Jim, per FAO, they suggest you  
stow Hasselblads in locker B-6 and any  
used fecal bags in stowage location R-2.

\*  
\*  
\*  
\*

JIM  
Roger that. (to Fred) Just stow them  
wherever the hell you can.

\*  
\*  
\*

274 INT. MISSION CONTROL - KEN

274

Still reading out procedures-

\*

KEN  
Jack, on page seven, skip steps three  
through eight and go straight to nine.

\*



275 INT. COMMAND MODULE

275

Jack working through the emergency power-up manual-

JACK  
That's on panel two, uplink-

KEN  
(radio) That's right. Try it..

Jack winces, hits a button, and the computer pad on the front panel comes to life-

JACK  
Uplink completed.

KEN  
(radio) Now take a look at your amps-

Jack is exhausted, but thrilled to have his ship back. Fred looks up from stowing the Hasselblads-

\*  
\*

JACK  
We got her back up, Ken. Wish you were here to see it.

KEN  
(radio) I'll bet you do.

Fred gives Jack a nod of acknowledgement before he heads back down the tunnel.

\*  
\*

275A INT. MISSION CONTROL

275A\*

RETRO  
Flight, Retro.

\*  
\*

KRANZ  
Go Retro.

\*  
\*

RETRO  
We have a typhoon warning in the recovery zone.

\*  
\*  
\*

KRANZ  
Say again, Retro?

\*  
\*

RETRO  
I said there's a typhoon alert in the prime recovery area. (then) It's only a warning, Flight. It could miss them.

\*  
\*  
\*  
\*

KRANZ  
Only if there luck changes.

\*  
\*

(CONTINUED)

275A CONTINUED:

275A

On Ken-

\*

KEN  
Okay, Aquarius. You can maneuver to  
service module SEP attitude now.

\*  
\*  
\*

JACK  
(radio) Roger, Houston.

\*  
\*

276

276

thru OMITTED

thru

277

277

278 INT. LUNAR MODULE

278

Jim at his thruster control-

JACK  
(off) We're set for jettison!

JIM  
Roger that. On a three count- One, two-  
He squeezes the control-

JIM  
Upward thrust!

279 INT. COMMAND MODULE

279

Jack flips the pyro breakers, hits the SM JETT button right  
next to his NO! flag-

JACK  
We're loose!

280 INT. LUNAR MODULE - CU JIM'S HAND 280

Flipping the thruster control back-

JACK  
(off) Reverse thrust!

281 EXT. SPACE - APOLLO 281

The MOON is small in the BG as there is a tiny jet of FLAME from the LEM and the bulky service module detaches from the rest of the ship and begins to float-

282 INT. LUNAR MODULE 282

Jim and Fred look out the window-

FRED  
There it is! I see it!

JIM  
Oh no-

THEIR POV - SERVICE MODULE

The service module rolls past them in slow motion, turning to catch the sun and reveal a blackened, gaping hole in its side, streamers of Mylar spewing out like intestines-

FRED  
(off) There's our venting problem-

JIM  
(off) Houston...we're getting our first look at the service module now....

INT. LUNAR MODULE

Jack floats in to look past Fred. He's just as shocked-

JIM  
There is one whole side of the spacecraft missing! Right by the high gain antennae the whole panel is blown out- from the SPS valve right up to our heat shield!

283 INT. MISSION CONTROL 283

Nobody on the ground is happy to hear this-

KEN  
We copy you, Aquarius.

JIM  
(radio) It's really a mess, Houston.

(CONTINUED)

283

CONTINUED:

283

Ken turns to Deke Slayton-

KEN  
The heat shield-

284 CU TV - HEAT SHIELD, TORCH

284

WHOOOSH! A BLOWTORCH blasts FLAME around the heat shield of a model of the command module-

JULES BERGMAN

(TV) -so as the friction builds up, causing this incredible heat, the shield literally melts away-

285 INT. LOVELL HOUSE - DEN

285

Neil distracts Blanch as Buzz watches-

JULES BERGMAN

(TV) -absorbing and dissipating most of it into the atmosphere-

NEIL

So did Jim make Eagle Scout or not?

