MELTDOWN

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(001) INT. SCREENING ROOM / DAY (001)

The animated image of an ATOM fills the screen. The atom is bombarded and split by neutrons. A MAN'S VOICE speaks.

MAN'S VOICE
Nuclear power is this country's only viable solution to our vast energy needs.

A MONTAGE of beautiful countryside images begins. The montage ends with a view of the Indian River Nuclear Power Plant.

MAN'S VOICE
Unlike fossil fuels which pollute the environment with combustion by-products, nuclear power is clean, safe and efficient.

ROBERT McCORMICK, a dignified gentleman in his mid 70's, steps into frame. He is the face behind the VOICE.

MCCORMICK
Hello, I'm Robert McCormick president of Principal Electric. This is an exciting time for Principal Electric. With the state-of-the-art retrofitting and innovations, the Indian River Power Plant offers a nuclear solution for the twenty-first century.

CAMERA PULLS BACK to reveal that we have been watching an industrial promo-film. In the room are some fifteen nine year old SCHOOLKIDS, plus three Principal Electric Employees.

TERESA NEAL, late 20's, attractive, intelligent, and aggressive stands next to a stressed-out, eager to please man in his late 30's. He is TODD KIRBY, the PR-REPRESENTATIVE. Towards the back sits HOWARD FINCHER, head of security; his face is always sweaty and he sports a constant irritation. He's in his early 40's.

The image on the screen changes to the inside of the plant. McCormick stands at the edge of the reactor basin. He wears a bathrobe.

MCCORMICK
And remember nuclear power is safe. You have my personal guarantee.

McCormick drops his bathrobe and dives into the basin as if it were a swimming pool. He waves at the camera. The movie ends with the Principal Electric logo. The curtain closes, lights dim up.

KIRBY
If there are questions, Miss Teresa Neal, our chief computer expert will be more than happy to answer.

A snotty kid with glasses, WILLIAM, raises his voice.

WILLIAM
Is it true you had a near meltdown two weeks ago?

KIRBY
Nonsense. The press has blown a minor problem completely out of proportion.

TERESA
Our computer has three backup safety systems. Chances that all three fail are one in a million. We had a minor problem but the first safety system kicked in immediately. In fact we begin our start up procedure in a few minutes. We'll be fully operational again this evening.

WILLIAM
Can you show us the start up procedure?

HOWARD
No, I'm sorry, it's against safety regulations.

WILLIAM
Why? Do you need to hide something?

(002) EXT. HUDSON RIVER / DAY (002)

The CAMERA GLIDES over the wide, slow moving HUDSON RIVER. Rolling, wooded hills and quaint small towns line it's banks. Helicopter blades break the silence.

(003) INT. CHOPPER - FLYING OVER HUDSON RIVER / DAY (003)

There are ten MEN, dressed in black military gear, armed to the teeth. Their mood is serious. Several have binoculars and look at a gigantic industrial site at a wide curve where the Indian River joins the Hudson --the INDIAN RIVER NUCLEAR POWER PLANT. It dwarfs the natural surroundings.

The helicopter stops flying. It hangs low above the river. One man, WADE ERICKSON, looks through his binoculars the other way. Wade is a large, rugged man, a natural born leader, he's the kind of guy you want on your side when the shit hits the fan. Behind his physical toughness we can see that he's stubborn but also a sensitive and gentle person.

HIS BINOCULAR POV: shows him watching a CONSTRUCTION SITE. Some WORKERS are on their lunch break. They cast their fishing-rods from the bridge into the Hudson. ONE FISHERMAN hauls in a rather small fish.

WADE
(to himself)
Throw it back.

The Fisherman does, and Wade smiles.

The Leader of the team, GALLAGHER, a tough guy, SCREAMS.

GALLAGHER
Let's hit it.

The Men pull their masks down and leap out the open door. Gallagher notices that Wade is still looking the other way. He grabs him by the shoulder.

GALLAGHER
Wade! You want to keep your job?

WADE
Do I have a choice?

Gallagher pulls Wade's mask down and they jump...

(004) EXT. HUDSON RIVER / DAY (004)

...and SPLASH into the water and start swimming quietly towards the plant. We're not sure if they're military or a group of highly trained TERRORISTS.

(005) INT. PLANT HALLWAYS / DAY (005)

Teresa and Kirby walk in front of the kids. They try to keep their conversation to themselves.

TERESA
We need more time.

KIRBY
We're out of time. McCormick wants to be on line tonight.

TERESA
He wants to go on line before we test the emergency back up system?

KIRBY
We've tested it. It's a back up to a back up, for Godsakes.

TERESA
Not at full power.

KIRBY
The chances of needing it are one in one million. You said so yourself.

TERESA
There's always that chance.

Howard catches up with them. He also keeps his voice down.

HOWARD
Make sure you get the kids out in fifteen minutes.

TERESA
Why fifteen?

HOWARD
Just do it.

(006) INT. CONTROL ROOM / DAY (006)

Teresa, Kirby and Howard, followed by the Children, walk into the main Control Room. The CONTROL ROOM CREW prepares the start up.

The walls of this hi-tech room are lined with dials, gauges, switches and indicators. The middle of the room is a maze of desks, computer terminals and printers. Spread out through the room are several aquariums, and exotic plants. One side is a glass wall giving a view of the turbine hall, and the outside of the containment dome.

TERESA
(explains to the children)
This room is the heart of the plant. Our main computer regulates everything. Fission takes place within the reactor vessel which is housed inside the containment dome.

She points at it through the glass wall. All the Kids press their faces against the glass.

TERESA
When the control rods are raised, fission starts and the core heats up. The water boils and turns to steam. The steam turns the turbine which powers the generator which produces electricity. By the way, we use the cooled off water for our aquariums and our plants.

WILLIAM
Yeah, but do you also drink it yourself?

(007) EXT. PLANT -RIVERBANK FRONTGATE / DAY (007)

The Terrorists scramble out of the river and make their way along a ditch that runs just underneath the front gate of the plant.

(008) EXT. PLANT - PERIMETER / DAY (008)

The plant is surrounded by a twelve foot high chain link fence, topped with slash wire. Surveillance cameras are positioned just inside the fence.

Gallagher stops Wade and the others just out of view of the cameras. One of the Terrorists begins cutting the fence.

(009) INT. MAIN SECURITY OFFICE / DAY (009)

A SECURITY GUARD sits in front of a wall of black and white TV monitors. He is flipping through a magazine. On a nearby monitor we see the fence where the Terrorists are breaking through.

(010) EXT. PLANT - PERIMETER / DAY (010)

A Terrorist slips through a freshly cut hole in the fence and begins sweeping the ground with an electronic device. It BEEPS. He stops, digs up a small round motion detector, disarms it and sets it aside.

(011) INT. MAIN SECURITY OFFICE / DAY (011)

The Guard with the magazine looks up as one of the monitors goes blank. It immediately returns to normal. Thinking nothing of it he goes back to his magazine.

(012) INT. CONTROL ROOM / DAY (012)

All eyes are on the central control panel: a graphic reproduction of the plant that shows the operating systems of the generators, water pumps, reactor, control rods and fuel assemblies.

The SHIFT SUPERVISOR, a thin chair-potato in his mid-50's is in the process of bringing the plant up to power.

Janet, the ASSISTANT SHIFT SUPERVISOR, a plain but pleasant looking woman in her 30's, five months pregnant, sits in front of the board.

ASST. SHIFT. SUP.
(calling it out)
The reactor is on hot standby, turbine on turning gear.

Teresa sits in front of a computer terminal.

KIRBY
Can we go on line?

SHIFT SUPERVISOR
Teresa?

All present shift their attention to Teresa.

TERESA
I don't see why not.

The Shift Supervisor picks up the phone.

SHIFT SUPERVISOR
(into phone)
Load dispatch, leaving hot standby and approaching power per normal procedure.

Howard has worked up a sweat. He whispers to Kirby.

HOWARD
I want these kids out. Now.

KIRBY
It's good pr.

HOWARD
I don't care. They're kids. They're not the seven o'clock news.

(013) EXT. MAIN SECURITY OFFICE / DAY (013)

Two Terrorists take up positions just outside the back door. One of the Men reaches up, grabs a security camera and attaches a small mirror in front of the lens. Another one speaks into his radio.

TERRORIST
(on radio)
Standby...

(014) INT. MAIN SECURITY OFFICE - BACK ENTRANCE / DAY (014)

The Security Guard in front of the monitors looks up from his magazine and surveys the monitors --everything looks normal. Behind him the rest of the security office looks like a small town police station: a large room filled with desks, phones, and computers. There are two EMPLOYEES on computers and another SECURITY GUARD, an eager, medium-sized rookie in his early 20's named TED PARKS.

WHAM!

The back door flies open. Two Terrorists move into the middle of the room, guns drawn. WHAM! The front door flies open. Two other Terrorists step in, guns drawn. Parks goes for his sidearm.

BLAM! BLAM!

A Terrorist pumps two rounds into the ceiling. He hits some fluorescents. A downpoor of glass. Startled, Parks drops his gun and throws his hands in the air.

TERRORIST
On the floor! Everybody! Face down! NOW!

(015) INT. CONTROL ROOM / DAY (015)

The procedure continues.

ASST. SHIFT SUP.
We've got a clear board.

SHIFT SUPERVISOR
Follow normal sequence for rod withdrawal.

All eyes once again shift to the central control panel as the reactor indicator lights begin to glow.

ASST. SHIFT SUP.
Group one. Group three. Group five.

As she calls them out the control rods begin to withdraw from the core. Kirby is amazed it's working. He actually smiles at Teresa.

HOWARD
Okay kids, time to leave.

WILLIAM
I have a few more questions. Is it true nuclear plant computers have a nickname?

TERESA
I baptized my computer Prometheus.

(016) EXT. PLANT - PERIMETER / DAY (016)

Gallagher's radio crackles.

VOICE
(on radio)
Beachball to Skateboard. You're good to go.

Gallagher taps Wade on the shoulder. Wade and another Terrorist make their way over to the loading dock.

(017) INT. LOADING DOCK / DAY (017)

A SECURITY GUARD at the entrance of the loading dock doesn't notice Wade until he's got his arm wrapped around his neck. Wade shoves his revolver under the Guard's chin.

The other Terrorist grabs the Guard's hands and locks them up with a set of plastic "riot style" handcuffs. Wade finds the Guard's pass card.

WADE
(on radio)
Heartache to Skateboard, good to go.

(018) EXT. PLANT - PERIMETER / DAY (018)

Gallagher and other Terrorists converge on the loading dock.

(019) INT. LOADING DOCK / DAY (019)

Wade stands in front of the security door and runs the pass card through the electronic card reader: the light blinks from red to green and the door opens.

(020) INT. CONTROL ROOM / DAY (020)

All eyes watch as the last control rod is withdrawn.

SHIFT SUPERVISOR
How's the water level in pump five?

ASST. SHIFT SUP.
Solid at two eighty.

SHIFT SUPERVISOR
Alright Janet, take it up to fifty percent.

The Control Room SECURITY GUARD sits nearby a bank of black and white surveillance monitors that show views of the main buildings high security areas.

Caught up in the start up procedure, he hasn't noticed that one by one the monitors are being shut off. But a red haired GIRL points at them.

GIRL
Can you switch to the cartoon network?

The Guard laughs and looks at the monitors. When he sees many shut off, he's not sure what to do. He walks over to Teresa and whispers in her ear. She sees what's happening.

TERESA
(quietly)
Better call security.

The Guard picks up the phone and dials.

(021) INT. MAIN SECURITY OFFICE / DAY (021)

The phone RINGS.

The Terrorists sit in front of the monitors shutting them off one by one. The Security Personnel are face down on the floor with their hands bound. Parks lifts his head; do they want him to pick up the phone?

TERRORIST
Let it ring.

(022) INT. CONTROL ROOM / DAY (022)

The Guard listens to the phone ring.

SECURITY GUARD
(to Teresa)
There's no answer.

TERESA
That's strange.
(quietly to Shift Supervisor)
I need to run a systems check.

WILLIAM
Do you have a problem?

TERESA
It's just in the security system.

SHIFT SUPERVISOR
Should we abort?

KIRBY
No.

TERESA
It's probably nothing, let me do a quick check.

WILLIAM
(to the other kids)
They're heading for a meltdown. We better get out of here.

KIRBY
No. This is a unique opportunity to see first hand how safe our security system is.

(023) INT. HALLWAYS TOWARDS CONTROL ROOM / DAY (023)

Six Terrorists, including Wade and Gallagher, sweep down the hallways of the main building knocking terrified EMPLOYEES out of the way. They're quick, aggressive and effective.

(024) INT. CONTROL ROOM / DAY (024)

The Guard waits patiently on the phone. Teresa has started the computer check.

WILLIAM
My father says a nuclear disaster at this plant could be worse than Chernobyl.

HOWARD
Your father must be one of those liberals always criticizing America. Why doesn't your family emigrate to Chernobyl?

WILLIAM
My father is listed in the top fifty of the Fortune Five Hundred. Every time you flush the toilet he makes money.

HOWARD
I don't care if he was the president himself. You're out of here.

Howard starts to push the children towards the door. Just then the door is KICKED OPEN and Terrorists storm the room.

TERESA
Scram it!

The Shift Supervisor spins around and slams his hand down on the emergency shut down switch, known as a SCRAM.

An alarm sounds as the control rods drop into the reactor, aborting the start up procedure.

MAYHEM

breaks out in the control room. Guns wave. People scream. One of the Children dives for the floor. The others follow. Kirby is in a state of shock. Wade rushes the Guard and sees him go for his sidearm. WHAP -- Wade slams his elbow into his chin. The guard hits the floor hard. It's over in an instant. The Terrorists have control of the plant. Gallagher rushes to the middle of the room.

GALLAGHER
I want everyone's hands where I can see them. Do what I tell you to do and no one will get hurt.

He deliberately knocks some plants down. They crash on the floor. Water spills from the plants and runs towards the children. William jumps to his feet.

WILLIAM
Ahhhh! Contaminated water!

Children SCREAM and start to cry. Gallagher is on a high adrenalin rush. The kids infuriate him.

GALLAGHER
Shut up!!!

He pulls an aquarium. It CRASHES on the floor. Water flows everywhere, fish jump up and down awaiting a certain death. Wade lifts his mask.

WADE
Was that really necessary?

Gallagher dislikes Wade's disobedience. He steps in front of him, an inch away from his face. SHOUTS.

GALLAGHER
Erickson, you're out of line.

Howard steps forward. He appears completely un-fazed.

HOWARD
Alright, alright, don't overdo it.

Gallagher looks at Howard. The people in the Control Room are confused.

HOWARD
Howard Fincher, head of plant security.
(to the Terrorist crew)
Commander Gallagher?

GALLAGHER
(nods)
Yes.

HOWARD
Okay everybody, these guys are Navy SEALs. This has been an exercise to test plant security.

The people in the Control Room are both relieved and angry. The Children start to leave. Wade notices Teresa observing him.

GALLAGHER
Sorry to scare you.
(to Howard)
Briefing in ten minutes.

Everyone starts leaving the Control Room. Gallagher takes Wade aside.

GALLAGHER
(quietly)
I don't get it Wade. First you smash up a guard, and then you turn wimpy about a few fish.

WADE
Why kill the fish? They didn't harm anyone.

Teresa has picked up some of the fish and put them on a plate.

TERESA
The trophies of your exercise, Mister Erickson. Thank you very much for ruining my day.

She hands the plate to Wade and walks away.

GALLAGHER
Who's the babe?

WADE
An old friend.

GALLAGHER
Just a friend, huh?

He laughs and leaves. Wade is alone in the control room. He looks at the plate in his hand. In an outburst of anger and helplessness he smashes it into a nearby wastebasket.

(025) INT. CONFERENCE ROOM / SUNSET (025)

It's standing room only as Commander Gallagher and Howard Fincher review their findings with the Control Room Crew, Security Guards, among them Parks, and other Employees.

Teresa leans against the back wall with her arms crossed. Wade stands some ten feet away from her, looks at her all the time, but she deliberately looks the other way.

GALLAGHER
Of all the nuclear power plant's in the country, this has the unique distinction of being the closest to the largest population mass. That's why your security is absolutely essential.

HOWARD
Remember the World Trade Center bombing? If something like that were to happen here it could effect as many as ten million people.

SHIFT SUPERVISOR
(angry)
If we'd had time to get our computerized security on line you wouldn't have gotten in here.

GALLAGHER
Don't be so sure, your south side's completely vulnerable. You've got holes all over your video surveillance system and the resistance we encountered wouldn't have stopped a grade school field trip.

HOWARD
This was only an exercise, some of us knew they were coming, had time to prepare and it still didn't matter.

ASST. SHIFT SUP.
Our system would've notified security of your presence immediately.

GALLAGHER
Okay, so you would've known about us. Fine, but the question of the day is, what would you have done about it?

Nobody says anything. Quietly Wade moves over to Teresa, leans next to her against the wall.

HOWARD
What we need is more man power: better trained guards and more of 'em.

While the discussion continues, Wade has mustered up enough courage to address Teresa.

WADE
Teresa...

TERESA
(interrups him)
Two years. Not a letter, not a telephone call, not even a postcard.

WADE
I'm sorry, I wanted to, but...

TERESA
You know what I want? I want to smash your face, break your arms and kick you in the balls.

WADE
Nice to see you too.

Wade knows he made a mistake and wants to leave. But Teresa stops him.

TERESA
Why did you take this mission? You knew I was working here, didn't you?

WADE
Yeah. I suppose I hoped I would see you and could talk to you.

TERESA
Well, you found me, so talk.

There's an awkward moment as they stare into each other's eyes. These two obviously like each other more than they want to admit.

WADE
Not here, not now.
(beat)
What about tonight?

She's taken aback.

TERESA
Yeah, okay.
(checks her watch)
But thanks to you guys I won't be done until about eight.

WADE
How 'bout I just pick you up here?

(026) EXT. HELIPAD / SUNSET (026)

Wade and Gallagher walk from the plant to a nearby helicopter pad. A military helicopter awaits them.

GALLAGHER
Hot date tonight?

WADE
She hates me.

GALLAGHER
Listen I've been divorced three times. I know what hate looks like. And I didn't see that on her face.

He laughs. Wade says nothing. The chopper lifts off.

(027) EXT. RIVER BANK - NEAR PLANT / SUNSET (027)

A man dressed in black hides in the brush on the other side of the Hudson. We'll come to know him as BOB ONE. He's a man with icy blue eyes. His forty some odd years have not been easy and it shows. But he has the sophistication of an aristocrat, and as we later will learn is well educated and smart.

Bob One watches the plant through a pair of high powered binoculars. He sees...

BINOCULAR POV: the helicopter rising into the red sky.

(028) INT. HALLWAY NEAR OFFICE A-11 / SUNSET (028)

Howard Fincher walks down a hallway flipping through the keys on his key chain. He makes sure no one is watching as he slips into an office marked "A-11."

(029) INT. OFFICE A-11 / SUNSET (029)

Nothing special: a low level manager's space with a computer. Howard sits behind the desk --he does not turn on the lights. He picks up the phone and dials.

HOWARD
(to phone)
You're all clear...

(030) EXT. RIVER BANK - NEAR PLANT / SUNSET (030)

Bob One holds a cellular phone to his ear.

HOWARD
(on phone)
...southwest fence.

BOB ONE
(to phone)
Nice work. Where are you?

HOWARD
(on phone)
A-11 as planned.

(031) INT. WADE BARRACKS / NIGHT (031)

Wade, just out of the shower, opens the foot locker next to his bunk. He searches through his belongings until he finds an envelope. He flips it open and finds what he's looking for...

