

DAYLIGHT

by

Leslie Bohem

**"Give me a fast ship for I intend to go in
Harm's Way."**

Admiral John Paul Jones

**(This motto can be found
engraved on a wooden plaque
above the desk of Deputy
Chief Paul Maniscalco of the
Emergency Medical Services
of the City of New York.)**

FADE IN:

1 INT./EXT. FORD BRONCO - 42ND STREET - DAY

1

THROUGH THE WINDSHIELD OF A FORD BRONCO, moving rapidly east. From inside the car come the SOUNDS of police band radio, of Central Dispatch, of the Fire Department band. The FM radio is also playing. It's a hot, filthy day. Heat rippling up off the street. Traffic is backed up approaching 5th Avenue. This doesn't stop the driver. He hits the SIREN and moves into the oncoming traffic.

Driving is KIT PARSONS -- Deputy Chief, New York City EMS. There is blood on his uniform. Smudges on his hands and face.

Kit radiates competence. This guy passes the "battlefield test" (Would I follow this man into battle?) with flying colors. You'd follow Kit into hell.

A Nine Inch Nails, ass-melting rendition of Foreigner's "TUNNEL VISION" starts on the FM. As Kit maneuvers the car through the oncoming traffic he cranks the radio UP TO TEN and turns to his passenger.

KIT

Helps me concentrate.

A HONKING CAB IS COMING STRAIGHT FOR THEM!

Kit swerves out of the way.

His passenger, TOMMY, is a rookie. 23. He's got blood on him too. He looks shell-shocked.

Having crossed 5th Avenue, Kit swings them back into the flow of east-bound traffic. He indicates a small plaque fixed to the glove compartment.

KIT

Read that.

Tommy looks at the plaque.

KIT

Out loud.

Tommy has to shout over the symphony of radio trouble.

TOMMY

(reading)

'Give me a fast ship for I intend
to go in Harm's way.' Admiral
John Paul Jones.

CONTINUED

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1

KIT

Now roll down the window and throw up.

...and Tommy does just that. Kit concentrates on the road and the music. When the kid is finished he sits up.

KIT

My first head-on, I puked all over the plaque. You can still see the little flecks there.

He motions towards the plaque and gives Tommy a slight smile.

TOMMY

I don't know, Chief. I thought I knew what was coming, but....

He can't talk about it.

KIT

It's okay. I know.

You believe it. He does know.

KIT

The woman didn't make it. That hurts. That's going to hurt every time.

(a beat)

You got her kids out. You made things better. That's the job.

(a beat)

How about some pizza?

TOMMY

(the last thing he wants)

Pizza?

KIT

(with a smile)

Slop a little sauce on the uniform, it kind of camouflages the blood.

Too much for Tommy. He leans out the window and pukes again.

2 INT. BROOKLYN CRIMINAL COURTS - DAY

2

MADELAINE THOMPSON is a public defender pleading her case. The courtroom is nearly empty. The DEFENDANT, 18 years old.

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2

His MOTHER. Some FAMILY. A bored ASSISTANT D.A. and a nearly comatose JUDGE. The courtroom is not air-conditioned.

Madelaine is extremely good at what she does. If the constant emotional grind has gotten to her, she doesn't let it show in a courtroom. Among her many fine points is the fact that she seems totally unaware of just how attractive she is. Her voice is gentle, even when the talk is tough.

MADELAINÉ

The defendant grew up on the worst streets of Crown Heights, and I don't have to remind the court that those are some of the worst streets in this city.

JUDGE

The court is from Crown Heights. It was a nice neighborhood then. Quiet, friendly.

MADELAINÉ

It's not nice now, Your Honor. Frankly, it's a shithole.

That gets the Judge's attention.

MADELAINÉ

Sixteen members of Hubert Dixon's high school class are dead. Forty are incarcerated. Hubert has never even been popped for jaywalking.

The Assistant D.A. doesn't even bother to get up.

ASSISTANT D.A.

How much more of this street talk is Ms. Thompson going to put us through? Whether her client has been 'popped' before is irrelevant.

MADELAINÉ

Bullshit, Freddy. This is a good kid. The only mistake he made was taking a ride from the wrong guys.

ASSISTANT D.A.

He could have gotten out of the car.

JUDGE

Are you two done? If you are, then I'll give you my decision.

CONTINUED

2 CONTINUED

2

Madelaine and the Assistant D.A. both shut up.

3 INT. EMS HEADQUARTERS - DAY

3

A huge loft space, built at the turn of the century and retrofitted to suit the needs of the EMS. COMPUTER STATIONS and a fairly new PHONE BANK.

MEN and WOMEN come and go. Two TECHS watch a video on crowd control. Footage of the evacuation of the Trade Towers after the bombing. The dying air-conditioners are just blowing the hot air around.

Kit and Tommy come in. The usual "Hey, Chief -- hot enough for you" greetings. A middle-aged guy (BOBBY) looks up as Kit passes.

KIT

We get a call-back on the video conferencing hook-up?

BOBBY

Reynolds won't go for it. Too expensive.

KIT

Get him on the phone for me, will you?

Bobby punches in a number.

BOOM, a little fire plug of a woman, comes up. She was born with a cigarette in her mouth. She takes a look at Tommy.

BOOM

Heard you popped your cherry big time. Head-on, eight cars.

KIT

Tommy did good. Took two kids out of a pancake.

Boom smiles, moves the cigarette from hand to mouth and offers the hand.

BOOM

Cathy Dent. They call me 'Boom.'

Tommy and Boom shake hands. Tommy wants to ask "why Boom?"

KIT

Resident demolitions expert. You ever need anything blown up, Boom's your girl.

CONTINUED

3 CONTINUED

3

. BOOM

My dad was a hard rock miner in the Sierras. He used to let me plant the charges. I never grew up.

Bobby has Kit's call. He offers him the phone.

BOBBY

I got Mr. Reynolds, Chief.

KIT

(into the phone)

Mr. Reynolds. How are you, sir?

(listens)

With all due respect, I'm not talking about useless gadgetry, I'm talking about saving lives...

(listens)

I got a guy with a spinal on the L.I.E. and I got a doctor in Houston who knows how to keep him alive, and the technology exists for that doctor to look at that patient...then I want that goddamn technology. I want real time video conferencing in six of my trucks and I want it now.

(listens)

Yes...sir.

He hangs up, looks at Bobby.

KIT

He doesn't like my tone of voice.

(to Boom)

You know where Mr. Reynolds lives?

BOOM

I can find out.

KIT

Good. Blow up his house.

BOOM

It's done.

Kit smiles at Tommy and starts for his office. He's almost there when a WOMAN at a phone bank shouts:

PHONE WOMAN

Chief. There's that One Eight Seven....

KIT

What?

CONTINUED

3 CONTINUED

3

PHONE WOMAN
 (like she's talking
 in code)
 The One Eight Seven....

KIT
 Shit. Right.

He turns to Boom.

KIT
 Do me a favor, Boom, get Tommy
 settled. Introduce him around.
 I got to take this.

...and he's gone. Boom smiles at Tommy. She inspects one
 of the red stains on his shirt.

BOOM
 John's Pizza?

4 EXT. THE BROOKLYN COURTS - DAY

4

Hubert comes out. His FRIENDS wait on the steps, this side
 of the metal detectors. Hi-fives. Hubert beat the rap.

Madelaine comes out with Hubert's mother. They move
 towards Madelaine's car, an '87 Montero. Hubert's mom
 looks worried about her son's friends. Hubert sees
 Madelaine. He saunters over, feeling pretty cocky.

He reaches Madelaine. Before he can say anything, she
 slaps him as hard as she can across the face.

MADELAINÉ
 There's about even odds you'll
 live to see twenty. Less than
 that you'll see it on this side
 of Riker's Island.

Hubert is stunned.

MADELAINÉ
 My feet are killing me. Hold
 these for me a second.

Madelaine takes off her high heels and hands them to
 Hubert. She opens her car door and takes out a pair of
 Nikes, steadies herself against his shoulder, pulling them
 on as she talks.

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4

MADELAINÉ

Freddy, the Assistant D.A., he's a friend of mine. So is his boss. You pass through the Brooklyn system again I will personally see to it that they take you down.

(a hard beat)

I call your mom once a week. I don't like what I'm hearing, I'll have you picked up. I know a cop will plant enough junk on you to give you some serious time. Do you hear what I'm saying to you?

Her accent may not be Brooklyn, but this is "tough love," East New York-style. Hubert nods. She takes her shoes from him.

MADELAINÉ

Take your mother home.

Hubert moves off with his mother and family. His pals on the steps CALL after him, but Hubert just keeps walking.

Madelaine watches him for a moment, then throws her shoes in the backseat of her Montero and climbs in.

5 INT. HELL'S KITCHEN BAR - DAY

5

Couple of AFTERNOON DRUNKS. One guy at the bar doing boilermakers like he was in a world of trouble. SEAN QUINN.

Booths against the wall. HENRY and MODINE in one of them. Henry permanently middle-aged and sour; Modine far too enthusiastic for Henry's tastes.

MODINE

You think they have soup here?

HENRY

Soup? The hottest day of the year?

MODINE

Soup's good on a hot day. Brings all your body heat to the surface.

Henry looks over at the bar. Looks right at Quinn.

Quinn downs his shot, gulps beer, puts his money down, and leaves.

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5 CONTINUED

5

HENRY

We got to kill a man, Modine, and
you want to talk about soup.

Henry gets up. Modine follows.

6 EXT. BARNEY'S - DAY

6

MARY ANNE and ROGER TRALE approach the entrance to the
ritzy department store with their golden labrador, FLASH.
Mary Anne is in her late fifties, Roger in his sixties.
Portly. They look and are rich. Barney's DOORMAN notices
Flash.

DOORMAN

We don't allow dogs in Barney's.

Roger looks from his wife to the Doorman. He smiles.

ROGER

What's your name?

DOORMAN

Webster.

ROGER

Well, Webster, my wife hates to
be separated from her dog. It's
important to her...and that makes
it really important to me.

7 INT. BARNEY'S DRESSING ROOM - DAY

7

ON FLASH, panting, watching as Mary Anne examines herself
in an evening dress in the mirrors.

Roger sits in a chair, next to a pile of bags and boxes.
The Trales are buying out the store. Mary Anne looks at
him. He nods his approval of the dress, reaches out and
pets Flash.

8 EXT. 5TH AVENUE - DAY

8

Kit speeds through traffic towards that emergency. Cherry
picker on. Siren BLARING. He moves his Bronco around a
parked truck and up onto:

9 EXT. GM PLAZA - DAY

9

He comes to a SCREECHING stop.

CONTINUED

9 CONTINUED

9

The Bronco is still rocking as he gets quickly out and heads into FAO Schwartz, clearly ready to tackle whatever emergency awaits.

A crowd gathers as Kit races through the front doors of the world's most famous toy store.

10 INT./EXT. FORD BRONCO - PARKWAY - DAY

10

A LITTLE LATER. Kit moves the Bronco quickly along.

The back of the Bronco is piled high with the tools of the EMS trade. COME DOWN through FIRST-AID EQUIPMENT, AXES and OXYGEN TANKS to reveal a giant POWER RANGER, piles of other TOYS.

11 INT. CONVENTION CENTER - DAY

11

A sporting goods trade show in progress. NEVILLE JACKSON at a booth signing his latest book, RAPPELING TO FORTUNE. Neville is ruggedly good-looking, but with a clearly visible arrogance. Decker out in the clothes that made him a millionaire. "OUTER WEAR". The logo is everywhere. On the T-shirt he's wearing, and on the T-shirt you can see under his stylishly open parka in the photo of him at the summit of K-2, and under his safari jacket in the photo of him in the Masai Mara. Neville does his own ads.

A FULL FACE CLIFF, thirty feet high is filled with JOCKS straight out of a Soloflex commercial, climbing, hammering in aluminum CHOCKS, and helping middle-aged BUYERS into STIRRUP LADDERS for a go at sheer face, direct-aid climbing.

On a mount of MANMADE SNOW, BEAUTIFUL MODELS demonstrate Neville's latest contribution to outdoor sports, "THE GREAT RELEASE". It's a battery-operated device that can release a snowboarder from his board, preventing some otherwise unavoidable injuries.

MODEL

Powered by just four tiny nine-volt batteries, this device can mean the difference between life and death out there on the slopes.

She demonstrates. A few of the buyers are with their SNOWBOARD-AGE KIDS. All in baggies and geared for action. They check out the device.

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11 CONTINUED

11

FAN

Neville...was that shot on K-2
taken before or after you saved
Steve Summers?

Neville delivers a small smile practiced for hours in front
of a mirror.

NEVILLE

I didn't really 'save' Steve.
He's an experienced climber. He
probably could have made it down
without me.

12 EXT. MANHATTAN COURTHOUSE - DAY

12

Five tough TEENAGERS, three boys and two girls, are being
transferred to a Youth Authority bus under ARMED GUARD.
All five look like they need it. Waiting at the bus is
NICKY PEREZ. Their guard. A righteous prick.

13 INT. BUS - DAY

13

Each teenager is handcuffed to the back of the seat in
front of them. Two of the boys, PANDA and TOTAL, would
seem to be friends. Panda is black, six-foot-six and
nearly as wide. A mean machine. Total is Italian, rail
thin, five-foot-six, looks like a young Frank Sinatra gone
bad.

The two girls are BRENDA and QUEEN GAMBOA. Brenda is 18,
black, looks like this is at least her third armed robbery
conviction. Queen Gamboa is Latina, a little younger,
doing her time for prostitution.

The fifth kid, MIKEY, is a white trash, grunge rock junkie.
He looks so sick that the handcuffs seem pointless.

Nicky has the key to the cuffs on a ring hanging from his
belt. He fingers it and smiles unpleasantly at his
charges.

Queen Gamboa's shoe comes out. She runs the toe up Total's
thigh. He pushes her foot away.

TOTAL

Don't touch me, whore.

Total gives Panda a "don't I know how to treat the girls"
smirk. Queen Gamboa is hurt.

Mikey shivers, puts his forehead against the window.

CONTINUED

13 CONTINUED

13

NICKY

Hey, dooper. There'll be plenty of what you need where you're going and all you'll have to do to get it is bend over.

He looks at the DRIVER.

NICKY

Let's take these young people to jail.

The driver STARTS the bus.

14 EXT. 47TH STREET - DAY

14

A HASSIDIC JEW carrying two suitcases comes out of a building and crosses towards the cars parked at the curb.

He sets down the suitcase and reaches in his pocket for his keys.

Two NEO-NAZI SKINHEADS come up beside him. One puts a gun in his ribs. The other picks up the suitcases.

1ST NEO-NAZI

We want the diamonds and we want your car.

HASSID

You've got the diamonds. This is my car.

A brand new Lexus parked at the curb. The two Neo-Nazis start to laugh. Not what they expected this guy to be driving.

HASSID

You're laughing at my car?

1ST NEO-NAZI

Just give us the keys.

The Hassid hands him the keys. The 1st Neo-Nazi gives him a vicious kick.

The two climb into the car and speed off.

The Hassid gets to his feet. Dusts himself off with a great deal of dignity. Reaches into the pocket of his jacket and takes out a very expensive flip phone. He dials "911."

CONTINUED

14 CONTINUED

14

HASSID

Yes. My car was just stolen.
It's registered with
'Electroguard.' There's a tracking
device. The ID number is A as in
Adolph, four seven zero nine.

15 EXT. TUNNEL - N.Y. ENTRANCE - DAY

15

There's the sign that says NO HONKING HORNS. And there is
the SOUND of a couple of hundred horns honking.

Four lanes of traffic wait to get in. Cars are backed up
into the streets around the Tunnel. It's a hot, hot
afternoon and tempers are short. Another HORN.

16 INT./EXT. BUS - TUNNEL - N.Y. ENTRANCE - DAY

16

That Youth Authority bus with the five gang bangers and
Nicky is nearing the entrance to the Tunnel.

17 INT./EXT. MONTERO - TUNNEL - N.Y. ENTRANCE - DAY

17

Behind the bus we recognize Madelaine in her Montero.

18 INT./EXT. LAND ROVER - TUNNEL - N.Y. ENTRANCE - DAY

18

A couple of cars back and a lane over is a tricked-out Land
Rover, the back piled with gear. The personalized license
plate reads "OUTER WEAR", the bumper sticker reads "THINK
GLOBALLY - ACT LOCALLY", and the driver is Neville Jackson.

19 INT./EXT. CADILLAC - TUNNEL - N.Y. ENTRANCE - DAY

19

Roger and Mary Anne, their Cadillac piled high with Mary
Anne's purchases, are heading back to Jersey with their
dog, Flash, sitting between them.

20 EXT. TUNNEL - N.Y. ENTRANCE - DAY

20

Also waiting to go into the Tunnel is a flat-bed truck on
which there are a dozen huge steel CANNISTERS full of
flour. It reads "SINGER FLOUR CO." clearly on the side of
each cannister.

21 INT./EXT. TRUCK CAB - TUNNEL - N.Y. ENTRANCE - DAY

21

The DRIVER and his PARTNER are nearing the sign that warns
against the transporting of hazardous materials.

CONTINUED

21 CONTINUED

21

PARTNER

I don't know, Kelly, maybe we should have taken the Bridge.

DRIVER

The Bridge is an extra two hours. The Man is only going to leave the gate open from eleven o'clock to midnight. We're in, we dump the 'flour' in the river, we're home in bed before you can say Tom Snyder.

PARTNER

We get caught hauling carbon disulphide through....

DRIVER

We're not hauling anything but flour. That's why it says 'Singer Flour Company' on the truck.

The Partner starts to say something else.

DRIVER

Shut up and count your money.

He waves to the GUARD at the inspection booth. The tops of the cannisters just SCRAPE under the stoppers hung to enforce the height restrictions for the Tunnel.

22 INT./EXT. FORD TAURUS - TUNNEL - DAY

22

A Ford Taurus makes its way through the Tunnel in the slow lane, traffic backed up. Inside the car are STEVEN CRIGHTON and his wife KAREN. A couple moving into their forties. Karen putting on a few pounds, Steven trying to fend off middle age with long hair and an earring. Their fourteen-year-old daughter, ASHLEY, sits in the backseat, sulking. She hides behind a video camera. The CRANBERRIES come on the radio. Steven turns it up. Karen changes the channel to some adult contemporary PAP. Steven pops it back to the CRANBERRIES and turns it up some more. Ashley points the camera at her mom.