286 INT. LOVELL HOUSE - LIVING ROOM - MARILYN

286

Marilyn sits with Jeffrey on her lap, hearing the awful BLAST of the BLOWTORCH-

JULES BERGMAN

(TV) If there has been any damage to the shield, we, and the astronauts, have no way of knowing.

JANE

(off) You want me to change to Walter?

MARILYN

No. I can take it straight.

287 INT. BAR - CU TV

287

Water Cronkite at his news desk-

WALTER CRONKITE

Perhaps never in human history has the entire world been united by such a global drama. Expressions of support-

GUENTHER

Guenther and the other PAD RATS watch over their beers-

WALTER CRONKITE

(TV) -for the crew of Apollo 13 continue to pour in from around the world. Twenty nations have offered use of their fleets in possible recovery efforts-

88 INT. CLASSROOM

288

Jay and his cadet classmates watch, rapt-

WALTER CRONKITE  
(TV) -including the Soviet Union.  
In New York City hundreds of thousands  
of people have gathered to watch updates  
of the mission-

TV IMAGE - EXT. TIMES SQUARE

News footage of throngs looking up at the big board-

WALTER CRONKITE  
(TV) -in Times Square. In Yankee  
Stadium today's baseball game was halted  
to observe a moment of silence. While  
in Rome-

289 EXT. STREET - NEWSSTAND

289

The Vendor has a crowd of people watching his little set-

WALTER CRONKITE  
(TV) -Pope Paul led fifty thousand  
people in prayers for the safe return of  
the astronauts-

290 OMITTED

290

291 INT. LUNAR MODULE

291

Jim grabs the American Flag kit, turns and notices Fred  
shivering- \*  
\*

JIM  
Can you hold out a bit longer?

FRED  
As long as we have to.

JIM  
When we hit that South Pacific, it's  
gonna be 80 degrees, buddy.

FRED  
(dreamily) 80 degrees-

But he continues to shudder. Jim bearhugs Fred and they  
hang that way for a long moment-

JIM  
Man you are a mess.

(CONTINUED)

291 CONTINUED:

291

FRED  
Yeah

JIM  
Why don't you go help Jack out? I'll  
finish up here.

Fred nods and pushes down the tunnel. Jim turns, looks around. His St. Christopher medal has floated out of his shirt. He looks at it, uses it to scrape a bit of frost off the front window-

CLOSER

As the frost disappears we see the earth out front, huge and inviting. We PAN to Jim's face-

292

292

thru OMITTED

thru\*

293

293

293A EXT. LOVELL HOUSE - DAY

293A

Throngs of REPORTERS and NEIGHBORS on the street and lawn, watching the house as if it will levitate. CAR RADIOS play news coverage. In the FG, a neighbor BOY on a bike holds his hands up, fingers crossed-

294

294

thru OMITTED

thru

296

296

297 INT. LUNAR MODULE/TUNNEL

297

On JIM-

JACK  
(off) Jim, we're coming up on LEM  
jettison.

Jim takes a final look around the LEM, grabs the heavy reticule off the panel. He throws it down the tunnel-

297A INT. MISSION CONTROL

297A\*

KRANZ

Capcom, we're coming up on one minute.

KEN

Thirteen, we've got LEM jettison in 60 seconds. Have you got everybody in the Odyssey?

297B INT. TUNNEL

297B\*

Jim slams the hatch into place, turns it, and floats toward the command module

298 INT. COMMAND MODULE

298

JACK

(calls) Jim?

Jim floats up and heads for the left seat. Jack turns to sit in it and they BUMP and float apart. They look at each other for a long moment-

JIM

Sorry. Old habit.

Jim moves aside, indicates the commander's seat-

JIM

She's yours to fly.

Jack locks eyes with Jim, finally feeling like he's made the team. He nods, sits in the left seat, buckles in-

Jack reaches to pull the NO! flag off the LEM JETT switch-

JIM

(sees) And what is that?

JACK

(embarrassed) Oh- I was getting punchy-I didn't want to cut the LEM loose with you guys still in it.