INSERT PHOTOS: a series of pictures of him, Teresa, and DON (her ex-husband) at a beach. Teresa is a real knockout. The photos reveal there really was something between Wade and Teresa.

Wade looks at the photos. They take him right back as if it were yesterday. There's also a small diary in the envelope. Wade takes it out, opens it, but can't bring himself to read any of the words. He shuts it again, puts everything back in the envelope.

(032) EXT. PLANT - PERIMETER / NIGHT (032)

Two SECURITY GUARDS are busy covering up the hole the SEALs cut. One hears a noise and stands. He feels something and looks down. There's a metal arrow sticking out of his chest. He can't believe it and falls over dead. The other Guard springs to his feet.

GUARD
What the...?!

A small red dot appears in the middle of his neck.

ANGLE ON: the bushes 20 feet away. BOB EIGHT, a woman in black commando gear, aims a laser-sighted crossbow. She fires.

The Guard takes the arrow right through the neck, falls forward, clutching the fence, trying to scream.

Four more MEN in black commando gear rush through the hole. BOB TWO, a giant 7 feet tall man, grabs the dying Guard, twists his head and SNAPS his neck. The Guard drops. Eight pulls out the arrow, ready to be re-used.

(033) EXT. LOADING DOCK / NIGHT (033)

The Four Bobs in black rush the loading dock. They stop just outside the door. From where they are they can see the SECURITY GUARD watching the loading dock area. They look up and see a security camera that pans the area from right to left...

(034) INT. MAIN SECURITY OFFICE / NIGHT (034)

The Security Guard in the office sips coffee and watches, eyes glazed over trying to stay awake. As the SECURITY CAMERA overlooking the loading dock area PANS back over we notice that the Guard on the monitor is now tucking in his shirt.

(035) INT. LOADING DOCK / NIGHT (035)

The Guard/Bob TEN finishes tucking in his shirt. When the SECURITY CAMERA pans off him he turns and tosses the guard's pass card to Bob One. Bob One takes off as the CAMERA BOOMS DOWN to reveal the Security Guard, dressed in his T-shirt and laying in a pool of his own blood.

Bob One runs the guards's card through the reader and enters the plant, followed by three of his Men. Bob Ten, now in Guard uniform, stays behind.

(036) INT. HALLWAY NEAR OFFICE A-11 / SUNSET (036)

Bob One and his Men walk quickly down the hallway. They find the door marked "A-11" and enter.

(037) INT. OFFICE A-11 / NIGHT (037)

Bob Two switches on the light. They find Howard sitting behind the desk.

HOWARD
You've got the rest of my money?

BOB ONE
And a good day to you too, my friend. So everything's like we talked about?

Howard seems annoyed at the question.

HOWARD
What d'ya mean?

BOB ONE
The plant Howard --no surprises right?

HOWARD
What d'ya think, I'm a fucking rookie?

BOB ONE
How many personnel?

HOWARD
(put out)
Other than the Control Room and Security, there's a night shift of about forty.

BOB ONE
Good, and where are they?

HOWARD
(even more annoyed)
It's like I already told you --the Generator Room, Condensor Room, Health/Physics, and the Cafeteria. Okay?

It's apparent Bob One doesn't appreciate Howard's smug attitude.

BOB ONE
Okay... Bring in the Wizard.

Bob NINE signals his radio. A second later a young boy, ADAM, probably not even sixteen walks into the room. Adam still has pimples and long greasy hair, but Bob One treats him with respect.

BOB ONE
Will this do?

ADAM
Could be worse.

Adam opens his bag and pulls out a laptop computer and some cables. He unplugs the desktop computer from the wallmounted serial port and connects his laptop.

HOWARD
You trust this kid? A nuclear plant is not a fucking Nintendo game. You need an expert, not a fucking pimple face kid.

BOB ONE
I don't like vulgarities.

HOWARD
You don't like fucking vulgarities? Fucking fine with me. Give me my fucking money, and I'll get the fuck out of here.

Bob One turns away from Howard and reaches into his jacket, pulls out a pistol.

BOB ONE
What'll ya do with your money?

Howard raises his hand and makes an obscene gesture with his thumb between his fingers. Bob One turns and...

WHUMP WHUMP

...shoots off Howard's thumb. Howard screams in agony. Calmly Bob One gives him a clean handkerchief.

BOB ONE
I told you I don't like vulgarities.

Adam has pulled back from his computer. On his keyboard landed the shot off thumb. Bob One picks it up and removes it. Adam goes back to his work.

INSERT COMPUTER KEYBOARD: Adam's hands shake as he types.

CAMERA PANS to computer screen. A prompt reads, "INDIAN RIVER SECURITY SYSTEMS. Enter Password."

(038) EXT. ITALIAN RESTAURANT / NIGHT (038)

A romantic little place with a great view of the Hudson. Wade arrives on an old Triumph 750 motorcycle.

(039) INT. ITALIAN RERSTAURANT / NIGHT (039)

Wade, holding a menu in his hand, stands near the dining area with the MAITRE D', a heavy set older man in a tuxedo.

WADE
How about that table over there, the one overlooking the river, would that be a problem?

MAITRE D'
Absolutely not seniore, very romantic. What time may we expect you?

Wade checks his watch.

WADE
Eight thirty, nine at the latest.

MAITRE D'
Perfect. Is there anything else seniore?

Wade looks at the menu.

WADE
Yeah, how do you pronounce this?

MAITRE D'
Ah, excellent choice, the house speciality, Tagliata Arrabiata.

WADE
(bewildered)
Say that again.

MAITRE D'
Tagliata Arrabiata.
(Wade smiles)
It's okay seniore, just point.

He grabs a flower out of a bouquet and sticks it into Wade's lapel.

MAITRE D'
Best of luck tonight, seniore.

(040) INT. CONTROL ROOM / NIGHT (040)

The same crew is working overtime to get the reactor up and running. The Security Guard minds his own business reading a newspaper. Two more Technicians have just come on board: an attractive woman in her late 20's, Sally the FEMALE TECHNICIAN and a man in his late 30's, Russ the MALE TECHNICIAN.

Teresa punches in a few last codes.

TERESA
That's it. Just run the usual routine checks, and then we can go on line again.

Teresa together with the Asst. Shift Sup. leaves the Control Room. The Crew starts to run routine checks when the Male Technician, at the computer, notices the screen BLINK. He sees that all of the computer monitors have done the same thing.

INSERT COMPUTER SCREEN: For an instant a prompt reads, "SECURITY ACCESS DENIED." Then suddenly the screen returns to normal. The Male Technician is confused. The Shift Supervisor notices immediately.

SHIFT SUPERVISOR
What's the problem?

MALE TECHNICIAN
(taps the space bar)
I don't know.

(041) INT. OFFICE A-11 / NIGHT (041)

Adam stops typing. Bob One straightens up.

ADAM
They've changed a few things.

BOB ONE
Is that a problem?

ADAM
No. A challenge.

BOB ONE
(proudly)
That's the spirit.

(042) INT. CONTROL ROOM / NIGHT (042)

The Crew stands motionless around the computer as once again the screens BLINK.

MALE TECHNICIAN
(points)
There...there it goes again.

SHIFT SUPERVISOR
Anyone know where Teresa is?

(043) INT. POWDER ROOM / NIGHT (043)

Teresa and the Asst. Shift Sup. stand in front of the mirror. Teresa is applying some make-up.

TERESA
He was always a lot of fun --drove a motorcycle everywhere. I don't think I've ever saw him in a car.

ASST. SHIFT SUP.
Yeah, I had a boyfriend like that once. My mother hated him.
(beat)
How do you know him?

TERESA
He was one of Don's Navy buddies. He'd stay with us whenever he was in town. It was...
(tries to find the words)
...just one of those things --like I'd known him my whole life.

ASST. SHIFT SUP.
How long's it been?

TERESA
Two years. Since Don died. Didn't even come to the funeral.

ASST. SHIFT SUP.
Did you ever sleep with him?

TERESA
(embarrassed)
Are you kidding, no... I was married.

ASST. SHIFT SUP.
I don't know Teresa. Sounds to me like tonight might be the night.

Teresa shakes her head and laughs.

TERESA
He'll have a lot of explaining to do before I'll even allow him to carry my schoolbooks.

Their conversation is interrupted when unexpectedly the door opens and the Female Technician steps in.

FEMALE TECHNICIAN
Teresa, we need you in the Control Room.

(044) EXT. PLANT - FRONT GATE / NIGHT (044)

Wade drives his motorcycle up to the front gate guard house. He flashes his ID to the GUARD.

WADE
Wade Erickson, I'm here to see Teresa Neal.

FRONT GATE GUARD
You'll have to wait at Plant Security.

(045) EXT. MAIN SECURITY OFFICE - FRONT ENTRANCE / NIGHT (045)

Parks watches as Wade drives his cycle up and parks it in front of the building. He calls out to him.

PARKS
Over here, you gotta come with me.

(046) INT. MAIN SECURITY OFFICE / NIGHT (046)

The dozing SECURITY GUARD still sits in front of the monitor bay. Two other GUARDS are busy cleaning up the mess caused by the exercise attack some hours earlier.

They recognize Wade, and aren't happy to see him.

CLEANING GUARD
You ruined the birthday party of my five year old. Never thought of that did you, tough guy?

Parks leads Wade inside.

PARKS
(points to the back office)
We can hang out in one of these offices. It's just a formality, but I have to stay with you.

(047) INT. SECURITY OFFICE - CUBICLE / NIGHT (047)

Parks closes the door behind them. They've entered a small room with a desk, TV and a small window along the back wall.

PARKS
TV?

Wade shakes his head as he sits down behind the desk. Parks takes a seat next to the door

PARKS
I wanna be a SEAL.

WADE
Really?

PARKS
Yeah, although first I gotta get into the Navy. I've been rejected twice.
(beat)
Couldn't pass the physical, but I've joined a gym and I've been workin' out pretty regularly.

WADE
That's a start.

PARKS
Is Hell Week really as hard as they say it is?

WADE
Harder.

PARKS
Wow.
(beat)
I've heard that if you fuck up and your swim buddy dies, your Commander'll kill you, is that true?

WADE
(looks down)
Yup.

PARKS
Wow.
(beat)
You know anybody that's ever let his swim buddy die?

WADE
Yeah.

PARKS
Really? Did his Commander kill him?

WADE
No.

PARKS
He didn't. Why not?

WADE
Long story.

(048) INT. CONTROL ROOM / NIGHT (048)

Teresa now sits at the computer terminal. The other Control Room Crew members are looking over her shoulder.

TERESA
I'm not finding anything. What were you doing?

MALE TECHNICIAN
Nothing.

TERESA
Let me run one more test.

ASST. SHIFT SUP.
Teresa! Don't forget your date!

TERESA
He's not my date!!!

(049) INT. OFFICE A-11 / NIGHT (049)

Adam, now very serious, looks at the screen of his laptop.

ADAM
They're running a test. Who's Prometheus?

HOWARD
Nickname of the main computer.

Adam gets a disk out of his bag and inserts it into his computer. His screen fills with MYTHOLOGICAL NAMES.

ADAM
This is going to be even easier than I thought.

BOB ONE
Adam, you know your classics. I'm impressed.

ADAM
Nah, they're characters in this real cool Japanese comic strip.

INSERT COMPUTER SCREEN: a prompt reads, "Enter New Password".

BOB ONE
You're in?

ADAM
Yes. Now I can change codes, lock the board and disable the phones.

Bob One speed-dials a number on his portable phone.

BOB ONE
(to phone)
This is big bad Bob...the fat lady sings.

(050) EXT. HOTEL N.Y. / NIGHT (050)

Limos line up in front of New York's exclusive Plaza Hotel. Men and Women, in tuxedos and furs, step inside.

A woman, BOB FOUR, attractive but with a bitter look on her face, stands to the side. She ends a call on her portable. She walks up to the entrance of the hotel, shows her invitation and is allowed in.

(051) INT. HOTEL N.Y. - BALL ROOM / NIGHT (051)

New York's ELITE have come out for Mt. Sinai's spring fundraiser. An orchestra plays '70's disco tunes in a corner of the huge gilded ballroom.

BOB FOUR enters. Her eyes soon find a dignified gentlemen in his mid 60's: Robert McCormick, CEO of Principal Electric --owner of several public utility companies, including the Indian River Nuclear Power Plant. McCormick chats with a group of men and women.

Bob Four approaches the small circle of people gathered around McCormick.

BOB FOUR
Excuse me Mr. McCormick, there's an urgent phone call for you.

MCCORMICK
Who is it?

BOB FOUR
The Indian River Nuclear Power Plant.

MCCORMICK
Good news. They're back on line. Excuse me everyone.

Bob Four leads McCormick across the ballroom.

(052) INT. HOTEL N.Y. - HALL / NIGHT (052)

McCormick picks up the house phone. Bob Four raises a Glock 17 to his ribs.

BOB FOUR
Hang up the phone and come with me.

McCormick looks more annoyed than scared. Bob Four conceals the Clock in her jacket and leads him to the stairway.

(053) EXT. HOTEL N.Y. - SIDE ENTRANCE / NIGHT (053)

Bob Four and McCormick walk up to an old Ford. They climb in. The old Ford pulls away from the curb.

(054) INT. HALL BEHIND CONDENSER ROOM / NIGHT (054)

Bob One and Adam step towards an elevator. They're accompanied by Howard and Bobs Two, Eight and Nine. A split second after their doors close the other elevator doors open. Teresa comes out and heads down the hallway.

(055) INT. LIFT / NIGHT (055)

Howard tries to look inconspicuously at the ceiling of the elevator. A security camera is just above the grid. Bob One notices Howard's look, and realizes what's up there, but he doesn't flinch an eyebrow.

(056) INT. CONTROL ROOM / NIGHT (056)

We see the Bobs, Adam and Howard on a monitor in the Control Room. So does the Security Guard.

SECURITY GUARD
(calling out)
Hey, are the SEALs still here?

SHIFT SUPERVISOR
They left hours ago.

SECURITY GUARD
Are you expecting another drill?

SHIFT SUPERVISOR
What?

The Shift Supervisor walks over to the TV monitor. He grabs a phone.

SHIFT SUPERVISOR
If this is another exercise, Howard can kiss his job goodbye.

A quizzical look comes over his face.

SHIFT SUPERVISOR
Phone's out.
(to Asst. Shift Sup.)
Where's the mobile?

ASST. SHIFT SUP.
It's in your office, top drawer.

The Shift Supervisor moves to his office.

WHAM!

The door flies open. Bobs rush the room --handguns drawn. Bob One and Adam are just behind. The Security Guard jumps to his feet and throws his hands in the air.

SECURITY GUARD
Don't shoot.

SHIFT SUPERVISOR
Scram it goddammit!

ASST. SHIFT SUP.
(smacks the scram switch)
It's not working!

The Shift Supervisor furiously punches a number into the cellular phone. Bob One raises his pistol.

BLAM! BLAM!

His bullets shatter the window that seperates Bob One and the Shift Supervisor.

BOB ONE
(utterly calm)
Your phone please.

The Shift Supervisor is frozen. But after another gesture from Bob One he throws his phone. Bob One catches it, looks at it.

BOB ONE
Oh, I see you forgot to switch it off. Still sending. You care to talk to anyone? Your wife perhaps?

Bob One throws the phone back to the Shift Supervisor. Just before he can catch it Bob One shoots the cellular to SMITHEREENS. The Shift Supervisor is in the line of fire, and he's killed too.

BOB ONE
Anymore cell phones? I said, anymore cell phones?

ASST SHIFT SUP.
(crying)
No.

BOB ONE
(on his radio)
This is Big Bad Bob. We're in, they're out. Let's rock and roll.

(057) EXT. PLANT - FRONT GATE / NIGHT (057)

A late model Ford sedan pulls up to the guard shack. The Guard steps out as the Passenger rolls down his window. He's wearing the same uniform as the Guard.

FRONTGATE GUARD
You work here?

Before the Guard knows what happened the Passenger grabs his head and breaks his neck. The passenger is BOB SIXTEEN. He gets out and hides the body of the Guard in the brush.

The driver of the Ford, a woman, is BOB FIFTEEN. Fifteen pulls the car off the road. Sixteen waves an unmarked five ton truck through the gate. Sixteen takes up the guard position at the front gate.

(058) EXT. LOADING DOCK / NIGHT (058)

The five ton pulls up. Behind the wheel, BOB SIX, backs the truck into the loading dock area.

(059) INT. LOADING DOCK / NIGHT (059)

Bob Ten in Guard clothes opens the door. Bob Six opens the back of the truck, revealing BOB THREE and several boxes of high-tech equipment. They begin to set up what looks like a transmitter. A mast automatically erects on the roof of the truck.

(060) INT. HEALTH/PHYSICS LAB / NIGHT (060)

Eight LAB TECHNICIANS and SCIENTISTS turn as the door is kicked open. BOBs TWELVE and THIRTEEN burst in waving guns. The frightened employees throw their hands up.

(061) INT. CONDENSER ROOM / NIGHT (061)

BARRRAAAPPP!!! Bobs Seven and Eleven spray bullets over the heads of the frightened CONDENSER ROOM CREW --about TWELVE PEOPLE.

(062) INT. SECURITY OFFICE - CUBICLE / NIGHT (062)

Wade checks his watch.

PARKS
Shouldn't be much longer. I'll go ask the guys out front.

He goes to the door, puts his hand on the knob...

KRAACCKKK. MACHINE GUN FIRE ERUPTS.

(063) INT. MAIN SECURITY OFFICE / NIGHT (063)

BOBS SEVENTEEN, EIGHTEEN and NINETEEN burst through the door spraying the room with fully automatic assault rifles. Papers fly, wood splinters, bullets ricochet in apinging symphony. Blood splatters as the Guards are cut to pieces.

(064) INT. SECURITY OFFICE - CUBICLE / NIGHT (064)

Wade flicks off the lights, throws Parks to the floor and takes cover under the desk.

(065) INT. MAIN SECURITY OFFICE / NIGHT (065)

SILENCE: the Bobs re-load. The Station is a mess. They survey the room carefully. Bob Seventeen hears a Guard whimper, whips out a pistol.

(066) INT. SECURITY OFFICE - CUBICLE / NIGHT (066)

Wade peeks through the blinds and sees...

(067) INT. MAIN SECURITY OFFICE / NIGHT (067)

WADE'S POV: Bob Seventeen lowers the pistol to the Guard's head. BANG!

(068) INT. SECURITY OFFICE - CUBICLE / NIGHT (068)

Wade lowers the blind and turns to Parks.

WADE
(whispers)
Give me your sidearm.

PARKS
No way.

WADE
You wanna use it?

Parks realizes he doesn't --he hands it over.

(069) INT. MAIN SECURITY OFFICE / NIGHT (069)

Bob Seventeen walks up to the first office door, steps back KICKS it open and surveys the room carefully. Another GUARD squirms out from behind the desk...

BRRAAAPPP -- Nineteen rips him up. The squirms however continue.

Bob Nineteen is surprised, gives it a closer look. He notices a wrapped present, half shot open. In it a toy parrot who imitates the last words said to him.

WADE
Extra clip?

Parks finds it and hands it to Wade.

WADE
How about your pass key?

Parks holds it up and Wade takes it.

PARKS
What are you gonna do?

WADE
Find out what's goin' on.

PARKS
By yourself?

WADE
No, you're comin' with me.

PARKS
Whoa chief, slow down... why don't we just call the cops?

Just then there is a BURST OF GUN FIRE which blows out about three windows. A SECURITY GUARD rippled with bullets comes flying through a window: dead. It is followed by the sound of Bobs laughing it up inside Plant Security.