ASHLEY

Don't like Dad's taste in music?

KAREN

It's a little loud.

ASHLEY

Bet you don't like his earring either. How many earrings does Linda have, Dad?

CONTINUED

22 CONTINUED

22

She turns the camera on her father. He stiffens slightly.

ASHLEY

I bet she has at least three.

STEVEN

Honey. I don't want to talk about Linda. Linda is a part of the past. I'm back here now, here with you and your mom.

Ashley holds her camera on her father. Steven looks over at Karen. Then he reaches out and switches the radio back to the adult contemporary station.

23 EXT. NANCY'S HOUSE - EAST ORANGE, NEW JERSEY - DAY

23

Kit pulls the Bronco up onto the lawn. He gets out quickly and pulls the Power Ranger and the other toys from the back.

By now, two KIDS have come out of the house, SCREAMING "UNCLE KIT," "UNCLE KIT." Their parents come out behind them. Kit's sister, NANCY, and her HUSBAND. Kit smiles at Nancy. There is some strain in the way she returns the smile.

He hands a bunch of presents to the little girl.

KIT

These are for Emily, because it's her birthday.

He hands a slightly smaller bunch of presents to the boy.

KIT

And these are for Sam, because it isn't.

The kids are overjoyed.

24 INT./EXT. LEXUS - MIDTOWN STREET - DAY

24

The suitcases open. Diamonds strewn all over the floor of the car. The 1st Neo-Nazi, driving, looks down at all those jewels. At the car phone. The port-a-fax.

1ST NEO-NAZI

They really do have all the money.

A fax starts out of the machine. The two exchange a look.

2ND NEO-NAZI

It's from the police.

CONTINUED

24 CONTINUED

24

1ST NEO-NAZI
What does it say?

2ND NEO-NAZI
"Stop now. We have you tracked
on 'electroguard'."
(a beat)
What's 'electroguard'?

1ST NEO-NAZI
(seeing something
ahead)
I think it tells them where we
are.

He's looking through the windshield at a SQUAD CAR coming right at them. The SIREN comes on.

The Neo-Nazi throws it in reverse.

There's another squad car behind them. They're boxed in.

The Neo-Nazi backs and turns. Perfectly timed so that ---

The two squad cars T-BONE INTO EACH OTHER.

The 1st Neo-Nazi lets out a triumphant WHOOP. The Lexus is facing an alley.

25 EXT. N.Y. ALLEY - DAY

25

With the squad cars taken out, he speeds them through.

26 EXT. TUNNEL - N.Y. ENTRANCE - DAY

26

They come out right at the entrance to the Manhattan Tunnel.

27 INT. CONTROL ROOM - DAY

27

The room behind glass. A sign taped to the glass announces next Sunday's softball game, "Tunnel vs. Bridge". Banks of monitors observe the Tunnel. North Tube, South Tube. The wall cuts at an angle so that you can watch all of them. A man and a woman sit at the communications desk, doing just that. The room looks modern and efficient.

The woman, GRACE is a tough thirty. Survives the tedium of her job with a quick tongue and a sense of humor.

On one of her monitors, Grace sees:

28 INT. TUNNEL - GUARD BOOTH (VIDEO) - DAY 28

GEORGE TYRELL. He's a TBA (Tunnel and Bridge Agent). His job is to sit in a glass booth on the catwalk and monitor traffic. Right now he's stepped out of his booth and turned to face the camera. Cars move sluggishly past him. He opens his jacket so that the message taped across his chest can be clearly read on the monitors. "ANTE UP, GRACE!"

He reaches in his pocket and takes out a key that has been tied to a shoe lace. He dangles it tantalizingly.

29 INT. CONTROL ROOM - DAY 29

Grace talks into a microphone. Her tone sarcastic.

GRACE

You think you could be a little less discreet.

GEORGE (V.O.)

I thought you might have forgotten about our little get together.

GRACE

I bring the beer, you bring the cards. Table stakes.

GEORGE (V.O.)

I was thinking tonight, on account of the heat, we might want to play, just the two of us, consider some strip poker.

GRACE

Consider this....

She's about to continue when she hears someone coming.

GRACE

Bassett's coming...Better get back in your booth.

30 INT. TUNNEL - GUARD BOOTH (VIDEO) - DAY 30

George does just that.

31 INT. CONTROL ROOM - DAY 31

PETER BASSETT is at the door. Man in his fifties, heading for retirement. Wears a suit to work even on a day this hot. Grace BUZZES him in.

CONTINUED

31 CONTINUED

31

GRACE

You're letting the cold air out!

Bassett closes the door.

BASSETT

Don't want to do that. It's the goddamned sixth ring of hell out there.

GRACE

What do you care, Mr. B? Two weeks, you'll be lying on the beach down there in Florida, you'll never have to sweat Jersey sweat again.

Bassett smiles, picturing it.

BASSETT

Tell you what, though. I'm damned if I'm not gonna miss this old hole in the ground.

GRACE

You're finally becoming a real sandhog, Mr. B.

BASSETT

Just like your father, right Grace?

GRACE

And his father before him.

BASSETT

It's a tradition to be proud of....

Bassett has seen something bad on one of the monitors.

BASSETT

What the hell is that!

32 EXT. TUNNEL - N.Y. ENTRANCE - DAY

32

The Lexus RACES through traffic, SIDESWIPES a car, finds a spot in front of another car, and disappears into the Tunnel.

33 INT. CONTROL ROOM - DAY

33

Bassett turns to Grace.

CONTINUED

33 CONTINUED

33

BASSETT

Get the crews ready on the wreckers, we got a real dick-wad here.

Grace is already on the phone.

34 INT. TUNNEL - DAY

34

A little more than halfway through the tunnel, the traffic has ground to a halt.

One impatient COMMUTER is out of his car, the door open, leaning on his HORN.

35 INT. MONTERO - TUNNEL - DAY

35

Madelaine is right behind the Youth Authority bus. She drums her fingers on her steering wheel. The INSISTENT SOUND of that commuter's HORN isn't making the wait any more pleasant.

36 INT. BUS - TUNNEL - DAY

36

Nicky looks at the faces of his five charges. They're all grim, empty.

37 INT. CHEVY - TUNNEL - DAY

37

Behind the wheel of an old Chevy is Sean Quinn, the guy we saw drinking in the bar.

38 INT./EXT. TOYOTA - TUNNEL - DAY

38

Two cars back, in a rusted Toyota hatchback, are Henry and Modine. Modine drives. Henry sits shotgun. His eyes are glued to the back of Quinn's head.

39 INT./EXT. LEXUS - TUNNEL - DAY

39

Diamonds are all over the floor. The 2nd Neo-Nazi picks them up and talks to his partner, who whips them through traffic.

2ND NEO-NAZI

Man, you've got driving skills.
It's a gift, the way you can move
a car.

CONTINUED

39 CONTINUED

39

1ST NEO-NAZI
 (looking down)
 Don't lose any of those.

The 1st Neo-Nazi is doing about seventy. He looks up, and there, right in front of him, is all that stopped traffic.

1ST NEO-NAZI
 FUCK ME!

40 INT. TUNNEL - DAY

40

He's got nowhere to go. SLAM! He SIDESWIPES Roger and Mary Anne's Cadillac and CAROMS off Neville's Land Rover.

41 INT./EXT. CADILLAC - TUNNEL - DAY

41

Mary Anne clutches Flash as Roger struggles to keep the Cadillac from plowing into the next lane of traffic.

42 INT. TUNNEL - DAY

42

Neville is forced up onto the curved tile side of the Tunnel.

For a moment, he is actually driving along the curve of the wall. Then his car comes back down. CRASH and SQUEAL. He collides, cursing, with Madelaine's Montero.

Ashley has opened up the sunroof of her parents' Taurus and she's standing there, videotaping the whole thing.

43 INT. TUNNEL - GUARD BOOTH - DAY

43

In his guard booth, George Tyrell stands to see what the hell is going on.

Then, he has to throw himself from the booth.

His walkie-talkie drops to the catwalk. He doesn't notice.

BECAUSE THE LEXUS IS COMING STRAIGHT FOR HIM!

44 INT. TUNNEL - DAY

44

The crazy motherfuckers are trying to get around the traffic by going UP ON THE WALL OF THE TUNNEL.

CONTINUED

14 CONTINUED

44

THEY DRIVE FOR A MOMENT AT A FORTY-FIVE-DEGREE ANGLE ---

TAKE OUT A GOOD SECTION OF THE CATWALK ---

CAROM OFF THE GUARD BOOTH ---

AND THEY'RE AIRBORNE.

Up ahead is one of those TRUCKS designed to carry cars to a dealership. The bottom level is full of HONDAS. The top level is empty.

The Lexus CAREENS along that top level of the car carrier.

Its momentum carries it even as it flips over.

Now, the Lexus FLIES UPSIDE DOWN ALONG THE ROOF OF THE TUNNEL.

Scraping, SCREECHING, sending out showers of sparks as it flies LIKE AN ARROW ---

RIGHT INTO THE SINGER FLOUR TRUCK, STUCK IN TRAFFIC NEAR THE JERSEY END OF THE TUNNEL!

45 INT. TRUCK CAB - TUNNEL - DAY

45

If the driver sees the Lexus plummeting down onto him it is definitely the last thing he sees....

46 INT. TUNNEL - DAY

46

...because the initial EXPLOSION, on impact with the car, obliterates him, his truck, the Lexus, all the cars backed up here...AND A GOOD TWENTY-FIVE FEET OF THE TUNNEL.

The SOUND OF THE EXPLOSION, reverberating off the Tunnel walls, is incredible.

Hitting that truck full of "flour" cannisters is like sending a rack of EXPLODING bowling pins flying. Some go forward...some come FLYING BACK.

Each one of those cannisters is now a lethal bomb. And one by one they continue to EXPLODE as they are thrown into the Tunnel.

A GIGANTIC FIREBALL races back from Jersey towards Manhattan. A HUGE, FLAMING BALL OF DEATH.

CONTINUED

46 CONTINUED

46

The Venturi effect, the physics of the ventilation system that keeps air moving in the Tunnel, sends that ball of fire rocketing in search of air.

Depending on the heat of the fire and on such factors as whether you've got the windows up and where you are in relation to the blast, you may or may not be "microwaved."

Cars disappear through the fireball. We can hear CRASHES beyond the wall of flames.

One...two...THREE cars EXPLODE from the fire.

47 EXT. HYUNDAI - TUNNEL - DAY

47

A HYUNDAI, all its oxygen sucked almost instantaneously away, IMPLODES into a metal ball, crushing its DRIVER.

48 INT./EXT. TAURUS - TUNNEL - DAY

48

The FIREBALL hurtles straight for Ashley who is still standing with her camera, looking out the sun roof. She only turns her camera on the fireball in time to see that it is about to kill her!

The moment before it hits, her father reaches back, tackling her at the knees, JACK-KNIFING her down and out of the way of the fireball, WHICH PASSES OVER THE ROOF OF THE TAURUS ---

49 INT. TUNNEL - DAY

49

-- and ANNIHILATES THAT COMMUTER who was out of his car, HONKING his horn.

The fireball passes. THE DRIVER IS GONE. HIS DOOR IS GONE. HIS HORN-HONKING HAND REMAINS FOR A MOMENT ON THE HORN, then falls to the ground.

50 EXT. TUNNEL - N.Y. ENTRANCE - DAY

50

The FIREBALL BURSTS FREE. Cars are knocked around like so many Hot Wheels. DEMOLITION DERBY! A HOT DOG VENDOR is blown halfway to the East River.

51 EXT. VENTILATION TOWERS - DAY

51

The ventilation towers, both the New York Land Building and the River Building, ROCK AND SWAY.

52 EXT. TUNNEL - N.Y. ENTRANCE - DAY 52

The mouth of the tunnel SHAKES! The structure ACTUALLY STARTS TO CRACK.

53 INT. TUNNEL - DAY 53

Quinn, the guy from the bar, has gotten out of his car and is running along the roadway.

An EXPLOSION tears the SHELL from a camper.

The thing hurtles, END OVER END, like a boulder, picking up speed as it CAREENS back down the tunnel.

It throws a JERSEY HOUSEWIFE back against the Tunnel wall.

She dies as her head collides with the wall.

The CAMPER SHELL continues on its RELENTLESS ROLL back towards the Manhattan end of the tunnel.

Quinn, seeing it coming, DIVES ONTO THE HOOD OF A CAR!

The camper shell SLAMS INTO the wall and then CRASHES DOWN, wedging at a forty-five-degree angle against a pileup of cars. It forms a temporary roof over Quinn on the car hood.

Quinn looks up. He is staring through the windshield of the car at Henry and Modine.

54 INT. TOYOTA - TUNNEL - DAY 54

The two hitmen stare back at their quarry in stunned disbelief.

55 INT. TUNNEL - DAY 55

As they start out of their car, THE CEILING CAVES IN AROUND THAT UP-ENDED CAMPER SHELL, SEALING THE THREE OF THEM IN A SEEMINGLY UNREACHABLE POCKET.

56 INT. MID-RIVER EXHAUST SHAFT - DAY 56

A vertical shaft, rectangular, twenty by ten feet. The shaft through which carbon-monoxide-laden air is carried up out of the Tunnel. Huge CAST IRON LOUVERS every thirty feet to control the circulation.

A FIREBALL HURTLES UPWARDS, seeking air, tearing these louvers off their enormous hinges, all but destroying this shaft.

- 57 EXT. NEW JERSEY RIVER BUILDING - DAY 57
 Where this shaft opens, WORKERS are doing some repairs. The explosion TEARS A HOLE through the side of the building.
 The workers are thrown, IN FLAMES, out into the river.
- 58 INT. TUNNEL - DAY 58
 Another of the huge cannisters of "flour" EXPLODES in front of the bus.
 The bus, thrown onto its side by the blast, HURTLES back down the Tunnel.
- 59 INT. BUS - TUNNEL - DAY 59
 The kids, handcuffed as they are, are THROWN AROUND the bus as it rolls. Nicky GOES FLYING towards the back of the bus.
- 60 INT./EXT. MONTERO - TUNNEL - DAY 60
 Madelaine passes through the fireball.
 And there is the bus, being blown back towards her.
 She SLAMS on her brakes. Then just holds on and prays.
- 61 INT. TUNNEL - DAY 61
 AT THE LAST POSSIBLE MOMENT, the bus wedges across the width of the Tunnel, stopped by the torn catwalk on this side of the guard booth.
 It has rolled driver's side up and wedged at an angle. At the front there is maybe a foot between the door and the road.
- 62 INT. BUS - TUNNEL - DAY 62
 The driver is slumped, dead. The teenagers struggle with their cuffed hands.
 Nicky moves past the dead driver and uses the handle to open the door. It opens down onto the roadway.
- BRENDA
 HEY MAN, YOU CAN'T LEAVE US HERE!
- NICKY
 Watch me.
- And he jumps out the driver's door ---

63 INT. TUNNEL - DAY 63

-- landing on the roadway below the bus.

As another EXPLOSION rocks the Tunnel, the bus falls the last foot and a half to the road. Nicky is crushed beneath it.

64 INT./EXT. MONTERO - TUNNEL - DAY 64

Madelaine sees this. Sees the nightmare all around her.

65 EXT. ANOTHER TUNNEL - NANCY'S HOUSE - BACKYARD - DUSK 65

This one is made out of crepe paper and balsa wood. Kit is chasing his niece and nephew through it. He's made this tunnel extend through the entire backyard.

The kids are having a really good time. So is Kit. Then his BEEPER starts to SOUND.

He stops chasing them and takes the thing from his belt. There are three lights. Yellow. Orange. RED. It is RED that's flashing.

Kit breaks through the paper tunnel.

The kids come out after him, thinking this is part of the game. LAUGHING.

Nancy has come out of the house. Her face is white.

Emily proudly announces:

EMILY

We came out the middle.

Their mom isn't smiling and the kids quickly get a sense that this isn't a game. They follow as Kit walks through the crepe of the ruined tunnel and goes inside with Nancy.

66 INT. TUNNEL - DUSK 66

There are FLAMES and WRECKAGE everywhere. There is smoke beyond belief.

Cars are BURNING. Cars continue to COLLIDE.

PEOPLE, some badly injured, others just scared shitless, are out of their cars. Some wander, shocked and aimless. Some try to free trapped loved ones. Others start to run.

Steven struggles from the overturned Taurus. He turns to help Karen.

CONTINUED

66 CONTINUED

66

Ashley has already climbed up through the sunroof and she's videotaping the whole thing.

In all of this, the move becomes clear. Run away from the explosions. Run back towards Manhattan.

People start to do just this ---

Abandon their cars, their stuff ---

And run back towards Manhattan.

Many cars have collided here on the Manhattan side too. People have to climb through the wreckage to get out. Gasoline leaks ominously.

TWO RIVERS OF FLAME shoot along the gutters as the sumps suck the fire back towards Manhattan.

The dirty white tile walls of the Tunnel are illuminated by the twin gullies of flame.

They move faster than the fleeing people.

The flaming rivers are going to meet ---

Right where all that gasoline is leaking.

BAM! BAM! BAM!!!

The mob moving towards Manhattan is BLOWN BACK into the center of the Tunnel by a series of synchronized EXPLOSIONS.

67 INT. TUNNEL TOWARD MANHATTAN - DUSK

67

The people who were climbing in among the cars are killed as the EXPLOSIONS bring the roof of the tunnel CAVING IN on the virtually impenetrable wall of FLAMING vehicles.

THE MANHATTAN END OF THE TUNNEL IS SEALED SHUT.

68 INT. TUNNEL TOWARD NEW JERSEY - DUSK

68

There's a TOXIC FIRE at one end of the tunnel ---

69 INT. TUNNEL TOWARD MANHATTAN - DUSK

69

There's a CAVE-IN at the other.

