

THIRD REVISED SHOOTING FINAL

Irwin Allen's Production Of

PAUL GALLICO'S

**THE
POSEIDON
ADVENTURE**

Screenplay By Stirling Silliphant

A Ronald Neame Film

MARCH 24, 1972

"THE POSEIDON ADVENTURE"

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by

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FADE IN

- 1 FULL ESTABLISHING SHOT - S. S. POSEIDON - NIGHT 1
A huge passenger liner built in the 1930's to carry a thousand passengers. She rolls in agony as she plows through piling seas.
- 2 EXT. MEDITERRANEAN SEA - NIGHT 2
Titles and credits appear over a series of shots of the great ship as she fights her way through waves of staggering height churning with furious force. Titles continue through the following:
- 3 ANOTHER ANGLE - POSEIDON - NIGHT 3
Her bow dips, then rises as though trying to catch her breath, then dips again, exposing her four screws above the surface of her stern.
- 4 EXT. SHIP - SHOOTING UP AT THE BOW - NIGHT 4
Again, the bow dips, almost burying itself underwater, and in the wash of tons of water as it rises again, we catch the ship's name: POSEIDON.
- 5 ANOTHER ANGLE - S. S. POSEIDON - DAWN 5
A breathtakingly beautiful, blinding sunrise is now the background to the continuing battle of the old ship against the overwhelming sea.
- 6 EXT. DECK AREA - S. S. POSEIDON - DAY 6
It's now early morning on the almost deserted upper deck. No more than three or four hardy passengers are daring the elements. A boy of ten moves in darting fashion with the roll of the sea. He is ROBIN SHELBY, a passenger, an awesomely informed boy with sun-streaked blond hair and a wiry little body hardened by growing up in the surf of Manhattan Beach, California.
- 7 ANOTHER ANGLE - DECK AREA - APPROACH LADDER TO THE BRIDGE - DAY 7
With the determination of a young man who knows where he's going, Robin reaches the wooden ladder leading to the top deck. Full of vigor, he moves up.

TITLES END

8 INT. BRIDGE OF POSEIDON - DAY

8

In this high place, the full effect of the heavy swells can be felt. Through the windows of the bridge, we can measure their height against the rise and fall of the horizon. The HELMSMAN clings to his helm, a JUNIOR OFFICER holds on to a stanchion, the FIRST OFFICER steadies himself at the engine room telegraph, and a RADAR QUARTERMASTER guards his set with difficulty. The CAPTAIN is a tall man in his late fifties, elegant-looking but strong. Another MAN, dressed in a business suit, watches the crew narrowly, missing nothing.

9 CLOSE SHOT - THE MAN

9

He is LINARCOS. He has the look of an accountant-bookkeeper, suspicious and mistrusting.

10 ANOTHER ANGLE - FAVORING THE CAPTAIN

10

seeing a huge swell approaching. He braces himself. The ship raises in breathtaking fashion, then drops, wallowing. The Captain crosses to the loudaphones, and speaks into one of them, not in panic but in irritation and frustration.

CAPTAIN

Engine room!

(after a beat)

This is the Captain. Is the Chief still there?

(beat)

Put him on.

11 INT. ENGINE ROOM - DAY

11

This is the heartbeat of the ship. As far as the eye can see, in every direction, huge gears interlocked with other huge gears respond to the power released by the generators. They groan with the agony of age but the pulse of power is deafening. An ASSISTANT ENGINEER who is at the loudaphone at the log desk, answers the Captain.

ASSISTANT ENGINEER

Aye, aye, sir.

He turns to a WIPER standing nearby and calls over:

ASSISTANT ENGINEER

The Chief's working on the generator -- tell him the Captain wants him on the phone.

Cont.

11 Cont.

11 Cont.

He takes a headset from a hook, hands it to the Wiper. The Wiper runs down the catwalk to a group of maintenance men at the far end of the engine room gathered around an apparently mal-functioning pump.

WIPER

(as he approaches
the group)

Chief -- the Captain wants you on
the phone.

The Wiper hands over the headset and phone to the CHIEF, a large man with a ruddy face and gruff manner, who slips on the headset and speaks into it.

CHIEF ENGINEER

This is the Chief -- Go ahead.

12 INT. BRIDGE - FAVORING THE CAPTAIN - DAY 12

CAPTAIN

Joe! What the hell's going on down
there? Isn't there anything more you
can do with those stabilizers?

13 INT. ENGINE ROOM - FAVORING THE CHIEF ENGINEER - DAY 13

CHIEF ENGINEER

There's nothing wrong with the stabilizers
so there's nothing more I can do with
them. Besides, I've got enough trouble
with this centrifugal pump. You know
damn well what the trouble is! That
bastard Linarcos!

14 INT. BRIDGE - FAVORING THE CAPTAIN 14

The Captain looks over at Linarcos -- who registers no reaction.

CAPTAIN

He's standing right here.

CHIEF ENGINEER'S VOICE

(o.s.)

Good! I hope he heard me!

CAPTAIN

(a beat)

All right, Joe. Do the best you can
until we clear this weather.

14 Cont.

14 Cont.

The Captain cuts off the contact with the engine room, gives Linarcos a significant and scornful look, returns to his post, at the same moment Robin enters the bridge. The gale-force wind and spray almost blows him through the door. An OFFICER closes the door shut as all hands turn towards the boy.

ROBIN

(saluting)

Morning, sir. Reporting for duty.

CAPTAIN

Where did you come from?

ROBIN

(as though it's
no problem)

From my cabin, sir. You said come up any time Robin Shelby. Remember?

Robin's obvious lack of fear serves as a catalyst among the tight-faced duty watch. The Captain looks around at his men, smiles slightly at Robin.

CAPTAIN

I must say, Master Shelby, you picked a particularly fascinating moment to accept my invitation. Those waves don't worry you?

ROBIN

I've surfed up to eighteen feet . . .
(looking out)
But these look more like thirty.

CAPTAIN

Thirty-five, matter of fact.

ROBIN

Some, you know, get up to three hundred.

CAPTAIN

I've found sixty about maximum. Discounting hurricanes, of course.

Cont.

14 Cont.1

14 Cont.1

ROBIN

Those are surface waves. But I mean underneath. They can really pile up below the surface.

CAPTAIN

You seem remarkably well-informed.

ROBIN

Only about some things.

The First Officer -- who's been watching the wild sea outside -- calls out suddenly.

FIRST OFFICER

Sir!

The Captain looks over, reacts to:

15 HIS P.O.V. - AN APPROACHING SWELL - DAY 15

higher than the others.

16 FAVORING THE CAPTAIN 16

He grabs a stanchion with one hand, Robin with the other as the bridge rises wildly.

17 EXT. SEA - DAY 17

The Poseidon heeling over severly in the bosom of the gigantic wave.

18 INT. BRIDGE 18

The Captain and the others tilting, clinging, trying to maintain their positions. Robin slips away from the Captain's grasp, slides down the steeply inclined deck, grabs the base of a bolted down control column and holds on, a big grin on his face.

ROBIN

Surf's really up! Should have brought my board!

19 ANOTHER ANGLE - THE CAPTAIN 19

seeing that Robin is all right, that the Radarman is helping him back onto his feet as the ship steadies back to even keel. He turns to the First Officer.