WADE
Because this is what we call a situation. We're here, they're not -- time's important. I need a swim buddy.

PARKS
You gotta be outta your mind --I don't know how to do that kind of shit.

WADE
Consider it a little on-the-job training. Where's Teresa?

PARKS
Probably in the Control Room.

Wade moves out.

PARKS
Ah...shit...hey wait up.

Parks follows.

(074) EXT. LOADING DOCK / NIGHT (074)

Wade and Parks make their way to the 5 ton truck. From their position they can see...

THEIR POV: the Security Gate to the main building. Bobs Six and Ten join Twelve and Thirteen to heckel a group of PLANT EMPLOYEES as they lead them towards the building.

Wade and Parks make their way to the loading dock and slip through the door, unseen.

(075) INT. LOADING DOCK / NIGHT (075)

Wade and Parks sneak in and hurry over to the security door. Wade slides the pass key through the card reader. Nothing happens. He tries again. Nothing.

WADE
You're cleared for this entrance?

PARKS
Yeah, I'm cleared for the whole building.

Just then they hear someone coming from inside. Wade shoves Parks behind a stack of pallets. He looks up and sees...

WADE'S POV: Bob Three step out and walk up to the five ton. She wheels a small case with video equipment out of the back of the truck.

Wade takes aim with his pistol. They haven't been seen yet. Parks doesn't move. Wade watches as...

WADE'S POV: ...Bob Three reaches the door, slides her pass through the card reader and enters. The door closes slowly behind her.

Wade sees the coast is clear bolts quietly to the closing door. He jams the extra clip into the door --stopping it from completely closing. He motions to Parks. Parks gets up from behind the pallets, stumbles and PING --sends a pipe rolling across the cement floor. Both men freeze.

PARKS
You're not gonna kill me are you?

WADE
(quietly)
Keep talking I will.

Wade opens the door and they enter the building.

(076) INT. TURBINE ROOM / NIGHT (076)

The room is filled with huge turbines. Towards one side, some ten meters above the ground is the glass wall of the Control Room.

Bob One is looking down from the Control Room and sees how Bobs Six, Ten, Twelve, and Thirteen lead a group of twenty Plant Employees into the large area. Bob FOURTEEN stands guard over another twenty Employees.

All Bobs put on gasmasks. Bob Fourteen pulls a teargas bomb. People SCREAM, cough and their eyes tear.

BOB ONE
(via PA)
Very unpleasant isn't it? But not deadly. You wanna walk outta this room in one piece, ya sit down and ya shut up.

One by one the frightened Employees begin to sit down.

(077) INT. CONTROL ROOM / NIGHT (077)

Bob Three is setting up a video camera in the middle of the room. Bob Two and Nine stand Guard by the door. Adam has set up his laptop next to the main control panel and works his computer. The terrified Crew stands in a line as Bob One paces in front of them. He just looks at them, scares them by his calm and smile. Bob Seventeen comes in to report.

BOB SEVENTEEN
Big Bob all personnel present and accounted for except two. One is a young Guard. We don't know where he is, we only know he hasn't left the compound. The other one is a woman, Teresa Neal, Head of the Computer department. Supposed to have left at six but never signed out.

Bob One walks in front of the Control Room Crew. He stops in front of the Asst. Shift Sup. She looks away trying to avoid his attention.

BOB ONE
I suppose you can tell me where we can find Teresa.

ASST. SHIFT SUP.
She had a hot date tonight.

BOB ONE
(laughs)
Ya think she has more fun than we do?

He turns to Bob Seventeen.

BOB ONE
Put a search team on Teresa, I don't trust smart women.

(078) INT. HALLWAY - NEAR DATA ACCESS ROOM / NIGHT (078)

Wade moves silently but quickly through a hallway. Parks tags along out of breath. They hear VOICES, Bobs. The only thing to do is to go into the Ladies.

(079) INT. LADIES / NIGHT (079)

Inside is Teresa, fine-tuning her make-up. When the two men dash into the Ladies, she SCREAMS.

Wade grabs her and holds his hand over her mouth. She fights him like an alley-cat, but he has a firm grip on her.

Parks tries to shush her down.

PARKS
A group of Terrorists is attacking the plant. They already killed several people. Please be quiet, please, please.

WADE
I'm now gonna let go of my hand. Ok?

Teresa nods. Slowly and cautiously Wade removes his hand from Teresa's mouth. She seems fine, but suddenly she lashes out and tries to slap Wade. He anticipated her move and dives down. Teresa misses him and hits Parks full in the face. It knocks him of his feet.

TERESA
You didn't have to squeeze me so hard!

WADE
Otherwise you would scream.

TERESA
I'll scream whenever I want to.

WADE
Not when it would get all of us killed.

TERESA
Oh come on, your navy buddies wouldn't even sneeze in your direction.

WADE
This is not an exercise Teresa. This one is for real.

(080) INT. HALLWAY - NEAR DATA ACCESS ROOM / NIGHT (080)

Wade, Teresa and Parks move down the hallway, but before they turn a corner, Teresa stops them.

TERESA
There's a camera overlooking this hallway. They can monitor it from the Control Room. We need to distract them until I've been able to unlock the door.

PARKS
Maybe I can stick some chewing gum on the lens?

WADE
Give me your purse.

TERESA
(still antagonistic towards him)
My purse? Why?

Wade just takes the purse and opens it. There's lots of stuff in it. But he finally finds a small compact. He cautiously slides it in his hand around the corner.

In the compact Wade sees where the camera is mounted. Then with a quick decisive move he points the gun around the corner and BANG shoots the camera.

TERESA
They'll see that.

WADE
(ironically)
They'll think it's chewing gum, rasberry. Let's move, we have a few minutes.

They rush towards the door marked "Data Acquisition Access". Teresa's pass key slides through the slot but doesn't work. Parks gets out his Swiss Army knife. With a small screwdriver he removes the panel.

(081) INT. CONTROL ROOM / NIGHT (081)

Bob Two keeps an eye on the surveillance monitors. He notices that one of the monitors has gone blank. He notifies Bob One. Bob One depresses the radio microphone hooked to his shoulder.

BOB ONE
(to radio)
Search team. Malfunction in one of the monitors in section C. Check it out...

(082) INT. HALLWAY / NIGHT (082)

Three Bobs, Eight armed with the laser-sighted crossbow, Ten and Seventeen with assault weapons, are in search of Teresa. Bob Seventeen gets Bob One's message.

BOB SEVENTEEN
(to radio)
We're on our way.

The three Bobs start running.

(083) INT. HALLWAY - NEAR DATA ACCESS ROOM / NIGHT (083)

Teresa manages to unlock the door. She and Wade go in. Parks quickly re-attaches the hood of the electronic lock before he goes in and closes the door.

(084) INT. DATA ACCESS ROOM / NIGHT (084)

The room is filled with computer hardware equipment. There are cables everywhere. They all seem to converge to one shaft, like veins to a spine.

There are only a few small monitors in the room. Teresa tries to hook up a monitor to the Control Room camera.

WADE
You have about two minutes left.

TERESA
There are 36 cameras in this building. I'll do my job, I'll find the Control Room camera. You do your job and keep us alive.

(085) EXT. WAREHOUSE HARLEM / NIGHT (085)

The Ford drives up to a run down warehouse under the West Side Highway. The car stops, Bob FIVE, the driver, Bob Four and McCormick get out of the vehicle and enter the building.

(086) INT. WAREHOUSE HARLEM - STAIRS / NIGHT (086)

Bobs Four and Five lead McCormick up a flight of stairs.

(087) INT. WAREHOUSE - EMPTY FLOOR / NIGHT (087)

Four, Five and McCormick walk into a large empty floor. A TV with a satellite receiver sits in one corner. Four points to a chair wired with C-4 explosives.

BOB FOUR
Sit down.

MCCORMICK
Don't you think it's about time you told me what this is all about?

WHACK --Four cracks her pistol across McCormick's head. McCormick drops to his knees.

BOB FIVE
Oh, that's mean, hit him with a plastic gun.

BOB FOUR
In the chair. NOW!

McCormick pulls himself into the chair. A small trickle of blood runs down his forehead. Five handcuffs McCormick to the chair.

BOB FOUR
This is a special chair Mr. McCormick: it's wired to five pounds of C-4...and this...
(she holds up a handle in her right hand)
...is a Dead Man. If anything happens to me and I let go, everything in the room gets blown all over the West Side Highway. Understand?

McCormick nods.

Bob Four dials a cell phone as Five turns on the TV. A grainy image appears. A figure, partially blocking the lens, steps back into view. The image comes into focus. It's Bob One.

(088) INT. CONTROL ROOM / NIGHT (088)

ON SCREEN of the video monitor is Bob One.

BOB ONE
(on phone)
Mr. Robert McCormick?

Bob Four hands him the telephone.

MCCORMICK
(to phone)
Yes.

BOB ONE
(on phone)
We have a lot in common. To begin with our name. My name's Bob too, that is Bob One to you. You've met Bob Four and Bob Five.

Bob One backs away from the camera. Behind him is the main panel of the Control Room. He wheels Adam in his chair towards camera.

BOB ONE
(continuing on phone)
We also have Adam in common. You called him a hacker and a threat to society, because he broke into your system with a simple home laptop. What did you do? You got Adam two years in juvenile jail. He didn't like that, did you Adam? I think the boy is a genius, I call him The Wizard. I gave him a high paying job. Adam is on my team now and I have control of your plant.

(089) INT. DATA ACCESS ROOM / NIGHT (089)

Wade checks his watch. Teresa furiously tries to get a picture on the monitor. She manages to get the Control Room camera. It does show the entire room. They can see the Terrorists, but details are vague.

PARKS
No sound?

TERESA
What do you expect? CNN?

WADE
Time is up.

(090) INT. HALLWAY - NEAR DATA ACCESS ROOM / NIGHT (090)

The Three Bobs come down the hallway. Like well trained guerillas they check out every room they pass, and every corner they round.

Bob Eight spots the shot down camera. Though there are several doors, she is drawn towards the Data Room. The door is locked. She signals the other two Bobs. They blast at the lock with their assault weapons.

(091) INT. DATA ACCESS ROOM / NIGHT (091)

The door is blown open. Bobs jump in, guns ready. They meet no resistance. In fact no-one is in the room. They search it thoroughly. But no-one is in there.

Unbeknownst to them, under their feet, below the grid is a two feet high ditch for all the cables. While Bobs walk above him Parks is the last one to crawl away into a dark tube.

(092) INT. CRAWL SPACE SHAFT / NIGHT (092)

Wade's behind Teresa. She crawls forward. She comes at a widening where the small shaft turns into a double ceiling. She waits until Wade and Parks are next to her.

Parks is sweating profusely, he's borderline claustrophobic.

TERESA
Control Room is just ahead.

Wade crawls on. Suddenly. SNAPPPP. Wade almost jumps against the ceiling. On his finger an old fashioned mousetrap. Wade really has to control himself.

PARKS
Mice. Big problem in this building.

WADE
Mice in a nuclear plant? No wonder the public is worried about safety.

Wade removes the mousetrap, puts it in his pocket and crawls on. Teresa and Parks look at each other for a second; they laugh as softly as they can, which isn't easy.

(093) INT. CRAWL SPACE ABOVE CONTROL ROOM / NIGHT (093)

Wade, Teresa and Parks arrive above the Control Room. They can look down through the ceiling grid.

THEIR POV: into the Control Room. Bob One talks to the video camera. The Control Room Crew sit off to the side. Adam is at the computer terminal.

BOB ONE
(to phone)
All I want for the safe return of your plant is a mere five hundred million dollars --wired to a numbered account in Lichtenstein. You with me?

(094) INT. WAREHOUSE - EMPTY FLOOR / NIGHT (094)

McCormick watches the screen in disbelief.

MCCORMICK
(to phone)
That's a lot of money.

BOB ONE
(on phone)
Yes it is. But what kind of money you got wrapped up in this place? Six, seven billion? And doesn't it generate five million a day. What's that -- five times 365-- let's see...
(calculates)
That's a lotta money. I'd say five hundred million is chump change -- wouldn't you Bob?

MCCORMICK
How do I know you're for real, and this isn't one of those stupid candid camera programs?

Bob One steps up to the video camera and pans it over to the security monitors above the control board.

BOB ONE
(on phone)
Hit the switch, Wizard.

(095) INT. CONTROL ROOM / NIGHT (095)

Adam pushes a button on the control panel.

(096) INT. CRAWL SPACE ABOVE CONTROL ROOM / NIGHT (096)

Just like everyone else Wade, Teresa and Parks watch the containment room monitor in the Control Room.

ON THE SECURITY MONITOR: a cavernous room comes into view. Bobs Seven and Eleven work near massive pipes that spread out from a dark steel ball in the center of the room. They are wearing radiation suits and oxygen masks.

BOB ONE
(to phone)
This is the inside of the containment.

(097) INT. WAREHOUSE - EMPTY FLOOR / NIGHT (097)

McCormick watches in disbelief.

BOB ONE
(on phone)
Those Bobs are packin' C-4 all over your precious little reactor.

ON SCREEN - CONTAINMENT ROOM

Bob Seven holds a charge up to the camera. It has a small radio controlled detonator attached to it. McCormick looks sick.

(098) INT. CRAWL SPACE ABOVE CONTROL ROOM / NIGHT (098)

Teresa realizes the gravity of the situation. Parks however tries to put Wade at ease.

PARKS
(whispers)
No danger. A Boeing 747 could crash the plant, and it still would be safe.

TERESA
From the outside, not from the inside. A small explosion in the reactor could trigger a huge nuclear explosion.

WADE
Sssshhhh.

(099) INT. CONTROL ROOM / NIGHT (099)

Bob One enjoys his 'talk-show' performance.

BOB ONE
(to phone)
If any of it were to go off, it'd spread radioactivity across the tri-state area, making it uninhabitable until the year 3028.
(swings the camera around to himself)
Now when we get the money --we leave. But the bomb stays behind until we're sure no one is following us. I have this beautiful detonator.
(holds up a cell phone)
If there's any trouble, all I gotta do is pick up a phone --anywhere from Rangoon to Rekiavic --dial the right number and ...kaboom...no more New York, no more New Jersey, no more Connecticut. Makes me nervous just thinkin' about it...Any questions so far?

(100) INT. WAREHOUSE - EMPTY FLOOR / NIGHT (100)

McCormick desperately tries to come up with some sort of a trick. But there isn't a lot he can do.

MCCORMICK
(to phone)
No one needs that much money. What'll you do with it?

BOB ONE
(on phone)
Maybe I'll donate to some good causes.

MCCORMICK
(to phone)
What causes?

BOB ONE
(on phone)
Nah, might upset ya.

Bob One reaches off camera and pulls Howard to his feet.

BOB ONE
(on phone)
To motivate you to move quickly we're gonna kill one of your fine employees every forty three minutes.

MCCORMICK
(to phone)
Why forty three?

BOB ONE
(on phone)
Why not? I think it's funny. Don't you think it's funny? Well, laugh if you think it's funny. Laugh!

(101) INT. CONTROL ROOM / NIGHT (101)

The people in the Control Room pretend to laugh, though no-one but the Bobs has a good time.

BOB ONE
(to phone)
Life is funny. Take this guy.
(he shows Howard to the camera)
He betrayed you. He tried to betray me and he uses filthy language.

BANG!!!

Bob One shoots Howard in the head. Blood spats against the camera. The Control Room erupts in SCREAMS of terror.

(102) INT. CRAWL SPACE ABOVE CONTROL ROOM / NIGHT (102)

Teresa bangs her head against the ceiling.

TERESA
Give me the gun. I'll shoot the son of a bitch!

Wade cringes, but he knows they'll all die if he would use his gun.

(103) INT. WAREHOUSE - EMPTY FLOOR / NIGHT (103)

McCormick slumps forward in his chair, head in his hands. Bob Four giggles.

BOB FIVE
(mutters)
Jesus.

THE CAMERA PUSHES IN ON MCCORMICK. McCormick looks sick.

BOB ONE
(on phone)
This time I did both of us a favor. But I might be running out of favors quickly. Forty three minutes Bobby boy. You better hurry.

(104) INT. CRAWL SPACE ABOVE CONTROL ROOM / NIGHT (104)

Wade sets his watch timer...

INSERT WADE'S WATCH: ...and forty three minutes begin ticking do

(105) INT. KIRBY APARTMENT - KITCHEN / NIGHT (105)

Todd Kirby, the PR-Representative we've seen before, paces the kitchen on the phone to McCormick. A beautiful WOMAN sits alone at a candlelit table set for two in the background.

KIRBY
(to phone)
I'll get everyone together and we'll get on it.

MCCORMICK
(cuts him off on phone)
Fine, just don't waste any time.

KIRBY
(to phone)
I understand. ...
(beat)
... ah, Robert, is it alright if I notify the FBI? I don't see any other way around it.

(106) INT. WAREHOUSE - EMPTY FLOOR / NIGHT (106)

McCormick looks up at Bob Four who's listening in on a pair of headphones. A tiny headshake is sufficient.

MCCORMICK
(to phone)
Just get the money.

KIRBY
(on phone)
Alright Robert, I'll do what I can.

Bob Five takes the phone from McCormick and ends the call.

BOB FIVE
Bob, you look a little parched.

MCCORMICK
I need to see a doctor.

BOB FIVE
Sorry. But I can get you a soda.

MCCORMICK
No thanks.

BOB FIVE
Suit yourself, tough guy.

(107) INT. KIRBY APARTMENT - LIVING / NIGHT (107)

Kirby's apartment gives a splendid view of the Manhattan skyline. Todd Kirby flips open the New York phone book and tries to find a number. The beautiful Woman walks into the room and rubs her body against his.

WOMAN
My little Toddy Bear, let's play.

KIRBY
Listen I'm giving you once-in-a-lifetime advice. Get your pretty little ass, hail the first cab you see and get out of town as quick as you can.

WOMAN
Are you coming with me?

KIRBY
Get the fuck out of here. I'm busy.

Kirby finds a listing for ...

INSERT PHONE BOOK: ... the FBI in Manhattan.

(108) INT. DATA ACCESS ROOM / NIGHT (108)

Parks paces nervously. Teresa and Wade get out of the cable shaft.

WADE
We gotta find a phone.

TERESA
Next floor, just inside the fire door.

He hands Teresa the gun.

WADE
Ever shot anybody?

Teresa shakes her head.

WADE
First rule: don't hesitate. Make the decision now so you don't have to think about it later. I don't wanna come out here and find you bleeding all over yourself. Okay?

TERESA
I'll take you to the phone.

WADE
No. It's too dangerous. Parks, you come with me.

Teresa is clearly offended. She pushes a lightbulb of the side of the table. It drops with a loud popping noise. Parks and Wade jump.

TERESA
Perfect swim buddies.

(109) INT. STAIRWAY / NIGHT (109)

Wade and Parks run down the stairs. Parks shows the phone. Wade grabs it. It's dead.

WADE
Of course.
(to Parks)
Any cell phones?

PARKS
In the Control Room.

Not the place Wade wants to go. He takes off.

PARKS
Where you goin'?

WADE
Parking lot.

(110) EXT. PARKING LOT / NIGHT (110)

Wade runs past parked cars looking for cell phone antennas. Parks tags along.

PARKS
Over here!

Wade turns and sees a Ford pickup. He smashes an iron bar into the window with a hollow CRACK.

WADE
Your knife.

Parks hands over his Swiss army knife. Wade hops inside the pickup, rips off the steering column and jams the knife onto the ignition switch. The dashboard lights up. He grabs the cell phone and dials. Wade checks his watch ...

INSERT WATCH: ... ten minutes counting down.

Wade hears a female VOICE on the phone

FEMALE VOICE
(on phone)
Operations.