CONTINUED

69 CONTINUED 69
THERE SEEMS TO BE NO WAY OUT.

70 INT. NANCY'S HOUSE - NIGHT 70
Kit, Nancy, and her husband watch the special report on WOR.

71 EXT. TUNNEL - N.Y. ENTRANCE (TV) - NIGHT 71
There are fire trucks, EMS, GAWKERS, tow trucks. Everything you would imagine.

NEWSCASTER
Police are asking that all non-essential personnel stay away from the area.

72 INT. NANCY'S HOUSE - NIGHT 72
Nancy looks at Kit. He is watching intently.

NEWSCASTER (V.O.)
John Taylor, an expert on urban renewal, has called this disaster 'the tip of the infrastructure iceberg.'

Kit watches the images on television. Nancy watches him. The phone RINGS.

NANCY
Don't answer it.

Kit stares at the TV. The phone CONTINUES TO RING.

NANCY
This is Emily's birthday party, Kit.

Emily stares at her uncle.

NANCY
You weren't here last year. You weren't here for Christmas. You don't always have to be the one to go.

Kit doesn't answer. The RINGING phone seems LOUDER.

NANCY
It's not New York City. The Tunnel's the Port Authority. This is not your problem.

CONTINUED

- 72 CONTINUED 72
 He continues to stare at the set.
 The kids stare at him.
 The images on TV are horrible. The phone continues to RING.
 THE FLUTTERING SOUNDS of chopper blades COME UP ON THE TRACK.
- 73 EXT. BACKYARD - NANCY'S HOUSE - NIGHT 73
 An EMS helicopter is landing in the backyard.
 It touches down. Kit climbs in. Tommy is inside with a PILOT.
 The helicopter rises.
- 74 INT. HELICOPTER - ABOVE NANCY'S HOUSE - NIGHT 74
 Kit looks down at the family.
- 75 EXT. BACKYARD - NANCY'S HOUSE - NIGHT 75
 Emily stands, crying. Her brother runs around the yard, thrilled that there's a helicopter.
 Nancy comes up and puts her arm around her crying daughter.
 The gusts of wind from the helicopter blades blow the remains of the crepe paper tunnel away.
- 76 INT. HELICOPTER - ABOVE NANCY'S HOUSE - NIGHT 76
 Kit watches as all this is left behind.
- 77 INT. TUNNEL - NIGHT 77
 There is a moment of eerie calm as people find their bearings. Hold onto each other. Some in tears. Many injured. All very scared as the reality of what has happened begins to sink in.
- 78 INT. TUNNEL - COLLAPSED POCKET - NIGHT 78
 Quinn, Modine, and Henry are trapped, completely sealed off in this small, SEEMINGLY UNREACHABLE POCKET, where the ceiling fell in around the upended camper shell.

CONTINUED

78 CONTINUED

78

Henry and Modine climb out of their car. Modine is rattled and Henry helps him, comforts him, checks a cut on his forehead.

QUINN
Life is a funny business.

Henry and Modine look at him.

QUINN
You're the guys from Russell.

A beat...and all three men pull their guns!

QUINN
(a smile)
I don't suppose it would help if I were to say I didn't take the money.

MODINE
We don't know anything about any money. We got a call.

HENRY
Yeah...and we got a large check.

Quinn gives that a beat. He looks around.

QUINN
(finally)
A check? Where were you planning on cashing it?

A beat...and then Modine starts to LAUGH.

MODINE
You know, that's pretty funny.

It is. Quinn and Henry both start LAUGHING too. Slowly, they put down their guns.

They are still LAUGHING when a SLAB OF CONCRETE FALLS. IT SLAMS MODINE BACK, pinning him to the ground.

79 INT. TUNNEL - NIGHT

79

BACK IN THE CENTER OF THE TUNNEL, George, the Tunnel guard, moves along, asking people to shut their engines off. His leg has been badly cut and he walks with a limp.

A CAB DRIVER helps his PASSENGER out of the backseat of his cab and over to the side of the road.

CONTINUED

79 CONTINUED

79

NEVILLE JACKSON

struggles free of his air bags and gets out of his Land Rover.

He spots George, a man in uniform, and heads for him. He falls in step with him as George walks.

NEVILLE

How do we get out of here?

GEORGE

There are evacuation procedures, sir. If you'll just keep calm....

Neville stops George. Turns the guard to face him.

NEVILLE

I'm Neville Jackson. That mean anything to you?

George looks at him blankly. It doesn't mean anything to him. That clearly annoys Neville.

NEVILLE

I've had a great deal of experience with difficult situations.

GEORGE

Sir....

NEVILLE

You're going to need all the help you can get.

This guy is not going away. George nods and resumes walking.

GEORGE

There's a mid-river passage. It leads to the other tunnel.

Roger Trale, the man who paid to get his dog into Barney's, is calling for his wife, Mary Anne. George approaches him.

ROGER

It's my wife. We...our car....

He looks back towards the flaming cars.

GEORGE

Tell me her name. Maybe I can....

Neville does one of those "I'm in a hurry" three quick SNAPS of his fingers gestures.

CONTINUED

79 CONTINUED

79

NEVILLE

Hey. Hey. Hey. The passage.

George glares at him. Then ---

Mary Anne comes from somewhere back in the wreckage. She's been scratched up, her dress is torn, but she looks fine.

MARY ANNE

Roger. Thank God.

They embrace.

MARY ANN

Is Flash with you?

He isn't. She and Roger exchange a worried look.

NEVILLE

(to George)

Can we go now?

George and Neville make their way to the mid-river.

80 INT. TUNNEL - MID-RIVER - NIGHT

80

A huge door wedged open at an angle. Inside there is nothing but tangled rubble. Re-bar jutting out from torn concrete.

Plainly from the other side of the rubble, comes the SOUND of heavy machinery.

GEORGE

They're working from the other tunnel to dig us out.

81 INT. SOUTH TUNNEL - NIGHT

81

A CREW is in fact there, working to clear away the rubble. Emergency vehicles called WRECKERS, designed specifically for tunnel work, have been brought in to clear out cars and debris. They're hybrids, part tow truck, part fire truck. A lot of HARD HATS and SHOUTED INSTRUCTIONS.

82 INT. TUNNEL - MID-RIVER - NIGHT

82

Neville doesn't want to hear about it.

NEVILLE

I'm not waiting for someone to dig me out.

CONTINUED

82 CONTINUED

82

There is a hole between two broken slabs of concrete, about shoulder height above the roadway.

Neville grabs hold of the lower slab and looks in the hole.

83 INT. TUNNEL - MID-RIVER WORMHOLE - NIGHT

83

A maze of wormholes and torn re-bar. Crawling into it would be like going into a cave.

GEORGE (V.O.)

You can't go through there. It's impossible.

84 INT. TUNNEL - MID-RIVER - NIGHT

84

NEVILLE

You've never spelunked the Csardas Cave. Just got to get some equipment.

He starts back for the Land Rover.

85 INT. TUNNEL - NIGHT

85

To get there, he has to pass the bus.

Now that it has flattened itself onto the road, there is no way out of the bus. Fire burns on the far side of it.

You can see the kids BANGING. Hear them SCREAMING.

A gaping hole has been opened into the exhaust duct above the roadway. Fiber optic and electric cables dangle, exposed.

One live cable SNAKES and SPARKS. Neville moves out of its way and, walking right past the bus and the teenagers SCREAMING FOR HELP, he heads for his Land Rover.

MADELAINE

pries herself out of her car. She ducks below the heat and the smoke, and makes her way towards the bus.

She grabs a fire extinguisher as she walks.

She reaches the bus and hops up on it.

The kids are trapped inside. Struggling, frightened.

CONTINUED

75 CONTINUED

85

George has left the mid-river and is coming to see if he can help Madelaine.

Madelaine raises the fire extinguisher to break a window. George sees something.

GEORGE
WATCH OUT!

A LIVE CABLE SNAKES down towards Madelaine!

She flattens herself, just as the cable passes overhead.

The portion of tunnel tubing that housed the cable is collapsing.

The cable swings lower with every arc. SPARKS LEAP from its torn end.

Radiators have spilled water all over the road.

Madelaine watches the SPARKING CABLE swinging closer to the bus. She looks at the water.

She SMASHES the fire extinguisher through a window, then KICKS away all the extra glass. She looks in.

86 INT. BUS - TUNNEL - NIGHT

86

She sees the handcuffed kids. They look at her. See her seeing their cuffs. These are kids who expect to be left behind.

87 INT. TUNNEL - NIGHT

87

Madelaine looks down. She can see the key ring on Nicky's dead body. She yells to George.

MADELAINE
Get me his keys.

George moves to do it.

THE CABLE ARCS DOWN!

Madelaine has to move quickly to get out of the way.

George hands her the keys. Madelaine moves through the broken window and into the bus.

88 INT. BUS - TUNNEL - NIGHT

88

Madelaine finds the right key and quickly unlocks the kids. Brenda and Queen Gamboa. Panda and Total. Finally she comes to Mikey. He cringes as she moves towards him.

BRENDA

Leave him lady. The boy is vacant.

Madelaine looks at Mikey. He's sick, hurting. She unlocks his handcuffs.

89 INT. TUNNEL - NIGHT

89

George waits by the bus to help the kids down. Brenda shrugs him off as she climbs out.

The cable ARCS above a puddle of water.

90 INT./EXT. HELICOPTER - ABOVE THE TUNNEL - NIGHT

90

COME UP FROM the snarl of backed-up traffic to the helicopter as it makes its way towards the Tunnel. Tommy briefs Kit.

TOMMY

It's a total melt-down on the Jersey side. Toxic fire. Collisions. Fire blew all the way back to Manhattan. It's completely caved in there too.

KIT

How many people are inside?

TOMMY

They estimate two hundred. The fires and explosions must have taken out half of them...and whoever's left is sealed in a furnace full of shit.

They are approaching the Tunnel now. Kit stares down.

91 EXT. TUNNEL - N.Y. ENTRANCE - NIGHT

91

The traffic, the ambulances, the gawkers.

92 INT. TUNNEL - NIGHT

92

GASOLINE leaks from the bus, moving across the water and towards that sparking cable. Madelaine sees this.

CONTINUED

92 CONTINUED

92

So does George.

GEORGE

They've got to shut the power!

He reaches for his walkie-talkie. It's gone.

93 INT. BUS - TUNNEL - NIGHT

93

The other kids are all out of the bus now, but Mikey still hasn't moved. Madelaine approaches him. She nods towards his handcuffs.

MADELAINE

What are you catching the chain for?

MIKEY

(oddly defiant)

I'm a dope dealer.

MADELAINE

And you're afraid of a little fire.

MIKEY

A little fire?

Madelaine looks at him for a moment.

MIKEY

This shit is bleak.

MADELAINE

(a beat)

Look at me, Mikey. You think I'm pretty?

MIKEY

Yeah, you're okay.

MADELAINE

A big gangsta dope dealer like you, you're gonna check out, don't you want to go with a good-looking woman like me?

He looks at her. She seems to have made a point.

94 INT. TUNNEL - NIGHT

94

The gasoline is going to meet the SPARKING CABLE in a second. George has given up looking for a walkie-talkie. He spots a video monitor and moves for it.

95 INT./EXT. BUS - TUNNEL - NIGHT

95

Madelaine moves back to the broken window. After a beat, Mikey follows her. That SPARKING CABLE ARCS right in front of them, blocking their way.

MADELAINE

My feet are killing me. Hold these for me a second.

She leans against Mikey, using him for support, takes her tennis shoes off. It's exactly what she did with Hubert outside the courts.

She puts a tennis shoe on each hand, like mittens. She turns back to the broken window. She hesitates. She is about to do something very dangerous. A deep breath ---

At just the right moment, she grabs the arcing cable. The rubber soles work as insulation. IT'S LIKE HOLDING A BUCKING EIGHT-INCH-THICK BOA CONSTRICTOR.

96 INT. TUNNEL - NIGHT

96

Gas is moving towards another sparking cable. The bus will ignite at any second.

97 INT./EXT. BUS - TUNNEL - NIGHT

97

Madelaine holds the cable and turns to Mikey.

MADELAINE

Go! Now. Get out.

Mikey is frozen.

98 INT. CONTROL ROOM - NIGHT

98

Filling up with Port Authority PERSONNEL. Bassett SHOUTING orders. Equipment he needs. Phones RING off the hook.

BASSETT

ANOTHER WRECKER IN THE SOUTH TUNNEL NOW!

(to Grace)

GET THE OTHER FANS ON!

GRACE

THEY ARE ON! THE DEBRIS FROM THE EXPLOSION MUST BE BLOCKING THE EXHAUST DUCT!

(checking)

Number three just overloaded.

Several of the Tunnel cameras still function and on the monitors you can see:

- 99 INT. TUNNEL (VIDEO) - NIGHT 99
George and the bus and Madelaine hanging onto the SNAKING CABLE. The image is starting to go.
- 100 INT. CONTROL ROOM - NIGHT 100
GRACE
Lenses are sweating. We're going to lose video.
- 101 INT. TUNNEL (VIDEO) - NIGHT 101
George gesturing. He's realized he can communicate by camera.
- 102 INT. CONTROL ROOM - NIGHT 102
She understands.
GRACE
Camera 4 to Main.
- 103 INT. TUNNEL (VIDEO) - NIGHT 103
CAMERA 4 COMES UP ON THE MAIN MONITOR. Madelaine can be seen, hanging onto the arcing cable.
- 104 INT. CONTROL ROOM - NIGHT 104
Grace turns for the nearest phone. Bassett is on it. Grace tries to grab it from him.
BASSETT
I'm talking to the Mayor.
GRACE
I don't care if you're talking to God, I need the phone.
A MAN'S HAND reaches in. Takes the phone from Bassett.
KIT PARSONS
KIT
(into the phone)
He'll call you back.
He hangs the phone up. Bassett looks at him. Kit shows him his I.D. Tommy stands behind him.

CONTINUED

104 CONTINUED

104

KIT
 EMS. Search and Rescue.
 (to Grace)
 What do you need?

Grace glances at Bassett. He nods.

GRACE
 Dial 8. We need the power off.
 That cable's live and there's gas.

Kit nods and hits "8".

KIT
 This is Chief Parsons. How fast
 can you shut down power in the
 Tunnel?
 (a beat)
 Do it.

He hangs up. All eyes turn to the main monitor, where
 Madelaine can still be seen.

105 INT./EXT. BUS - TUNNEL - NIGHT

105

Madelaine holds the cable with her tennis shoe. It SNAKES
 and ARCS. SHE HANGS ON, starting to lose her grip.

MADELAINE
 I can't hold on much longer!

A last beat, then Mikey climbs out the window.

Holding onto the cable with her shoes, Madelaine swings out
 the window after him.

106 INT. TUNNEL - NIGHT

106

She hangs above the water. She's stuck. If she lets go,
 the cable will spark and set fire to all that gasoline.

George watches, helpless. Hoping his message was
 understood.

The gangbangers watch too. This woman just saved their
 lives and now that may cost her hers.

Madelaine can't hold on much longer. Her tennis shoes slip
 as the power SURGING through that thick cable SNAKES it
 hard.

CONTINUED

CONTINUED

106

And then...the cable goes slack.

ALL POWER IN THE TUNNEL GOES OUT.

A moment of darkness.

The emergency generator can be heard, KICKING IN.

What overhead lights remain come up to about half of their former strength.

Madelaine lets go of the now-dead cable and drops to the road. George moves to help her up. She peels the pretty-well-melted shoes from her hands. She looks at George.

MADELAINE

Thanks. I thought...Christ.

He nods a little acknowledgment. They stand, looking at the devastation of the shadowy tunnel, lit as much by the still burning cars as by the weakened neon lights.

107 INT. CONTROL ROOM - NIGHT

107

A collective sigh of relief. Then the monitors go out.

GRACE

We've lost visual.

KIT

(already a step
ahead)

I need to know everything about
the Tunnel.

His tone is calm, but quick and precise. All business. No time to waste.

Grace nods and turns to her computer. She punches up a 3-D rendition of the tunnel system.

Two parallel tunnels. Ramps lead down from Manhattan on the one side and Jersey City on the other, feeding into the long, horizontal tubes that run under the river.

GRACE

The tunnel roadway runs inside a cast iron tube lined with concrete. You're 16 feet under the Hudson River. Above you, you've got 16 feet of sludge and then 75 feet of water.

Kit nods. He's got it.

CONTINUED

107 CONTINUED

107

Grace makes adjustments and the graphic turns to a cutaway that shows the rectangle of roadway within the tube of the tunnel. The air ducts above and below the roadway are indicated with moving arrows showing the direction in which the air travels.

GRACE

Air comes in through this shaft here, and the exhausts go out here. Normally, the air in the tunnel is completely changed every 90 seconds.

She shows another view. The shafts leading from the ducts up through the river to the New Jersey River building.

KIT

How's their air now?

Grace punches in some figures. A window on the screen reveals rapidly changing calculations.

GRACE

The fire's eating up oxygen at a varying rate. There's no way to get a solid reading.

KIT

What's your evacuation procedure?

BASSETT

Across what we call the mid-river, into the other tunnel.

He indicates the mid-river on the graphic.

BASSETT

We've got people in that tunnel now, trying to clear their way through. The damage is pretty extensive. It could go at any minute.

108 INT. TUNNEL - MID-RIVER - NIGHT

108

BY THE MID-RIVER, Neville has returned from the Land Rover with his climbing gear. NYLON ROPE, CHOCKS, CARABINEERS and a STIRRUP LADDER.

Ashley and her parents are nearby. Ashley recognizes him.

ASHLEY

You're that Outer Wear guy. You climb mountains.

CONTINUED

She turns her video camera on him. Neville takes a look at this girl with a camera. He had no intention of saving anyone but himself -- until now. Now he sees the headlines and a second billion dollars.

NEVILLE

You have a full cassette in there?

ASHLEY

Almost.

NEVILLE

You get me on tape...I will give you a great deal of money.

Panda turns to Total.

PANDA

I got his shoes on now. Check it out.

He shows Total his shoes. "OUTER WEAR".

PANDA

We're trapped in the Manhattan Tunnel with a celebrity. What are the odds on that?