JIM

(dry) Good thinking, Jack.

We see Jack's fingers in the FG, pulling the NO! tape off and hitting the LEM JETT switch-



299 EXT. SPACE - APOLLO 299

With a tiny POOF of air the LEM separates from the command module and begins to drift-

JACK  
(radio) We have jettison, Houston.

300 INT. COMMAND MODULE - WINDOW, ASTRONAUTS 300

We PAN from the LEM drifting away in the window to the three men, watching it go with some sadness-

KEN  
(radio) Farewell, Aquarius. And we thank you.

301 INT. HAISE HOUSE - BEDROOM - MARY 301

Mary sits on the edge, absently staring into space. Someone TAPS the door-

NEIGHBOR  
(off) Mary? It's getting close.

Mary looks up, takes a deep breath-

302 thru 305 302 thru 305  
306 OMITTED 306  
306 INT. COMMAND MODULE 306

Jack works his thrusters-

JACK  
We're aligned for re-entry, Houston.

KEN  
(radio) Roger that, Odyssey. Expect re-entry interface in 45 seconds.

Jim looks over at his crew. They are strapped in, waiting-

JIM  
I just want to say it has been a privilege flying with you.

The men acknowledge this silently-

307 INT. LOVELL HOUSE - DEN - BLANCH 307

Blanch puts her glasses on to better see the screen-

(CONTINUED)

307 CONTINUED:

307

WALTER CRONKITE

(TV) -danger is that their angle of approach will be off. If it's too steep, they will burn up. If it's too shallow they will skip off the atmosphere and go into orbit around the sun-

308 OMITTED

308

309 INT. MISSION CONTROL - TRAJECTORY GRAPHIC

309

The RETRO screen shows a pair of trajectories like those on the Mylar scroll on the ship. The Odyssey trajectory is starting to drift above the fixed, 'ideal' trajectory-

FIDO WHITE AND RETRO WHITE

Frowning at their screens-

FIDO WHITE

Do you see what I see?

RETRO WHITE

Flight?

KRANZ

RETRO WHITE

(radio) We're still shallowing a bit. Should we tell them up there?

KRANZ

Anything we can do about it?

RETRO WHITE

(radio) Not now.

KRANZ

Then they don't need to know.

Kranz brings us to Henry and the NASA Boss, neither looking too confident-

HURT

RETRO tells me there's a typhoon brewing in the splashdown area.

NASA DIRECTOR

Great.

HURT

Even if there's no damage to the heat shield-

(CONTINUED)

309 CONTINUED: 309

NASA DIRECTOR

I don't see how we can recover from this. This is going to be the worst disaster NASA ever experienced.

KRANZ

With all respect, sir, this is going to be our finest hour.

He walks away-

310 INT. COMMAND MODULE - FRED 310

Alone, waiting-

JACK

Alone, waiting-

JIM

Waiting. The sky turns blue-black in the windows. Suddenly it starts to GLOW PINK-

310A INT. MISSION CONTROL - KEN, WALL 310A

Ken looks up at the big wall from the CAPCOM station. We hear STATIC from his headset-

KEN

Flight, we have loss of radio contact. \*

INCO \*

Expect to regain signal in three minutes-

An EVENT TIMER on the wall clicks on to 3:00 and seconds start to click down-

311 EXT. UPPER ATMOSPHERE - ODYSSEY 311

The silver cone hits the atmosphere and SPARKS fly, becoming FLAME, ENGULFING the ship to form a falling COMET OF FIRE!

312 OMITTED 312

313 INT. COMMAND MODULE 313

The three men lie back as RAIN falls in the capsule, the windows showing FLAME, the module rolling back and forth, then BOUNCING and SHAKING-

Rev. 08/12/94

135A.