WADE
(to phone)
Erickson. Six one eight three four.
Unsecured line.

(111) INT. BAR / NIGHT (111)

A service man's hangout. Gallagher's at the pay phones in the back of the bar.

WADE
(to phone)
It's Wade. I'm at Indian River on a cell phone.

Gallagher hears an EXPLOSION over the phone.

GALLAGHER
(on phone)
Wade?

(112) EXT. PARKING LOT / NIGHT (112)

At the other end of the parking lot a car explodes. Parks drops. Wade swings around to look, his face lit by fire. The sound of LAUGHING can be heard. Wade covers the mouthpiece. He can see...

WADE'S POV: ... in the distance, Bobs Eighteen and Nineteen laughing.

BOB EIGHTEEN
Here's another one.

BOB NINETEEN
A Lexus, wow. Now that's an important car.

BOB EIGHTEEN
Yeah, a Toyota with leather seats.

Wade puts the phone up to his ear.

WADE
(to phone)
Listen, all hell's breakin' loose here - extortionists, mimimum fifteen. They're heavily armed. They've taken control of the plant and I can confirm at least five casualties ...

Eighteen and Nineteen shoot the windshield out of the Lexus. Parks pulls Wade's trousers to get his attention.

PARKS
They're coming this way. Let's get outta here.

GALLAGHER
(on phone)
Sounds like big bangs, Erickson!

WADE
(to phone)
They're blowing up car phones. Can you send in the Team?

(113) INT. BAR / NIGHT (113)

Gallagher has to go by the book. And he hates it.

GALLAGHER
(to phone)
That's FBI, you know I can't do that.

WADE
(on phone)
This might be a little over their heads sir; they've wired the reactor with C-4.

Gallagher considers the situation.

GALLAGHER
(to phone)
Hold on.

Gallagher grabs the receiver of the pay phone next to him.

(114) EXT. PARKING LOT / NIGHT (114)

Wade waits.

PARKS
(whispers)
They didn't put you on hold, did they? Jesus!

The Lexus EXPLODES. Wade looks back. Parks starts crawling away.

WADE
Parks!

Bobs Eighteen and Nineteen walk among the cars. Bob Eighteen stops.

BOB EIGHTEEN
Did you hear that?

BOB NINETEEN
(listens)
What?

They walk to the pickup. The door is open. The CAMERA PUSHES IN on the cell phone on the seat. Bobs Eighteen and Nineteen look at each other, concerned.

BOB NINETEEN
Shit.

Wade, hidden behind the car, hits both Bobs with one long iron bar, both their guns fly away. Eighteen hits the ground, --his eyes staring at Wade. Wade cuts Eighteen's throat with the Swiss Army knife.

Wade rolls out the other side and crawls low, looking for Bob Nineteen. He sees...

WADE'S POV: ...two cars away: a BMW, the bumper moves.

Nineteen's on the hood, wounded, limping. Wade starts for the car. Nineteen is sitting on the ground beside the car. He pulls a grenade from his flak vest, yanks the pin with his teeth and starts to throw it. A body dives on him, grabbing the grenade. It's Parks. They struggle.

PRRAAAPPP!!!

Bob Nineteen's machine gun fires in an arc like a golf swing --just missing Parks. TWANG --the grenade's safety handle flips off. Parks tries to wrench it away.

BLAM BLAM --Wade kills Nineteen with Eighteen's gun. Parks snatches the grenade as Nineteen falls. He backs away, swallowing hard.

WADE
Throw it!
(Parks is frozen, terrified)
Throw it!
(Parks doesn't move)
THROW IT NOW!

Finally, Parks hurls the grenade and ducks. KABOOM! A shower of metal and plastic.

Parks slowly sticks his head up, shaking. Wade walks up to him and grabs a fistful of shirt.

WADE
(quiet rage)
Listen up kid - you're not gonna die on me. Got it?
(Parks is speechless)
You're gonna get your act together and gonna do exactly what I tell you to do, understand?

PARKS
Yeah.

WADE
Take his weapon.

Parks shakes it off and does as he's told. Wade hurries back to the Ford, to the phone. He's still on hold.

(115) INT. DATA ACCESS ROOM / NIGHT (115)

Teresa is getting restless. There's nothing she can do. She puts the gun in her handbag and sneaks out of the room.

(116) INT. HALLWAY - NEAR DATA ACCESS ROOM / NIGHT (116)

No one. Teresa sneaks into the Ladies.

(117) INT. LADIES / NIGHT (117)

Teresa goes into a cubicle. She just has to pee urgently. Suddenly she hears other people. She quickly pulls up her legs, so they can't be seen under the door, and starts to maneuver her pants back on.

Bob One and Adam enter the Ladies.

BOB ONE
Power, Adam, is not about violence or strength. Power is being able to do whatever you like. If I want to walk into the Ladies room, I can do it, because I have the power. If I want to use force I can.

With a wild kick he smashes the door of the cubicle next to Teresa's. Teresa cringes. The gun drops out of her handbag onto the floor. Neither Bob One nor Adam notice.

Bob One kicks the toilet in the cubicle to pieces with his heavy army boots. He obviously likes to show off.

BOB ONE
But the next second I can stop and be totally calm. I can enjoy the intensity of every second.

Bob One starts peeing, just wildly into the cubicle. Adam joins him; a male bonding thing.

BOB ONE
It's all mind over matter. If you're not in control you become a slave.

Teresa tries to reach the gun on the ground. A little stream of urine moves towards the gun. She's disgusted. Just before it hits the gun she snatches it away.

The two men are leaving. Teresa peaks through her cubicle door. She aims the gun at their backs. She could shoot Bob One. She hesitates, she trembles, she tries to pull the trigger, but she can't.

The two men leave without ever realizing the danger. Teresa leaves the cubicle and walks up to the basins. She puts the gun down and wets her face. She's angry at herself for being a coward.

The door opens again; Bob Fifteen --the lady driver of the Ford sedan. Teresa and Bob look at each other. Both surprised. Their eyes lock for a second. Then Bob Fifteen goes for her gun. Teresa grabs hers.

BANGGG. Blood all over tiles and mirror.

(118) EXT. FBI HEADQUARTERS - NEW YORK CITY / NIGHT (118)

To establish.

(119) INT. AGENT KUDELSKI'S OFFICE - FBI HEADQUARTERS / NIGHT (119)

KUDELSKI a short, square-shaped FBI Agent stands behind his desk throwing last minute things into his briefcase. He's talking to Gallagher on his speakerphone.

KUDELSKI
(to phone)
Commander, I just heard the same story from an Executive at Principal Electric. But you and I both know its gonna take an executive order from the Joint Chiefs of Staff to get any kind of military involved, least of all a Navy SEAL team. You know what you're asking?

(120) INT. BAR / NIGHT (120)

Gallagher is holding both phones, much to the dislike of some other BARCUSTOMERS.

GALLAGHER
(to phone)
I understand, but under the circumstances it might be worth cutting through some red tape, sir.

INTERCUT THE FOLLOWING PHONE CONVERSATION:

KUDELSKI
(on phone)
How well do you know this guy Erickson?

GALLAGHER
(on phone)
He's one of my best men.

KUDELSKI
(on phone)
You trust him?

GALLAGHER
(on phone)
Absolutely.

KUDELSKI
(on phone)
Then tell me this ... what the hell's he doing out there with a bunch of terrorists and how do I know he's not involved?

GALLAGHER
(on phone)
You'll just have to trust me on that one.

KUDELSKI
(on phone)
I'm not the trusting type. Does he follow orders?

GALLAGHER
(on phone)
Yes.

KUDELSKI
(on phone)
Well tell him to stay out of the way, 'cause if this checks out, there's gonna be a lot of heat coming down out there.

(121) INT. AGENT KUDELSKI'S OFFICE - FBI HEADQUARTERS / NIGHT (121)

Kudelski hangs up the phone.

KUDELSKI
(to himself)
Fuckin' jar-head ...
(heads for the door)
... where's my coffee - wasn't somebody gonna get me some coffee?

(122) INT. BAR / NIGHT (122)

Gallagher hangs up and picks up the other receiver.

GALLAGHER
(to himself)
Stupid prick.
(to phone)
Wade.

(123) EXT. PARKING LOT / NIGHT (123)

Wade cradles the phone on his shoulder. Parks walks up behind him.

WADE
(to phone)
I'm here.

GALLAGHER
(on phone)
Listen up Erickson. I want you out of there. This isn't your fight. You read me?

Wade takes a breath.

WADE
(to phone)
Yeah ...

He pushes the END button and looks up at the huge containment dome rising up before him. It's bathed in yellow sodium vapour light.

PARKS
Well?

Wade picks up Bob Eighteen's .45, Uzi, and white card key.

WADE
Let's get Teresa and we're out of here.

PARKS
What about the others?

WADE
I got my orders.

Just then Wade's alarm goes off. He checks his watch.

INSERT WATCH: time has just run out for someone.

WADE
Shit.

He takes off towards the Plant. Parks follows.

(124) INT. CONTROL ROOM / NIGHT (124)

Bob One's watch alarm sounds. He shuts if off and nods to Bob Two. Two walks over to the Crew. They know what's up. He moves down the line and stops in front of the Asst. Shift Sup. She stares back defiantly.

BOB ONE
Not her, not yet anyway.

The Asst. Shift Sup. looks at Bob One. He throws her a little lizard-like smile. It makes her skin crawl. Bob Two stops in front of the Female Technician. She starts to whimper in fear.

FEMALE TECHNICIAN
No please, please. I'll do anything...

Bob Two sticks his gun out in front of the Female Technician's face. The CREW tenses. He squeezes the trigger.

NOTHING HAPPENS. The Female Technician can't believe it. The gun's jammed.

BOB THREE
(laughs)
I told you those stupid plastic guns are kiddy toys.

Bob Two ejects the clip and starts trying to figure out what's wrong.

BOB THREE
And it always happens at the wrong moment...

BOB TWO
(cuts her off)
It's the first time.

BOB THREE
I'd say you're lucky you're not in a fire fight.

BOB TWO
(pissed)
Yeah? Fifteen shots darling, whatta you got, six?

BOB THREE
You need fifteen 'cause they're so hopelessly dinky. Can't beat a thirty-eight in a wheel gun for stopping power and dependability.

BOB TWO
What're you, a fucking commercial? You can't do this ...
(slams the clip into the gun)
... with a fuckin' wheel gun.

He whips the gun up to the Female Technician's chest.

BLAM-LAM-LAM-LAM!

Sudden, quick, violent death. The Asst. Shift Sup. SCREAMS, goes to the body, crying.

Two aims his gun at Three. He then blows the smoking barrel, spins and holsters his plastic gun like a western gunfighter.

BOB THREE
I still say nine millimetres are for pussies.

BOB ONE
That's enough. Watch your language.
(he turns to the video camera and grabs the phone)
Better hurry up, Bob. Every forty three minutes somebody dies.

(125) INT. WAREHOUSE - EMPTY FLOOR / NIGHT (125)

McCormick has just witnessed the brutal slaying.

MCCORMICK
(to phone)
Damn it, you've got to give me more time.

BOB ONE
(on phone)
Take all the time you need Bob, I got forty more people ready to meet their final destiny.

MCCORMICK
(on phone)
Tell me, what makes perverts like you tick? Is it the money? Power? Are you sexually frustrated? Or do you just hate yourself?

(126) INT. CONTROL ROOM / NIGHT (126)

Bob One bursts out laughing.

BOB ONE
(on phone)
If I gave you an answer, you might feel sorry for me. You might even start to like me. We don't want that to happen, do we?

MCCORMICK
(to phone)
You're a sick asshole.

BOB ONE
(on phone)
Now, now, that's no language for a man your age. You're a pillar of society. Be a good example.

(127) INT. WAREHOUSE - EMPTY FLOOR / NIGHT (127)

Bob One's calm and irony enrage McCormick.

MCCORMICK
(on phone)
I hope I'll see you fry in hell. No, no that's too good for you. You should be chopped up and fed to the dogs.

BOB ONE
(to phone)
Five? Please teach Mister McCormick some manners.

BOB FIVE
(to phone)
Sure thing Bob.

Bob Five steps up to McCormick and SMACKS him in the face, really hard. Blood trickles down McCormick's cheek. He looks up, more angry than ever.

MCCORMICK
I've been in a Japanese prison camp during World War II. You can hit me as much as you want. It won't hurt me.

BOB FOUR
How about this?

With her high heel she kicks him in the groin. He doubles up. Bob Four laughs, starts to sing.

BOB FOUR
Bad girls just wanna have fun.

(128) INT. DATA ACCESS ROOM / NIGHT (128)

Wade and Parks storm in. No Teresa.

PARKS
They've got her.

WADE
Shut up.

PARKS
They killed her.

WADE
Shut up.

PARKS
Maybe she just went to the bathroom. Let's get out of here. Teresa will find her own way out.

Wade grabs Parks. It's the first time he loses his cool.

WADE
Just keep those lips together. Get it. Zipped. Don't even breathe through them. One word and I'll shoot you.

Wade lets go of Parks. He starts back into the hallway. Parks follows.

(129) INT. HALLWAY NEAR DATA ACCESS ROOM / NIGHT (129)

Wade cautiously moves through the hallway, gun ready. Several steps behind him Parks. As they pass the Ladies, Parks slightly pushes the door and peeks inside. What he sees shocks him. But he doesn't dare to speak. He coughs. Wade doesn't react. Parks coughs again, louder. Still nothing. Parks imitates a sneeze.

Wade turns, angry.

WADE
What?!

Parks points at the Ladies door. Wade indicates Parks to go to the side. He kicks in the door, ready to shoot.

(130) INT. LADIES / NIGHT (130)

A pool of blood on the floor, but no body. Wade sees legs sticking out of one of the cubicles.

WADE
Teresa?

No answer. Wade rapidly moves inside. He jumps in front of the cubicle, gun pointed, finger on the trigger.

Teresa sits on the floor, against a toilet. Next cubicle the dead body of Bob Fifteen. Wade takes the Beretta away from Teresa before he embraces her.

WADE
You had no choice. It was her or you.
(he helps Teresa on her feet)
Ok let's go, we're out of here.

TERESA
I'm not going. I had a chance to kill that bastard and I didn't. I want a second shot.

PARKS
Forget it, they control the plant and they control the security system. It's suicide.

TERESA
I built the security system. Are you with me?

Parks has to think about it. Wade does not.

WADE
I'm with you.

(131) INT. CATWALK TURBINE ROOM / NIGHT (131)

Wade, Teresa and Parks walk on the grid catwalk in one of the turbine rooms. There's not a lot of space.

WADE
First we have to neutralize the C-4. Can you get me into the containment?

PARKS
The containment! Why can't you just storm the Control Room?

WADE
Because if I storm the Control Room and shoot the wrong guy they'll blow up New York. Not that I give a damn about New York, but I promised Teresa dinner there, and I intend to keep my promise.

Suddenly gunfire... The Bob searchteam spotted them.

RATATATATATAT.

Because of the iron grid, bullets spark and fly everywhere, but don't hit. The chase is on over the narrow catwalks.

They climb to another side of a big turbine. There's a small electrical cart. Wade jumps behind the wheel. Teresa and Parks on the back. He drives away, weaving, not giving the Bobs a clear shot.

From high Bob Eight fires her laser-sighted crossbow. The arrow misses them, hits a tire. Pieces of rubber fly all over.

Wade rounds a corner, and another, and another, and another. Suddenly they're behind Bob Ten. He turns and sees the cart coming towards him. He starts firing. Wade and the others duck, and crash full speed into Bob Ten.

They jump off. The cart with Bob Ten upfront slams into a wall: the end of Bob Ten. His plastic gun flies through the hall. Parks picks it up and sticks it in his belt.

Bob Seventeen tries to find his opponents, but everyone seems to have disappeared. Suddenly Parks jumps into the middle of the gangway and shoots. But he misses.

Like a bat out of hell he runs, chased by Bob Seventeen. Parks climbs over a moving bridge. He's stuck, dead end, nowhere to go. He hides behind a few oildrums. They have nuclear danger signs painted on them. Bob Seventeen's shots hit the drums, but not Parks.

Bob Seventeen gets on the bridge and moves the bridge towards Parks. He's going to crunch him and enjoys the idea. He gets CLOSER and CLOSER. First CRACKS in the oildrums.

Suddenly: WATER. Out of a firehose. It hits Bob Seventeen. He turns to see where it comes from. It's Wade. Next to him Teresa holding a thick maxi Volt cable. She sticks it into the water. It electrocutes Bob Seventeen instantly.

But there's still Bob Eight, and she's nowhere to be seen. Wade, Teresa and Parks hide and keep low. They see an open door. Wade signals they'll run for it. On a silent count they take off.

Bob Eight jumps from behind a machine, aims her crossbow. Teresa, Parks and Wade dive through the door. Wade kicking the door while flying through it. It closes ZZZAAANNNGGG, the arrow hits the door, but they're on the other side.

SAFE.....For the time being.

(132) EXT. NEW YORK CITY STREET / NIGHT (132)

A gray sedan races up Broadway.

(133) INT. SEDAN - DRIVING NY STREET / NIGHT (133)

Agent Kudelski's riding shotgun. AGENT KNOWLES drives and AGENT JOHNSON sits in back with MR ECKBERG. Besides a carphone there's also a small fax-machine mounted in the car. Papers are roling out. Johnson tears off a sheaf of fax paper.

JOHNSON
Erickson's all Navy.
(reading)
Signed up at 17. Made the SEALs as an officer. Had assignments at SEAL Teams Five, Four and Special Security Team. He saw action in Operation JUST CAUSE and DESERT STORM, expert marksman, jump master, Silver Star, Purple Heart...

Kudelski sips coffee from a paper cup.

KUDELSKI
(to himself)
...coffee's cold ...

JOHNSON
(continues)
... two years ago he was screened for command, but turned it down and requested transfer to the domestic security Team ... disappointed a lot of Senior Officers.

KUDELSKI
Why would he do that?

JOHNSON
(flips through the report)
Apparently one of his Team members was killed and Erickson blamed himself.

KUDELSKI
Was it his fault?

JOHNSON
Doesn't say.

KUDELSKI
(thinking)
Hmm ... sounds like a flake.

(134) EXT. PRINCIPAL ELECTRIC BUILDING / NIGHT (134)

A forty story skyscraper with the "PE" logo on the top. The gray sedan pulls into the parking garage.

(135) INT. BOARDROOM / NIGHT (135)

A panoramic view of Manhattan. Ten scared Principal Electric EXECUTIVES and EXPERTS are seated around the large table. In the center of the table is an omni directional microphone that is part of the speaker sound system. Todd Kirby is speaking towards the microphone.

KIRBY
(to microphone)
Chase will give us 250 and we can get the rest from Citibank. But it will be tomorrow before we can cover the debt.

He looks up when Kudelski and the other men enter the room.

MCCORMICK
(on speaker)
Whatever, get on with it, we can worry about it later.

KIRBY
Hold on a second, Robert.

He hits the "mute" button.

MCCORMICK
(on speaker)
For God's sakes, Todd ...
(beat)
Hello?

KIRBY
Agent Kudelski?

Kudelski walks around the conference table to an empty seat, puts his briefcase on it and remains standing.

KUDELSKI
(to the group)
Good evening.

KIRBY
We have McCormick on the phone. I've muted it. He can't hear us.

KUDELSKI
How's he sound?

KIRBY
Pretty stressed out. He's got a heart condition you know.

KUDELSKI
Sorry to hear that.
(to the group)
Gentlemen. Agent Knowles, Johnson and Mr Eckberg from N.E.S.T.

MCCORMICK
(on speaker, impatient)
Hello?
(muttering)
Damnit.