These two can riff on something like this indefinitely. As they start to JAM, WE MOVE BACK TO:

NEVILLE

He turns to the crowd. He makes sure that Ashley has her camera pointed on him.

NEVILLE

Ready?

Ashley nods. Neville finds his moment.

NEVILLE

Neville Jackson will get you people out of here if it's the last thing he does.

And with that, he climbs up into that hole that leads into the remains of the mid-river, dragging his gear with him.

109 INT. CONTROL ROOM - NIGHT

109

Kit is focused, learning what he has to know and learning it quickly. Around them the BUSTLE of Port Authority PERSONNEL has intensified to near CHAOS LEVEL. SHOUTS for INFORMATION, for EQUIPMENT.

KIT

Any other way out?

Grace and Bassett exchange a look. Apparently there isn't any other way.

GRACE

You could always blow out.

KIT

Blow out?

BASSETT

It was a bad joke.

He shoots Grace a look. An ASSISTANT fields a CALL.

ASSISTANT

Port Authority again.

Bassett waves the call away. Doesn't want to talk.

BASSETT

God damned P.A. Far as they're concerned, I gave those bastards a personal escort. 'Won't you please drive on in, blow my tunnel to shit!' LIKE IT WAS MY GOD DAMNED IDEA!

Kit knows panic. And he knows how to defuse it.

KIT

(a beat)

Tell me about the blowouts.

He sounds like he really wants to know. It works. He's taken Bassett's mind off his panic.

BASSETT

Marshall Mabey. Ever hear of him?

Kit shakes his head.

GRACE

Man was shot twenty-five feet into the East River, digging the I.R.T. Tunnel to Brooklyn. 1916. Lived to dig again. Worked on this Tunnel.

CONTINUED

BASSETT

Happens when they're digging a tunnel. You got pressure leaking out and water coming in. Forces a sort of a geyser that can shoot a man right up from the bottom.

GRACE

Last year, they were doing those repairs in Baltimore. Two workers blew out.

KIT

What happened to them?

BASSETT

They died.

Kit gives that a beat. Gives Bassett an encouraging smile.

KIT

It doesn't sound like an option.

That gets a smile from both of them. Breaks the tension. Kit gets quickly back to business.

KIT

How many guards do you have in there?

BASSETT

We had a three-man rock. We've got one man dead, one man out, and one trapped inside.

KIT

Any way to talk to him?

GRACE

Phone's out. There's a walkie-talkie down there somewhere. He must have lost it.

Kit thinks about that. He turns back to Grace.

KIT

Let's see if someone's found it.

110 INT. MID-RIVER WORMHOLE - NIGHT

110

Neville spelnuks his way through the wormholes left by the collapse of the mid-river. He may be an asshole, but he's a skilled asshole.

He worms and wiggles and comes out ---

- 1 INT. MID-RIVER PASSAGEWAY - NIGHT 111
 This was the passage to the south tunnel. About five feet wide. Thirty-five yards long. Almost totally collapsed. Huge SLABS OF CONCRETE where the exhaust shaft blew.
 Even as Neville comes in, more debris falls. From the SOUTH TUNNEL come the sounds of the crew at work.
 Neville has no time for that. He takes a look at that exhaust shaft.
- 112 INT. EXHAUST SHAFT - NIGHT 112
 Far above him, the huge louvers hang at obscene angles.
- 113 INT. MID-RIVER PASSAGEWAY - NIGHT 113
 Neville smiles. From back in the tunnel comes a FAINT ELECTRONIC BUZZ.
- 114 INT. TUNNEL - MID-RIVER - NIGHT 114
 Fear and panic building. A group of people clustered around the mid-river.
 Mary Anne desperately CALLING FOR FLASH while Roger moves with her.
 That ELECTRONIC BUZZ comes from somewhere in among the flames and the ruined catwalk and guard's station. George's walkie-talkie.
 Someone comes to answer it. MADELAINE.
 MADELAINE
 Hello.
- 115 INT. CONTROL ROOM - NIGHT 115
 The voice is amplified through a speaker in the console.
 KIT
 This is Chief Parsons. Who am I talking to?
 MADELAINE (V.O.)
 My name is Madelaine Thompson.
 KIT
 Okay, Madelaine. Our video's gone out. I'm going to need your help. Where's the guard?

CONTINUED

115 CONTINUED

115

MADELAINE (V.O.)
I don't see him.

116 INT. TUNNEL - NIGHT

116

George moves through the tunnel, looking to see who's alive, who's injured, who's dead.

POP! A tile lands at his feet.

He looks up. Where the rectangular top of the roadway meets the curve of the Tunnel, there is a movement like a snake, undulating beneath the tile. Then ---

POP! POP! POP! Tiles come flying down at him.

117 INT. CONTROL ROOM - NIGHT

117

KIT
(to Madelaine)
There is a passage at mid-river.
It's a cross-over to the other
tunnel. We have people down there
digging it out now. Can you....

118 INT. TUNNEL - NIGHT

118

George comes up. He grabs his walkie-talkie.

GEORGE
Grace? That truck blew by the
Jersey sump...God help us...we've
got a D-4.

119 INT. CONTROL ROOM - NIGHT

119

This is the worst thing Grace and Bassett could hear.

KIT
What's a D-4?

Kit looks at them. Grace pulls out of the shock.

GRACE
It's a leak. A very major leak.

Kit takes a moment. Bassett looks like his world has been pulled out from under him.

Kit looks at the computer. He turns to Grace.

CONTINUED

KIT

How long have we got?

Grace is already doing the math. Entering "D-4 breach" and a set of figures.

GRACE

Stand-up time of the clay is about fifteen minutes. After that...The Hudson River....

She points to the computer screen.

The graphic shows water filling the tunnel as a digital time code counts. THE WATER FILLS THE TUBE RAPIDLY.

Kit points something out to Grace.

KIT

This the sump he was talking about?

She nods. Kit studies the graphic.

KIT

That would put the leak here.

Grace nods again. Kit looks to Bassett.

KIT

How long before the mid-river is cleared?

BASSETT

Take a good six hours to get through.

The graphic tube is nearly filled with water. The DIGITAL COUNT DOWN reads 58 MINUTES.

KIT

That's about five hours more than they've got.

Madelaine has grabbed the walkie-talkie from George.

MADELAINE

What is a D-4?

121 INT. CONTROL ROOM - NIGHT

121

KIT
You the lady who got those kids
out of the bus?

MADELAINÉ (V.O.)
I...yes....

KIT
That was good work.
(a beat)
You seem like a very brave woman.

MADELAINÉ (V.O.)
(a beat)
Oh shit, it's a leak, isn't it?

Kit is studying Grace's computer graphic. A beat.

KIT
I'll be right down.

EVERYONE IN THE ROOM LOOKS AT HIM. "Is he out of his
mind?"

He points out the shaft shown in the graphic leading up
from the Tunnel to the New Jersey River Building.

KIT
Can I get in through the exhaust
shaft?

BASSETT
FBI did it last year. Terrorist
drill. But it's been badly
damaged.

KIT
We've got to buy ourselves the
time to clear out the mid-river.

BASSETT
How are you going to do that?

Kit turns to Tommy.

KIT
Tommy, get Boom up here. We're
going to need her.

Tommy nods and moves off. Kit turns to Bassett.

KIT
I'm going to bring in our
demolitions expert.

CONTINUED

BASSETT
Demolitions?!

KIT
I want to bring the river bottom
in in front of the leak. Cork it.
That should give us the time we
need.

BASSETT
I can't let you do this. You're
talking about destroying the
Manhattan Tunnel.

Kit turns angrily on him.

KIT
The Hudson River will be flooding
into your Tunnel in fifteen
minutes. Once it breaks through,
the people in there have about an
hour of pain and terror
before the tunnel fills up and
they drown. Is that right, Grace?

Grace looks at the graphic. Water has filled the Tunnel.

GRACE
(reading)
'Fifty-eight minutes, actually.'

Kit looks right at Bassett.

KIT
Someone's got to go down there and
keep that water out.

The men take a beat...then Bassett nods.

BASSETT
I'll do whatever I can to help.

Kit nods, eases up on him.

KIT
Let's go take a look at that
shaft.

Ashley stands by the mid-river with her video camera. A
crowd waits to get in.

Total and Panda look at Ashley. At each other.

PANDA

You get video like that, you sell
it to the six o'clock news.

TOTAL

Then you retire.

The two of them move over to Ashley.

TOTAL

What's your name, darling?

Ashley's mother puts her hands protectively on her
daughter's shoulders. Ashley looks defiantly at her mother
and then smiles at Total.

ASHLEY

Ashley.

Queen Gamboa watches. She doesn't like to see Total
hitting on another girl.

Neville reemerges from the mid-river.

NEVILLE

There's a vent in here that leads
to the surface. I've laid cord
down through the hole. You just
hold on and follow me. I should
have us out in no time.

People push forward. Neville does that "three quick snaps
of his fingers" thing again.

NEVILLE

People, people, people. One at
a time.

Like that's going to happen.

NEVILLE

Where is that girl with the video
camera?

Ashley is talking to Total and Panda.

NEVILLE

Young lady!

Ashley looks up.

NEVILLE

Let her to the front of the line
please.

CONTINUED

122 CONTINUED

122

Panda and Total clear a path for Ashley, moving her right up to the front of the line. Neville looks at these two thugs.

PANDA
We're like her, what do you call it, her crew.

NEVILLE
(looking the big guy over)
I'm not sure you'll fit through the-hole.

PANDA
Oh, I'll fit.

Neville looks at the three of them. Then he says to Ashley:

NEVILLE
I want you to get some footage of the people following me into the hole. Get maybe five or six, then you come through....

He looks reluctantly at Panda and Total.

NEVILLE
...with your crew. Got that?

Ashley nods. He waits for her to put the camera on him.

NEVILLE
All right, people. Let's move.

And he disappears back into the hole.

The crowd immediately surges forward. It's a STAMPEDE. A healthy YOUNG MAN punches an OLD WOMAN as he jockeys for position.

Panda pushes people back so that Ashley can tape. Ashley looks at Total.

ASHLEY
You think he wants me to tape this?

Total shrugs. Ashley tapes.

OFF TO ONE SIDE.

Brenda turns to Queen Gamboa.

CONTINUED

122 CONTINUED

122

BRENDA

Think they're going to get us out
of here?

Queen Gamboa is still watching Total and Ashley. Her
answer to Brenda's questions are flat and sullen.

QUEEN GAMBOA

We got rich people?

BRENDA

(looking around)

Might.

QUEEN GAMBOA

Then I'd say the answer to your
question is yes.

BRENDA

Maybe we should make an effort to
be among the rich.

(a smile)

Take a look around you girl.
We're trapped in Looters 'R Us.

123 EXT. PIER - NEW JERSEY RIVER BUILDING - NIGHT

123

You look at that water, you imagine what's happening below.
Kit and Bassett walk out on the pier.

124 INT. NEW JERSEY RIVER BUILDING - NIGHT

124

They look down.

125 INT. EXHAUST SHAFT - NIGHT

125

Those huge louvers hang at impossible angles. The thing is
an impenetrable mess.

126 INT. NEW JERSEY RIVER BUILDING - NIGHT

126

BASSETT

It's not going to work. You put
any weight at all on those
louvers, the whole structure will
collapse.

(a beat)

There's only one other way in.
But it's impossible.

CONTINUED

126 CONTINUED

126

KIT

If it's the only way in, it's not impossible. What is it?

BASSETT

The fans.

THE SOUND OF ENORMOUS BLADES spinning comes up on the TRACK.

127 INT. FAN BUILDING - NIGHT

127

Kit stands with Bassett in front of a HUGE FAN. Sixteen feet in diameter. Rusted, vicious pieces of metal. Churning blades. The men have to SHOUT to be heard.

KIT

How long can you give me?

BASSETT

Four minutes.

(a beat)

We've got the intake fans on three, trying to compensate for the exhaust drag. When we shut this one down, it's going to severely cut the oxygen. The mixture gets too low, the computer will automatically kick the fans back on. Nothing I can do. It's a safety feature.

Kit nods.

BASSETT

There's another problem.

Kit looks at him.

BASSETT

You don't come out on the roadway, you come out under it, in the intake duct. I can't shut the fans down a second time. Not without overriding the computer. They kick back on, it'll be like a hurricane in there.

Tommy comes up with Boom. She wears a VEST FULL OF EXPLOSIVES, BLASTERS, everything she'll need. She's smoking.

BOOM

Where do you want me, Chief?

CONTINUED

127 CONTINUED

127

She looks at the fan.

BOOM

Jesus.

KIT

You're not going down there. Give me your vest.

BOOM

You don't know explosives, Chief.

KIT

(a smile)

I've got two minutes...tell me everything you know.

Reluctantly, Boom takes off the vest.

Kit tries to put it on. It's way too small. He tries it slung over one shoulder. Boom reaches out, adjusts the ties along either side that make the vest bigger.

BOOM

You don't even know how to wear explosives.

She ties the vest in place over his T-shirt.

BASSETT

There are manholes from the duct into the tunnel every five hundred feet. You're going to have to get one open. There's one near the mid-river.

KIT

(to Boom)

Can I do that?

BOOM

Not a problem.

(a beat)

This is Semtex. You've got four loads on the vest. Eight blasters. Are you paying attention?

She puts her cigarette out IN THE CENTER OF ONE OF THE SEMTEX LOADS fastened to the vest. Kit looks down at the red hot cigarette on the explosive.

BOOM

You need an electric charge to detonate it. Use this.

CONTINUED

127 CONTINUED

127

She shows him the blaster.. It's like a miniature plunger with electric wires.

BOOM

You bury this in the plastic. Make sure both the wires stay connected. One load on that manhole cover, you detonate... you're in. But that's not going to seal your tunnel. You'd need about twenty tons of it to do that job.

She reaches in her pocket. Takes out a SMALL VIAL.

BOOM

Lead Azide. Like nitroglycerin only more so.

(a beat)

You'll want to plant this deep in the clay, at least three feet. Confine your explosion, so you don't kill everyone in the Tri-State area.

He nods, reaches for the vial. She pulls it out of his reach.

BOOM

Careful! This shit has a worse temper than I do.

Very delicately, she takes the vial and puts it in a specially insulated pocket on the vest.

BOOM

That pocket's designed for the hot stuff.

He snaps shut the flap over the vial.

BOOM

I were you, I'd bag the pocket, carry that vial right next to my head.

He looks at her.

BOOM

That way, anything goes wrong, you won't have to think about the mistake you just made.

She hands him a different detonator.

CONTINUED

BOOM
 For the Azide. We had to put this one on a timer. Gives you fifteen seconds to get the hell out of Dodge.

Kit takes it. Speaks into the walkie-talkie.

KIT
 Madelaine. You still there?

MADELAINE (V.O.)
 No, I went to see Damn Yankees.
 What do you think.

KIT
 How many people are alive down there?

MADELAINE (V.O.)
 I don't know. Maybe twenty-five.
 (a beat)
 There's a guy down here who thinks he's found a way out. He's taking people up through the air duct at the mid-river.

Kit's face tightens.

KIT
 Keep them away from there. It's not safe.

MADELAINE (V.O.)
 I don't think I can do that. He's got people going in there already.

KIT
 Do what you can.

He turns to Bassett.

KIT
 Let's shut them down.

Bassett gets on his walkie-talkie.

BASSETT
 Grace....

TOMMY
 We've got a problem, Chief.

Kit looks at him.

CONTINUED

127 CONTINUED

127

TOMMY
It'll take ten minutes to get
rope.

Kit looks around the room. He sees one of the huge chains
used to hoist the fans into place.

KIT
Can we get that through the fans?

BASSETT
That and you? In four minutes!
No way.

But he knows they're going to try. Off his smile, the
three men move to the chain. It takes all three of them to
lift it.

128 INT. MID-RIVER WORMHOLE - NIGHT

128

DARK. A WOMAN is SNAKING THROUGH, holding onto the cord
that Neville has placed there. As she MOVES THROUGH the
hole, a LITTLE LIGHT filters in from behind her.

Now WE CAN SEE more PEOPLE wedged in, single file, trying
to come through.

129 INT. MID-RIVER - PASSAGEWAY - NIGHT

129

Neville waits for them as they emerge, one by one, into the
passage.

NEVILLE
Where's the girl with the camera?

He looks around. Ashley's not there. The mid-river is
crowded. These people aren't going to wait.

NEVILLE
Damn...All right. Give me room.

He chooses his spot, rigs a grappling hook to a length of
his nylon rope, and tosses it up into the mangled shaft.

The first toss just brings dust and debris down right into
Neville's face.

130 INT. EXHAUST SHAFT - NIGHT

130

The second shot lands the hook on one of the louvers.

131 INT. MID-RIVER - PASSAGEWAY - NIGHT 131

Neville smiles, tests the tension on the rope, then picks up a chock.

132 INT. TUNNEL - MID-RIVER - NIGHT 132

An even larger GROUP is crowded around the mid-river, hoping to get in.

Madelaine and George make their way through the people, trying unsuccessfully to get them to move back. They are pushed angrily aside.

133 INT. FAN BUILDING - NIGHT 133

The men have moved the chain to the fan.

BASSETT
(into his
walkie-talkie)
Ready to shut down...on my word.

TOMMY
Chief. It's none of my business,
but there's Harm's Way and then
there's Harm's Way. That's a God
damned Cuisinart.

KIT
You have a better idea?

A beat. He looks at Bassett.

KIT
Do it.

Bassett nods, then talks again into the walkie-talkie.

BASSETT
Grace. Now.

134 INT. CONTROL ROOM - NIGHT 134

Grace at the computer. She enters the appropriate codes.

GRACE
Fan 4...down.

A steady BEEP -- BEEP -- BEEP starts. The computer counts down.