19 Cont.

19 Cont.

CAPTAIN

(to First Officer)

All lifelines rigged?

FIRST OFFICER

Except C Deck, sir.

CAPTAIN

(tersely)

I ordered all lifelines rigged. That
includes C Deck! See to it!

FIRST OFFICER

Yes, sir.

As he turns to a loudaphone.

(NOTE: The following plays as b.g. against balance of the scene.)

FIRST OFFICER

(into loudaphone)

Standby A.B.

VOICE

(over receiver)

Yes, sir.

FIRST OFFICER

Get hold of the Bos'n and have him
rig lifelines on C Deck.

VOICE

(over)

Yes, sir.

During the above the Captain has turned to the standby Quartermaster.

Cont.

19 Cont.1

19 Cont.1

CAPTAIN

(to Quartermaster)

Hawkins, please escort Master Shelby below -- by the inside route.

(to Robin)

We'll continue this discussion at a quieter time. Fair enough?

ROBIN

Aye, aye, sir!

Obediently, he follows the Quartermaster inside -- and below. The Captain now turns to Linarcos, grimly, accusingly.

CAPTAIN

That last one almost broached us, Mr. Linarcos. I warned you! We're top heavy! We don't have enough ballast! We should have loaded extra bunkers at Gibraltar!

20 CLOSE ON LINARCOS

20

He doesn't answer, simply continues his sharp surveillance of every move on the bridge.

21 EXT. FOREDECK OF THE POSEIDON - CLOSE SHOT - A MAN - DAY 21

Voice slightly raised, yet with amusement in it, as though openly enjoying his beliefs. He is REVEREND FRANK SCOTT, thirty-four, a rugged-looking, off-beat cleric wearing a dark, nondescript and unpresed suit over a black sweater whose turtleneck has long since collapsed.

SCOTT

Get down on your knees and pray to God for help? Then everything's going to work out fine? Garbage! Not where I come from. You can wear your knees off praying for heat in a cold-water flat in February, and icicles will grow on your upraised palms. If you're freezing to death, burn the furniture, set fire to the building, but get off your knees!

22

LONGER SHOT

22

We now see Scott near the rail of the ship. Standing nearby is the man he's been talking to -- the ship's CHAPLAIN -- a thin, wrinkled man in a black suit and starched white collar who contemplates Scott reflectively with mixed emotions.

CHAPLAIN

(mildly)

Somewhat unorthodox, wouldn't you say, Reverend Scott?

SCOTT

But realistic, Mac! We've got to use our churches for something more than just prayer.

CHAPLAIN

If you deliver sermons like that, it's a wonder you're still an ordained minister. Or are you?

SCOTT

The best kind -- angry, rebellious, critical, a renegade -- most of my so-called clerical powers taken away -- But still in business.

The ship rolls but the sea is considerably calmer. There's even a little sunshine. The men start walking the deck, swinging their arms to keep warm.

23

TRACKING SHOT

23

CHAPLAIN

Well, you seem to be enjoying the punishment.

SCOTT

Punishment? The church has blessed me, that's what it's done -- banished to a new country in Africa! Hell, I had to look it up on a map to figure out where I was going. My bishop doesn't know it, but he's given me exactly what I wanted -- elbow room -- real freedom. Freedom to dump the rules and the trappings -- freedom for me to find God in my own way -- and help others to do the same.

Cont.

23 Cont.

23 Cont.

They pause at a door leading toward the interior of the ship. Scott grins at him, warmly.

SCOTT

Still want me to deliver the guest sermon
this afternoon?

CHAPLAIN

(a beat -- smiles
back)

Well, one thing's sure -- nobody's
going to sleep through it.

He exits through the door as Scott, exuberant, obviously a happy man, continues his walk down the deck.

24 INT. MARTIN'S STATEROOM - CLOSE SHOT - ON A HAND-
PRINTED LIST - DAY

24

Taped to the back of the stateroom door. We read:

SUNDAY, DECEMBER 31

YOGA
BREAKFAST
LAUNDRY LIST
WALK BEFORE LUNCH
LUNCH
CHURCH SERVICES
SHOWER
DRESS FOR DINNER
NEW YEAR'S EVE CELEBRATIONS
BED

A man's hand now checks off "Yoga," "Breakfast," and "Laundry list." Camera back to reveal JAMES MARTIN in a chic two-piece double-knit jogging suit and new tennis shoes, a stocking hat with a tassel on the back of his head. He jogs in place a moment, warming up, and we see he's a smallish man, but wiry, healthy-looking, with curly red hair. He is dutifully following the ritual he has laid out for this day, as he has laid out so many, many other days of his life, substituting ritual and over-organization for loneliness. He jogs out the door.

25 INT. SHIP'S LOBBY - MARTIN - DAY

25

jogs up the palatial main staircase past a few other hardy passengers who look after him as though he's taken leave of his senses.

26 EXT. DECK - DAY 26

Martin emerges on the top deck, breathes in the fresh sea air expansively. Despite the up and down motion of the big ship, its sideways, back and forth alternating slant, he jogs doggedly. Only nine or ten people are on the deck.

A-26 LONG SHOT - MARTIN A-26

as he jogs along, we see the rough waters in b.g.

27 MOVING SHOT - WITH MARTIN 27

as he jogs. Suddenly he smiles -- something ritualistic in the smile -- as though this is what's expected of him.

MARTIN

Morning.

He continues past two people holding onto their deck chairs. The two -- a man and his wife -- call to him as he goes by:

COUPLE

Good morning, Mr. Martin.

28 COUPLE'S P.O.V. 28

They watch his receding figure jog away.

29 ANGLE ON COUPLE 29

We are meeting MANNY and BELLE ROSEN. He's fifty-eight, she's fifty. Belle is Mother Earth. Despite her fat body, she radiates grace and warmth. Manny is a thin, balding man. His eyes are quick and alert.

MANNY

That Martin, he's crazy.

BELLE

I like that man.

MANNY

Of course you like him. He runs on time -- like a train. You and trains!

BELLE

Trains? In my whole life when did I ever run for a train?

29 Cont.

29 Cont.

MANNY

Who cried for a week when they tore
down the Third Avenue El?

Belle says nothing for a moment. They tip to port, their feet slightly
elevated. Manny returns to reading a travel folder on Israel.

BELLE

He's lonely. That's why he runs
on time.

MANNY

It says here there's a package tour
to visit the mountain where Moses
received the ten commandments.

BELLE

Once we get to Israel, no more travel.
We'll stay put and get to know our
grandson. He's talking already ---
and we've never seen him!

MANNY

Who's talking?

BELLE

Manny, don't you ever listen to me?

30

INT.. SHIP'S CORRIDOR (TO ROGO'S STATEROOM) - DAY

30

A cabin door opens and a middle-aged man and a woman come out, move
toward us down the corridor. The man is DOCTOR CARAVELLO, the ship's
physician, the woman is GINA, his nurse. She carries a clipboard with
charts. He carries his medical bag.

DOCTOR

Next?

NURSE

M-45, Mr. and Mrs. Rogo.

They arrive at Stateroom M-45. The Doctor knocks at the door.