McCormick's voice weighs on everyone in the room.

KIRBY
What's your plan?

KUDELSKI
(he sits down)
First we try and locate McCormick. We figure he's still in the city because it was only thirty minutes from the time he was last seen and the first time he contacted you. We're tapping cell calls as we speak.
(matter of factly)
Second, we need to verify that terrorists do in fact have control of the plant. A SWAT Team's on the way out there now to recon the situation.

KIRBY
Is that safe?

KUDELSKI
Yes. They're experts - that's what they do. If they have the plant, we'll set up a perimeter, contain the situation and start negotiating for the release of the hostages.

KIRBY
(annoyed)
Hostages? We're not talking about a bank robbery...

One of the senior Executives, FORTIN GREER, early 50s, funny looking, bolding, interrupts.

GREER
Todd, why don't we just pay them before they damage the plant and kill any more people? If we get into a stand-off it's bad business and bad publicity.

KUDELSKI
Can somebody around here get me a cup of coffee? Preferably hot.

KIRBY
(exasperated)
He wants coffee.
(to room)
Could somebody get Agent Kudelski a cup of "hot" coffee?

The sweet and innocent looking SECRETARY hurries to get some coffee. McCormick can be heard breathing heavily on the phone.

MCCORMICK
(on speaker, pissed)
Todd! What's going on?

KUDELSKI
Look Mr Kirby, you called us. I assume you want our help. I can't tell you what to do with your money, but I can tell you this, the US government does NOT make deals with terrorists.

KIRBY
(to Kudelski)
You know they've wired the reactor with explosives.

KUDELSKI
(unflappable)
How do we know that?
(putting a piece of gum in his mouth)
They told us? You look like a pretty smart guy Mr Kirby - don't you think you ought to check it out before you throw away 500 million dollars.

Kirby is exasperated. Greer gets irritated.

GREER
(shaky)
You've heard of Chernobyl?

Kudelski nods.

GREER
Explosives or not, if they have control of the plant, they can make Chernobyl look like a backyard barbecue.

Kudelski chews his gum. Greer steps up to a diagram of the power plant.

GREER
This is the reactor vessel here. These pipes carry cooling water. A rupture in any of these will cause a catastrophic explosion - blow the roof off the containment and send a large radioactive cloud right over Connecticut, New Jersey and New York. In ten seconds the core temperature will hit 2500 degrees.
(pointing down with his finger)
It will then start to melt through the floor of the containment until it reaches ground water - and when it does it'll contaminate the Hudson River and send more clouds of radioactive steam into the atmosphere.

KIRBY
Do you have any idea how many people live within 30 miles of that plant?

KUDELSKI
About four and a half million.

MCCORMICK
(on speaker)
I think, we lost contact. Hello? Hello?

KUDELSKI
(thinks for a moment)
Okay, I understand your position. But you've got to understand mine. The FBI needs verification.

KIRBY
Fair enough, we'll get verification.

Kirby reaches out and smacks the mute button.

KIRBY
We're here, Robert.

(136) EXT. ROADBLOCK - NEAR PLANT / NIGHT (136)

Several local police cars are parked a few hundred yards from the plant. An un-marked sedan pulls up behind them. Davidson, A TALL FBI AGENT steps out. A Local DEPUTY named Coles steps up to him.

DEPUTY COLES
FBI?

TALL FBI AGENT
(flashes his ID)
Deputy Coles?

DEPUTY COLES
That's right. Road block's in place. A lot of the guys are talking; they wanna know what's going on.

TALL FBI AGENT
So do I, but we're on a need-to-know basis.

(137) INT. LOCKER ROOM / NIGHT (137)

Wade, Teresa and Parks come into a large room filled with lockers. Parks takes a white bundle off a small rack and hands it to Wade.

PARKS
Radiation suit.

WADE
Do I really need it?

TERESA
Yeah and this too.

Teresa holds up an oxygen mask. Wade starts pulling on the suit.

PARKS
Sorry I screwed up back there.

WADE
That's alright - it happens.

PARKS
You said you knew some guy that lost his swim buddy - how'd that happen?

Wade is busy putting on the suit.

WADE
I'd rather not talk about it.

PARKS
It was you, wasn't it?

Wade looks up at Parks, his eyes flash a silent warning: drop it!

WADE
You wanna know what happened, I fucked up - okay? I was in a very hostile takeover situation. I pulled the Team out. My swim buddy got stuck. My orders were to get the team out. I followed orders, I didn't go back. If I had gone back I could have saved him. But I didn't. Ok?

Parks regrets pushing it.

WADE
He was my best friend...
(beat)
...and he was married to Teresa.

PARKS
Sorry, I got a big mouth, sometimes I don't know when to keep it shut.

WADE
It's okay ...

Wade sits down. Emotional. Teresa sits down next to him. She turns his head towards her.

TERESA
Hey, it wasn't really your fault.

WADE
That's what everybody says, but when a SEAL dies, it's because somebody fucked up ...

TERESA
Why didn't you come and see me after he died? I needed you. You were his best friend,... and mine.

Wade reaches into an inside pocket and finds the envelope. Teresa opens the envelope, sees the pictures and the tiny diary.

WADE
When I read how much he loved you, I knew the wrong man had died. It should have been me. You and him were a match made in heaven. I could never never take his place. I'm not worthy of you.

Teresa is tempted to read in the diary, but very decisively she shuts it.

TERESA
Listen the past is the past. Life goes on. And we can't waste a minute now.

(138) INT. CONTROL ROOM / NIGHT (138)

Bob One's talking on his cellular phone.

BOB ONE
(on phone)
Who called the FBI? Yeah, ... well that really disappoints me Bob, 'cause that means I can't trust you or your people ... no, I ain't talking to them. I only talk to you and you don't talk to them either, understand? Uh huh, okay...
(to Adam)
Hey Adam, FBI want some kind of confirmation that we have control of the plant.

ADAM
I have a great one. Happened in Batman.

Adam types into his computer. The Asst. Shift Sup. looks up, realizes what he's doing.

ASST. SHIFT SUP.
You have to call the power company; you'll cause a black out.

BOB ONE
Black out? Brilliant idea.
(into his phone)
Tell the FBI to burn some candles.

Adam pushes the return key.

(139) INT. BOARDROOM / NIGHT (139)

Kirby watches as Kudelski puts another piece of gum into his mouth. They're playing a painful waiting game. A YOUNG WOMAN carries a tray of hot coffee into the board room. She is about to offer Kudelski a cup when the lights go out, in all of Manhattan...

... we hear the Woman trip ...

KUDELSKI
(yells)
Ahhh, fuck !!!!

(140) INT. LOCKER ROOM / NIGHT (140)

Wade, Teresa and Parks are also in the dark. Teresa uses her keyring flashlight. The suits have attached flashlights. We can see that Wade has finished putting on the particle suit.

WADE
Doesn't this plant have a back-up generator?

TERESA
Yes, it does. It means they disabled the second safety system.

WADE
How many safety systems are there?

TERESA
Three. However we never tested the third back up. We're not sure if it works.

The emergency generator kicks in. Part of the lights switch back on. Teresa starts to put on a radiation suit also.

TERESA
I have to go in. I might be able to re-activate the second back-up.

WADE
It's dangerous in there. There's guys in there with guns, and C-4 explosives.

TERESA
It's dangerous three hundred miles around the plant if I don't fix the safety system.

Teresa points to a small badge attached to Wade's arm.

TERESA
This is a dosimeter. It gets darker with the amount of radiation you get. If it turns black you're in trouble. So keep an eye on it.

WADE
(to Parks)
Why can't you go into the containment?

PARKS
There was a fire in the hot fuels lab two weeks ago. A guy was mixing some stuff and it went critical. It was really hot - radioactive. No-one else would go in. I had to pull him out. I was only in for thirty seconds. Went over my radiation limit for the year.

(141) INT. OUTSIDE CONTAINMENT AREA / NIGHT (141)

Wade opens a double air lock door which leads to the Containment Access door. Oxygen mask on his face. His ears are filled with the sound of his own breathing and the sick hissing sound of the oxygen mask.

Just ahead is a huge round door, like a bulkhead hatch on a battle ship, with a small round window in the center. Several signs read, "DANGER RADIATION".

Opposite the door is a television monitor and security camera. VOICES can be heard coming from the monitor.

ANGLE ON THE MONITOR: SEES CONTROL ROOM. Bob One has his back to the camera and is talking to someone off screen. VOICES from the speaker can now be heard.

PARKS
Watch the camera.

Wade puts his hand over the lens of the security camera. Parks steps up and nods toward a small button below the monitor.

PARKS
They can't hear you unless you push that button.

Parks pushes a switch and the big door starts moving inward. Wade points to the indicator by the other wheel.

WADE
That says the inner door is open.

PARKS
It's broken.

WADE
(to himself)
That's comforting.

The outer door opens enough for Wade and Teresa to squeeze through.

WADE
Shoot anyone that comes outta here before us.

PARKS
What about the camera?

WADE
Smile.

Wade uncovers the camera as he enters the airlock. Parks ducks out of the way.

(142) INT. AIRLOCK INTO CONTAINMENT / NIGHT (142)

Wade feels like a rat in a sewer pipe. KERCHUNK! The door locks. He pushes a switch on the box next to the inner door. Slowly it opens enough to let him and Teresa through. He puts his gun out in front of him as he enters ...

(143) INT. CONTAINMENT / NIGHT (143)

WADE'S POV: Through the oxygen mask his view is very restricted.

Wade adjusts the mask. There is an eerie HUM of machine noise. Teresa indicates she's off to the other side. They high-five in their radiation suits to wish each other well.

Wade walks into the space. The first floor of the Containment is an open room with a huge chandelier-like structure suspended from the ceiling. This is the bottom of the reactor core.

Above that is a huge, circular room, about ten stories high. It's a massive scientific jungle gym, a maze of tangled pipes, pumps, grated catwalks, ladders and cable. Above the door is a Geiger counter. It's quiet for now.

Wade realizes there are little red blinking lights all over the containment - C-4 with radio controlled detonators. He steps up to the nearest one and carefully pulls the wires.

BOB SEVEN
HEY!

Wade looks up. Bob Seven is standing on a catwalk twenty five feet away carrying a machine gun and duffel bag.

BOB SEVEN
What are you doin'?

Wade aims his pistol. Bob Seven ducks/falls behind the catwalk structure.

BOB SEVEN
(calling out)
Don't shoot; I'm carrying C-4. You want to blow the whole place up?
(to his radio)
Somebody's in here.

Wade spies ....

WADE'S POV: ... a ladder on the opposite wall. Wade moves towards it.

BOB ELEVEN
(on radio)
Whaddya mean?

BOB SEVEN
(to radio)
Some Marsian with a gun. Hurry up and get down here.

BOB ELEVEN
(on radio)
It's probably some buck-an-hour security monkey. I'll be down in a second.

Bob Seven pulls a stiletto from the duffel bag and looks over the railing. Wade is gone. Bob Seven turns and sees Wade behind him aiming his gun.

BOB SEVEN
Shit!
(gaining some composure)
You can't shoot in here. If you miss you could hit somethin' and end up killing' yourself.

WADE
What makes you think I'm gonna miss?

Wade squeezes the trigger ... BAM BLAM! Bob Seven is hit in the face. His body falls over the railing backwards and lands hard on the grating below.

The body slams down close to Teresa. She's startled for a second but quickly returns to her work. She punches in new codes on the inner computer system. The screen reads: "ACCESS DENIED."

(144) INT. CONTROL ROOM / NIGHT (144)

Adam sits quietly at the computer.

INSERT COMPUTER SCREEN: a prompt comes up: "Engage Emergency Secondary Valve Relays. Yes?"

Adam smiles. He realizes someone else is trying to get the safety system re-installed. He types his own codes to disturb Teresa's. He overrules her attempts. He enjoys it.

The Asst. Shift Sup. has seen the whole thing. She looks to the Security Guard. He saw it too. They're both very concerned.

BOB ONE
Did you see that?

Adam looks up. Bob One is looking at the security monitor that shows the interior of the Containment.

BOB ONE
Adam. Zoom in on that.

He points to a shape on the floor of the Containment just below the "chandelier". Adam takes a joystick that remotely operates the security camera.

ANGLE ON SECURITY MONITOR: SEES CONTAINMENT

a body is sprawled on the floor.

BOB ONE
Who is that?

Bob One grabs the joystick from Adam and begins panning the camera around. They see Teresa standing in front of the panel. She's not aware of being watched.

BOB ONE
Well, look at her. A fairy.

ADAM
She's very good.

They see on their screen that Teresa has re-activated the second security system.

Teresa stands close to two mechanical arms. They are remote controlled. Bob One steers the arms towards Teresa.

(145) INT. CONTAINMENT / NIGHT (145)

Teresa is unaware of the threat. From behind, the mechanical arms come closer. SNAP, they catch Teresa. There's no place for her to go anywhere anymore. She's caught.

(146) INT. CONTROL ROOM / NIGHT (146)

ANGLE ON THE MONITOR: SEES CONTAINMENT

Suddenly a figure comes into view running along a catwalk. The camera almost pans by it.

BOB ONE
There!
(re-aiming the camera)
Now, who is that?

BOB THREE
Must be a wild card; we got this place shut tighter than a whale's ass.

BOB ONE
Can we get a camera pointed toward the top?

BOB TWO
Why can't you use the walkie-talkie?

BOB THREE
The walkies won't work through the containment walls, brain-surgeon.

BOB TWO
Oh.

Bob One speaks into the PA system.

BOB ONE
(to PA)
Bob Eleven, if you're still with us page me.

(147) INT. CONTAINMENT VESSEL / NIGHT (147)

Wade looks down at the duffel bag. Bob Seven's radio crackles.

BOB ELEVEN
(on radio)
Hey Leo. You okay?

Wade picks up the radio.

WADE
(to radio)
Yeah. Where are you?

Bob Eleven at the top of the dome, looks at his radio quizzically.

BOB ELEVEN
I'm up top you stupid jer ...

Shit. He figures it out. Suckered.

Wade turns around and sees ...

WADE'S POV: ... a small square door that leads to the next level. Wade heads towards it.

Bob Eleven goes back to taping a two foot square sheet of plywood to the catwalk. The plywood is covered with electrical gizmos, circuit boards and a cable.

Wade now on the other side of the door, notices a speakerphone device. A VOICE comes booming out of it.

BOB ONE
(on PA)
Hey guys, what's going on in there? Call me on the phone. Now!

Wade finds the next ladder and starts up it. The space is small - like a submarine - it's not easy to move.

Bob Eleven tapes the last bit of antenna to the ceiling, grabs his duffel bag and pulls out a cell phone. He begins to dial.

(148) INT. CONTROL ROOM / NIGHT (148)

ANGLE ON BOB'S PAGER: it PEEPS.

BOB ONE
Thank God the detonator's in place. Okay. Flood the containment with radiation.

ADAM
What?

BOB ONE
You can do it, right?

ADAM
Yes ...

ASST. SHIFT SUP.
(standing up)
NO! You'll kill them!
(searching for a reason)
That ... that could contaminate the whole plant!

ADAM
Hardly ...

ASST. SHIFT SUP.
There're people in there. What's wrong with you?

BOB TWO
SHADDUP!

He SMACKS her in the face. She falls off her chair. And she shuts up.

BOB ONE
I don't like dumb violence, but sometimes it is effective.
(to Adam)
Ok Adam, flood it!

ASST. SHIFT SUP.
NO!

Adam flips the switch. Asst. Shift Sup. struggles to her feet and lunges at Adam. Bob One grabs her around the waist and pulls her body up close to his. His hands are all over her pregnant belly.

BOB ONE
You know who that is, don't you darlin'.

Asst. Shift Sup. realises she just fucked up.

(149) INT. CONTAINMENT / NIGHT (149)

INSERT ON: A valve that opens automatically and begins releasing steam. The CAMERA WHIP PANS TO a wall mounted Geiger counter. It's needle starts jumping.

Teresa notices the steam and can hear the counter. But there is nothing she can do.

Wade squeezes up another set of ladders. An ALARM KLAXON SOUNDS. A "Contamination" sign and strobe light start flashing.

VOICE
(mechanical)
Danger! Contamination! 15 rads per hour.
Evacuate Containment.

WHIP TO Bob Eleven looking down through the catwalks, scared shitless.

BOB ELEVEN
(screaming into his radio)
JESUS CHRIST! WHAT ARE YOU DOING? YOU'RE KILLING US!

He sees Wade coming. Wade looks across the dome and sees another radiation alarm. It's not sounding. He checks his dosimeter. Still normal.

Wade reaches a wide platform and sprints to a ladder that leads to the top of the dome. Another Alarm sounds.

VOICE
DANGER CONTAMINATION. 22 RADS PER HOUR.
EVACUATE CONTAINMENT.

(150) INT. CONTROL ROOM / NIGHT (150)

Bob Two stands next to Bob Three.

BOB TWO
(quietly)
... he's killin' Artie ..

BOB THREE
(quietly)
... Two less ways to split the pie.

BOB TWO
(quietly)
Pie?

BOB THREE
(quietly)
The money you dope.

Bob One stands behind Asst. Shift Sup. with his muscular arm wrapped around her neck. He pulls his gun and begins sliding it up the length of her body.

BOB ONE
I want you to tell me who that is.

ASST. SHIFT SUP.
I don't know.

He thinks, then aims the pistol at the Guard. Her eyes go wide.

BOB ONE
Ah c'mon baby, what's his name?
(she says nothing)
You're a brave one, aren't you ...

He puts the gun to her pregnant belly and cocks the trigger.

BOB ONE
One last time.
(beat)
What's his name?

The Asst. Shift Supervisor is terrified.

ASST. SHIFT SUP.
Okay, okay ... his name is Wade Erickson. It's Teresa's date. He's a Navy SEAL.

BOB ONE
Now that wasn't so hard was it?

Asst. Shift Sup. struggles, Bob One tightens his grip, choking the life out of her.

ASST. SHIFT SUP.
Goddamn you ... you bastard!

BOB ONE
Watch your language.

Asst. Shift Sup. is turning blue. Finally Bob One lets go and she crumples to the floor.

BOB ONE
(to Bob Two)
Get her.

BOB TWO
You want me to go in there?

BOB ONE
Find a volunteer.

(151) INT. CONTAINMENT / NIGHT (151)

The top of the Containment is a dark cramped cylinder about twenty feet in diameter. A narrow catwalk surrounds it. If you're on one side you can't see the other.

Wade starts up the stairs. WHACK! Bob Eleven catches him by surprise - knocks his gun away. Wade thinking fast, grabs Eleven, pulls him close and holds on tight. Wade smacks Eleven's arm against a railing and sends his pistol flying. The two men wrestle for domination. Wade frees his grasp and SMACK - drives his fist into Eleven's face. Eleven falls backwards.

WHACK - Eleven kicks him back. Wade's oxygen mask is knocked askew, obscuring his vision. Wade instinctively shoves Eleven to the floor. Another alarm klaxon sounds. The radioactive steam is getting closer. Wade tries to straighten his mask. Out of the corner of his eye, he notices his right arm.

INSERT ARM: His Dosimeter is gone - ripped off.

Bob Eleven crawls for his gun. Wade lunges after him. Grabs him and stands him up.

SMACK WHACK SMACK!!!

The two men trade several expert blows as they move around the circular catwalk.

Finally, Wade overpowers Eleven - Wraps his arm around his head, pushes him, he falls and ...CRACK - snaps his neck. Eleven drops to the floor.

Wade finds his pistol, steps around to the sheet of plywood, the main detonator. As he reaches forward with his gloved hand ..... the alarm klaxons suddenly increase. More blasts of steam below.