- 135 INT. BREAKER ROOM - NIGHT 135
 The first of the ENORMOUS CIRCUIT BREAKERS operated by Grace's computer is THROWN.
- 136 INT. FAN BUILDING - NIGHT 136
 The blades of the fan SPUTTER and SLOW.
- 137 INT. CONTROL ROOM - NIGHT 137
 GRACE
 Fan 3...down.
 (a beat)
 Fan 2...down.
 (a beat)
 Fan 1...DOWN.
- 138 INT. FAN BUILDING - NIGHT 138
 With the blade GRINDING to a halt, the three men can maneuver the HUGE HOOK at the end of the chain through the blades. The chain must be fed through this space between the blades and the housing.
 That steady BEEP -- BEEP -- BEEP CONTINUES.
 BASSETT
 The fans will kick back on in sequence. One minute intervals.
 Kit nods.
- 139 INT. VENTILATION SHAFT - VERTICAL FAN - NIGHT 139
 The fan housing consists of FOUR SETS OF BLADES. The vertical set which they just got the chain through.
- 140 INT. VENTILATION SHAFT - HORIZONTAL FANS - NIGHT 140
 And then THREE SETS OF HORIZONTAL BLADES, spaced at four foot intervals. There's a LED READOUT by each set of blades.
 Right now, there is still a little MOVEMENT in the first set of horizontal blades. And A VERY LOUD NOISE as the hook catches on the blades and spins with them.
 BASSETT (V.O.)
 Damn it.
 The hook slides off this first set of horizontal blades and falls through the space between the blades and the housing, past the next two sets of blades....

141 INT. VENTILATION SHAFT - NIGHT 141
 ...and into the DARKNESS of the shaft.

142 INT. FAN BUILDING - NIGHT 142
 Kit retrieves the chain and holds it ready. A beat.

BOOM
 Try not to bump into anything on
 the way down.

Kit throws her a look.

KIT
 If I do, let's be clear on this.
 (a beat)
 You can have my cat. You just
 have to promise not to blow her
 up.

Boom smiles slightly and nods. Kit grabs hold of a blade.
 Steadies himself, and STARTS TO CLIMB BETWEEN THE BLADES.

Bassett and Tommy watch him go. Bassett looks at Tommy.

BASSETT
 Jesus.

Tommy just watches Kit.

143 INT. VENTILATION SHAFT - VERTICAL FAN - NIGHT 143
 IN AMONG THE BLADES

UP CLOSE, the way Kit is seeing them as he moves through them,
 these things are HUGE.

BASSETT
 (from above)
 Twenty seconds.

Kit moves methodically. A beat. He's through.

144 INT. VENTILATION SHAFT - HORIZONTAL FANS - NIGHT 144

LOOKING DOWN through the THREE MORE SETS OF BLADES! They
 are set horizontally down the shaft. Past them is a GAPING
 PIT OF DARKNESS.

Kit moves slowly, carefully, through the first set of
horizontal blades, holding onto the chain. There is an LED
 on the casing in front of him, COUNTING HIM DOWN from one
 minute.

CONTINUED

- 144 CONTINUED 144
 That insistent BEEP is LOUDER here in the shaft.
 He moves between the blades....
- 145 INT. VENTILATION SHAFT - VERTICAL FAN - NIGHT 145
ABOVE HIM, THE VERTICAL SET OF BLADES KICKS BACK ON!
- 146 INT. VENTILATION SHAFT - HORIZONTAL FANS - NIGHT 146
 Wind WHIPS through the shaft. The NOISE of the blades
 blends with the ELECTRONIC BEEP of the countdown to create
 a nerve-wracking PULSE.
 Kit just manages to get through these blades as they KICK
 BACK ON.
 Now there is a ROAR and the WIND of two sets of blades.
 Kit drops onto the next of the horizontal sets of blades.
 These blades move slightly beneath his feet. He braces
 himself against the housing to maintain his balance.
 BENEATH HIM, through the remaining blades, he can see the:
- 147 INT. VENTILATION SHAFT - NIGHT 147
 BLACK PIT of the shaft.
- 148 INT. VENTILATION SHAFT - HORIZONTAL FANS - NIGHT 148
 ABOVE HIM, the fans SCREAM. The wind TEARS at his clothes.
 He works his way through the corroded metal. In between
 the blades.
 The LED COUNTS HIM DOWN on this set of blades.
EIGHTEEN SECONDS.
 THE FAN MOVES.
 He freezes. A very long beat ---
 The LED is down to less than ten seconds.
 The fan wasn't kicking back on...just settling with Kit's
 weight.
 Kit does not speed up. He is methodical. Holding onto the
 chain, he works his way through the blades.

CONTINUED

148 CONTINUED

148

He makes it with less than TWO SECONDS TO SPARE.

This fan KICKS BACK ON with a HARD METALLIC SCREECH.

KIT IS ON THE LAST SET OF BLADES!

The SPINNING BLADES above him cause the chain to JERK INSANELY. It makes his moves through this last fan even more difficult.

He fights for balance. The LED for the last fan COUNTS HIM DOWN.

He is almost through when SOMETHING SNAGS.

The EXPLOSIVES VEST, caught on one of the blades.

Kit reaches around. HE CAN'T GET HIMSELF UNSTUCK.

That vial of Lead Azide is poking out of the vest pocket.

Kit's feet are through, HANGING OVER THE VENTILATOR SHAFT.

THE REST OF HIS BODY IS STILL IN BLADE-LAND.

The LED reads .09. NINE SECONDS AND KIT WILL BE SLICED IN HALF.

The blades are about to kick over.

Kit strains, trying to make an impossible reach to set himself free.

Then, just as the fans KICK BACK ON, Kit tears the vest free.

To do this, he has to let go of the chain, and now ---

149 INT. VENTILATION SHAFT - NIGHT

149

He FREE-FALLS down the shaft.

The Lead Azide slips from the vest pocket and he clutches it in his hand!

He let go of the chain just as the fans kicked back on.

150 INT. VENTILATION SHAFT - HORIZONTAL FANS - NIGHT

150

That has made the chain swing AWAY FROM THE HOUSING and back TOWARDS THE LAST SET OF BLADES.

The blades grab the chain and WHIP it around the shaft.

151 INT. VENTILATION SHAFT - NIGHT 151

It CLANGS violently off the concrete slab sides.

As he falls, Kit manages to grab hold of the SPINNING CHAIN with his free hand.

This keeps him from falling, but with the chain caught in the blades, he spins and spins, BANGING dangerously off the sides of the shaft like a rag doll.

He gets the Azide vial back into the insulated pocket.

He manages to kick off against the sides of the shaft until he turns his fall into a run.

Now, he CORKSCREWS down, running, VIRTUALLY HORIZONTAL, one hand on the chain, towards the intake duct.

As he nears the bottom, the incredible FORCE OF THE WINDS in the duct can first be heard and then felt...and then he is SUCKED THROUGH:

152 INT. "LUGE" SHOOT - NIGHT 152

That's what it's like. A narrow passage created to force the wind to move. Kit has to keep his body flat and rigid as he is SHOT OUT INTO:

153 INT. AIR DUCT - NIGHT 153

The HOLLOW SEMI-CIRCLE below the tunnel roadway. There are some dull little lights, powered by the emergency generators, embedded where the duct meets the underside of the roadway. They reveal a sort of pre-deco, almost art nouveau design.

There is water coming into the duct from above. Not flooding yet, but definitely leaking.

With the fans up to "THREE" we are talking GALE FORCE WINDS. Bits of TRASH blow by. CANDY WRAPPERS, NEWSPAPER. LITTER from the tunnel above.

The SOUND is DEAFENING in here.

Kit is no sooner shot out into the duct than he is BLASTED BACK ABOUT ONE HUNDRED YARDS! Spinning, colliding with the walls. Caught in the hurricane.

Kit hurtles about. His WALKIE-TALKIE goes flying. His FLASHLIGHT.

Finally, he manages to grab hold of a METAL U-JOINT, built into the wall for tunnel repairmen.

CONTINUED

153 CONTINUED

153

There are HANDLES like this every two feet. Using them, he drags himself slowly back towards the manhole.

BY THE MANHOLE, there are METAL STAIRS. These give Kit a moment's purchase, and in that moment, he plants a load of Semtex. He gets a blaster out, plunges one end into the Semtex.

ONE OF THE WIRES FLIES FREE. He struggles to keep his tentative hold and retrieve the wire.

The FORCE OF THE WIND blows him HORIZONTAL, so that he is just hanging onto the stairs with his legs.

He makes a near impossible reach for the wire. It seems just beyond his grasp.

154 INT. TUNNEL - TOWARD NEW JERSEY - NIGHT

154

CAMERA MOVES AMONG THE STILL-BURNING CARS, THROUGH THE PILES OF DEBRIS, FINDS the SUMP where George saw the first signs of a leak.

WATER and BLACK RIVER SILT ooze where the tiles first popped free. A BEAT.

SPLAT. Silt is thrown out into the Tunnel..

It is followed by a stream of water.

It looks, in very rapid succession, as if a hose has been turned on ---

As if a pipe broke ---

AS IF A WATER MAIN BURST!

The water hits a burning car, turning the fire to steam.

155 INT. TUNNEL - NIGHT

155

People notice that STEAM.

THEN, WATER BEGINS TO COME THROUGH THE WALL OF BURNING AND WRECKED CARS THAT BLOCKS THE JERSEY SIDE. As water hits flame, more plumes of STEAM are sent out into the air.

Someone SCREAMS "WE'RE LEAKING!"

A NEW WAVE OF PANIC STARTS.

People crowd between cars, really scared.

156 INT. TUNNEL - MID-RIVER - NIGHT 156
 MORE AND MORE OF THEM TRY TO SHOVE THEIR WAY INTO THE
 MID-RIVER.

157 INT. TUNNEL - NIGHT 157
 We've got Pandemonium. People are knocked around,
 separated.
 GEORGE IS THROWN TO THE GROUND AND BADLY TRAMPLED.
 Madelaine looks down at him. He's really hurt. She guides
 him to the relative calm behind an overturned car. She
 helps him up onto the hood.

GEORGE
 Got to just rest for a minute.

THE WATER IS ANKLE-DEEP - RISING QUICKLY.

THERE IS A MANHOLE COVER in the middle of the roadway. It
 is directly under Steven and Karen's Taurus station wagon.

Queen Gamboa is inside the Taurus, pulling out booty and
 handing it to Brenda.

Madelaine looks out into the FULL SCALE PANIC of the
 tunnel. She sees the two of them looting.

MADELAINE
 Hey...get out of that car!

The girls either don't hear her or don't give a shit.

MADELAINE
 Damn it.

She looks to make sure George is all right and then starts
 for the Taurus.

Karen turns to her husband.

KAREN
 Steven. Those girls are stealing
 our things!

But Steven is anxiously watching their daughter, Ashley.

Ashley has her arms around Total, showing him and Panda how
 to use the video camera. They're taping the looting of her
 parents' car.

STEVEN
 She's picked up some nice habits.

CONTINUED

157 CONTINUED

157

KAREN
Don't start with me.

The two glare at each other. Ashley continues to flirt with Total. Steven looks at his daughter, at his wife then down at the WATER MOVING UP TO HIS CALVES.

158 INT. AIR DUCT - NIGHT

158

Kit's fingers CLOSE AROUND THAT WIRE.

Using all his strength, he pulls himself back to the Semtex in a sort of SUPERHUMAN SIT-UP.

He reconnects the wire. Then, just before he is torn from his hold, he PUNCHES the blaster.

He goes flying.

159 INT./EXT. TAURUS - TUNNEL - NIGHT

159

Madelaine has reached the Taurus. She pulls Brenda away. The girl struggles, SCRATCHES. She glares at Madelaine with a look of absolute hate.

Queen Gamboa looks out from the backseat of the car. She's holding a GAME BOY and a set of HEADPHONES.

She sees Madelaine struggling with Brenda.

QUEEN GAMBOA
Bitch! Get away from my partner.

And she jumps from the Taurus to go to Brenda's aid. She steps into the now KNEE-DEEP WATER. She looks down at it.

QUEEN GAMBOA
Oh shit!

160 INT. AIR DUCT - NIGHT

160

ECU - the Semtex. A beat....

161 INT. TUNNEL - NIGHT

161

The Semtex BLOWS.

The Taurus is thrown on its side as the manhole TEARS UP OUT OF THE ROADWAY.

The suction created by the explosion LIFTS KIT INTO THE TUNNEL.

CONTINUED

161 CONTINUED

161

The Taurus rocks, tips...then comes back down on its four wheels, SPLASHING IN THE WATER!

Kit hits the ceiling of the Tunnel and then comes back down to land ON THE ROOF OF THE STILL-ROCKING CAR.

The mob charging away from the Jersey side and the water coming in is stopped by the spectacle of this man arriving in the Tunnel.

TOTAL

It's goddamn Batman!

Brenda and Queen Gamboa have turned to look at the car. They realize they would have died. Brenda looks at Madelaine.

Madelaine turns away from Brenda and moves forward. Kit sees her.

KIT

Madelaine?

She nods.

KIT

I'm Kit.

MADELAINÉ

Thanks for dropping in.

The slightest of smiles between the two of them.

Kit looks around from his vantage point on top of the car, assesses the situation.

THE QUICKLY RISING WATER LEVEL. The speed with which it's moving. He turns to the crowd.

KIT

I'm Chief Parsons. EMS. I'm here to get you out.

162 INT. TUNNEL - MID-RIVER - NIGHT

162

He sees the people crowding into the mid-river.

163 INT. TUNNEL - NIGHT

163

KIT

GET BACK. IT ISN'T SAFE!

He jumps off the car and moves quickly over, pushing his way through the crowd and the water.

164 INT. TUNNEL - MID-RIVER - NIGHT 164

He physically removes people who are trying to crowd into the mid-river passage. Throws them back, away from the passage.

165 INT. MID-RIVER PASSAGEWAY - NIGHT 165

Neville is ALREADY working his way UP THE EXHAUST SHAFT. Someone shouts to him.

SOMEONE

He says it isn't safe.

NEVILLE

Who says?

The message must be carried back from person to person.

166 INT. TUNNEL - MID-RIVER - NIGHT 166

The guy nearest the mid-river relays messages.

MESSAGE MAN

He wants to know who says?

KIT

Chief Parsons. Emergency Search and Rescue.

That message is relayed back to Neville.

Total moves Ashley's hands so that the camera is pointed at Kit.

Kit turns to Madelaine. WATER IS ALMOST WAIST-DEEP NOW!

KIT

I'm going to need your help. You up for it?

MADELAINÉ

It's not like there's a startling array of options.

A smile passes between them.

A message is relayed back to Kit.

MESSAGE MAN

He says he's sorry you didn't speak sooner. He says he could have saved you the trip down. He says he's all set.

CONTINUED

166 CONTINUED

166

More people start for the mid-river. Someone comes down hard on Brenda's ankle, BREAKING it. She SCREAMS.

Kit wades through the water to get between the mob and the entrance.

KIT

That shaft's unstable. If you go in there, you are not coming back.

This stops everyone for a moment.

TOTAL

You're like a civil servant. You make what, eight-fifty a week? Neville Jackson is a billionaire.

PANDA

That's right, my man. Go with the money.

Panda is behind Kit, by the hole. A SKINNY GUY is just climbing in.

PANDA

Hey, goddamn it!

He grabs the skinny guy's legs. Kit turns to Madelaine again.

KIT

Can I have your walkie-talkie? I want to find out how close my people are to getting through.

Madelaine reaches for it. Somehow, in all the excitement, she's lost it. She looks guiltily at him.

KIT

It's all right.

167 INT. MID-RIVER PASSAGEWAY - NIGHT

167

Neville has almost reached the TEETERING LOUVER. He gets there. He gets a leg over.

SOMEONE

He says the shaft's unstable.

Neville looks at the others in there with him.

CONTINUED

167 CONTINUED

167

NEVILLE

What is he, ordering me to get out? Tell him if he wants to place an order with Neville Jackson, he can call my 800 number, any time, seven days a week.

168 INT. TUNNEL - MID-RIVER - NIGHT

168

Kit can see that there's a BREACHED CON-ED LINE, right up there in the mid-river.

WATER IS CHEST-DEEP! Soon it will reach the entrance to the wormholes.

KIT

THERE'S GAS.

He starts to fling people back from the mid-river.

KIT

GET BACK!

That skinny guy was halfway in when Panda grabbed his legs. Panda is still pulling, trying to get him out so that he can get in.

169 INT. MID-RIVER PASSAGEWAY - NIGHT

169

Neville pulls himself up onto the louver.

170 INT. EXHAUST SHAFT - NIGHT

170

Above him, we can see the other LOUVERS TEETERING DANGEROUSLY. They CREEK.

171 INT. MID-RIVER PASSAGEWAY - NIGHT

171

Neville looks up.

172 INT. EXHAUST SHAFT - NIGHT

172

THE TOP LOUVER PULLS FREE OF THE SHAFT.

As it falls, it HITS the louver below it and those two louvers hit the next....

It's a stack of pancakes effect.

173 INT. MID-RIVER PASSAGEWAY - NIGHT

173

Neville sees them coming...JUST BEFORE HE DIES.

By the time they reach the ground, there are eight of these monsters, PANCAKED on top of all those people waiting to get out, killing every single one of them.

Now, THE ENTIRE MID-RIVER COLLAPSES.

174 INT. TUNNEL - MID-RIVER - NIGHT

174

The friction of all that metal scraping against all that concrete has caused SPARKS to fly out into the Tunnel.

KIT
GET BACK! IT'S GOING TO BLOW!

People move as QUICKLY AS THEY CAN THROUGH THE WATER, trying to get away from the mid-river.

Those SPARKS are enough.

You can see the gas EXPANDING beneath the surface...a moment where the wall INFLATES LIKE A BALLOON.

A dog BARKS!

Kit sees Mary Anne, the woman who can't live without her dog, Flash, pushed back by the crowd. She falls into the water. The dog has found a spot on the catwalk. He's BARKING.

Kit races for her, picks her up, and carries her to safety just as ---

The gas from the Con-Ed line EXPLODES, taking out a huge portion of the exhaust duct.

PANDA, WHO PUSHED SO HARD TO GET SO CLOSE TO THE MID-RIVER, IS SKEWERED AS A RE-BAR SHAFT IS BLOWN OUT OF THE SHAFT AND RIGHT THROUGH HIS CHEST.

People are hurled back by the force of the blast.

The cars near the mid-river are INCINERATED.