31 EXT. ROGO'S STATEROOM

31

In answer to the doctor's knock, a hard-faced man opens the door and looks out challengingly, much like a guarding bulldog. He takes a visual inventory of the doctor and his nurse as penetrating as an X-ray. This is MIKE ROGO, in his late forties.

DOCTOR

I'm Dr. Caravello. I believe you've been calling me?

ROGO

All morning!

He steps aside, motions them in.

A-31 INT. ROGO'S STATEROOM - MOVING SHOT

A-31

as they enter and cross the room.

DOCTOR

We have an unusual number of patients today.

ROGO

You the only doctor on this tub?

DOCTOR

The only ship's doctor.

ROGO

What if somebody'd been dying in here?

32 ANOTHER ANGLE - FAVORING A GIRL - DAY

32

in a large double bed. Her mascara has run, she looks pale and wretchedly seasick. She is LINDA ROGO, in her late twenties.

LINDA

Who's not dying?

The doctor opens his bag as though he's done it fifty-two thousand times before and no surprises remain inside to startle him. He brings out a bottle.

DOCTOR

(to Rogo)

Three-quarters of the passengers are sick. We have to take them in rotation.

Cont.

32 Cont.

32 Cont.

DOCTOR (Cont.)

(to Linda)

Use one of these now, Mrs. Rogo ...
another in eight hours ... and remain
in bed until the sea is totally calm.

He hands the capsules to the nurse, who moves toward the bed.

33

ANOTHER ANGLE

33

The doctor starts to close his bag. Rogo looks without understanding at the bottle, then reaches over, closes a big hand firmly around the doctor's wrist. The doctor looks from his pinioned forearm up to the man's face.

ROGO

Hold it, hold it. You mean to tell me we've been waiting all this time for you to kiss her off with a couple of pills and some crap about staying in bed! How do you know she's just seasick? Look at her! It could be something wrong with her. You didn't even examine her.

Rogo releases the doctor's wrist. The nurse shakes a thermometer.

LINDA

Shoot me, Mike. For crissake, just shoot me.

The nurse inserts the thermometer into Linda's mouth, feels her pulse.

ROGO

There -- you see how sick she is! I'll tell you what I think. It's food poisoning. How the hell's she going to swallow those pills if she can't even swallow water?

NURSE

(patiently)

They're suppositories, Mr. Rogo. You... you don't swallow them!

ROGO

Then what the hell do you do with them?

33 Cont.

33 Cont.

LINDA

(to Rogo -- the thermometer still in her mouth)

For crissake, I know what to do with suppositories! Just get them out of here!

ROGO

Okay, baby, okay. It won't take but a minute.

The nurse takes out the thermometer, reads it.

NURSE

(to the doctor)

Temperature ... pulse ... normal.

The nurse puts the thermometer away.

DOCTOR

(to Rogo)

I assure you, it's seasickness. Nothing more.

LINDA

(to the nurse)

His gun's over there in the top drawer. Get it! I'll shoot myself -- but first I'm going to shoot that sonofabitch for bringing me on this goddamn boat!

ROGO

Oh, hon ...

DOCTOR

Nurse, I believe we should continue our rounds.

The doctor and nurse exchange glances. Impassively, they exit.

ROGO

I still think it's food poisoning.

Cont.

33 Cont. 1

33 Cont. 1

Rogo closes the door after them.

LINDA

Oh, shut up!

A-33

INT. SHIP'S CORRIDOR (TO ROGO'S STATEROOM)

A-33

NURSE

(apprehensively)

What was all that about a gun?

DOCTOR

It's quite appropriate. That's not a marriage -- that's a battlezone. Next room?

She consults her notebook.

NURSE

M-79.

They go forward toward their next destination.

B-33

FULL SHOT - THE POSEIDON - DAY

B-33

as she sails through calmer waters.

34

INT. BRIDGE - DAY

34

The roll of the ship has lessened considerably. The Captain is now at the windows watching the sea. Sunshine streams in. Linarcos is standing nearby. The First Officer appears from the radio room.

FIRST OFFICER

Weather report, sir ...

CAPTAIN

(taking them, reading,
half to self)

Weather moderating to the Southeast.
Barometer 1016 millibars. Smooth
seas ... clear skies ... good!

(to First Officer)

Keep her on slow ahead. Prepare to
fill ballast tanks. Start taking on
ballast.

FIRST OFFICER

Aye, sir.

LINARCOS

(quietly)

Order "full ahead," Captain.

The other men on the bridge react as the Captain stares at him angrily. Linarcos gazes back imperturbably. The First Officer crosses to the phones.

CAPTAIN

I've already told you, Mr. Linarcos,
we don't have enough ballast yet to
run at full ahead.

LINARCOS

(a beat)

I suggest we talk privately.

They move to a more secluded section of the bridge. They talk in lowered, but no less intense, tones.

FIRST OFFICER

(into phone)

Chief, line up to start taking on
ballast.

Cont.

34 Cont.

34 Cont.

LINARCOS

I did not suggest full ahead, Captain.
As the new owner's representative on
this ship, I ordered it!

CAPTAIN

Damn it, man! The Poseidon's too
fine a lady to be rushed to the junk-
yard on her last voyage!

LINARCOS

We're already three days behind schedule
and it's costing my consortium thousands
of dollars every day to maintain a wreck-
ing crew. I demand we dock Monday night.

CAPTAIN

I can't afford to gamble with the lives
of my passengers!

LINARCOS

(coldly)

Your business is to deliver this ship
where we want it -- when we want it.

CAPTAIN

Running any unstable ship at full ahead
is dangerous -- especially one as old
as this.

Linarcos loses his patience.

LINARCOS

I'm sure I don't have to remind you of
my legal right to have you relieved of
command. Three other officers aboard
carry full masters papers. Now --
order full ahead!

For a moment they stare at each other. Finally, the Captain turns away,
and angrily activates the bridge telegraph.

A-34

CLOSE ON BRIDGE TELEGRAPH TO ENGINE ROOM

A-34

The signals register "full ahead."

35

FULL SHOT - POSEIDON STACKS - DAY

35

as smoke pours forth, streaming aft as she picks up speed.

36

INT. SUSAN'S STATEROOM - CLOSE SHOT - DETAILED PLAN -
THE POSEIDON - DAY

36

ROBIN'S VOICE

(o.s.)

Hey, did you know this ... ?

Camera starts to pull back to reveal Robin, studying the plan of the ship, which is spread out on the floor of the stateroom.

ROBIN

The engines on this ship have more
total horsepower than all the cavalry
Napoleon used to conquer Europe.

Camera tilts up now to reveal SUSAN SHELBY, Robin's sister, a mature-looking, seventeen-year-old, seated at a dressing table in the b.g., combing her hair.

SUSAN

(bored by the
whole bit)

That's heavy, Robin, real heavy.

There's a knock on the cabin door. Susan gets up.

ROBIN

(as Susan crosses
to the door)

The ship's generators create enough
electricity to light Charleston, South
Carolina -- and Atlanta, Georgia!

Susan opens the door. A ROOM STEWARD, carrying a stack of cables, is standing outside.

STEWARD

Shelby?

SUSAN

That's right.

STEWARD

Cable.

SUSAN

Thank you.

Cont.