He turns back to the detonator, kicks it to bits, reaches up and pulls the wires off the ceiling. He pummels the whole thing in a rage. He starts back down the ladder.

At the bottom of the ladder, Wade finds Bob Eleven's body. Checks his dosimeter. It's almost black. Wade finds a large crane that drops through the grated catwalks all the way to the bottom. He turns it and grabs hold of the cable. It lowers him all the way to the bottom. He races out of the Containment as quick as he can.

Through another door the Guard in radiation suit comes in and takes Teresa as a prisoner. Bob Two waits for them outside.

(152) INT. BOARDROOM / NIGHT (152)

Candles and emergency lights illuminate the room. Kirby hangs up the phone and hits the mute button.

KIRBY
(to speaker phone)
Okay Robert, Citibank's come through with 250 which brings us up to the full five hundred.

MCCORMICK
(on speaker)
What the hell you waitin' for - wire it dammit!

Kudelski, a big coffee stain on his shirt, is on another telephone. He looks up.

KUDELSKI
(to the room)
Hold on that. SWAT's almost there.

MCCORMICK
(on speaker)
Who's that?

KUDELSKI
Special Agent Kudelski, FBI.

MCCORMICK
(on speaker)
Let me tell you something ... I want those people out of my plant. Until they are, I'm calling the shots. Todd, wire the money.

KUDELSKI
(to speaker phone)
I think you should reconsider that.

MCCORMICK
(on speaker)
Todd.

KIRBY
(to speaker phone)
Yes sir?

MCCORMICK
(on speaker)
Wire the damn money.

(153) INT. WAREHOUSE - EMPTY FLOOR / NIGHT (153)

Bobs Four and Five smile at McCormick.

BOB FIVE
(to Bob Four)
Executive power ...
(to McCormick)
... Bobby, you're givin' me wood and I'm not that kind of guy.

He leans over and kisses McCormick on the forehead. Four howls with laughter. McCormick lunges forward, tries to kick the detonator out of Bob Four her hand. She almost drops it.

BOB FOUR
Are you crazy?

MCCORMICK
I'd love to rid the world of a few of you bastards.

(154) INT. BOARDROOM / NIGHT (154)

Kudelski and the other Agents pack up their things.

KUDELSKI
Mr Kirby, you've seriously limited our options and left me with no other choice but to take aggressive action. I'll be in the field if anything happens, you'll be able to contact me. I hope for your sake this comes to a quiet conclusion.

He and the other agents leave the room.

(155) INT. CONTROL ROOM / NIGHT (155)

The Guard, still in radiation suit, accompanied by Bob Two and Teresa enter into the Control Room. Bob One walks up to her. Looks at her.

BOB ONE
I wanted to see your face... Pretty face.

GUARD
Can I go now? I delivered my part of the deal.

Bob One's watch alarm goes off. Everyone in the room knows what this means. Bob One steps away from Teresa. He gets his gun out. Bob Three points the camera, so McCormick can follow the action.

BOB ONE
Such a pity to waste a pretty face.

BANG. BANG. Bob One shoots the Guard next to Teresa.

BOB ONE
I don't like heroes.
(reaches over to the PA)
Erickson, are you still alive? I have something of yours. I'm prepared to pay you 10 million dollars if you don't cause us anymore trouble. You've got ten seconds to say yes. Or I'll shoot the girl .... what's her name ... Teresa.

Bob One steadies his gun at Teresa's head. Bob One checking his watch. Seconds ticking away.

BOB ONE
Looks like you're outta time.

He cocks the hammer. Teresa can't take this anymore. Just then the camera showing the entrance to the containment is uncovered.

ON MONITOR: SEES HALL OUTSIDE CONTAINMENT

The face of a man in protective gear fills the screen. A button is clicked and ...

DISTORTED VOICE
(on monitor)
Hey asshole, you wanna make a deal? I'll make a deal with you ... how about I come up there and kick your fuckin' ass.

All eyes watch the monitor. Teresa tries not to let on.

BOB ONE
(at a loss for words)
Wade Erickson?

DISTORTED VOICE
(on monitor)
Yeah, I assume I'm talking' to some jackass named Bob.

BOB ONE
Is that any way to talk to someone who's trying to improve the quality of your life?

DISTORTED VOICE
(on monitor)
Hey listen up pally, when are numb nut, shit-for-brain losers like you gonna figure out there's more to life than a quick fuck and a fast buck - huh?

BOB ONE
So you're a moral man, is that what you're saying, Erickson?

Bob One looks to Bob Three. Bob Three steps aside and speaks into her two-way radio while Bob One keeps him talking.

BOB THREE
(quietly to radio)
Bob Six, Bob Twelve, Bob Three here, we've got a hero in Containment that needs his ass wiped, over.

DISTORTED VOICE
(on monitor)
That's right, jerk-weed. And now that your bomb is about as worthless as shit to an outhouse, I suggest you and your butt-bangin', fag-fuckin' friends put your guns down before anyone else gets hurt.

BOB ONE
Do you really believe those explosives are my only option?

(156) INT. TURBINE ROOM / NIGHT (156)

Bobs Six and Twelve are guarding the large group of people in the turbine room together with some other Bobs. They move towards the Containment area.

BOB SIX
Finally some action.

(157) INT. CONTROL ROOM / NIGHT (157)

Bob One is gaining time, keeps Wade talking.

BOB ONE
(to monitor)
So you've ruined my bomb.

DISTORTED VOICE
(on monitor)
That's right, shit-for-brains.

BOB ONE
What about your girlfriend?

DISTORTED VOICE
(on monitor)
Fuck her, I hardly know her.

BOB ONE
Okay, I think I will.

DISTORTED VOICE
(on monitor)
Sure you know what to do tough guy?

Bob One looks up at the ceiling.

BOB ONE
Why all the talk Erickson? If you're such a great hero, why haven't you already come up here and "kicked my ass"?

The man on the monitor considers the question. We now realize it's Parks behind the mask.

(158) INT. CRAWL SPACE UNDERNEATH CONTROL ROOM / NIGHT (158)

Wade, pistol in hand, crawls into position underneath the Control Room.

(159) INT. CONTROL ROOM / NIGHT (159)

Bob One leans over to Adam.

BOB ONE
What's up there?

ADAM
Cement, Bob One.

PARKS
(on monitor)
Because, first off I'm a little tired from the ass-kicking I just did on your two butt-buddies in the hot room...

Bob One looks down at the floor. He notices that it's composed of many large tiles. He points to them.

ADAM
It's the cable access for the instruments.

Bob One bends down and tries to pull up one of the tiles.

PARKS
(on monitor)
... and second, I'm givin' you the chance to settle this without anyone else getting hurt, including yourself fuck face.

Adam finds a suction cup device used to pull up floor panels. He hands it to Bob One.

BOB ONE
Well, come on up, Erickson. I'm waitin'.

(160) INT. CRAWL SPACE UNDERNEATH CONTROL ROOM / NIGHT (160)

Wade listens, trying to figure out where Bob One is.

(161) INT. CONTROL ROOM / NIGHT (161)

Bob One sticks the suction cup to a piece of tile and pulls it up. Bob Two and Bob Three walk over for a better look.

PARKS
(on monitor)
Well, uh ... you're gonna be one sorry sack of shit when I do tough guy, ... you ... low life, puss sucking, two bit pile ... of dog shit.

Bob One sticks his head down below for a look.

(162) INT. CRAWL SPACE UNDERNEATH CONTROL ROOM / NIGHT (162)

Wade realises they've opened a tile directly behind him. He tries to turn, but the space is too tight. He hurries forward.

(163) INT. CONTROL ROOM / NIGHT (163)

Bob One comes back up. Two and Three take over.

BOB ONE
Hey, whatever your name is, I was a water-dog myself, and I know a SEAL when I see one and buddy boy, you're no SEAL.

(164) INT. OUTSIDE CONTAINMENT AREA / NIGHT (164)

Parks knows he's been found out. He watches as Bob One aims his pistol at the Control Room Monitor.

(165) INT. CONTROL ROOM / NIGHT (165)

Bob One aims at the monitor.

BOB ONE
The charade's over Baby Face.

BLAM!

He shoots out the monitor.

(166) INT. OUTSIDE CONTAINMENT AREA / NIGHT (166)

Parks sees Two Bobs coming. What can he do? Shoot them? He won't stand a chance against their machine guns. He looks around. The Containment is the only place to go. Slow death or a quick violent one?

(167) INT. CONTROL ROOM / NIGHT (167)

All hell breaks loose. Bob Two rips up tiles. Bob Three fires her machine gun right through the Control Room floor.

Adam notices a couple of lights going out on the board.

ADAM
(yells over the gunfire)
Careful what you shoot at!

(168) INT. CRAWL SPACE UNDERNEATH CONTROL ROOM / NIGHT (168)

Wade scrambles, trying to get away. He's not watching where he's going. Suddenly, he drops, hits some wiring - sparks fly. He burns his arm, drops his pistol.

THE PISTOL falls into a two inch wide gap in the floor. He reaches for it, but the gap is too narrow.

(169) INT. OUTSIDE CONTAINMENT AREA / NIGHT (169)

Bobs Six and Twelve burst into the Containment area, guns drawn. Parks is nowhere to be seen.

(170) INT. CONTAINMENT / NIGHT (170)

Parks is pressed up against the wall. Eyes closed, it looks like he's praying. He hears the constant cracking of the Geiger counter.

(171) INT. CONTROL ROOM / NIGHT (171)

Bob Two rips up another tile. He can't see Wade. He listens.

(172) INT. CRAWL SPACE UNDERNEATH CONTROL ROOM / NIGHT (172)

Wade knows he's got no choice but to run. He looks around and sees ...

WADE'S POV: ... a possible exit. It's a large round opening, like a huge pipe where all the cable is fed. Wade goes for it.

Bob Two on his knees, is bent over looking under the floor. He sees Wade and FIRES. Bullets PING off the metal supports.

BOB TWO
(yells)
I lost him.

Bob One steps over Bob Two and looks underneath the floor. He sees Wade's gun. He shoves Bob Two out of the way and hops below.

BOB ONE
This guy's mine.
(calling out)
Hey, Erickson, you forgot something?

He moves underneath the floor after Wade. Wade hurries down the pipe following a huge bundle of wire. It's dark and getting darker. Bob One is right behind him.

BOB ONE
(calling out)
What's the matter, aren't you man enough to take me on without a gun? What kind of SEAL are you? I did one year with SEAL Team Two. Sorriest bunch of losers I've ever seen. What kind of idiot wants to be a SEAL? All that ridiculous "swim swim swim" and "run run run".

He sees Erickson up ahead. Wade comes to a sharp right turn in the pipe. As he rounds the corner a bullet RICOCHETS past him.

BOB ONE
(calling out)
Did you ever think about what you're really doing Erickson? Huh? Did you? You SEALs have no taste and no vision. You just follow orders, like robots. You're just a garbage man for a bunch of rich bastards. Think about it, they send you around the planet-save lard-ass executives and idiots stupid enough to work in hell holes like this.

Bob One sees Wade and FIRES. He misses.

BOB ONE
(calling out)
A rich guy's got a messy little problem, who's he gonna call? He calls the dork patrol. He calls in you Erickson. You pathetic, patriotic, piece of nothing.

(173) INT. OUTSIDE CONTAINMENT AREA / NIGHT (173)

Bobs Six and Twelve have searched the room. Bob Six contacts the Control Room with his radio.

BOB SIX
(to radio)
Bob Six to Bob Three, no sign of a hero at Containment Access.

(174) INT. CONTROL ROOM / NIGHT (174)

Bob Three turns to Adam.

BOB THREE
Where could he have gone?

ADAM
From there ... into containment would be his only option.

BOB THREE
(to radio)
He's in the containment, go get him.

(175) INT. OUTSIDE CONTAINMENT AREA / NIGHT (175)

Bob Six looks at the radio. Bob Twelve looks at Six.

BOB TWELVE
They expect us to go in there?

BOB SIX
That's what she said.

BOB TWELVE
I ain't gettin' paid that much.

BOB SIX
Whadda we tell 'em?

BOB TWELVE
I don't know, make something up.

BOB SIX
I got it, let's just fuck up the door so he can't get out.

(176) INT. CRAWL SPACE / NIGHT (176)

Bob One rounds the corner. Wade has gotten further ahead - out of sight.

Wade hurries forward. The pipe makes an unexpected downward tilt. Wade drops, unable to control his fall. He TUMBLES head over heels - SLAMS into the pipe when it levels out. The pipe BURST OPEN.

Light from outside pours in. Wade falls out. His right leg, snared in a mass of cable, stops his fall. He's in the ...

(177) INT. CRANE SHAFT / NIGHT (177)

... crane shaft. Like an elevator shaft, only bigger. From where Wade hangs it's a dizzy 80 foot fall.

(178) INT. CRAWL SPACE / NIGHT (178)

Bob One feels the cables being yanked out from under him. He proceeds ahead cautiously.

(179) INT. CRANE SHAFT / NIGHT (179)

Wade's a sitting duck. He begins pulling himself up.

Bob One starts climbing down the cables. Wade struggles to reach the opening of the pipe.

(180) INT. CONTAINMENT / NIGHT (180)

Parks opens his eyes. He listens carefully. He can hear little PINGS against the containment door.

(181) INT. OUTSIDE CONTAINMENT AREA / NIGHT (181)

BANG BANG BANG BANG. Bob Six and Bob Twelve hammer a huge iron bar to block the Containment Door.

BOB SIX
Think that did any good?

BOB TWELVE
I don't know, try it.

Bob Twelve pushes the "open" button on the panel. Nothing happens. He smiles.

BOB TWELVE
Seems good enough to me.

(182) INT. CONTROL ROOM / NIGHT (182)

ECU ON COMPUTER SCREEN: The words "Transfer confirmed" flash onto the monitor.

The CAMERA WHIP PANS TO: Bob Two looking over Adam's shoulder.

BOB TWO
Holy shit, now we transfer it to the Cayman account, right?

ADAM
(starts typing)
That is correct.

Bob Two turns to Bob Three. Both are elated, like they've just won the lottery. They high five.

BOB THREE
Wow, look at all them zeros.

(183) INT. BOARDROOM / NIGHT (183)

Kirby and Greer sit glued to a computer terminal.

KIRBY
What I don't understand is that it's so easy for us to trace the money. I mean, there it is in Liechtenstein.

GREER
Unless they transfer it again. Like to an off-shore account ...

Just then he notices something on the screen.

GREER
Well, I'll be damned.... Like that ... five hundred million's history.

The Secretary, who spilled the coffee, rushes into the room.

SECRETARY
They just located McCormick.

(184) INT. CRANE SHAFT / NIGHT (184)

Bob One almost falls out of the open end of the busted pipe. He spots Wade trying to pull himself up to safety. Bob One is delighted.

BOB ONE
Uh-oh, looks like you've been hung out to dry Erickson.

He KICKS Wade in the face. Somehow Wade manages to hold on.

BOB ONE
Wouldn't wish your worst enemy to end up like this, would you?

Bob One KICKS him again. Wade slips, but hangs on. Blood begins to flow from his nose.

BOB ONE
Probably not what you had in mind when you were a little kid playing sailor, huh?

Bob One BASHES his boot down on Wade's fingers. Wade YELLS and drops. He's now holding on with only one hand.

BOB ONE
Where's the Team Erickson? Where's your swim buddy, huh?

Bob One has a better idea. He gets a cigarette out of his pocket and lights it.

BOB ONE
I really should stop smoking. Seen an ashtray around?

Bob One leans over and pushes his cigarette against Wade's hand. It burns into his flesh. Wade YELLS and drops - gets tangled in the twisted cables. Bob One pulls a large knife out of his utility belt and starts cutting the cables that hold Wade.

THE CABLE around Wade's ankle SNAPS. Wade drops Six feet before getting tangled up again. Bob One reaches for another cable and starts cutting.

BOB ONE
Thought you were gonna save the day and be a hero, didn't ya?

Wade is hanging very precariously. Another cable SNAPS. He dips even lower. Bob One moves to the next cable

BOB ONE
Well, you're gonna feel pretty stupid when your head hits the floor, aren't you sailor boy.

Bob One's radio crackles.

BOB TWO
(on radio)
Hey, Bob, we just got the five hundred million, it's in the bank. Whadda we do now?

BOB ONE
(to Wade)
Hear that? I'm rich and you're dead.

WADE
All the money in the world isn't gonna fix what's wrong with you Bob.

BOB ONE
It might not fix me but it'll fix the world. I worked for the Government just like you. I brought the Wall down, and lifted the Iron Curtain. And what did the US Government do to thank us? They fired us.

Another cable snaps. Wade hasn't a lot to hang onto anymore.

BOB ONE
Most Bobs do it for the money but I'm a crusader Erickson. The Commies are gone but the world needs an enemy. Religious extremists, great potential. They'll use my money well. And the world'll eventually thank me for it.

WADE
Don't count on it.

Bob One cuts the last cable.

BOB ONE
Watch your head.

Wade tries in vain to reach up. The cable SNAPS He drops another ten feet and then ... falls. His body flailing - WHAM - he smacks into a pipe. Falling he WHACKS into a line of cable. It SNAPS and he falls.

WHOMP - he lands on top of the Bobs' five ton, barely missing being spiked by the transmitter.

Bob One puts his knife away and smiles.

BOB ONE
Loser.
(to radio)
Erickson's KIA. I'm coming home. Tell the Wizard to disable pump two. We're outta here.

Bob One crawls up the pipe.

(185) INT. CONTROL ROOM / NIGHT (185)

THE CAMERA MOVES IN ON TERESA. She's heard the news. She can't believe Wade is dead. In the background Adam begins disabling Pump Two.

(186) INT. CONTAINMENT / NIGHT (186)

Parks tries the door. It won't open. He turns and sees ...

PARKS' POV: a smaller door ten feet away - the emergency exit. Parks moves towards it. Parks crawls through the emergency exit. The Geiger counter constantly cracking.

(187) INT. NORTH CONTAINMENT HALLWAY / NIGHT (187)

Parks tears off his oxygen mask as he heads down the hall, on his way out, he can't help but overhear a conversation in the control room ... he turns and sees ... WHIP PANS TO ...

PARKS' POV: ... on monitor ... inside the Control Room.

(188) INT. CONTROL ROOM / NIGHT (188)

Bob One comes out from under the floor.

BOB ONE
Okay, let's get outta here.

BOB TWO
What about the explosives on the reactor - don't we have to reset them?

BOB THREE
You want your balls to be permanently X-rayed? You go in and do it.

BOB ONE
The outside world thinks the reactor is hot wired, that's all we need. Put all the hostages in the pressure cooker.

Bob Two, Three, and Nine start to husttle the Control Room Crew out.

MALE TECHNICIAN
Wait a minute, the containment is still flooded with radiation. More than five minutes without protective gear can be fatal. You got what you came for. Let us stay here.

BANG - Bob One drops the Male Technician with a shot to the forehead.

BOB ONE
Anyone else want to stay here?

ASST. SHIFT SUP.
Yes, if you want to kill my baby, you better kill me first.

Teresa walks up to her, embraces her.

TERESA
I'm with her.

BOB ONE
Two gutsy women, I like that. You come with us. Something for the boys to play with later.

They start to leave. Adam however is motionless, he remains seated, slugged over his computer.

BOB TWO
Come on pimple face.

ADAM
I'm staying.

BOB ONE
You're a rich man now, what more do you want?

ADAM
You can keep my share.

TERESA
You can't leave him in here. He could wreck the plant. He could kill millions of people.

BOB ONE
(thinks)
You gonna melt the plant down?

ADAM
You're wasting time.

BOB ONE
How much do I have?

