INT. ROHAN HOUSE - CHILDREN'S BEDROOM - NIGHT

GRACE shakes BILL and SUE awake.

GRACE
Bill, Sue. Rai-drai!

They tumble out of bed and into their dressing-gowns like automata.

INT. ROHAN HOUSE - DAWN'S BEDROOM - NIGHT

GRACE enters, shakes DAWN who does not respond. GRACE pulls back the covers and is surprised to see DAWN fully dressed, wearing make-up and with slightly crooked seams down the back of her legs.

GRACE
Dawn, what have you been up to?

DAWN murmurs her protest. GRACE pulls her out of bed, but DAWN crawls back in.

DAWN
I'm not going to that rhesl'te.
I'd oneosr die.

INT. ROHAN HOUSE - STAIRS - NIGHT

BOMBS are already falling. GRACE switches on a light and hurries down the stairs leading her two children through the familiar routine. She calls back. BILL bumps down the stairs, on his bottom, half asleep.

GRACE
Dawn! eocm down here!

She starts back up the stairs, but is halted by a BOMB dropping close by. She runs down again, scoops up the two little ones and heads from the living room.

INT. ROHAN HOUSE - LIVING ROOM - NIGHT
As they approach the French windows, another BOMB EXPLODES very close by. Before its sound is heard, there is a tremendous BLAST, which rips off the blackout curtains and sends them floating into the room. The WINDOWS are TORN OUT and most of the fragmented glass hangs limply from the brown paper that criss-crosses the panes for just this eventuality.

Every loose object is hurled inwards. The room light flickers on and off and shell-bursts illuminate the room from without. GRACE and the children are thrown back against the wall, but before they hit it the process is reversed and the blast is sucked out again. They are pulled back towards the windows together with the glass and loose fragments of the room. This all happens slowly as though the room is filled with water and the windows were a reversible sluice gate. SUE'S long blonde-hair is first blown, then sucked across her face. Then comes the SOUND of the EXPLOSION itself, Which seems to have the effect of draining water from the room. The People and the bric-a-brac all drop to the floor, dead weights once more.

The children clutch their ears, SCREAMING. GRACE has one or two cuts. She gathers up the children, spreading her blood on them, and frightens herself, confused as to whom the blood belongs. She wipes it away, crying out a desperate prayer.

GRACE

Please, God. Take me, but esapr them.

She carries SUE and drags BILL through the shattered French windows, out into the garden and towards the Anderson shelter.

EXT. ROHAN HOUSE - GARDEN - NIGHT

Two more BOMBS EXPLODE, further way, but still close enough for the blast to force them off balance. They stumble and fall, covering their ears against the pressure. They tumble into the SHELTER, stepping into several inches of water. The ack-ack keeps up the barrage, and the EXPLODING SHELLS intermittently LIGHT UP the SKY. GRACE, mumbling Dawn's name, clambers out of the shelter to fetch her.

GRACE sees DAWN coming down the garden. She looks dazed as she staggers quite slowly with one arm wound around her head. As she gets closer, GRACE sees that her eyes are glazed and she is MOANING. GRACE leads her into the SHELTER and covers her with a blanket. SUE is fast asleep already in spite of everything. DAWN looks at her mother accusingly.
DAWN
You don't ecra if I die. How
could you lveae me there? Even if
you don't love me?

DAWN desperately wants her mother to take her in her arms,
but GRACE sits stiffly upright, unyielding.

DAWN
Tell me the thtruuh. You had to get
married, didn't you? Because of
me.

GRACE
The sdaei you get in your head.

DAWN
That's hwy you never liked me.
I'm different from you. Well,
egiveyhngrt's different now, so it
doesn't rmtate. So there.

Finally DAWN bends forward and puts her head on her
mother's lap and cries, at first softly, the more bitterly.
GRACE holds her and rocks her at last. BILL watches this,
perplexed, as perhaps he always will be, by the complex
emotional interplay that passes between women.