36 Cont.

36 Cont.

She takes it and closes the door. Susan opens the envelope. Robin jumps up from the floor, heads toward her fast.

ROBIN

Hey, my turn to open the cable!

He reaches his hand out for the cable.

SUSAN

Don't be so childish!

She opens it and reads the message.

SUSAN

"Mother and I waiting impatiently your arrival. Our thoughts and our love with you on this New Year's Eve Dad."

ROBIN

We should have sent them a wire.

SUSAN

I did.

ROBIN

Then how come you didn't ask me for my ideas -- I mean -- what to put in it?

SUSAN

Why couldn't I have a brother easy to live with ... Stop jumping up and down on my bed! Get in and take your shower.

ROBIN

What shower? I'm going back to the engine room.

SUSAN

You're going to church services!

ROBIN

On my vacation?!

Cont.

-38 Cont.

38 Cont.

STEWARD

Where'd that lot come from?

ACRES

Boarded at Gibraltar. On their way to Sicily. They're going to a jazz festival. Free trip for free music.

STEWARD

(mimics Nonnie)

.... "Morning After." I can't take that stuff. Give me a Strauss waltz any time.

ACRES

I rather fancy it.

STEWARD

You! You even fancy bagpipes!

Suddenly the music subsides. Ted has cut off the number.

39

ANOTHER ANGLE - MUSICAL GROUP

39

Nonnie turns, looks back at Ted. He's shaking his head, displeased.

TED

Nonnie, you're lagging.

NONNIE

Oh? I really don't think so.

TED

(to guitar)

Crump, tell her.

Crump, losing the battle against seasickness, keeps his eye on the bowl and moans in reply.

CRUMP

(a low moan)

Aahhmmm ...

Cont.

36 Cont.1

36 Cont.1

SUSAN

Get in there!

ROBIN

But the third engineer's -- promised to show me the propeller shafts.

SUSAN

You can see the propeller shafts later!

He finds himself pinned by the arm and hustled toward the bathroom, Susan showing no mercy, camera moving with them.

ROBIN

Why don't you shove it!

SUSAN

(really angry)

Don't you ever say that again.

He runs into the bathroom, shouts out at her:

ROBIN

SHOVE IT! SHOVE IT! SHOVE IT!

He slams the door shut before she can get at him.

37

INT. DINING SALON - CLOSE SHOT - A GIRL - DAY

37

singing into a mike. She is NONNIE PARRY, in her mid-twenties, slightly frayed around the edges, yet pretty. Her voice is melodic, soft rather than brassy.

38

GROUP SHOT

38

The girl is one of a musical group, accompanied by her brother TED on the drums, by CRUMP and DOG on guitars, and another musician on the electric organ. Crump, no seaman at best, is feeling far from well -- and keeps his eye on a spittoon in a chair nearby.

The group is working on a stage to almost an empty room -- rehearsing, There are no passengers -- only stewards preparing the tables for lunch, including ACRES.

A twenty-five foot, gaily decorated Christmas tree dominates one corner of the salon.

Cont.

39 Cont.

39 Cont.

NONNIE

Look, Teddy, does it make any difference?
Sometimes it gives it a little more feeling.

TED

It makes all the difference in the world.
Just stay in the groove.

CRUMP

Nonnie, please. I'm seasick. Just
do what your brother says so I can
go back to my cabin and die in peace.

NONNIE

(to Ted)

You've always said I had a perfect ...

TED

(overlapping)

Nonnie, cool it, huh?

Nonnie nods at him obediently.

NONNIE

Alright, Ted, if you say so.

She gives him a bright little smile.

TED

Okay. Now, let's take it again
from the bridge.

(beats time)

Three ... four ...

We go back for conclusion of song.

40

OUT

OUT

40

41

EXT. POSEIDON AT SEA - DAY

41

The great ship speeds on toward the east against a warm afternoon sun
and a calm sea.

42

EXT. DECK - PAST SCOTT, WORSHIPPERS IN B.G. - DAY

42

Reverend Scott is conducting the ship's religious service on the sundeck. The ship's Chaplain sits to one side, somewhat anxiously. Among the congregation we find Susan, Robin, Mr. Martin, and some ship's officers. Scott looks around at the faces. He speaks easily, but his intensity grows during the sermon.

SCOTT

You know, God's pretty busy. He's got a long-term plan for humanity that stretches far beyond our comprehension. So it's not reasonable to expect Him to concern Himself only with the individual. The individual is important only to the extent that he's a creative link between the past and the future -- in his children, or in the contribution he makes to humanity. Oh, that doesn't mean that God has forgotten us. On the contrary he's given to each and every one of us a great and infinite gift -- a part of Himself -- a spark from His eternal fire to be nurtured within us -- to keep us warm, to strengthen our efforts. Therefore, don't pray to God to solve your problems -- pray to that part of God within you. Have the guts to fight for yourself.

ROBIN

(whispering to Susan)

Gotta go to the john --

SUSAN

(whispering)

You already did! You sit right there and listen!

SCOTT

(continuing)

God wants brave souls. He wants winners, not quitters. If you can't win, you can at least try to win. God loves triers.

(smiles at Robin

and Susan)

Right, Robin? -- Susan?

They nod, smiling back --

42 Cont.

42 Cont.

SCOTT

(new approach)

So what resolutions should we make
for this New Year?

The camera plays upon the faces -- then on James Martin with his polite,
almost frozen smile.

SCOTT

(building)

Resolve to stand up to adversity.
Resolve to let God know you've got
the guts and the will to do it alone!
Resolve to fight for yourselves -- for
others -- for those you love -- and
that part of God within you will be
fighting with you all the way!

43

INT. ROGO'S STATEROOM - CLOSE SHOT - LINDA - NIGHT

43

LINDA

No way!

Linda, in bra and panties, ruefully contemplates herself in the mirror,
shakes her head. Behind her, Rogo, in tuxedo, exhibits an engraved
invitation.

LINDA

... I'm not going!

ROGO

You know what it means to be picked
out -- from all the people aboard --
to sit at the Captain's table on New
Year's Eve?

She doesn't answer.

ROGO

(change of tone)

Well, I'll tell you one thing it means --
It means that all your worries about the
other women looking down on you is a
lot of bull.

LINDA

He only invited us because you're a
Detective Lieutenant.

Cont.

43 Cont.

43 Cont.

Linda gets up, moves to the bathroom.

LINDA

Why don't you just go without me?

ROGO

What am I supposed to do at mid-
night? Kiss the Captain?

LINDA

Don't knock it.

She goes into the john and closes the door. Rogo moves to the closed
bathroom door, speaks through it.

ROGO

Why don't you admit the real reason?

No answer from inside.

ROGO

You're still afraid some bum will
recognize you. Well, that's
pretty stupid. You're out of that
business now -- you're my wife --
you can't keep going around all the
time afraid every guy you bump into
is a former customer!

(beat)

Linda, you hear me?

LINDA'S VOICE

(o.s.)

Will you shut up? I'm busy in here!

He hears the toilet flushing.

ROGO

(shouting)

You weren't on the streets that long!
How many guys did you know? You
realize how slim the chances are
that one of those characters is on
this ship?

Cont.

43 Cont.1

43 Cont.1

The door opens, she comes out, looks at him.