Kit throws himself on top of Mary Anne, taking her underwater to escape the blast.

175 INT. TUNNEL - NIGHT

175

Gasoline is floating on the water throughout the tunnel and now it IGNITES!

CONTINUED

175 CONTINUED

175

THE TUNNEL IS ENGULFED IN FLAME!

PEOPLE SCREAM! PEOPLE DIE!

Kit surfaces, bringing up Mary Anne. He looks around at the flaming water. Flash swims up beside her.

176 INT. SOUTH TUNNEL - NIGHT

176

Most of that CREW that was working to dig out the mid-river is KILLED as the collapse of the exhaust duct and the subsequent EXPLOSION bring this entire excavation CAVING IN.

IT WILL BE A LONG TIME BEFORE ANYONE CAN DIG THEIR WAY THROUGH THIS.

177 INT. FAN BUILDING - NIGHT

177

Tommy, Boom and the other EMS personnel have to jump back as the floor beneath them caves in around the ventilation shaft. Bassett knows what this means.

BASSETT

Jesus.

TOMMY

What does that mean, 'Jesus'?

BASSETT

There's twenty-two tons of steel that just shut that door.

He looks right at Tommy.

BASSETT

It means that now, there's no way out.

178 INT. TUNNEL - NIGHT

178

Kit moves quickly, looking for survivors. YELLING for people to move for the bus. He passes Total.

KIT

Get back on the bus.

Total looks at this guy he trashed just a few minutes ago.

TOTAL

I'm going with you.

Kit looks hard at Total.

CONTINUED

180 CONTINUED

180

Kit scoops her up and carries her back through the WALL OF FLAMES, just as the gasoline behind her TORCHES!

181 INT. TUNNEL - TOWARD NEW JERSEY - NIGHT

181

A BURST! THE WATER HAS PUSHED ONE OF THE TURNED-OVER CARS OUT FROM THE PILE-UP ON THE JERSEY SIDE OF THE TUNNEL.

That pile-up was serving as a sort of temporary dam. And now the dam has given way. There was water coming in before, but nothing like this.

182 INT. TUNNEL - NIGHT

182

Some have made it to the shelter of the bus by now, but there are still a lot of people TRAPPED in the RAGING WATER and the gasoline fires. Now, with that BURST, it's about to get even worse.

Ashley and Total are caught behind the BURNING HULK of a car. The flames lick at Total's clothes. HE CATCHES FIRE.

He dives, SCREAMING, into the water.

Ashley is terrified. She SCREAMS.

Karen sees her daughter. She starts for her. She SLIPS, falls into the water, and goes under.

Steven sees this. He dives in to save his wife.

Karen is being sucked under. Steven manages to get an arm around her and drag her to the relative safety of the catwalk.

With Karen safe, he starts to hoist himself up.

A Datsun pickup comes CRASHING towards the bus.

Its BUMPER has been torn so that it hangs from the car. This loose bumper CATCHES STEVEN. It drags him away from the catwalk.

ASHLEY

Daddy!

The pickup SLAMS against the wall of the tunnel.

Then, as the water pushes the pickup along, WE SEE that Steven has been killed.

Ashley starts into the water, trying to get to her father.

CONTINUED

182 CONTINUED

182

A TOYOTA IS COMING STRAIGHT FOR HER!

Kit sees this. He DIVES for the Toyota and surfaces in the churning water.

He looks for Ashley. He can't see her.

He climbs onto the hood of the car.

A beat. He sees the girl's blouse. He crawls across the hood of the car and, holding onto the bumper, he lowers himself into the water. He can barely reach Ashley.

He grabs hold of her.

She is obviously hurt. Kit holds her. He looks up.

THE TOYOTA IS ABOUT TO COLLIDE WITH THE BUS. They'll be crushed.

KIT
Hold your breath.

He comes off the hood of the Toyota in a diving roll that takes him and Ashley underwater. Under the Toyota.

The car COLLIDES with the bus.

The people on the bus have to steady themselves to keep from falling in. The bus rocks, but stays where it is. Wedged.

The Toyota turns on its side and water sprays up towards the roof of the tunnel.

Karen looks anxiously down at the water.

A beat. Kit and Ashley surface.

Madelaine moves to help him as he gets Ashley up on the side of the bus. He looks the kid over. Karen hurries to them.

KIT
Her arm's broken. She'll be all
right.

Karen kneels by her daughter. She puts an arm around her. Ashley shrugs her mother angrily away. Karen looks at her.

KAREN
Ashley?

Ashley stares at the place where her father died. Slowly, deliberately, without looking at her mother, she says:

CONTINUED

ASHLEY
You killed him.

KAREN
You don't mean that.

ASHLEY
You drove him away. You could
have made him stay.

KAREN
Ashley!

ASHLEY
He loved you and all you ever did
for him was get fat. That's all
you ever did and now he's dead.

Karen SLAPS Ashley hard. By now, both of them are crying.

Kit turns to Madelaine.

KIT
They're still some people out
there.

Mikey steps forward. He looks at Madelaine. The woman who
got him out of that bus; who saved his life.

MIKEY
You need some help?

Madelaine smiles and nods.

KIT
Let's go.

Madelaine and Mikey follow him back around the bus. THE
WATER CONTINUES TO SURGE IN. There are still FLAMES.

KIT
Keep low. You start to feel hot,
go underwater. Bring anyone you
can find back by the bus.

They move out into the rush of water, using what's left of
the catwalk to pull themselves along.

They manage to find temporary purchase on a BROKEN FRAGMENT
OF CATWALK RAIL. They search the water for survivors.

Kit looks at Madelaine.

KIT
Scared?

CONTINUED

182 CONTINUED

182

MADELAINÉ

Shitless.

KIT

That's what's going to keep you
alive.

Kit looks at the water pouring in. The water level rising.

MADELAINÉ

What are you going to do?

KIT

I'm going to make a very loud
bang...and stop the leak.

MADELAINÉ

A very loud bang!?

KIT

(a brief smile)

It's not like there's a startling
array of options.

He grabs hold of a part of the catwalk that's still intact
and starts to pull himself back towards the Jersey
sump...BACK INTO THE ONCOMING WATER.

183 INT. TUNNEL - TOWARDS NEW JERSEY - NIGHT

183

Kit moves towards the rushing water.

184 INT. TUNNEL - NIGHT

184

Mikey is helping Brenda up onto the catwalk when she loses
her footing. She grabs onto the catwalk.

The water RIPS this portion of the catwalk from the wall
and carries her under.

Madelaine moves towards her. Brenda surfaces for a moment
and looks her right in the eye. Her expression is as hard
as ever. She is pulled back under.

She does not come back up.

Madelaine turns to help Mikey, who is working to get a
BADLY-BURNED Total up onto the catwalk.

Queen Gamboa helps to lay him down on the bus. He's dying.
He opens his eyes and looks at Queen Gamboa. He smiles.

TOTAL

I got something for you.

CONTINUED

184 CONTINUED

184

He looks down towards his clenched fist. She follows his gaze. He opens his hand. In it is a big, beautiful DIAMOND. Must have come from the stash in the Lexus.

He motions for her to take it. A beat. She does.

TOTAL
Means we're engaged. You know that?

She's got tears in her eyes. She nods. Total closes his eyes and dies.

185 INT. TUNNEL - TOWARDS NEW JERSEY - NIGHT

185

A portion of the catwalk here is still intact. We can barely see Kit as he uses this to move back towards the Jersey side.

He gets to a car, upended and thrown against the catwalk.

He manages to reach into the driver's side of the car and turn on the headlights.

They are pointed back slightly towards Manhattan. They provide a sickly, eerie light.

He sees Neville's LAND ROVER upended with the back open.

He makes his way to it and takes out a PICK AXE from under some SNOWBOARDS and a box of "THE GREAT RELEASE," those battery-operated snowboard escapes.

He takes a step back and LEAPS SIX FEET to land on the protruding rear end of a CHEVY.

The Chevy is being dragged downstream. Kit hangs on. A beat.

He must make several more difficult LEAPS onto the upended bits of CAR and TRUCK that are being pulled along by this crazy river.

All the while, THE WATER POUNDS IN AROUND HIM.

It's coming in fast. SIX FEET HIGH AND RISING.

All of the catwalk that remains above water is the HAND RAIL.

The CAR TRUNK he's standing on is BEING CARRIED ALONG FASTER AND FASTER IN THE CURRENT, washing him back the way he came.

CONTINUED

CONTINUED

Up ahead of him, the water is pushing against a TRUCK.
Soon the truck will break free.

He struggles to keep his footing as the car spins.

The VIAL OF AZIDE can be seen, JUTTING FROM THE PADDED
POCKET OF HIS VEST.

THE TRUCK BREAKS FREE.

The car goes up at a steep angle as a wave crests.

THE VIAL COMES OUT OF THE INSULATED POCKET ---

And lands on the hood of the car.

It doesn't explode but ---

THE TRUCK IS NOW RACING IN A COLLISION COURSE WITH THE CAR!

And a collision course with that little vial of death.

SLAM! The truck CRASHES into the car.

It doesn't hit the vial...it sends it flying into the air.

Kit leaps for it.

He grabs it in mid-air ---

AND LANDS, VIAL INTACT, ON THE REMAINING CATWALK.

Kit puts the vial between his teeth. He's not going to trust it to that pocket again.

He turns and pulls his way along the catwalk. It sways beneath him.

There really isn't much left of it. It is little more than ribbons of JAGGED, TORN STEEL.

It RIPS into his hands as he pulls himself along.

Water STORMS past him.

A huge POLISHED CHROME TANK has come free from its truck bed and wedged itself here, against the tunnel sump.

Kit uses the ladder along the side of the tank to climb up.

From here, he can see the leak.

WATER MUST BE COMING IN AT THE RATE OF A MILLION GALLONS A MINUTE.

It beats down on him. He struggles to keep his footing.

CONTINUED

185 CONTINUED

185

He hears a MOAN. Once, then again.

He turns in the direction of the sound. A PILE OF RUBBLE.
On the catwalk, above the water line.

He moves towards it. Spray hits his face.

HENRY

In here.

Kit lifts concrete. Moves metal. He finds:

186 INT. TUNNEL - COLLAPSED POCKET - NIGHT

186

HENRY, MODINE and QUINN, that odd trio. Trapped where
Henry and Quinn moved Modine.

HENRY

My friend's hurt.

Kit kneels to take a look at Modine. He carefully takes
the vial from his mouth.

KIT

His neck's broken. He'll die if
we try to move him.

HENRY

I'm not going to leave him.

A long beat. Kit can see that's true.

Modine's eyes open. They focus on Quinn.

MODINE

It wasn't anything personal. You
know that, right?

QUINN

Sure.

As they watch, Modine dies. Quinn reaches out and closes
his eyes.

QUINN

(gently)
There's nothing more you can do.

He looks at Henry. Henry nods.

KIT

Come up here and jump into the
water. Let it carry you
downstream.

187 INT. TUNNEL - TOWARDS NEW JERSEY - NIGHT

187

Henry and Quinn dive from the chrome tank into the water.

They are carried quickly "downstream" towards Madelaine and the wreckage of the bus.

Kit puts the vial back between his teeth and returns to the job at hand.

188 INT. TUNNEL - NIGHT

188

Madelaine has found a long piece of metal, some torn section of catwalk rail, and she holds it out.

Quinn grabs hold and so does Henry.

189 INT. TUNNEL - TOWARDS NEW JERSEY - NIGHT

189

Kit moves back towards the flowing water. He searches for the spot where he can place the Azide. WATER BEATS DOWN MERCILESSLY ON HIM!

Kit finds a spot where the clay has been exposed. He uses Neville's pick-axe to quickly dig out a hole.

He slides that Azide vial into the hole and fills it back up with clay.

The water RISING SO FAST NOW that soon the catwalk railing will be under.

Kit rigs the detonator for 15 seconds, engages it, then throws himself into the water.

HE SURFACES FACE TO FACE WITH A DEAD MAN!

The man's body is pushed onto Kit by the water, so that as he comes up, he has the dead weight on him. The man's vacant eyes stare right into Kit's.

He struggles with the body. The man died in a fringe jacket and the fringe wraps around Kit's belt.

The seconds are ticking away. KIT CAN'T BREAK FREE.

He undoes the buckle of his belt and quickly pulls it free from his pants. The corpse floats away with his belt.

Kit uses the catwalk to pull himself free, raising himself back out of the water and leaping from the chrome tank.

He dives back into the water on the far side of the tank and swims furiously.

190 INT. TUNNEL - TOWARD NEW JERSEY (SECONDS LATER) - NIGHT 190

THERE IT IS!

A BLAST deep in the rock.

It is followed by SHOCK WAVES. The place begins to RUMBLE.

And in moments, those rumbles become a ROAR as that PRESSURE of the 75 feet of water above them forces a good portion of the riverbed down into the hole created by Kit's blast.

Sand and silt and river clay are thrown back at them.

BOULDERS COME CRASHING IN FROM RIVER BOTTOM.

The blast frees the POLISHED CHROME TANK from its wedge.

Kit turns.

191 INT. TUNNEL - CHROME TANK - NIGHT 191

THE TANK IS ROLLING TOWARDS HIM LIKE SOME ENORMOUS LOG. CRASHING DOWN FROM ITS WEDGE.

Kit, still reeling from the force of the explosion, MANAGES TO DIVE UNDER THE TANK.

It rolls once and he comes up, holding onto the ladder.

Now, the tank is level with the road. HE CAN'T GO UNDER AGAIN OR HE WILL BE CRUSHED.

The tank has begun to leak. It is full of MILK, and a steady white stream spews out into the water as Kit does a crazy version of a log rolling contest, balancing as the tank spins.

Kit rides like a lumberjack...The spewing milk makes the thing even more slippery than it would otherwise be.

He is nearing the bus now.

Madelaine and the others watch him ride.

Another boulder CRASHES down onto the tank, turning it sideways.

Kit leaps from the tank onto the bus.

The tank COLLIDES with the bus at an angle.

Milk and water spew up like a volcanic eruption.

Everyone must hold on tight.

192 INT. TUNNEL - NIGHT

192

Kit stands, facing Madelaine. The bus remains in place. She smiles a relieved smile. Milk continues to spew.

MADELAINÉ

You never outgrow your need for milk.

Kit returns her smile. A beat.

HENRY

Look. The water's stopped.

Everyone looks back at the tunnel.

THE WATER HAS STOPPED FLOWING!

Kit has done it. He has stopped the water. Relieved smiles. CHEERS.

QUEEN GAMBOA

Maybe you really are Batman.

She says that a little sadly, because it was Total who said it first.

Kit turns to Madelaine.

KIT

Is this everyone?

Madelaine looks at the bus. It is still above the water level. Barely. KAREN and ASHLEY. HENRY and QUINN. MIKEY and QUEEN GAMBOA. ROGER and MARY ANNE and FLASH.

MADELAINÉ

The guard....

Kit turns and looks.

Dimly, he can see a FIGURE IN A UNIFORM floating facedown by the door.

He dives back into the water and swims to him.

It's George. Kit manages to turn him over. He has stopped breathing.

Kit loops his forearm under George's shoulders, lifeguard style, and swims with him back to the bus.

Madelaine and Henry help get George up onto the bus. Kit climbs up out of the water.

Kit breathes into George's mouth. Again. AGAIN. Finally, George's chest starts to move.

CONTINUED

A beat. George's eyes open. He looks at Kit, then around at all the water.

GEORGE
Looks like I missed all the excitement.

Kit inspects him. George winces.

KIT
How do you feel?

George smiles at Madelaine.

GEORGE
Right as rain.

KIT
Take your jacket off.

Madelaine helps George off with his jacket. There's the T-shirt that reads "ANTE UP, GRACE". It's covered in blood. George sees them looking at it.

GEORGE
We generally have a poker game down here late Friday nights. This was what you might call a challenge.

Kit has finished looking George over. His face tightens for just an instant, but he says:

KIT
You've got a couple of cracked ribs. You'll be fine.

GEORGE
You like poker?

KIT
Not much.

GEORGE
That's too bad. You got the face for it.

The water has leveled off. Five feet deep. Just about the height of the catwalk. It was a river and now, it's a lake.

It's suddenly VERY QUIET.

Everyone looks at Kit. Finally, Mikey speaks.

CONTINUED

192 CONTINUED

192

MIKEY

We're sealed in, aren't we?

Kit nods.

MIKEY

How long before they start to dig us out?

KIT

That depends on how much damage was done when the mid-river collapsed.

KAREN

Why don't you call them up and ask them?

KIT

We don't have...
(looks at Madelaine)
The radios are dead.

MIKEY

WE'VE GOT NO WAY OUT. WE DON'T
EVEN HAVE ANY WAY TO TELL ANYBODY
WE'RE STILL ALIVE! THIS IS JUST
PERFECT, ISN'T IT?

He has screamed himself out. A long beat.

KIT

You might want to save your
breath.

(a beat)

We probably don't have all that
much air left.

He gives that a beat. He turns to Ashley.

KIT

Let me take a look at that arm.

193 EXT. HUDSON RIVER - NIGHT

193

Coast Guard boats search the river, looking for bubbles.
Some debris has floated up. A drift master gathers it.

ON A BOAT

Techs scan some sophisticated SOUND DETECTION EQUIPMENT.
HEAT-SENSITIVE DEVICES that tell if there's life.

CONTINUED

193 CONTINUED

193

A DIVER surfaces. He is helped on deck by another TECH. He takes his gear off, looks at the man. He shakes his head.

TOMMY (V.O.)

Maybe they're buried under so much debris that all that equipment can't find them.

194 INT. CONTROL ROOM - NIGHT

194

GRACE

Even if that were the case they'd have less than...

(reads)

...twenty-two minutes of air.

The phone RINGS. Grace gets it. She looks at Bassett.

GRACE

Governor.

BASSETT

Which one?

GRACE

All three.

Bassett takes the phone.

BASSETT

Governors.

(listens)

Yes. Yes. Okay. Yes.

(listens)

I understand...yes.

He listens another beat and then hangs up.

BASSETT

They want the tunnel cleared.