ADAM
About an hour.

BOB ONE
Anything else you need?

ADAM
Yes, one little favor.

(189) INT. NORTH CONTAINMENT HALLWAY / NIGHT (189)

Parks has seen the whole thing. He turns and runs down the hall, back to the Emergency Exit.

(190) INT. OUTSIDE CONTAINMENT AREA / NIGHT (190)

Bobs Thirteen and Fourteen lock the door behind the last Employee. Just for safety they stick the iron bar back also. And they hot wire the door with a small explosive. No way out. Some forty people are locked into the dome. The Geiger counter making a constant crackling noise.

(191) INT. NORTH CONTAINMENT HALLWAY / NIGHT

Parks wants to open the door. However he's spotted by Bobs Thirteen and Fourteen. There's only one thing he can do...

RUN...

They go after him. Parks jumps between the machinery not allowing the Bobs a clean shot.

(192) INT. WAREHOUSE - EMPTY FLOOR / NIGHT (192)

The TV screen is still showing a picture of the Control Room. But only Adam is in there. The picture starts to distort, and soon turns to static.

Bob Four handcuffs McCormick's wrists to the chair. McCormick looks pale and very fatigued.

BOB FOUR
(laughs)
Hope you don't have to use the head anytime soon.
(McCormick falls forward in pain)
Hey Bobby ......

Bob Five steps over.

BOB FOUR
(to McCormick)
Bob .... Bob!

McCormick lurches forward, violently unable to speak.

BOB FOUR
(to Bob Five)
Don't you die on me you old fart.

BOB FIVE
This does not bode well for us.

CAMERA CRANES DOWN revealing ......

(193) INT. WAREHOUSE - LOWER LEVEL / NIGHT (193)

... the floor below.

A FBI AGENT Johnson has a suction-cup listening device hooked to the ceiling. Four other AGENTS are gathered around hi-tech surveillance equipment. They've just heard McCormick's heart attack.

JOHNSON
The old man's having a heart attack.

(194) INT. WAREHOUSE - EMPTY FLOOR / NIGHT (194)

McCormick thrashes about wildly. Bob Four is trying to remain calm. Five is losing it. He grabs the dying man, trying to calm him down.

BOB FIVE
Mouth-to-mouth?

BOB FOUR
Forget that, grab your gear, let's go.

WHAM! The door flies open. The FBI Agents storm the room. Bob Five throws his hands in the air.

BOB FIVE
Don't shoot, don't shoot, don't shoot
... McCormick's wired with C-4.

McCormick looks up at the FBI.

MCCORMICK
(weakly)
Shoot ...

Bob Four instinctively reaches for her gun in her purse.

BLAM! BLAM! BLAM!

Bullets fill the air. Four goes down.

BOB FIVE
(screams)
Noooooo!!!

(195) EXT. WAREHOUSE HARLEM / NIGHT (195)

KA-BOOM! McCormick's floor erupts into a fireball of glass and brick.

(196) INT. LOADING DOCK / NIGHT (196)

Wade on top of the 5 ton. Still unconscious. The antenna of the transmitter moves around automatically. Wade's hand is stuck between the bottom part. If it moves any further it will be crushed.

The antenna moves back and forth. As does Wade's hand. Wade opens his eyes. The pain brought him back. He withdraws his hand. He sits up. It takes him a few seconds before he realizes where he is and what has happened.

(197) INT. OUTSIDE CONTAINMENT AREA / NIGHT (197)

Parks has run out of places to hide. Bob Thirteen and Fourteen close in on him. Last place he can go is behind a door.

Gunshots. One bullet hits the door. He opens the door, goes in.

(198) INT. UTILITY CLOSET / NIGHT (198)

It's a utility closet. That's it. Now he can only wait for them to open the door and shoot him.

Parks kneels down, his gun pointed at the door. He trembles, nervous. His finger touches the wrong catch, the clip falls out, drops into a bucket of paint.

DAMN. Useless now. What now? A broomstick? No. The bucket of paint! Parks grabs it. He's gonna go down with a fight.

THE DOOR OPENS: Parks throws paint. He partially hits....Wade....

WADE
You okay?

PARKS
There's forty people in the containment. They've got two minutes left.

They run away. We see Wade has shot Bob Thirteen and Fourteen.

(199) INT. OUTSIDE CONTAINMENT AREA / NIGHT (199)

Wade and Parks skid to a stop in front of the door to the Containment Room. They remove the iron bar. Wade grabs the handle and looks through the glass and sees ...

WADE'S POV: ... the terrified Plant Employees on the other side of the double glass door ... One of them, the LEAD SCIENTIST waives Wade off.

LEAD SCIENTIST
No, no, don't open it man! It's booby-trapped.

Wade is about to open the door.

PARKS
What?

LEAD SCIENTIST
(through the door)
It's wired, it'll explode. Don't touch it!

Wade realises what he means. He sees wires around the door handle.

WADE
(to the Lead Scientist)
Okay, get away from the door. Move everyone back.

Wade and Parks back away. Wade pulls out his pistol. The people inside are really scared.

PARKS
Isn't this gonna blow up the reactor?

WADE
We'll know in a second.

Parks fires.

BLAM BLAM ... KABOOM!

The blast knocks Park on his ass and totally destroys the door. The dazed and confused Employees charge out of the door.

LEAD SCIENTIST
(shouts to the Employees)
Everyone to the safety showers. Now! Now! Now!

WADE
(to Parks)
Where's Teresa?

PARKS
Bobs split and took her with 'em.

Wade holds out his hand helps Parks to his feet.

WADE
Where'd they go?

PARKS
Hey, whoa ... this isn't the time to save your date. There's some nut in the Control Room who's gonna destroy the plant.

WADE
If I hit that guy, and he pushed the wrong button, there's nothing I can do anymore. I need Teresa. Now, let's go.

(200) INT. CONDENSER ROOM / NIGHT (200)

This is where water is pumped in and out of the plant. The remaining Bobs gather at a hatch on the main out-going pipe / easily eight feet in diameter. They open the hatch. Two Bobs leap into the water. Bob Three pushes the Asst. Shift Sup. towards the hatch.

BOB THREE
You're next.

(201) EXT. PLANT - RIVER BANK WATER PIPE / NIGHT (201)

Bobs Nine and Sixteen drag two inflatable commando rafts equipped with outboard motors out of the brush and ready them in the water.

One by one the Bobs come walking out the end of the pipe.

(202) INT. CONDENSER ROOM / NIGHT (202)

Wade and Parks make their way into the condenser room. Wade watches as the last Bob --Bob One-- lowers himself through the hatch.

Wade and Parks approach the hatch. Parks looks down the pipe.

PARKS
I can't swim.

WADE
You wanna join the Navy and you can't swim?

PARKS
Crazy, huh?

WADE
Why don't you go find the FBI and tell them we've dismantled the bomb. And get the plant people out of the building.

Parks runs off.

WADE
Hey Parks.
(Parks stops)
You did a good job.

PARKS
Thanks.

Wade lowers himself into the pipe.

(203) EXT. PLANT - RIVER BANK WATER PIPE / NIGHT (203)

Wade walks out of the end of the pipe, dives into the river and swims. When he comes up he sees...

WADE'S POV: ...Bobs fire up their motors and the rafts speed away. Wade swims to the side and climbs up the river bank.

WADE
(to himself)
Just hang in there, Teresa.

(204) INT. CONTROL ROOM / NIGHT (204)

Adam tries to re-adjust the video transmitter equipment while he talks into a cell phone at the same time.

ADAM
(to phone)
I have re-routed the money to a lot of peaceful organizations, like Greenpeace and Amnesty and dozens of others. And now I'll prove my point by blowing up the plant.

(205) INT. KRRW TV - NEWS DIRECTOR'S OFFICE / NIGHT (205)

A collection of REPORTERS and STAFF MEMBERS stand around a large desk. The NIGHT EDITOR talks on the phone.

NIGHT EDITOR
(to phone)
So you're fifteen, part of a Terrorist Group, and you're gonna blow up the Indian River Nuclear Plant? Hold on, one second...

He puts the phone on hold, and turns to REPORTER ONE who just enters the office.

REPORTER ONE
The FBI won't confirm or deny the story, but they strongly suggest we "not" run it.

REPORTER TWO
Sounds like a confirmation to me.

NIGHT EDITOR
(puts Adam back on the line)
Listen kid, it's been fun talking to you. But I'm not handing over our air time until I get our own confirmation.

ADAM
(to phone)
I'm able to give you visual via satelite between frequency 20000 and 23500.

NIGHT EDITOR
Oh you have a satelite too? Who's your anchor? Ted Koppel?

ADAM
(to phone)
What have you got to lose?

The Night Editor thinks about it for a second. Then he signals to the others. They run out to pick up the satelite signal.

(206) EXT. PARKING LOT / NIGHT (206)

Wade fires up his motorcycle.

(207) EXT. ROADBLOCK - NEAR PLANT / NIGHT (207)

The Deputies and the FBI watch as Wade drives straight towards them, at the last minute he veers his bike off the side of the road into the darkness. Davidson picks up his radio.

TALL FBI AGENT
(to radio)
We've got movement. Looks like you have company.

KUDELSKI
(on radio)
Who?

TALL FBI AGENT
(to radio)
We ran all the plates in the parking lot and the only motorcycle belongs to the Navy SEAL. My guess it's probably him.

(208) INT. JET RANGER - FLYING OVER HUDSON RIVER / NIGHT (208)

Kudelski sits next to the PILOT wearing a set of headphones. He's talking to Davidson at the road block.

KUDELSKI
(to radio)
Shit.

He looks down at a night vision scope and sees ...

INSERT ON THE SCOPE: ... two boats and a motorcycle that is rapidly catching up to them.

Kudelski is visibly pissed off. He turns to a SNIPER in the back of the Jet Ranger and makes eye contact. He speaks to him through his headset.

KUDELSKI
See the son of a bitch on the motorcycle? Take him out.

SNIPER
Excuse me, sir, but isn't he on our side?

KUDELSKI
He's disobeying a direct order. Those Terrorists have a radio controlled detonator on the reactor, if our SEAL plays hero and pisses 'em off, he blows up the plant. That's a chance I don't wanna take.

SNIPER
It's your call.

KUDELSKI
Take him out.

The Sniper pulls out a mean lookin' 50 calibre rifle, equipped with a night vision scope. He takes position in the doorway and looks through his scope.

SNIPER
(to the Pilot)
You're gonna have to get me in a little closer.

(209) EXT. RIVER BANK - BIKE PATH / NIGHT (209)

Wade speeds along the river, unaware that Kudelski has just put a price on his head. He can just barely see the Bobs up ahead. He knows he's close, he cranks it up.

The Bobs speed down the river. A hundred yards behind them, Wade races the motorcycle after the Bobs.

Wade is about neck and neck with the Bobs. Out of the darkness he sees...

WADE'S POV: ... a low hanging tree branch. Wade ducks just in time.

(210) INT. JET RANGER - FLYING OVER HUDSON RIVER / NIGHT (210)

The Sniper takes aim.

ANGLE THROUGH HIS SCOPE: We see a clear greenish black image of Wade bouncing along on his motorcycle. The cross hairs search for its intended target.

(211) EXT. RIVER BANK - BIKE PATH / NIGHT (211)

BLAM! a shot hits the dirt just in front of Wade. He glances over his shoulder, sees the helicopter, takes it in stride - drives an erratic path. Wade pushes the motorcycle to its limit. Ahead he sees ...

WADE'S POV: ... a bridge under construction spanning the river.

Wade steers towards it.

ZWIINNGGG!!!!

A shot takes out one of Wade's blinker lights.

(212) EXT. ROADBLOCK - NEAR PLANT / NIGHT (212)

Parks and the Plant Employees drive up to the road block. The Police and FBI shine spot lights on them. Parks immediately puts his hands in the air.

PARKS
Don't shoot!

(213) EXT. RIVER BANK - BIKE PATH / NIGHT (213)

Wade continues toward the bridge. He sees a ....

WADE'S POV: ... crudely constructed ramp.

Wade has a plan.

(214) EXT. RIVER - BRIDGE / NIGHT (214)

The Jet Ranger moves in behind Wade for a kill shot.

(215) INT. JET RANGER - FLYING OVER HUDSON RIVER / NIGHT (215)

The Sniper has Wade in his sights.

ANGLE THROUGH THE SNIPER'S SCOPE: He's got Wade in his cross hairs.

ANGLE ON THE SNIPER'S FINGER ON THE TRIGGER: he's ready to squeeze the trigger when ...

TALL FBI AGENT
(on radio)
Air One, I've got a guard from the plant who says he and the SEAL deactivated the Bomb...

The Sniper jerks the gun off the target. He pulls the trigger, sending the shot off harmlessly into the night.

(216) EXT. RIVER - CONSTRUCTION SITE / NIGHT (216)

The Jet Ranger veers off as Wade bashes through wooden construction barriers, hits the ramp and ...

... SAILS through the air ...

SLAMS into Bob One's raft. Which up ends itself and hurls everyone into the water.

The second raft SLAMS into the upright one. Bob Sixteen is hurled into the propeller of the first raft...

SWINGGGG .... He's chewed up like a piece of ground beef.

The rafts tumble through the water flinging bodies everywhere. The outboard motor on the second raft snaps off. FLIES through the air. SLAMS into a fifty-five gallon drum of gasoline on the bank of the river. Gas begins spewing out. The impact off the motor sparks the gas and VRRROOOMM ... the whole place is on fire.

(217) INT. JET RANGER - FLYING OVER HUDSON RIVER / NIGHT (217)

The crew in the chopper have seen the whole thing.

SNIPER
Whoa, Evil Kinevil, man.

KUDELSKI
That son of a bitch, I'm gonna have his ass for this.

(218) EXT. CONSTRUCTION SITE - BRIDGE / NIGHT (218)

CONSTRUCTION WORKERS on the bridge see that the area where "FLAMMABLE" material is kept is being engulfed in flames. They start running for cover.

(219) EXT. RIVER - CONSTRUCTION SITE / NIGHT (219)

Bob Six, Nine and Twelve are treading water, trying to figure out what the fuck just happened when Six is pulled under the surface of the water. Nine turns back around, "what the fuck is going on" he's thinking. Just then he's pulled under the surface of the water. Bubbles crack the surface, then Twelve disappears.... Wade comes up for air, he's in his element - water.

He sees one of the hostages --a woman-- struggling in the water. He swims over. It is the Asst. Shift Sup. Wade rescues her, brings her to shore.

WADE
Where's Teresa?

Before she can speak, SWOASSHHH, an arrow hits her in her leg. She goes down, wounded.

Wade looks up. At the other side of the shore, Bob Eight with her laser-sighted crossbow, and Bob One.

Wade is without a gun. What can he do? Bob Eight is re-loading. Wade grabs one of the construction workers fishing rods. He throws. And he hooks Bob Eight, in her cheek like a fish.

Wade jerks the line, hauls her in. The hook nestles itself in her flesh. She drops the bow, tries to pull back the line. Wade pulls harder, the flesh of her cheek tears.

Bob One comes up with a knife. Without hesitation he cuts Bob Eights cheek open, freeing her from the hook.

Bob One and Eight jump down, out of sight. Wade knows he lost them. They're gone.

(220) EXT. ROADBLOCK - NEAR PLANT / NIGHT (220)

Parks stands next to the Tall FBI Agent who hangs up his radio.

PARKS
Okay, what do we do now?

TALL FBI AGENT
We wait.

PARKS
For what?

TALL FBI AGENT
More information.

PARKS
I'm tellin' you that plant's gonna blow.

Deputy Coles overhears their conversation and looks concerned.

TALL FBI AGENT
Why don't you go find yourself a doughnut and let us do our job.

He walks off.

PARKS
(to himself)
... jackass ...

TALL FBI AGENT
What'd you say?

Parks thinks about it and then ...

PARKS
I said you're a jackass, ya lousy needle-nosed, pencil-pushin' son of a bitch.

The Tall FBI Agent looks at Parks and decides to laugh it off.

(221) EXT. RIVER - CONSTRUCTION SITE / NIGHT (221)

Bob Three sees Wade. Wade picks up a gun from one of the Bobs. Bob Three puts the Asst. Shift Sup. in a headlock. She pulls her pistol and presses it to her temple. The Asst. Shift Sup. freaks.

BOB THREE
I'll fuckin' waste her man ...

Wade trains his pistol on Three. He walks directly towards her - eyes devoid of emotion.

BOB THREE
I mean it man, I'll fuckin' waste ...

BLAM! BLAM! Wade plugs the little fucker. Once in the shoulder, once in the chest. Asst. Shift Sup. is about to yell when ...

THWACK! Bob Two cracks a two-by-four cross Wade's head.

Wade hits the ground. Bob Two is on him, an out-of-control giant, kicking him and bashing him with the board. Wade tries to fire the pistol, but he's out of bullets.

BOB TWO
Awh, too bad - bullets would come in really handy right about now wouldn't they ...

Wade struggles to his feet. Bob Two winds up again. WHACK! Wade's head snaps back. Bob Two grows more enraged with every punch.

Asst. Shift Sup. pries the Glock out of Three's hand. Three's not dead but it's only a matter of minutes. Besides, Asst. Shift Sup.'s thinking about Wade.

Bob Two bases Wade in the face.

BOB TWO
No more games sailor boy.
(punch)
It's check out time.

With every punch Bob Two drives Wade back towards a large pile driver.

PILE DRIVER this is a nasty piece of machinery. It's a large weight that does nothing but go up twenty feet and then drop back down, each time driving huge support piles into the earth. It's like a large mechanical hammer, or guillotine.

Wade takes another kick in the head. Bob Two winds up again, this time Wade's ready. Bob Two SWINGS his foot. Wade grabs his boot and flips him over. Bob Two lands hard.

Wade twists Bob Two's foot around like a propeller. Bob Two is forced to spin. He flips up and kicks Wade in the head - HARD. Bob Two sits up, so does Wade. They continue to slug it out.

THE CONSTRUCTION WORKERS continue to flee from the worksite. The flames grow higher around the small building marked "FLAMMABLE".

Asst. Shift Sup. finds Wade locked in a struggle for his life with Bob Two. She'd like to help, but it's hard to get a clear shot and the arrow in her leg makes it hard for her to move. Just when she thinks she has Two, she hears something moving from behind. She turns, it's Bob Three, she's found an axe and the strength to come after her. She aims the gun at three. Three advances. The Asst. Shift Sup. pulls the trigger ...

NOTHING HAPPENS. Not again?

Bob Three's more surprised than the Asst. Shift Sup. is, she can't believe that this is the second time tonight the gun has jammed. All she can do is laugh.

BOB THREE
Unfuckinbelievable. Thank God for shitty plastic guns.

Bob Two drags Wade towards the piledriver. He's seen it, and figures, what the heck, it's a colorful way to kill this stupid fuckin' SEAL. Wade sees it too. He knows he's gonna have to do something.

Asst. Shift Sup. fumbles with the pistol. Bob Three advances on her with the axe.

BOB THREE
This has got to be my lucky pinky day.
(she raises the axe over her head)
You're dead bitch, adios ...

Asst. Shift Sup. pulls back the slide, engaging the bullet. Whips it up and BLAM! BLAM! shoots Bob Three in the chest. That wipes the stupid shit-eating grin off her face - permanently.

Bob Two throws Wade down under the dropping weight. Bob Two holds him down by his throat. His arms are so long that Wade can't reach his face. Anything will do.

Wade knows it's now or never. He dives in his pocket. The only thing he has is the mousetrap. He swings it at Bob Two and hits his face. The mousetrap SNAPS on Bob Two's nose.