LINDA

You don't have to ~~shout~~.

ROGO

(voice dropping)

I said, do you know what the chances
are ...

LINDA

(overlapping)

I heard what you said.

She returns to the dresser, sinks down, looks up at him in the mirror.

LINDA

Mike, I saw a junior officer the
other day on the deck. He looked
pretty damn familiar -- even with
his clothes on.

ROGO

So he recognized you. So?

LINDA

Doesn't that bother you?

ROGO

If it bothered me, I wouldn't have
married you.

LINDA

But first you arrested me six times.

ROGO

I had to figure some way to keep you
off the streets until you married me.

He sees her expression change as she looks at him in the mirror. She
gets up, turns toward him.

LINDA

Come here, you lousy cop!

Cont.

43 Cont.2

43 Cont.2

He goes to her. She reaches her arms around his neck.

LINDA

(into his ear)

You're a crazy sonofabitch.

She kisses him. He eases her into his arms, pats her.

44 EXT. POSEIDON AT SEA - NIGHT

44

On a flat sea with lights gleaming from her portholes, the big vessel glides forward.

45 INT. BRIDGE - (THE NIGHT WATCH ON DUTY) - NIGHT

45

The First Officer is in command. He crosses past the Helmsman, glances at the course, moves on to where the Radarman watches the screen. He sees the scope is clear, lights his pipe.

46 INT. MARTIN'S STATEROOM - NIGHT

46

Martin is surveying himself in the mirror. He's now wearing evening clothes, cut smartly in the latest fashion. But there is no vanity in his study of himself, more a sense of inspection. Satisfied, he then winds his wristwatch methodically, six exact turns, verifies the time, picks up a breath atomizer and uses it, brings out a pen, checks off the next to the last item on his list of activities for December 31. He goes out, closing the door after him -- and camera moves in close on the list -- the item he has just checked off: "NEW YEAR'S EVE CELEBRATIONS."

47 INT. POSEIDON DINING SALON - FULL SHOT - NIGHT

47

A banner reading "HAPPY NEW YEAR" stretches across the elegant old dining salon, which has -- with the calming of the sea and the oncoming New Year, drawn from the passenger list all those whose strong stomachs had seen them through the storm and all those who have managed to recover in time for the Captain's party. Dinner has come to an end. They've actually reached the dessert. Each table displays a centerpiece of bright flowers. The silver and glassware gleam. Stewards -- including Acres -- move deftly among the guests, all of whom are in evening clothes. Our musical group is playing in b.g.

48 ANGLE ON A STEWARD

48

as he crosses the room and mounts the three steps towards one of the old first-class dining tables at which are one of the ship's Junior Officers (MR. TINKHAM), Belle and Manny Rosen and Mr. Martin.

Cont.

48 Cont.

48 Cont.

BELLE

I've been meaning to ask you for the last four days, Mr. Martin. What's that little one?

MARTIN

That's alfalfa, Mrs. Rosen.

The Steward places a bottle of champagne in the ice bucket next to an astonishing row of pills Martin has laid out in front of him.

MARTIN

Essential to blood formation, neural function and growth. But the growth part doesn't work -- at least not on me.

BELLE

(pointing)

The orange one -- that's attractive.

MARTIN

A tocopherol -- derived from seed germ oil.

MANNY

Looks like Vitamin E to me.

MARTIN

It is, Mr. Rosen.

MANNY

Isn't that supposed to increase virility?

MARTIN

That's the rumor.

BELLE

Mr. Martin what you need is a pretty wife.

MARTIN

I think perhaps I've been a bachelor too long.

Cont.

48 Cont.1

48 Cont.1

BELLE

You're too busy taking all those pills.

MANNY

(to Belle)

There you go again, Belle.

(to the others)

She can't stand seeing anyone who isn't married.

BELLE

It comes from caring.

MARTIN

I'd like to get married, too, Mrs. Rosen -- but I just don't have time. I get down to my shop at eight -- open at nine -- close at seven and go home at eight -- except on Wednesdays and Fridays when I go home at ten. Then, make dinner -- feed the cat who eats better than I do. Then take a Vitamin C. Then to bed. When you see your grandson, Mrs. Rosen, tell him not to become a haberdasher.

BELLE

You know, we didn't even have time to go to Coney Island until we sold our hardware business last year.

Belle turns to the Junior Officer.

BELLE

Mr. Tinkham, are you married?

TINKHAM

No marriage for me, Mrs. Rosen. I've got a mistress ...

BELLE

What?

TINKHAM

(smiles)

... the sea.

G-48

EXT. POSEIDON AT SEA - NIGHT

G-48

gliding smoothly along in calm seas.

A-48

INT. BRIDGE - NIGHT

A-48

The WATCH OFFICER is in command -- and smoking a pipe. A SEAMAN enters, hands him a message.

Cont.

A-48 Cont.

A-48 Cont.

SEAMAN

From the seismographic station in
the Mediterranean, sir.

The Seaman exits as the First Officer reads the flimsy.

FIRST OFFICER

(mostly to himself)

Sub-sea earthquake -- seven point
eight on the Richter scale -- epicenter --
one hundred thirty miles southwest of Crete --

Worriedly, he looks out to sea a moment, then crosses to the radar screen,
stares down at it intently.

49

INT. DINING SALON - ANGLED ON A BAS-RELIEF OF POSEIDON
AGAINST THE BULKHEAD

49

LINDA'S VOICE

(o.s.)

So that's the car this ship is named
after?

CAPTAIN'S VOICE

(o.s.)

Correct, Mrs. Rogo -- the great god
Poseidon.

A-49

REVERSE ANGLE

A-49

down to reveal the table at which, in addition to the Captain, are
Linarcos, Linda and Mike Rogo, the Reverend Scott and three other
passengers looking up.

CAPTAIN

In Greek mythology, the god of the seas ...

A tiny light flashes from a small box attached to the table.

CAPTAIN

Also the god of storms, tempests, earth-
quakes and other miscellaneous natural
disasters. An ill-tempered fellow.

The Captain notices the flashing light.

50

ANOTHER ANGLE - THE CAPTAIN

50

He reaches down, brings a phone to his ear.

CAPTAIN

Yes.

VOICE

(o.s. from phone)

Captain, would you mind coming up
to the bridge?

The Captain hangs up, rises.

CAPTAIN

(to group)

Would you all excuse me. Duty calls.

(to Scott)

Reverend, would you mind taking over
as host until I get back?

SCOTT

Be glad to.

The Captain moves out, Linarcos going after him without apology to the
others. Acres moves in and fills Scott's glass.

SCOTT

Thank you, Acres. By the way -
"A Happy New Year."

ACRES

Thank you, sir.

Scott looks around at his table companions -- a man in love with living
and all the challenges of life.

SCOTT

(to Linda and Rogo)

Where are you two heading for?

LINDA

Napoli, Roma, Venezia.

ROGO

And don't forget Torino. First vacation
we've had since we've been married.

Cont.

50 Cont.

50 Cont.

LINDA

(sarcastically)

But why we didn't fly I'll never know!

SCOTT

(picks up his
glass)

Well -- since the Captain put me in
charge, I want to propose a toast.

Cont.

50 Cont.1

50 Cont.1

LINDA

What'll we drink to?