TOMMY

You can't do that. Shifting the pressure could bring the whole thing down on them.

BASSETT

The Governors aren't interested in the pressure in the tunnel. They're interested in the pressure of re-election.

195 INT. TUNNEL - NIGHT

195

A VIDEO IMAGE OF QUEEN GAMBOA. She is talking into the camera.

QUEEN GAMBOA

...and if anybody finds this tape, if they could give it to my mom. Her name is Suzanne Gamboa and I just want her to know that I'm real sorry about all the shit I talked to her...I want her to know that I know she did the best she could for me and...FORGET IT.

ASHLEY holds her video camera in her good arm and she's taping Queen Gamboa.

Beside her, Kit fashions a splint for her broken arm. The tunnel is lit now by the headlights of several cars.

Ashley puts the camera down.

ASHLEY

Do you and your mom have fights?

Queen Gamboa doesn't answer. She looks away, around the tunnel.

Ashley looks at her own mother.

Karen sits with Mary Anne and Roger on the far side of the bus.

ASHLEY

My mom's hardly ever around for me to fight with.

QUEEN GAMBOA

Yeah...how come?

ASHLEY

She works. She's got two jobs, actually. She's always working. She's a secretary and then when my dad left she got this other job selling linoleum siding....

QUEEN GAMBOA

She buy you that camera?

ASHLEY

Yeah...for this trip.

QUEEN GAMBOA

You eat regular?

CONTINUED

ASHLEY

Sure.

QUEEN GAMBOA

Who cooks?

ASHLEY

She does. Sometimes she brings home Chinese.

QUEEN GAMBOA

(a beat)

Then what the fuck is your problem?

Ashley thinks about that and looks over at her mom.

Kit has been listening to this while working on Ashley's arm. He was also witness to Ashley's fight with her mother. His tone of voice says he's right there with Queen Gamboa.

KIT

You'll mend.

He gets up, makes his way across the bus towards the others.

ASHLEY

You want to start again?

QUEEN GAMBOA

I don't know, maybe in a minute.

She clutches the diamond that Total gave her.

AT THE OTHER END OF THE BUS

Karen COUGHS. The air is getting to her. There is a lot of debris in the water. Several Barney's boxes float by.

Mary Anne looks over toward a piece of the catwalk that remains where the bus wedged against it.

196 INT. TUNNEL - CATWALK - NIGHT

196

ON THE CATWALK

Madelaine sits with Mikey and Flash. She holds a wet jacket over the kid's shoulders. He's petting the dog. He shivers.

MADELAINE

How many days has it been?

CONTINUED

MIKEY

This is the second.

MADELAINE

That's the worst. You get through tonight, you're halfway home.

MIKEY

I've been chasing since I was twelve. Two days doesn't count for shit against that.

(catching himself)

No offense, ma'am.

Madelaine has known there was a boy who still calls you, "Ma'am" hiding inside this little junkie. She smiles.

MADELAINE

It's a start.

Mikey looks around.

MIKEY

I'll be dead before I can get high again anyway.

He shivers and pets Flash.

Mary Anne walks along the bus roof and steps onto the catwalk. Roger is with her, helping her keep her balance. She holds a Barney's box. Madelaine looks up.

MARY ANNE

I couldn't help but notice you...
lost your shoes.

She offers Madelaine the box.

MARY ANNE

You look like you're a seven.
They're Charles Jordan. I don't usually wear flats, but they were so pretty....

Madelaine smiles. She takes the shoes from the box. They are pretty. And they're somehow a sad reminder of the normal world.

MADELAINE

Thank you.

Mary Anne smiles. She looks at Mikey petting Flash.

MARY ANNE

I see you've made friends with Flash.

CONTINUED

MADELAINE

He's a lovely dog. Beautiful eyes.

Mary Anne nods. A beat.

MARY ANNE

Our son, Jonathan. He used to go trekking in Thailand. He would write me the most beautiful letters.

Roger loves Mary Anne but she's clearly going into territory that embarrasses him.

ROGER

Mary Anne...you shouldn't talk. We really do have to conserve our air.

MARY ANNE

Jonathan caught a fever out there, they never knew exactly what it was. But, and this is why it's funny that you mentioned Flash's eyes...two days after the funeral, Flash just showed up, there in our backyard. And it was his eyes I noticed...right away. They were Jonathan's eyes.

Mikey looks from Mary Anne to Flash.

MIKEY

You think this dog is your son?

MARY ANNE

I know he is.

MIKEY

(a beat)
That's deep.

ON A VIDEO MONITOR

Three men who look like career politicians are at a podium. The GOVERNORS. The GOVERNOR OF NEW YORK is finishing a statement.

CONTINUED

197 CONTINUED

197

GOVERNOR N.Y.

And, as the best hope of taking them out if they are alive, or of getting their remains back to their families if they are not, we will begin to excavate the Manhattan side of the tunnel.

TOMMY (V.O.)

WHAT A LOAD OF SHIT!

198 INT. TRAILER - TUNNEL - NEW YORK ENTRANCE - NIGHT

198

EMS temporary headquarters at the Manhattan Entrance to the tunnel. Tommy stands watching the monitor, SCREAMING at it. EMS TECHS around the room look at him.

TOMMY

They don't give a God damn about getting anybody out of there. They just want the tunnel up and running before they get their asses burned.

Bassett comes in. Tommy turns to him.

TOMMY

You've got to stop this.

BASSETT

Even if they're alive, they're out of air.

TOMMY

There's still a chance. We can't be sure those calculations were right.

BASSETT

The Governors want their tunnel cleared.

TOMMY

That's Chief Parsons down there. He does not let people die!

A beat. Then Bassett says:

BASSETT

Let me show you some spaghetti.

Tommy looks at him like he's crazy.

199 EXT. TUNNEL - NEW YORK ENTRANCE - NIGHT

199

Bassett leads Tommy to his car. Behind them we can see the earth movers ready to start into the tunnel.

Bassett opens the trunk of his car.

The trunk is full of DISTRIBUTOR CAPS. "Spaghetti."

An OPERATOR gets into one of the earth movers. He tries the engine. It doesn't start. He tries it again.

Bassett smiles at Tommy.

The Operator tries his engine a third time. Still won't start.

BASSETT

They're a lot harder to start
without these, aren't they?

Tommy looks at Bassett, surprised and pleased.

200 INT. TUNNEL - CATWALK - NIGHT

200

Madelaine looks up as Kit approaches the spot on the catwalk where she's sitting.

Mikey is with Roger and Mary Anne and Flash. Mary Anne is showing Mikey Flash's tricks. He can do the regular dog school curriculum. SIT. LIE DOWN. ROLL OVER.

Roger watches his wife and this young man, the way she is with him. He smiles a little sadly.

Madelaine admires her new shoes. She tries to take a breath. COUGHS.

MADELAINE

How long do we have?

KIT

The air's getting pretty thin.

Madelaine nods. Takes a beat.

MADELAINE

I'm sorry about the walkie-talkie.

KIT

It's not your fault.

CONTINUED

MADELAINE

It sure feels like it.

(a beat)

I've always been able to fix things, do you know what I mean? In life, I seek out situations that I can fix.

KIT

What do you do?

MADELAINE

I'm a P.D., a Public Defender, in Brooklyn.

KIT

(a slight smile)

Those are situations you can fix?

MADELAINE

Sometimes. You find a way out. Make a difference. At least you have the illusion of being in control.

He looks at her. A long beat. Finally Madelaine says:

MADELAINE

Why'd you come down here?

KIT

It's what I do.

Madelaine nods slightly at that.

MADELAINE

You ever wonder why you do it?

KIT

Because I'm good at it.

(a beat)

I'm going to check on the guard.

He gets up and walks over:

201 INT. TUNNEL - NIGHT

201

to George. Madelaine comes with him.

George seems very close to death. Kit kneels beside him.

KIT

I want to ask you about the poker game.

CONTINUED

GEORGE
I believe it's been cancelled.

KIT
You play here in the tunnel?

GEORGE
That we do.

KIT
Where do you play?

GEORGE
My grandfather was a sandhog. He dug this goddamned hole. That's how I know about it.

MADELAINE
Know about what?

GEORGE
Our 'card room.'

A beat. Kit looks right at George.

KIT
How do we get in?

George shakes his head sadly.

GEORGE
It's back there. There's a hatch under the booth.

George looks back towards the mountain of silt and clay that has sealed them in and the river out.

He reaches into his pocket and produces a key on a shoelace. The one he waved at Grace about a thousand years ago to remind her that the poker game was on.

GEORGE
Must be blocked by all that mud. No way to get to it. But for what it's worth, if you get through the hatch, you'll need this key.

Kit takes the key. He moves to the edge of the bus and looks back towards Jersey.

Between the bus and the mountain of clay, across a dark pool of water, is the remains of the guard booth.

The others join him. Kit shines his flashlight across the water.

CONTINUED

201 CONTINUED

201

MADELAINÉ

What are you going to do?

KIT

If that room is still there, there might be fresh air inside.

MADELAINÉ

What if there isn't?

He looks at her for a beat. He doesn't answer. He dives in.

Kit swims across the water to the guard booth.

He grabs hold. Takes a breath, and then goes under.

202 INT. TUNNEL - UNDERWATER - NIGHT

202

Kit swims down below the guard booth.

203 INT. TUNNEL - HATCH DOOR - UNDERWATER - NIGHT

203

He finds a HATCH-LIKE DOOR, above the road, just under the catwalk. It looks like it was built in the 20s, along with the Tunnel. It is hinged across the bottom and opens down. You would expect to find a drainage pipe or something like that behind it.

He struggles with the latch. The door falls open on its hinges.

MUD COMES POURING OUT.

Kit is knocked back by the force of this slide.

When it ends, he pushes forward and swims over the mud and through the door.

204 INT. TUNNEL - PASSAGEWAY - NIGHT

204

Kit surfaces. HE FINDS AIR AND PLENTY OF IT. He gasps for breath, and then shines his light around.

He's in a small passageway, a sort of entrance hall. He sees cement stairs, leading up out of the water to a set of DOUBLE-DOORS.

Kit swims to the stairs, pulls himself up, and approaches the double doors.

There is a lock. He takes out George's key and inserts it in the lock.

205 INT. CHAPEL - NIGHT

205

He has come into a large room, hidden between the two tunnels. It was built a few feet above the level of the roadway, and so it's still dry.

Kit moves his flashlight around the room.

THE ROOM IS A CHAPEL.

ALTER, PEWS, A PIPE ORGAN. Gilt wallpaper, peeling here and there, but in surprisingly good shape.

On the altar sits a DECK OF CARDS and a STACK OF POKER CHIPS.

Kit's light finds the HUGE CRUCIFIX affixed to the wall behind the altar.

A RAT crawls across his foot. He kicks it away.

206 INT. TUNNEL - NIGHT

206

Ashley approaches her mother. Karen looks very, very sad.

ASHLEY

Mom....

Karen looks up at her daughter.

ASHLEY

Are you all right?

KAREN

I was just thinking, if we don't get out of here, who's going to tell Linda about your dad.

ASHLEY

Linda's a bitch.

KAREN

(a slight smile)
Someone should still tell her.

(a beat)
Is she fat?

ASHLEY

(smiling too)
Not yet.

(a beat)
I never knew what Daddy saw in her.

KAREN

I think he saw a chance for a different life.

CONTINUED

CONTINUED

206

ASHLEY

I think he should have stayed with
the one he had.

Karen smiles at her daughter. A beat. There are SOUNDS
from behind them.

Kit has surfaced and he's climbing back onto the bus. He
talks calmly and clearly to all of them.

KIT

There's a room. It's got some air
left.

The others look at him.

QUEEN GAMBOA

What are we standing around here
choking for then?

She dives in, starts to swim for the guard booth. The
others do the same.

Mary Anne holds onto Flash. Roger looks at his wife.

ROGER

You hold onto Flash, honey. We'll
get across just fine.

207 EXT. TUNNEL - NEW YORK ENTRANCE - NIGHT

207

CITY REPAIR TRUCKS have replaced all those distributor
caps. A last hood is SLAMMED and even as we watch, the
earth movers start for the mouth of the tunnel like a pack
of wolves.

All that Tommy and Bassett can do is watch.

208 INT. TUNNEL - NIGHT

208

George is the only one still there. Kit comes over to him.

KIT

Grab hold of me. I'll carry you
across.

GEORGE

Four thousand eight hundred and
thirty-four.

Kit looks at him.

CONTINUED

GEORGE

That's how many bricks I can count from my booth. Twenty-eight years I've been in this rock, the most exciting day of my life was that day I hit four thousand eight hundred and thirty-four. Not counting today of course.

KIT

We'd better go.

GEORGE

I'm not going anywhere. You know that.

He's dying. Kit does know it.

GEORGE

Daylight, friend. You get these people back to daylight.

Leaving people is not what Kit is good at. He turns and begins to lower himself into the water. Then he stops. He can't do it. He looks back at George.

George's head has slumped and he's fallen over. He's clearly dead.

Kit turns and dives into the water.

When George is sure that Kit is gone, his eyes open. He knew that Kit wouldn't leave if he thought he was still alive. He settles back with a smile and waits for his death.

209 INT. PASSAGEWAY - NIGHT

209

Madelaine helps the others up the cement steps and into:

210 INT. CHAPEL - NIGHT

210

It's an inspiring sight. As the survivors come in, they stare, awestruck at the room.

Quinn goes down on one knee in prayer.

Queen Gamboa stares at the crucifix.

The moment is broken when Mary Anne SCREAMS.

MARY ANNE (O.S.)

NO!

Roger turns and hurries back for the passageway.

211 INT. PASSAGEWAY - NIGHT 211

Mary Anne stands on the cement steps, staring down into the water. She sees something.

MARY ANNE

Oh, God, Flash.

Roger has come to join her. So have the others.

Looking down from the chapel doorway:

212 INT. TUNNEL - NIGHT 212

They can see Flash floating in the water.

213 INT. PASSAGEWAY - NIGHT 213

MARY ANNE

I was holding onto him and then he started to struggle and I had to let him go....

She can't say anymore. She can only cry.

The others are quiet in the face of the dog's death.

MARY ANNE

Please, someone get him out of there.

Mikey dives back into the water and pulls the dog out.

KIT

swims up into the passageway. He climbs up onto the stairs. Madelaine looks at him.

MADELAINE

George?

Kit shakes his head.

Mary Anne has bent to kiss her dog good-bye.

MARY ANNE

We ought to say something.

Mary Anne SOBS. She won't get back up. She just crouches there with Flash.

A long beat...and then, Roger finally loses it.

CONTINUED

213 CONTINUED

213

ROGER
 HE WAS JUST A GODDAMNED DOG, MARY ANNE. HE WASN'T JONATHAN. JONATHAN IS DEAD. JONATHAN DIED IN FUCKING THAILAND STARING AT HIS NAVEL.

He gestures to Mikey.

ROGER
 THIS IS A BOY, MARY ANNE. FLASH WAS A GOD DAMNED, BOW WOW WOW DOG!

When Roger is finished exploding, he turns and walks back into the chapel. A long beat.

KIT
 (finally)
 We'd better get inside.

The others move into the chapel.

214 INT. CHAPEL - NIGHT

214

The others look at Kit. Wondering what to do next.

KIT
 Measure your breath. Don't talk.

A long beat. Quinn turns again to look at the crucifix.

Then, from somewhere up above, THERE'S A SOUND. The room SHAKES. Dust falls.

ASHLEY
 What's that?

Kit's face tightens. He knows what it is.

KIT
 Nothing. Just the tunnel settling.

A beat. Then another HUGE SLAM FROM ABOVE.

MIKEY
 What are they doing up there?

Kit doesn't answer.

MIKEY
 They're starting to dig the tunnel out, aren't they?

CONTINUED

KIT
(reluctantly)
It's just the tunnel settling,
like I said.

MIKEY
(doesn't believe
that)
They wouldn't do that, they
thought we were still alive.

KIT
(finally)
Probably not.

It gets very, very quiet in the chapel.

A long beat. Everyone thinks about that.

WATER HAS BEGUN TO RISE, coming through the chapel door.
It's as if it were chasing them.

Mikey notices the water. He looks at Kit.

MIKEY
Looks like we all took that great
big swim for nothing.

Another BLAST. Plaster falls from the wall. The water
rises.

Henry turns to Quinn.

HENRY
Tell you what. I never thought
I'd die in chapel.

The two men exchange a smile. An odd friendship has
certainly been formed.

Kit sits, staring at the crucifix. It's almost as if he
were in prayer.

Water LAPS at the pews, coming in steadily now. Another
SLAM from above. A beat.

QUEEN GAMBOA
Oh man...I hate rats. I really,
really do.

Rats are crawling up out of the water. Coming into the
chapel. First just a few rats...then a few more....

CONTINUED

AND THEN THEY'RE COMING BY THE HUNDREDS. THE THOUSANDS.

The rodents cover everything. You have never even dreamed of this many rats. And wet rats are even more repugnant than dry ones.

They seem to be moving with a purpose.

They crawl across our people.

Across the chapel.

And up the cross.

Right up our Lord and Savior's crucified body.

Up past his wounds ---

Up past the Crown of Thorns.

...and then they DISAPPEAR.

They really do...although at first, there are so many of them that you don't notice it.

QUINN

Rats deserting a sinking ship.

KIT

They desert because they know the way out.

He gets up and moves to the crucifix.

He POUNDS on the wall behind it. POUNDS AGAIN.

It's hollow.

He turns to Henry and Quinn.

KIT

I'm going to need a hand here.

The two follow him towards the crucifix.

The SLAMS from above are increasing in intensity.

KIT

Help me pry this thing out of the wall.

Quinn and Henry help him.

KIT

COME ON. EVERYBODY.

CONTINUED

214 CONTINUED

214

The others move to help. All except Queen Gamboa. She's not getting anywhere near all those rats.

Kit takes a leap...grabbing on as high up as he can...holding onto Jesus' outstretched arm. Pulling at it.

The rats continue to crawl all over both Kit and the crucifix.

Kit works the horizontal beam of the cross free.

The others keep pulling, tearing at the crucifix.

It takes a great deal of effort...but they manage to rip the crucifix from the wall and down to the ground.