It's painful and such a bizarre surprise that Bob Two lets go for a second. Wade kicks Two in the chest and drives him back allowing him to escape the piledrivers. Wade unloads a flurry of punches. Left, rights, uppercuts, jabs, and with the last blow Bob Two falls into the path of the dropping piledriver. Bob Two manages to look up, he sees...

BOB TWO'S POV: ... the weight starting to drop.

WEIGHT'S POV: the CAMERA rushes down on Bob Two's SCREAMING face.

WHAM! Blood and brains fly as Bob Two is no more.

Wade runs to the Asst. Shift Sup. Just then Wade feels a rumble, notices the flames around the "FLAMMABLE" shack. He grabs Asst. Shift Sup. and starts running. She can't run with the arrow in her leg. Wade carries her. She's not sure what he's running from but she figures it out when ...

(222) EXT. CONSTRUCTION SITE - BRIDGE / NIGHT (222)

K A B O O M!!! The night sky is lit up by a huge orange explosion.

DEBRIS AND FLAMES streak towards Wade and Asst. Shift Sup. as they leap into the cool waters of the Hudson.

Wade and Asst. Shift Sup. come up for air. Asst. Shift Sup. rubs the water from her eyes and ...

WADE
Where's Teresa?

ASST. SHIFT SUP.
In the plant. It's too late Wade.
There's nothing you can do anymore.

Wade stares at her blankly as two helicopters land close to the bridge.

(223) INT. KRRW TV - SATELITE ROOM / NIGHT (223)

The Night Editor and his staff have Adam on a monitor. Via the monitor he talks to them.

ADAM
I want three minutes on the air, live, to make a statement. Or I'll blow up the plant.

NIGHT EDITOR
(to phone)
These plants have pretty smart security systems. How do we know you control it?

ADAM
I disabled all three safety systems. One push on one button, and there's no way back.

NIGHT EDITOR
(to phone)
Prove it to me.

Adam walks to the CAMERA, and he PANS it around.

WE SEE: Teresa on a chair, gagged and bound.

(224) INT. CONTROL ROOM / NIGHT (224)

Lights are going crazy, red lights flash, alarm bells ring.

INSERT ON A SCREEN flashing: "DISABLE ALL SECURITY SYSTEMS YES/NO?"

Adam removes the tape from her mouth and points the camera at her.

TERESA
(to phone)
I'm Teresa Neal, I work at the Indian River Nuclear Plant. Give him what he asks for. If he blows up the plant millions of people will die.

ADAM
Nuclear power is gonna be the death of the planet. The waste we're creating is not only going to kill us, but it's going to kill our children and their children. Spiderman 16 from 1947 already predicted it.

TERESA
Nuclear Power is safe, as long as it's used for the right purposes by the right people.

ADAM
People like Bob One. People like your boss Robert McCormick who puts kids like me in jail.

(225) INT. KRRW TV - SATELITE ROOM / NIGHT (225)

The Night Editor is convinced now.

NIGHT EDITOR
(to phone)
Ok, give us a few minutes to prepare.
(puts the phone away)
We can't go on the air.

REPORTER ONE
But it's the biggest scoop in the world. Ratings will go through the roof.

NIGHT EDITOR
We're in a no win situation. If the kid is a flake, we'll all be out of a job for the rest of our lives. If the kid speaks the truth there'll be a gigantic panic, and no-one'll stay at home and watch tv.

REPORTER ONE
You can't just sit here and wait until we're blown away.

NIGHT EDITOR
Get me the FBI.

(226) EXT. ROADBLOCK - NEAR PLANT / NIGHT (226)

The warning SIREN begins to sound from the Plant. The local authorities begin to panic. One by one they start heading towards their cars.

DEPUTY COLES
(quietly)
I don't know how much longer I wanna stick around either.

Coles has noticed that he and Davidson, the Tall FBI Agent, are the last people standing around the dwindling road block.

The Tall FBI Agent, paces about with a cell phone to his ear.

TALL FBI AGENT
(to radio)
We have a panic over here. What are our orders.

(227) EXT. RIVER - CONSTRUCTION SITE / NIGHT (227)

Kudelski talks back to the Tall FBI Agent. Commander Gallagher and Parks jump out of the second helicopter.

KUDELSKI
(to radio)
Stand firm. I just got confirmation that we have contact with the inside. Our negotiation team is on the case. SWAT team is on full standby.

Wade runs up to Gallagher.

WADE
I'm going back in.

KUDELSKI
No your not. That's an order.

WADE
Commander?

GALLAGHER
FBI is calling the shots, Erickson.

(228) INT. JET RANGER - FLYING OVER HUDSON RIVER / NIGHT (228)

Wade and Parks sit in the back with Kudelski and the Sniper. Gallagher is in the co-pilot seat.

Suddenly Wade grabs Kudelski and threatens to throw him out of the helicopter into the river.

WADE
I'm going in, ok?

KUDELSKI
(in panic)
Commander! Commander!

Gallagher turns and sees what happens.

GALLAGHER
(to the Pilot)
Something's wrong with my radio. Don't hear a thing. Do you?

PILOT
Nope.

KUDELSKI
Ok, ok, ok, ok.

(229) EXT. PARKING LOT / NIGHT (229)

The Jet Ranger sets down in the parking lot next to the reactor building. The entire plant is bathed in blinking red lights. Sirens sounds.

(230) INT. JET RANGER - PARKING LOT / NIGHT (230)

Kudelski turns to Wade.

KUDELSKI
Erickson, after you're through playing hero your ass is mine, understand.

Wade is close to Kudelski, he drops his gun, he bends over to pick it up and when he does, he HEADBUTTS Kudelski. Kudelski reaches for his nose which starts to bleed.

WADE
(innocently)
Sorry about that, I can be really clumsy sometimes.

KUDELSKI
Son of a bitch.

Parks jumps out of the helicopter.

WADE
What the hell are you doing?

PARKS
You might need some help.

WADE
Haven't you had enough of this gung ho stuff for one night?

PARKS
What? And let you have all the fun?

They run away from the helicopter towards the entrance door.

KUDELSKI
(to Gallagher)
I think that son of a bitch broke my nose.

GALLAGHER
SEALs love a nose job.

(231) INT. CONTROL ROOM / NIGHT (231)

Adam watches the security monitors. He watches ...

ON MONITOR: SEES EXT. PLANT ... as the helicopter takes off.

Adam's eyes shift to another monitor that shows ...

ON MONITOR: SEES EXT. PLANT ... a clearer shot of Parks and Wade making their way up to the door of the Reactor Building. Teresa sees them also.

The CAMERA PUSHES IN on the main control board. The graphic of the reactor is BLINKING BRIGHT RED. Only the third security system stops it from overheating.

Adam goes over to Teresa and frees her hands.

ADAM
You stop those guys. If they come close to this room, I'll push the button.

Teresa has no choice. She runs out to stop Wade and Parks.

Adam picks up his phone. He feels the pressure and starts to panic.

ADAM
(to phone)
I've waited long enough. I want on the air now. Or I'll push the button.

(232) INT. KRRW TV - SATELITE ROOM / NIGHT (232)

The Night Editor pushes several buttons to conference Adam.

NIGHT EDITOR
We're almost there. I'll connect you with a woman who'll do the interview. She can start to ask you some questions.

(233) INT. EMERGENCY ROOM - FBI HEADQUARTERS / NIGHT (233)

In the emergency room several FBI agents from the negotiation team. One of them, a slightly older woman PSYCHIATRIST, Anna Madden, leads the conversation. Technical people try to patch the satelite through to get a visual of Adam.

PSYCHIATRIST
(to phone)
Adam, this is Anna Madden. It's very nice to talk to you.
(Adam's picture appears on the monitor)
I can see you. You have a nice face. How old are you Adam?

ADAM
(on phone)
I don't have time for this bullshit. Get me on the air, or I'll push the button.

PSYCHIATRIST
(to phone)
You could kill a lot of people. Your parents maybe. Brothers and sisters. Or a pet. Do you have a cat or a dog, Adam?

ADAM
(on phone)
I give you ten. Nine, Eight, Seven....

PSYCHIATRIST
(to phone)
Relax. I believe you. I think you're a courageous young man. You have the courage...

Suddenly the CAMERA SWINGS AROUND: Bob One's face CLOSE.

BOB ONE
No he doesn't have the courage.

(234) INT. CONTROL ROOM / NIGHT (234)

Bob One has turned the CAMERA towards himself. Now he YANKS the cable out. The monitor goes blank. He walks towards Adam at the computer.

BOB ONE
I don't think you have the guts Adam.
I'm here to finish the job as planned.

Bob is about to disable the third security system. Adam lunges at him. Bob shoots him. Adam is thrown back on the floor, hit.

Adam touches his wound with his hand. He's horrified feeling his own blood.

Bob One turns to the computer.

INSERT COMPUTER: Bob One types in "YES" and hits return. The screen reads: "ALL SECURITY SYSTEMS DISABLED"

Immediately alarms start to sound. Monitors start to show warnings.

INSERT MONITORS: It reads: "WARNING. MELTDOWN 3 MIN 0 SEC." And it starts to tick down.

BOB ONE
No-one is gonna stop it now anymore. And I'll go down in history as a guy who killed millions with one push of a button.

(235) INT. REACTOR BUILDING - HALLWAY / NIGHT (235)

Teresa runs up to the main door. She hears all the alarms going off. She opens the door. Wade and Parks are on the other side. Surprised. But Teresa doesn't give them any time to express it. She pulls them along. They run.

TERESA
He pushed the button. We'll have a meltdown in three minutes. There're three emergency water pumps next to the containment. We have to turn them on and make sure the release valve is open.

WADE
How come?

TERESA
To cool the core by pouring water on it. Because when the water hits the core it turns into steam, and if the steam isn't released the whole structure could explode.

WADE
What about Adam?

TERESA
It's a manual system, there's nothing he can do from the Control Room to stop us.

PARKS
You're gonna release radioactive steam into the air?

TERESA
It's filtered down to one tenth of one percent.

(236) INT. PUMP STATION / NIGHT (236)

Wade, Parks and Teresa enter the pump room. It is a room filled with shiny metal pipes. Teresa gives him a quick briefing.

TERESA
These are the pumps. Get them started. I'll go open the release valve.

She turns to leave, but Wade stops her.

WADE
Shouldn't you open the release valve first?

TERESA
There's no time.

She breaks away from him.

WADE
Be careful.

TERESA
Don't wait; get those pumps running.

She and Parks take off. Wade opens up the operation panel of Pump #1.

INSERT ON PANEL: The instrumentation is simple. The pump is either on or off. There is a heat gauge which is connected to the reactor. The heat inside the containment is already critical and still climbing.

Wade turns the on/off switch to "on". Nothing happens. He tries it again.

WADE
(to himself)
Why did I know this was going to happen?

He rips off another panel looking for the starter, battery, spark plug, anything that might explain why the pump isn't starting.

(237) INT. FILTRATION SYSTEM / NIGHT (237)

Teresa walks into a large room filled with an elaborate pipe and gear system. She rips open the panel of the filtration system. There is a simple instrumental panel that is similar to the pumps.

INSERT ON THE PANEL: There are three on/off lights for the pump. An on/off switch for the filtration system. A heat indicator from the reactor and a systems warning readout. The main valve must be opened manually.

Teresa flips the switch. The system starts up.

INSERT ON THE PANEL: The warning readout indicates that the main valve must now be opened.

Teresa locates the release valve wheel and begins to turn. Only it won't budge. Parks comes over to help. They throw all their weight into it and still it won't budge.

(238) INT. PUMP STATION / NIGHT (238)

INSERT ON THE ELECTRICAL SYSTEM: Wade's hands trace the wiring. He adjusts, tightens, jiggles, and then ...

Wade flips the on/off switch again. This time Pump #1 starts. Wade actually smiles.

(239) INT. FILTRATION SYSTEM / NIGHT (239)

INSERT ON INSTRUMENT PANEL: The "On" light for Pump #1 lights up.

Teresa realises that water has begun to flow into the containment.

INSERT ON INSTRUMENT PANEL: The pressure indicator lights up. Its needle immediately begins to climb.

Teresa throws herself at the valve. Nothing happens. She looks around for help. There's nothing.

(240) INT. CONTROL ROOM / NIGHT (240)

The SCREEN reads: "MELTDOWN 2 MIN 04 SEC." And counting.

Bob One seems to be very relaxed. He chats with Adam, who's still on the floor trying to stay conscious.

BOB ONE
I'm curious about your statement Adam. Was it about Superman and Batman? Or Mickey Mouse maybe?

Bob One notices a glance from Adam towards the monitors. He turns and sees Wade on the monitor. Teresa and Parks on another.

BOB ONE
Look at that, bunch of losers. Trying to fight destiny.

(241) INT. PUMP STATION / NIGHT (241)

Wade has fixed the wiring of Pump #2. He's about to start the pump when he hears a COUGH. He looks up and sees Adam stumbling toward him.

ADAM
(faintly)
Help me ... help ...

Wade has to make a choice. Trust Adam and continue his operation, or help/stop Adam.

Wade flips the switch for Pump #2. It actually starts.

Wade looks up and sees Adam approaching. Adam is hunched over coughing. Wade, suddenly gets a bad feeling. Perhaps it's the position of Adam's body or the fact that he can't see Adam's hands. His instincts take over and he charges the boy.

He takes Adam down. Wade notices Adam has lost a lot of blood and won't make it much longer.

ADAM
He's after Teresa.

WADE
Who?

ADAM
Bob One.

Shit - that's the last thing Wade needs. He jumps up, but he knows he has to get Pump #3 started first.

(242) INT. FILTRATION SYSTEM / NIGHT (242)

INSERT ON INSTRUMENT PANEL: The "On" light for Pump #2 lights up.

Teresa scrambles back over to the release valve with a piece of metal pipe. She jams it into the wheel and applies leverage to the stuck valve.

INSERT ON INSTRUMENT PANEL: The pressure indicator shoots up. A warning of "Critical" flashes wildly. Just then the ground begins to shake.

Teresa feels the RUMBLE of the containment. She throws all of her effort into it.

A SCREAM!!!

PARKS
Teresa!

Teresa looks. Bob One has Parks, gun against his temple.

BOB ONE
You want to give your friend a few more seconds. Or shall we all go together?

A RUMBLE: They can feel the ground shake.

(243) INT. PUMP STATION / NIGHT (243)

Wade tries to figure out how to start Pump #3.

(244) INT. FILTRATION SYSTEM / NIGHT (244)

INSERT ON INSTRUMENT PANEL: The pressure is almost maxed out, disaster is imminent.

Teresa slams into the bar. Finally there is some movement. She slams into it again and again.

BOB ONE
You look pathetic. Die with dignity.

Bob One's wrist watch alarm goes off.

BOB ONE
Sorry. Who will it be? Seems irrelevant for those few seconds. But a man's gotta stick to his principles. Any volunteers?

Bob One points his gun from Teresa towards Parks, back and forth.

(245) INT. PUMP STATION / NIGHT (245)

Wade flicks on the power to Pump #3 as the plant RUMBLES again, this time more violently.

(246) INT. FILTRATION SYSTEM / NIGHT (246)

INSERT ON THE CONTROL PANEL: It's lit up like a Christmas Tree. The containment is seconds away from erupting.

Bob points the gun at Parks temple.

BOB ONE
Sorry kid. If I have to go to hell, I rather go together with her.

Parks feels the barrel of the pistol. He tries to back away. Bob One squeezes the trigger.

WADE
Hey Bob.

Bob looks up. Wade. Wade dives between Parks and the pistol.

B A N G - the gun goes off.

Wade takes Bob One to the ground. Parks falls away, untouched.

Wade and Bob One B A N G - the gun goes off again. Bob One winds up on top. Neither man moves. Finally Wade pushes Bob One aside. Blood oozes out of his chest. Wade lies still. He's been hit too - in the side. Parks goes to Wade.

PARKS
Holy shit, you've been hit.

WADE
Yeah, but you're still alive. Help Teresa.

PARKS
What?

WADE
Finish the mission!

Dazed, Parks looks around and remembers the task at hand.

PARKS
Alright, just don't die on me man.

WADE
You're wasting time Parks.

Teresa slams herself into the bar, nothing. Parks rushes off to help Teresa. They slam it together.

BOB ONE
(weakly)
You know ... safety systems like this have been designed but never used ...

Wade looks over at Bob One. Bob One is staring off into the heavens.

BOB ONE
... all they are is a pacifier for a frightened public.

They all feel the RUMBLE of the containment. Even the heavy machinery starts to tremble.

INSERT SCREEN: it reads "MELTDOWN 0 MIN 7 SEC." And counting.

BOB ONE
It's inevitable now.

WADE
(he looks over at him)
Bob, the only thing inevitable is death and higher taxes.

Teresa and Parks slam into the bar AGAIN and AGAIN. It moves, slowly at first, but finally it moves. The wheel turns a little. Quickly she tosses the bar aside and gives the handle a quick spin.

WHO o o o o o O O SH

The entire filtration system rumbles as an enormous cloud of steam escapes.

PARKS
Now what do we do?

WADE
How about get the hell outta here.

PARKS
For once you got a good idea.

Teresa helps Wade to his feet. Embraces him.

TERESA
Are you Okay?

WADE
I've had better days, but right now I don't know when. It surely was a hell of a first date.

Wade uses the iron bar as a walking stick. Teresa also helps him to walk.

Parks returns with an electrical cart.

They hear a GROAN coming from Bob One.

PARKS
What do we do with him?

WADE
He'll live.

BOB ONE
(faintly)
Kill me.

PARKS
My pleasure.

WADE
No. You don't give people a choice Bob.
But we do. You'll get a fair trial.

Bob protests. But he doesn't have the physical strength to do anything.

Teresa and Wade sit in the front seats. Teresa steers. Parks, a gun pointed at Bob One --just in case--, and Bob One are seated in the back facing the other way.

They drive off. Wade's arm around Teresa's back.

WADE
So, did it work or should we think about moving to California?

TERESA
I think it worked, but I don't feel like waiting around to find out, do you?

WADE
No.

(247) INT. TURBINE ROOM / NIGHT (247)

The electrical cart with Wade, Teresa, Parks and Bob One drives through the turbine room. The enormous machinery dwarfs them.

Wade looks in the side mirror. And it looks like he sees something move. Cautiously he turns. He sees a red dot moving from his hand to Teresa's back. He knows what this means. It's Bob Eight with the laser crossbow up in the catwalk.

Wade YANKS the wheel. The cart almost does ninety degrees.

ZZZIIINNNGGG.

An arrow on its way to the cart. ZWIFFF into Bob One's chest.

Wade slings the iron bar as a spear towards Bob Eight on the catwalk. Bob Eight tries to re-load, sees the spear coming towards her.

Her mouth open in surprise and fear. The spear goes through her mouth, out of the back of her head. She won't survive this one. Instant death.

Bob One is thrown off the cart, on the ground. Blood tripples out of his mouth and ears.

BOB ONE
(with his last breath)
Save me, fucking save me. It's your fucking duty.

WADE
Please Bob, watch your language.

BOB ONE
You fucking....

He can't finish his sentence. He's dead. And Wade, nor Teresa, nor Parks feel in any way sorry for him.

They get back on the electrical cart. Happy it's finally over, they drive away.

WADE
You know I think we're gonna be a little late for dinner.

TERESA
(smiles)
I was thinking the same thing.

WADE
How 'bout breakfast?

PARKS
Hey, whoa chief, only place you're going is the hospital.

WADE
What d'ya say Teresa ... I hear the food there ain't half bad.

Teresa laughs. The three of them hobble off down the hallway.

The CAMERA PANS OVER and finds a work safety poster that reads:

HAVE A NICE DAY.

THE END