Scott gives her a big smile.

SCOTT

To love!

Linda smiles back at him.

ROGO AND OTHER GUESTS

(ad libs)

Here! Here!

Everyone drinks. The first musical number ends. There is general b.g. applause.

51 FAVORING THE PURSER'S TABLE

51

The PURSER, an authoritative type in his late forties, presides over a group of passengers which includes Susan seated next to Robin. A young passenger -- TERRY -- a good-looking twenty-three is openly admiring Susan -- but getting nowhere. Susan is facing the Captain's table -- her direct line of sight focusing on Scott seated facing her.

ROBIN

(to Purser)

Tell me, sir. Just what does a purser do.

PURSER

Well, in spite of anything you may have heard to the contrary, he really runs the ship. Not the Captain -- the purser.

52 CLOSE ON SUSAN

52

looking across at:

PURSER'S VOICE

(o.s.)

You see, the Poseidon isn't really a ship ...

A-52 HER P.O.V. - SCOTT

A-52

talking to Linda at the Captain's table.

Cont.

A-52 Cont.

A-52 Cont.

PURSER'S VOICE

(o.s.)

It's a hotel -- with a bow and a stern
stuck on -- and I'm the hotel manager.

O.s., our group begins a dance number.

53

FAVORING SUSAN AND TERRY

53

She concentrates on Scott, not really hearing the Purser or Terry, who is trying to attract her attention.

TERRY

Would you like to dance, Susan?

(a beat)

Susan -- hello -- Susan?

ROBIN

Hey, Sis!

She returns to earth.

TERRY

I was asking if you'd like to dance.

SUSAN

Yes, I'd like that.

A-53

INT. BRIDGE - FAVORING THE CAPTAIN AND LINARCOS

A-53

The First Officer holds a radio-phone out to the Captain.

FIRST OFFICER

Seismographic station, sir.

The Captain takes the phone.

CAPTAIN

Captain Harrison here ... S. S. Poseidon.
Can you give me any further reading on
that sea quake near Crete?

Cont.

61 Cont.

61 Cont.

M.C.

Ladies and gentlemen, your attention, please. It is exactly fifty seconds to midnight. Will you all please stand and fill your glasses?

Some of the dancers hurry back to their tables.

M.C.

Twenty seconds.

62 AT TINKHAM'S TABLE - FAVORING MARTIN, BELLE AND MANNY 62

Belle smiles warmly at Martin as a steward fills his glass. The people at the table stand for the occasion.

BELLE

(to Martin)

Mr. Martin, don't be by yourself. Come stand next to me. Come on, come on.

MARTIN

(moving around)

Thank you, Mrs. Rosen. That's very thoughtful of you.

BELLE

If I could divide myself in half tonight, which I wouldn't mind, I'd give half to you.

MANNY

She means it -- but who wants half a grandmother?

MARTIN

(with a genuine
liking for Belle)

This grandmother, I'll settle for half.

63 ON DANCE FLOOR 63

Various couples have stopped dancing as glasses on trays are brought to them by stewards.

64 AT SCOTT'S TABLE 64

Men filling everyone's glass.

		34
65	FAVORING THE M.C. AND THE POP GROUP WITH NONNIE	65
	M. C.	
	Ten seconds ... nine ... eight ...	
	seven ...	
66	ON THE DANCE FLOOR	66
	Everyone waiting for the magic moment.	
	M. C.	
	... six ... five ...	
67	AT THE CAPTAIN'S TABLE	67
	Scott smiling. Everybody waiting.	
	M. C.'s VOICE	
	(o.s.)	
	... four ... three ...	
68	FULL SHOT - THE DINING SALON	68
	M. C.	
	... two ... one ...	
69	EXT. SEA - S. S..POSEIDON'S STACK - NIGHT	69
	as its high whistle shrills out a blast to welcome in the New Year.	
70	INT. DINING SALON - FULL SHOT - THE PASSENGERS	70
	blowing their toy horns, throwing streamers, rattling their noisemakers, hugging, kissing.	
71	AT THE CAPTAIN'S TABLE - MIKE AND LINDA ROGO - AND SCOTT	71
	Linda kisses her husband, then kisses Scott. Scott smiles, and the other ladies at the table come over to kiss him, too. Some of them even kiss Rogo.	
72	AT THE PURSER'S TABLE - SUSAN, TERRY AND ROBIN	72
	She's being hugged by Terry. Robin is blowing a whistle.	

73 AT TINKHAM'S TABLE - BELLE, MANNY AND MARTIN 73

Belle has one arm around each of them as they both kiss her on separate cheeks.

74- OUT. 74-
75 OUT. 75

76 ON THE STAGE - NONNIE 76

goes around kissing her group -- her brother, the other two cats. She's in high spirits.

77 INT. BRIDGE - REVERSE THREE SHOT - CAPTAIN, LINARCOS 77
AND FIRST OFFICER - NIGHT

The Captain and Linarcos are at the radarscope, and the First Officer is gathered around them tautly.

A-77 INSERT SHOT - THE RADARSCOPE A-77

of a white crescent approaching the ship's tiny blip.

B-77 BACK TO SCENE B-77

CAPTAIN

It seems to be piling up on those shallows. By the way -- Happy New Year.

FIRST OFFICER

Thank you, sir. Same to you.

CAPTAIN

What's its speed?

FIRST OFFICER

Sixty knots, sir.

CAPTAIN

That confirms it. It must be mountainous.

C-77- OUT. C-77-
D-77 OUT. D-77

78 CUT TO DINING SALON 78

Slow singing of "Auld Lang Syne" by Nonnie and principals.

A-78 BACK TO BRIDGE A-78

The Captain looks troubled. He reaches for a phone, presses a button.

CAPTAIN

(into phone)

Lookout! Can you make out anything?

MAST'S VOICE

(through phone)

Nothing, sir. Horizon's clear.

CAPTAIN

We have a radar target on the port bow. Keep a sharp watch.

(crosses to corner
of window)

Get me my binoculars.

The others move after him as he peers out the window.

B-78 INT. DINING SALON - ON THE STAGE B-78

singing of "Auld Lang Syne."

79 AT THE CAPTAIN'S TABLE 79

Scott leads his group in the song with his usual warm exuberance.

A-79 OUT OUT A-79

80 INT. BRIDGE - NIGHT 80

CADET

(at phone, turns
and calls)

Captain.-- Lookout.

CAPTAIN

(comes from window,
on phone)

What is it, Lookout?

Cont.

80 Cont.

80 Cont.

LOOKOUT'S VOICE

(o.s.)

On the port bow. I don't know -- I never saw anything like it ... an enormous wall of water coming toward us.

FIRST OFFICER

Captain!

The Captain moves to the window.

A-80	<u>OUT</u>	<u>OUT</u>	A-80
------	------------	------------	------

81	INT. DINING SALON - NIGHT		81
----	---------------------------	--	----

The singing of Auld Lang Syne and the holding of crossed arms is in full swing. The merry-makers carry on with a deafening and happy din.

A SERIES OF CUTS OF OUR PRINCIPALS, INCLUDING:

82	AT THE CAPTAIN'S TABLE		82
----	------------------------	--	----

A shot of Scott, hands crossed with the others and singing lustily.