Part of the wall comes down with the cross. PAST IT, THERE SEEMS TO BE ANOTHER ROOM. Kit looks inside.

KIT

God helps those who help themselves.

He walks through the hole they've torn in the wall.

215 INT. BEDROCK ROOM - DAWN

215

An unfinished room, carved from the bedrock of the river. There's an OLD STEAM DRILL here. Some PICKS and SHOVELS. A WAGON. The bedrock itself is damp. Fungus grows.

The rats pour across it all, racing into the darkness ---

Racing for a RICKETY CAST IRON STAIRCASE.

Madelaine comes up beside Kit. The others move into the room as well.

Madelaine looks at the stairs. At the rats running up into the darkness.

Kit shines his light up.

THERE IS A LANDING ABOUT HALFWAY UP. Thirty-five feet. Past that, the stairs disappear into darkness.

MADELAINE

We get out of here, I am personally starting a 'Save the Rat' movement.

Kit gives the stairs a preliminary shake. They are not very firmly anchored to the wall. Many of the bolts have been torn from the concrete.

CONTINUED

215 CONTINUED

215

Another BLAST. The entire tunnel GROANS.

Chunks of the bedrock FALL from the walls. WATER POURS IN. THE ROOM BEGINS TO FILL! The WALLS THEMSELVES SHAKE with every SLAM from above.

KIT

Come on. Let's go.

Kit starts the people up the stairs. Ashley and Karen. Mikey. Mikey looks back at Roger and Mary Anne.

Roger has turned to comfort his wife. She turns angrily away.

216 INT. THE CHAPEL - DAWN

216

Queen Gamboa kneels by the overturned crucifix. She turns it over. There is mud all over Jesus' face.

She takes the corner of her blouse and wipes his face clean.

A beat. She hurries to join the others.

217 INT. BEDROCK ROOM - STAIRCASE - DAWN

217

Ashley nears the top of the second landing. The bolts CREEK. They don't look like they'll hold much longer. The rats climb with them.

AT THE TOP OF THE SECOND LANDING THERE IS A DOOR. Ashley tries it. It opens.

218 INT. BEDROCK ROOM/CRAWL SPACE - DAWN

218

She goes into a dark passageway. Narrow, about three feet high. The rats scurry past her. Karen and Mikey come in.

ASHLEY

I can hear traffic!

Another RUMBLE from the earth movers. Behind Ashley, a portion of the crawl space collapses.

She looks at her mom. She's not a tough teenager anymore, she's a frightened little girl. Karen moves to her daughter and gets her out of the way just as PART OF THE CEILING FALLS IN.

INT. BEDROCK ROOM - DAWN

THE DIGGING UP TOP HAS INTENSIFIED. The tunnel SHUDDERS now about once every FIFTEEN SECONDS.

Queen Gamboa comes in from the chapel. Kit hustles her up the stairs. WATER IS REALLY POURING IN NOW. Kit turns to Madelaine.

KIT

You're next.

Madelaine hesitates.

KIT

They're going to need you up there.

Madelaine starts up the stairs.

Another BLAST SPLITS THE BEDROCK. It OPENS UP, like the ground in an earthquake.

Roger and Mary Anne are next. Then Quinn and Modine.

ROGER

I have to go last. I weigh too much. I could tear that stairway right out of the wall. Mary Anne can go, but not me.

Mary Anne looks at her husband. A beat.

MARY ANNE

I'm not going without you.

Roger smiles and then he says:

ROGER

He had beautiful eyes.
(a beat)
They both did.

He squeezes her hand.

SLAM! THE BEDROCK ROOM IS CAVING IN.

A look passes between Quinn and Henry.

QUINN

(to Kit)

Henry and I, we want you to understand what happens...the two of us get out of here....

HENRY

It's simple, really.

CONTINUED

219 CONTINUED

219

A beat. They look at Kit.

QUINN

We get out of here...we have to resume.

Simple as that. Henry nods to Roger and Mary Anne.

HENRY

Take them first.

Kit nods. Roger looks at Mary Anne.

ROGER

I'll be right behind you.

220 INT. BEDROCK ROOM - STAIRCASE - DAWN

220

Kit helps Mary Anne onto the second landing. She starts up the stairs. This is a very difficult climb now.

The stairs have had it. They won't take much more strain. Rungs have come loose. Dust falls as Mary Anne makes her way slowly up. Somehow, she gets to the landing. Madelaine is there to help her up to the crawl space.

KIT

(to Roger)

Okay. You're next.

Roger starts up.

Every step is frightening. ONE MORE BLAST COMES FROM THE MANHATTAN ENTRANCE...and THE STAIRS GIVE WAY.

Mary Anne SCREAMS.

BOLTS TEAR OUT OF THE BEDROCK. Huge CHUNKS OF CONCRETE are flung from the walls.

Roger hangs, holding onto the railing as it swings out from the wall!

Mary Anne SCREAMS!

221 INT. BEDROCK ROOM - DAWN

221

Kit tries to steady the stairs from below. A HUGE BLAST ROCKS THE TUNNEL!

CONTINUED

221 CONTINUED 221

Henry is thrown into one of the fissures that has been torn into the bedrock.

ANOTHER BLAST AND THE BEDROCK GIVES WAY COMPLETELY.

THE WATER GUSHES IN!

There is no way for Henry to get out of that fissure.
Water pours in. He drowns.

222 INT. TUNNEL - DAWN 222

THE ENTIRE TUNNEL IS COLLAPSING.

223 INT. BEDROCK ROOM - STAIRCASE - DAWN 223

Roger is still clinging to the upper section of the stairs. They have swung free and now THEY'RE MOVING QUICKLY BACK TOWARDS THE JAGGED BEDROCK JUST ABOVE THE LANDING.

Mikey looks at Mary Anne, and then, he moves back down to the bottom of this section of the stairs. BACK TO ROGER.

He reaches his hands out to the older man.

Mary Anne watches as:

Roger grabs hold and Mikey hoists him to safety, JUST BEFORE THE STAIRS COLLIDE WITH THE BEDROCK. The two of them start up.

They are nearing the top of the stairs when their combined weight PULLS ALL BUT THE LAST BOLT FROM THE CRUMBLING WALL. Somehow they manage to scramble to the top.

The entire structure gives a huge SHUDDER. A BEAT.

WATER POURS IN THROUGH THE SPLIT BEDROCK.

224 INT. BEDROCK ROOM - DAWN - DOWN BELOW 224

Quinn and Kit hang onto the torn railing of the stairs.

THE ROOM IS NEARLY GONE. HUGE SLABS ARE TORN OUT OF THE BEDROCK.

KIT

Come on. We've got to get up to the landing.

Quinn hesitates.

CONTINUED

224 CONTINUED

224

QUINN
I go back up there, Russell sends
two more guys to find me. What's
the point?

He doesn't get that choice. A huge chunk of the ceiling comes CRASHING DOWN, taking him down into the water. And that's how Sean Quinn dies.

A beat. The water CONTINUES TO RISE. A dog BARKS!

225 INT. BEDROCK ROOM - CRAWL SPACE - UP ABOVE - DAWN

225

Roger turns. There is a look of incredible joy on his face as he says:

ROGER
FLASH?

226 INT. BEDROCK ROOM - DOWN BELOW - DAWN

226

Flash wasn't dead. He's in the rising water, swimming.

Kit swims to the dog. He grabs hold of him.

He swims over to a torn slice of railing, and pulls himself up.

227 INT. BEDROCK ROOM - STAIRCASE - DAWN

227

Roger makes his way down the upper half of the stairs to meet him. The one remaining bolt STRAINS.

Kit pulls his way steadily up, the dog under his arm.

There are a few stairs left here. Kit sets the dog on them.

The dog runs up the stairs, heading for Mary Anne and Roger.

He leaps.

Roger is there to catch him.

He does. Flash licks his face. Roger hugs his dog and moves up the remaining stairs to Mary Anne and Mikey.

NOW, THE RAILING FINALLY GIVES WAY, taking Kit down with it.

As the railing CRASHES towards the BEDROCK WALL, Kit jumps.

CONTINUED

CONTINUED

He lands in the water.

Madelaine comes down those few remaining stairs. This section SWINGS PRECARIOUSLY. The landing has fallen into the water.

Another BLAST rocks them. The entire place SHUDDERS. The digging up top is moving closer. There is no doubt that the tunnel's collapse is imminent.

Seeing Kit in the water below with no way back up, Madelaine takes her clothes off. She ties her blouse to her pants leg. She fashions a rope. She tosses one end of this "rope" down to Kit.

KIT

You don't have to....

MADELAINE

Shut up and grab on.

Kit does. He grabs hold of a pants leg.

Madelaine leans over, holding onto her blouse.

Kit begins to raise himself out of the water. The blouse tears...and Madelaine falls from the stairs and back into the water.

INT. BEDROCK ROOM - DAWN

A beat. She surfaces.

MADELAINE

Never, never buy Donna Karan off the rack.

Karen calls down to them from up above.

KAREN

Are you all right?

The tunnel continues to RUMBLE and SHAKE.

KIT

GO! FOLLOW THE RATS! WE'RE FINE.
WE'LL FLOAT UP.

Madelaine looks at him.

MADELAINE

Float up?

CONTINUED

228 CONTINUED

228

KIT

(nodding)

The water's coming in through the bedrock. This room should fill up in a few minutes.

MADELAINÉ

If we can float up, then why did you....

KIT

For years now, I haven't been able to get a woman to take her clothes off to save my life.

She throws him a look. She'd say more, but there's another, DEEPER RUMBLE.

229 INT. BEDROCK ROOM/CRAWL SPACE - DAWN

229

The entrance to the crawl space COLLAPSES. The others are cut off from the bedrock room below.

MIKEY

Great. What do we do now?

Mary Anne puts a comforting hand on the boy's knee. Mikey looks at her and smiles.

Queen Gamboa looks down at the rodent making its way across her foot. She fingers her diamond for comfort.

QUEEN GAMBOA

What do we do? We follow the rats.

230 INT. BEDROCK ROOM - DAWN

230

Kit and Madelaine have seen the collapse. They know that their way out has been blocked. **THEY'RE NOT GETTING OUT BY FLOATING UP.** Madelaine looks at Kit.

MADELAINÉ

Tell me about Plan B.

He doesn't answer.

MADELAINÉ

You do have a Plan B., don't you?

Kit looks around. The enormous pressure shifts caused by the excavation at the Manhattan end are clearly about to destroy this room.

CONTINUED

KIT
Come on...we're going back into
the tunnel.

MADELAINE
What!

KIT
You ever hear of a blow-out?

MADELAINE
We're having a party?

KIT
Happens a lot when they build a
tunnel. Has to do with pressure.
It's like an instant geyser.

MADELAINE
I don't think I like this.

KIT
They were digging the Baltimore
tunnel, last year, two workers
were blown up through the river
and thirty feet into the air.

MADELAINE
What happened to them?

KIT
(straight-faced)
They're both fine.

MADELAINE
(doesn't believe it)
Uh-huh.

He's ready to go underwater. She stops him.

MADELAINE
Before I commit to you saving my
life, can I ask you something?

He nods.

MADELAINE
Are you married?

KIT
I was.

MADELAINE
What happened?

CONTINUED

230. CONTINUED 230

KIT
(a beat)
Some things aren't worth saving.

A last moment. Then Kit guides her underwater.

231 INT. BEDROCK ROOM - UNDERWATER - DAWN 231

They swim, Kit guiding Madelaine past the cross. Jesus' outstretched hand seems to be pointing the way back to:

232 INT. CHAPEL - UNDERWATER - DAWN 232

They swim back through the now-flooded chapel. Out into:

233 INT. PASSAGEWAY - UNDERWATER - DAWN 233

Madelaine looks like she's not going to make it. Kit keeps her going. They barely make it through to:

234 INT. TUNNEL - UNDERWATER - DAWN 234

Back where they started. The rubble of cars. The bodies. Only now, THE SPACE IS FULL OF WATER. They swim up.

235 INT. TUNNEL - AIR POCKET - DAWN 235

There is a tiny pocket of air. Maybe four inches. AND THE WATER IS RISING. They catch their breath.

Kit looks around. Madelaine looks at the hard tunnel casing.

MADELAINÉ
We're 'blowing out' through this?

He finds the place where the tunnel casing was breached by his Azide explosion. Where there is river clay rather than tunnel casing.

KIT
No, through this.

MADELAINÉ
That's a hell of a Plan B.

236 INT. CONTROL ROOM - DAWN

236

Grace has been there all night. She looks tired, defeated. Bassett comes back in. He looks worse than she does. She looks at him. He shakes his head.

BASSETT

It's over.

(a beat)

Come on. I'll buy you breakfast or something.

Grace looks at her dead monitors. A beat. She nods.

237 EXT. ADMINISTRATION BUILDING - JERSEY CITY - DAWN

237

Bassett and Grace walk away from the building that houses the control room. They don't talk.

Around them, wreckers move back into the garage.

Grace stops to light a cigarette. A rat crawls across her foot.

FROM BELOW -- LOOKING UP THROUGH A GRATE.

A woman's legs.

GRACE AND BASSETT

They're standing on that grate. A voice from below says:

MIKEY

Hey....

Grace looks down.

There, staring up at them through the grate, are the survivors of the Manhattan tunnel. Flash BARKS.

GRACE

HEY! GET THAT WRECKER OVER HERE.

238 EXT. ADMINISTRATION BUILDING - JERSEY CITY - MOMENTS LATER - DAY

238

A wrecker with a chain and a winch RIPS the grate RIGHT OUT OF THE CONCRETE.

Rats pour out onto the Jersey street!

Grace and Bassett stand there with several OTHERS. They help the survivors up to the street.

CONTINUED

238 CONTINUED

238

One by one, they come up INTO THE DAYLIGHT. KAREN and ASHLEY. QUEEN GAMBOA. ROGER and MARY ANNE and then, ROGER TURNS TO GIVE MIKEY A HAND UP. Mikey holds Flash. The four of them stand there, TOGETHER.

Grace looks at Bassett. She smiles.

GRACE

Now they're out of the tunnel, you think we ought to make them pay the toll?

239 INT. TUNNEL - AIR POCKET - DAY

239

The water continues to rise.

Kit brings out that last load of Semtex. He plants it in the clay. He reaches for a blaster. He doesn't have one.

KIT

Wait here.

Madelaine looks at him.

MADELAINE

'Wait here?' A: That's a bunch of macho bullshit...and B: Where am I supposed to wait?

He shrugs. She swims under with him.

240 INT. TUNNEL - UNDERWATER - DAY

240

Kit swims to a wrecked car. He tries to pry a battery free. Madelaine moves to help him. With all the wreckage it's impossible to get the thing free. Kit looks across the tunnel. He sees Neville's Land Rover.

He motions for them to go back up.

241 INT. TUNNEL - AIR POCKET - DAY

241

Even less air now. He looks at her.

KIT

Ready? It's a long swim.

She nods. They go back under.

242

INT. TUNNEL - UNDERWATER - DAY

242

A long swim indeed across the wreckage of the tunnel to Neville's wrecked Land Rover. Kit reaches for a snowboard. It's wedged. He gets it loose. He hands it to Madelaine.

Then he pries open the box of "GREAT RELEASE" snowboard escapes. You can see the NINE-VOLT BATTERIES. He grabs one of the devices.

They swim back up.

243

INT. TUNNEL - AIR POCKET - DAY

243

As they surface. Maybe an inch and a half of air left now. They gasp for breath.

As Kit works, stripping the wires on the "Great Release" and connecting one of them to a battery as he talks.

KIT

The timing has to be just right. We've got to let the pressure build. There can't be any air left in the tunnel.

MADELAINÉ

This just keeps getting better and better.

(a beat)

What happens if you blow it too soon?

KIT

We'll be crushed against the bedrock.

MADELAINÉ

I know I'm going to hate myself for asking, but...too late?

KIT

We drown.

A beat. THE WATER RISES. Kit inserts his makeshift blaster in the Semtex.

KIT

Put your arms around me.

She does this. They are as close to each other as two people can be.

The water moves up steadily. They have to face the ceiling to breathe.

CONTINUED

243 CONTINUED

243

MADELAINÉ

What makes you think this is going to work?

Kit's last words are gurgled into the rising water.

KIT

Because I'm good at it.

An endless beat. The water now totally fills the tunnel. THERE IS NO AIR AT ALL.

244 INT. TUNNEL - UNDERWATER - DAY

244

Kit can feel the moment coming. HERE IT IS! He holds the second stripped wire to the battery terminal ---

Then he grasps the snowboard, pulling it over their heads as:

A ROAR LIKE NOTHING YOU'VE EVER HEARD SHAKES THE TUNNEL!

245 INT. GEYSER - DAY

245

All in slow motion the water forms into an INCREDIBLE GEYSER, with Kit and Madelaine at the center of it.

They hold tight within it, Kit's strong arms around Madelaine as this monstrous, fantastic SURGE OF PRESSURE shoots them up like some giant bullet ---

THROUGH THE RIVER CLAY ---

THROUGH THE WATER ---

Up towards the surface.

246 EXT. HUDSON RIVER - DAY

246

The first CIRCLE LINE TOUR of the day is out up the Hudson. TOURISTS with cameras. A BORED GUIDE going through his spiel.

GUIDE

...and on your left. The World Trade Towers. Soon, we'll be coming up on the Statue of Liberty and Ellis Island, where many of our parents and grandparents....

KIT AND MADELAINE ARE BLOWN UP A GOOD THIRTY-FIVE FEET ABOVE THE SURFACE OF THE RIVER INTO THE MANHATTAN DAWN!!!

CONTINUED

216 CONTINUED

246

The Guide is stopped in mid-spiel. The startled tourists stare. Some think to turn their cameras on Madelaine and Kit.

They ride up through the sparkling water, in SLOW MOTION, water glistening around them, the morning sun on their faces.

For a moment, they are silhouettes against the sun.

Kit reaches out and he and Madelaine join hands. Individual droplets of water can be seen, shining like diamonds in the first rays of the sun.

The buildings of lower Manhattan glimmer behind them in that very beautiful daylight.

FADE OUT