314 INT. MISSION CONTROL - WIDE SHOT

314

Absolute silence. Men sit, stand, wait-

(CONTINUED)

- 314 CONTINUED: 314  
 FIDO, GUIDO, RETRO  
 Waiting, watching the big screen on the wall- blank but for the event timer-
- 315 EXT. OCEAN - IWO JIMA - OFFICERS 315  
 A pair of Navy OFFICERS scan the horizon with binoculars-  
 SAILORS  
 Squinting up with naked eyes-
- 316 INT. COCOA BEACH BAR - CU STOPWATCH 316  
 The second needle TICKING. A minute has elapsed-  
 WIDER  
 Guenther sits timing as his crewmates stare at the TV, which plays STATIC from the Mission Control radio-
- 317 INT. CLASSROOM 317  
 Jay and the other cadets watch and wait-
- 318 EXT. PARKING LOT - GUARD 318  
 The Guard listens to STATIC on his radio-
- 319 INT. LOVELL HOUSE - LIVING ROOM 319  
 Marilyn squeezes Jeffrey tighter, watching-
- 320 INT. LOVELL HOUSE - DEN 320  
 Neil and Buzz leaning forward, Blanch the calmest of the three-
- 321 EXT. CITY STREET - PEOPLE 321  
 A group of PEDESTRIANS watch an appliance shop TV through the window-
- 322 EXT. TIMES SQUARE 322  
 THRONGS of people stare up at the public screen above them-
- 323 INT. MISSION CONTROL 323  
 Ken and John Arthur by the CAPCOM-

(CONTINUED)

323 CONTINUED:

323

INCO  
That's three minutes-

\*

KEN  
Odyssey, this is Houston. Odyssey,  
do you read?

\*

(CONTINUED)

323 CONTINUED: 323  
 DEKE  
 Deke takes a look at his watch-  
 KRANZ, LUNNEY  
 The Flight Directors wait together, exhaustion showing on  
 their faces-  
 FIDO  
 FIDO puts his head between his arms, unable to watch-  
 324 EXT. NEW YORK STREET 324  
 The news Vendor is out of his kiosk, looking up at the sky-  
 325 EXT. YANKEE STADIUM - DUGOUT 325  
 BALLPLAYERS huddle around a TV on the bench-  
 326 INT. PRESS ROOM 326  
 Henry checks his watch. Scores of REPORTERS hold their  
 breath around him, watching monitors. Nothing but STATIC-  
 HURT  
 Damn it, where are they?  
 327 INT. LOVELL HOUSE - LIVING ROOM - MARILYN 327  
 JULES BERGMAN  
 (TV) Four minutes have elapsed and  
 still no word- they should have  
 regained signal by now-  
 JEFFREY  
 Mommy, you're squishing me!  
 MARILYN  
 (realizes) Sorry honey-  
 JANE, GIRLS  
 Jane Conrad watches through her fingers, Barbara and Susan  
 beside her, Susan with her eyes closed-  
 328 INT. HAISE HOUSE - MARY 328  
 Mary has tears in her eyes as she watches-  
 MARY  
 Come on, come on-

329 INT. MISSION CONTROL - CAPCOM STATION 329

KEN  
Odyssey this is Houston, do you read?  
(static) Odyssey, this is Houston,  
do you read me?

330 EXT. SKY - HELICOPTER 330

Hovering high above us-

CLOSER - HELICOPTER

An Air Force CAMERAMAN leans out of the bay door in his  
rig, scanning the heavens with a long lens. He pans,  
stops-

THROUGH LENS SHOT - SKY

Is there something silvery falling toward us? POOF! Huge  
orange parachutes unfold above it!

331 INT. MISSION CONTROL - WALL TV 331

The screen pops to life with a closer angle of the ship  
floating down! A CHEER rocks the room-

CONTROL FLOOR

Controllers standing, CHEERING-

KRANZ AND LUNNEY

Lunney pumps his fist into the air-

LUNNEY  
We got em! We got em!

As the room erupts in cheers, Kranz steps back and sinks  
into his chair, wasted-

JIM  
(radio) Hello Houston, this is  
Odyssey. Good to see you again.

KEN  
Roger that.

CONTROLLERS

FIDO and GUIDO cheering- RETRO joyfully tearing his  
body-recovery plans to shreds-

332 INT. LOVELL LIVING ROOM - MARILYN 332

People CHEERING all around as Marilyn weeps with relief-

Barbara and Susan come to hug Marilyn-

(CONTINUED)



8/26/94

139

332 CONTINUED:

332

ECU CHAMPAGNE BOTTLE

POW! The cork blasts off-

NEIL

Stepping into the room with the champagne-

NEIL

Apollo 13!