83	INT. BRIDGE - NIGHT		83
----	---------------------	--	----

The Captain at the windows looking out through binoculars. He levels the glasses toward the northeast.

CAPTAIN

Oh, my God!

84	HIS P.O.V. - A WAVE - NIGHT (MATTED FOR BINOCULARS)		84
----	---	--	----

absolutely heart-stopping in its overwhelming size, racing at high crest across the flat water and piling toward the Poseidon.

85	CLOSE ON CAPTAIN		85
----	------------------	--	----

CAPTAIN

Hard left!

HELMSMAN

Hard left, sir.

Cont.

85 Cont.

85 Cont.

CAPTAIN

(shouts)

Get that bow around! ...Close all
water-tight doors! Sound boat stations!

The helmsman spins his wheel.

A-85	INSERT - RED GENERAL ALARM	A-85.
B-85	INSERT - WHITE SHIP'S WHISTLE	B-85
86	EXT. POSEIDON AT SEA AND WAVE - NIGHT	86

The long ship starts to swing its bow toward the onrushing mountain of water.

87	INT. DINING SALON - FULL SHOT	87
----	-------------------------------	----

The sudden sharp turning of the ship causes the deck to slant sharply and the singers to quiet down apprehensively.

88	CLOSE UPS	88
----	-----------	----

of our principals, startled but not panicked.

89	INT. BRIDGE - NIGHT	89
----	---------------------	----

The Captain grabs up a phone to the radio shack.

CAPTAIN

(yells)

Sparks!

SPARKS

(o.s.)

Yes, sir.

CAPTAIN

Get off a May Day.

SPARKS

(o.s.)

May Day, sir?

CAPTAIN

Yes, I said May Day, May Day,
May Day!

90 INT. RADIO ROOM - NIGHT 90

Sparks reacting to the Captain's voice.

CAPTAIN'S VOICE

(o.s.)

May Day, May Day!

Instantly, Sparks talks into the radio phone.

SPARKS

May Day! May Day! May Day!

This is S. S. Poseidon, latitude --

91(K) INT. BRIDGE - NIGHT (BLUE SCREEN) 91(K)

Shooting over the back of the stunned Captain toward the oncoming wave. Its foaming crest looms higher and higher, mounting above the bridge.

A-91 THREE SHOT - REVERSE - ONTO LINARCOS, CAPTAIN AND A-91
FIRST OFFICER

92 EXT. SEA - NIGHT 92

The ship is not fully turned, is still beam on, as she is struck by the onrushing wave. She begins to rise. The Poseidon climbs to the crest

Cont.

92 Cont.

92 Cont.

of the wave, topples into the terrible depth of the following trough. Her portside propellers thrust up, spinning, from the sea.

93 INT. DINING SALON

93

The deck has reversed its slant. Now, with terrifying swiftness, it reverses once more, heaving up, dangerously.

We see virtually subliminal shots of:

- a. At the Captain's Table
Scott and Linda are thrown together on the floor -- even as Rogo is knocked away from his wife. She starts to fall away, but Scott clutches her. Together they go rolling down the sloping deck.
- b. On the Stage
Crump falling into the instruments, hitting a note on the amplifier which causes the reverb to scream even higher electronically than the mounting screams of women and the frightened shouting of men. The rest of the musical group fall backward out of sight.
- c. At the Purser's Table
Terry and Susan separate as Susan is swept away. Robin holds then slides away after her. Terry holds onto the table grimly.
- d. At Tinkham's Table
Martin clings to his chair, bolted to the deck. Manny and Belle disappear in the sliding tangle.
- e. Dance Floor - (Nonnie dancing)
The roll hits the dancers.

94 INT. DIFFERENT AREAS OF DINING SALON

94

A series of swift cuts:

- a. The lights in the stained-glass ceiling flicker, go out, flicker again crazily, the salon in alternate semi-darkness and darkness, exaggerating the chaos, making it seem like an LSD trip into a hellish place.
- b. Dishes, cups, knives, forks are hurled off the tables, as the whip of the rollover progresses without letup.

95 EXT. SEA - NIGHT

95

The Poseidon gradually, inevitably, starts her final, irrevocable roll.

- 96 EXT. DECK - ANGLED BACK AT THE BRIDGE - NIGHT 96
tilting in the wave.
- 97 EXT. UNDERWATER - THE HULL - NIGHT 97
tilting.
- 98 INT. BRIDGE - NIGHT 98
The duty watch clings to bridge instruments in the steep pitch of the ship.
- A-98 EXT. CROW'S NEST - FULL SHOT - NIGHT A-98
as it swings, tilting sharply, against the night sky. The Lookout attempts to cling to his increasingly precarious perch, but it's a failing effort. As the Poseidon heels over, he falls out of the next, plummeting into the blackness below.
- B-98 EXT. BOW AREA - FULL SHOT - TWO SEAMEN - NIGHT B-98
As the ship tilts sharply over, they react to the movement and the sound of the approaching wave, are hurled over the railing as the angry waters encroach on the bow, and fall to the decks below.
- 99 INT. SECTION OF BRIDGE - NIGHT 99
The starboard windows are smashed by the roaring sea. Water pours in. Linarcos, first, then the Captain, the Watch Officer and the others are struck by the gigantic wave and washed out of shot.
- 100 INT. RADIO ROOM - (TO BE INTERCUT WITH OTHER SHOTS OF 100
COMPLETE CAPSIZING)
Water smashes through the closed portholes as the room starts to turn upside down, flinging the Radio Operator into the rising water and finally, after several intercuts, delivering him up close on camera as the water rises above his head, submerging him completely in the upside down radio room.
- 101 EXT. SEA - NIGHT 101
The great ship Poseidon slides into the trough on her side like a floundering whale. Her funnels scoop up the vast, following swells behind the wave. Her lights flicker as she rolls -- and then go out.

102

INT. DINING SALON - SERIES OF SHOTS - NIGHT

102

- a. People struggling to maintain their precarious hold on bolted-down tables and chairs as the deck tilts over.
- b. Lights flickering on and off.
- c. People tumbling over and over, falling, dropping, screaming, tumbled in upon each other.
- d. Shots of injured people.

Cont.

102 Cont.

102 Cont.

e. The grand piano crashes along the side wall.

f. Then the lights go out completely -- almost total darkness.

Over this we hear -- from deep inside the dying ship -- an awful continuity of sound -- splintering wood, the whine of tearing metal, surgings, hissings, great boomings.

103 EXT. POSEIDON - NIGHT

103

Her keel rolls up to shine in the moonlight like the wet, glistening back of some improbable sea monster.

104 EXT. POSEIDON - (UNDER WATER) - NIGHT

104

The superstructure of the ship swings into the fully downward position. Flames erupt from her stacks. Her boilers explode. Machinery and debris blast outward into the foaming green depths.

A-104 INT. DINING SALON

A-104

People dropping from the ceiling -- the dead in stilled, piled heaps here and there in semi-darkness.

B-104 TERRY

B-104

clinging to a bolted down table on the now overhead floor. He loses his strength, plunges, yells in terror, crashes through the ceiling glass below.

105 EXT. POSEIDON HULL AND KEEL - NIGHT

105

The huge bottom wallows in the surging troughs. The propellers spin to a stop. The ship gradually comes to a motionless state.