333 INT. LOVELL HOUSE - DEN

333

Blanch turns and frowns at the noise, looks to Buzz-

BLANCH

Are they having a party in there?

334 WATCHERS' REACTIONS - VARIOUS SHOTS

334

The school classroom, Guenther and the pad rats, people in the street, sailors on the Iwo Jima, the people on the lawn blowing CAR HORNS, controllers at their desks- as much WHOOPING as we can stand-

334A INT. COMMAND MODULE

334A\*

At first, we see no one. Then we find Jim as he looks at Jack and Fred. They're all fine, and all smiles. Fred reaches inside his suit and pulls out the new mission plaque he salvaged from the LEM. Then the door opens and SUNLIGHT blasts in. A FROGMAN appears.

\*  
\*  
\*  
\*  
\*

335 EXT. OCEAN - ODYSSEY

335

Surrounded by a flotation collar and DIVERS on Zodiacs, it rolls in the blue Pacific-

CLOSER

We hear only CHOPPER BLADES above. Fred is helped out of the hatch first, sick and shaky. Then Jack, smiling, thumbs-up. We TIGHTEN UP as Jim appears-

CU JIM

The CHOPPER SOUND FADES as Jim looks around, sitting on the hatch, breeze riffling his hair-

JIM'S POV

An open patch of sparkling blue ocean. Earth. We FADE UP the sound of WIND and WAVES-

JIM

Smiles. He's home. He looks to the sky as the CHOPPER SOUND BUILDS again-

8/26/94

139A

CONTINUED:

335

Smiles. He's home. He looks to the sky as the CHOPPER  
SOUND BUILDS again-

335A EXT. CARRIER DECK - DAY - CU FEET

335A

A man's foot lowering, lowering, touching the hot carrier  
deck-

(CONTINUED)

335A

CONTINUED:

335A \*

WIDER \*

Jim, Fred and Jack step down from the chopper to a carrier deck, stubbled faces betraying their weariness. Jim smiles gamely and waves- \*

SAILORS \*

The assembled CREW of the carrier CHEER and wave their hats- \*

ASTRONAUTS \*

We PAN in SLOW-MOTION across the faces of Jack, Fred and Jim, FADING the TRACK to hear Jim in VOICE OVER- \*

JIM \*

(VO) Months later they discovered that a heater coil had shorted out inside the oxygen tank. When we tried to stir the oxygen supply it made a spark that caused the explosion. \*

336

OMITTED

336 \*

337

EXT. LOVELL HOUSE - BACKYARD - NIGHT

337 \*

The SOUND FADES and we FREEZE, then darken to BLACK. The black is that of a NIGHT SKY. CRICKETS chirp. WE PAN slightly and there is a bright, full MOON- \*

JIM \*

(VO) NASA called Apollo 13 a failure. Nobody's fault, but a failure. I like to think we proved something up there, something about what people can do when they put everything else aside for a common goal. That's what the Program was supposed to be about. Fred Haise and Jack Swigert never went into space again. Jack ran for Congress and won, but died of cancer before he could take office. Ken Mattingly went on to fly both Apollo and space shuttle missions. \*

We TRACK BACK to see someone in the FG looking up at the moon. It is Marilyn, on her back terrace- \*

CU MARILYN \*

There is a look of peace on her moon-bathed face- \*

(CONTINUED)

337 CONTINUED:

337 \*

JIM  
 (VO) And I kept my promise to  
 Marilyn.

\*  
\*  
\*

MARILYN  
 (calling) Jim? There's a terrific  
 moon tonight-

\*  
\*  
\*

We SHIFT slightly to see past her through the open patio  
 door into the living room. Jim is playing with Jeffrey on  
 the floor, surrounded by model airplanes and rubber  
 figures-

\*  
\*  
\*  
\*

JIM  
 I've seen it, hon.

\*  
\*

338 CU MOON - CREDITS

338