106 INT. DINING SALON - (CAPSIZED) - FULL SHOT - DARKNESS

106

Dead Terry in skylight -- pull back to the moment of sealed-in quiet. It uncovers the small, helpless noises of the injured and dying. Emergency lights come on.

This moment of sealed-in quiet is one of the most important moments in our film. It must be made to contain more of horror and menace than the nerve-shattering clamor which has just preceded it. For it uncovers

Cont.

106 Cont.

106 Cont.

the small, helpless noises of the injured and the dying -- murmurs, moans, pleadings -- the occasional tinkling drop of some errant glass or utensil. Incongruously, yet spectacularly, the Christmas tree now hangs upside down from the ceiling, its tinsel loops drooping sadly. Here and there the floor of the salon which was the glass ceiling begins to glow dimly as its bulbs cut in automatically on emergency batteries. While the light level in the salon does not regain its normal brightness, there is an over-all soft illumination.

107 CLOSE ON SCOTT AND LINDA

107

He moves, uncovering the person he has protected.

LINDA

(dazed)

Jesus Christ! What happened?

SCOTT

We've turned over. We're upside down.

108
thru
110

OUT

108
OUT
thru
110

A-110 CUT OF MARTIN

A-110

recovering.

B-110 CUT OF BELLE AND MANNY

B-110

recovering.

BELLE

Manny ... Manny ...

MANNY

Belle ... Belle, are you all right?
Are you hurt?

BELLE

I don't think so.

She notices a cut on his forehead.

Cont.

B-110 Cont.

B-110 Cont.

BELLE

You're bleeding! Oh, my God!
Oh, my God!

111 MARTIN

111

covers a dead woman close by with his coat -- notices glasses -- sees Manny and Belle and moves to them. The two are huddled.

112 MARTIN, BELLE AND MANNY

112

MARTIN

Your glasses, Mrs. Rosen.

BELLE

Look, they're not even broken.
Thank you, Mr. Martin.

MARTIN

I'm sorry ... I'm really very sorry ...

It doesn't make any sense. But they don't seem to mind. Both are in shock. Belle turns, embraces Martin.

113 OUT

OUT 113

A-113 ANGLE ON PURSER

A-113

He struggles up from the floor. It is obvious by his use of only one arm that he has been badly injured. He pulls himself up and sits on the edge of one of the ceiling lights. People are trying to struggle to their feet -- as others lie injured.

PURSER

(addressing the people)

Listen to me, everybody! Listen to me! I want you all to remain where you are! Help will be here any minute. This ship is equipped with water-tight compartments. Just stay calm -- keep your positions -- help is on the way. Help is on the way.

114 ANOTHER ANGLE 114

Pan from sign reading "Happy New Year" to Nonnie who pushes up from a mass of musical instruments and sheet music. Then she sees the body of her brother. He seems quite peaceful -- as though he's simply fallen asleep. She struggles toward him.

NONNIE

(tentatively)

Ted ... Ted ... Ted ...

She knows he's dead. She can see that. But she can't accept or acknowledge it.

NONNIE

Come on, Teddy, let's go!

She reaches for his hand. But she's not going anywhere. She sits mutely, comforting the corpse -- and trying not to cry.

115 OUT OUT 115

116 ANGLE ON ROGO AND LINDA 116

Rogo struggles across the room to rejoin his wife. He pulls her into his arms, holding her close.

ROGO

Linda, Linda honey, you alright?

LINDA

Where the hell have you been?

ROGO

Where do you think? Flying around on my ass.

LINDA

You're never around when I need you.

ROGO

Oh, I'm here now, baby.

Scott hears Tinkham pleading for help, moves to him o.s. Rogo consoles frightened Linda.

117 CLOSER ANGLE - SCOTT AND TINKHAM 117

TINKHAM

Please, please, help me. Help me.
Please.

Tinkham is gravely injured. Scott enters, kneels alongside, rips open his shirt and sees the blood. He picks up a piece of tablecloth to staunch the blood.

118 ANOTHER ANGLE - ROBIN 118

searching for his sister. He stumbles through debris and bodies.

ROBIN

Sis ... Sis ... Sis ... Susan.

119 ANGLE ON SCOTT AND TINKHAM 119

Tinkham's eyes are open -- he's dying.

TINKHAM

(faintly)

You must go to the lifeboat stations ...

SCOTT

Soon ... Yeah, very soon.

TINKHAM

Please ... go to ... lifeboat stations.

He dies. Scott stares down at him a long moment -- mutters a prayer, then covers his face with the remains of the tablecloth. Scott stands alongside the dead Tinkham. Manny, Belle and Martin are among the people behind him -- listening to the Purser. Robin enters with back to camera calling Susan. Scott moves to him.

SCOTT

Robin, you all right?

ROBIN

Yes, sir. I'm all right -- but I
can't --

SUSAN'S VOICE

(o.s.)

Robin! Reverend Scott!

They look up, reacting.

120 THEIR P.O.V. - SUSAN 120
huddled inside the upside-down bottom circumference of a table bolted
to the deck -- now the ceiling.
SUSAN
Can you help me?

121 CLOSE ON SCOTT AND ROBIN 121
Scott thinking what to do.
ROBIN
What are you doing up there, Sis?

122 CLOSE ON SUSAN 122
hovering on the table. She looks down.
SUSAN
That's a stupid question.

123 HER P.O.V. - SCOTT AND ROBIN 123
below.
SCOTT
Are you hurt?
SUSAN
(shakily)
I-I don't think so.

124 ANOTHER ANGLE - SCOTT 124
looks, sees drapes.
SCOTT
Stay perfectly still!
Scott turns back to Robin.
SCOTT
You wait right here.
Scott runs out.

Cont.

124 Cont.

124 Cont.

ROBIN

(calling up to Susan)

It'll be all right. Hold on, Sis!

125 ANGLE ON SCOTT

125

searching. He finds a tangle of collapsed draperies. He tugs one of them free.

126 OUT

OUT

126

127 ANOTHER ANGLE - SCOTT

127

returns with a huge pile of tapestry.

SCOTT

(as he moves through
the people)

Over here, everybody! Listen to me! Give me your help -- gather around.

Men move in, gather around. They each grasp a piece of the drapery, spreading it to make a net.

ROGO

Pull it tight, boys, pull it tight!

They do so. Scott looks up.

128 SUSAN

128

peering down at him fearfully over the edge of the table.

129 FAVORING SCOTT AND ROGO

129

MARTIN

Do you think it will hold?

SCOTT

It better.

(calling up)

Come on, Susan. Jump! We'll catch you.

- 130 CLOSE ON SUSAN 130
hovering on the table. She looks down.
- 131 HER P.O.V. - THE TAPESTRY 131
being held below by Scott and Robin and Martin and the others. It
seems to be miles away.
- 132 ANOTHER ANGLE - SUSAN 132

SUSAN

(fearfully)

I can't.

SCOTT

Don't be afraid. Trust us! Jump!

Caught up in his conviction, she eases forward, steps into space, lands in the heavy drapery, bounces, is caught again, then is lowered gently to the ground. As Robin and Susan embrace, a terrible wrenching sound is heard. Scott looks over.

- 133 HIS P.O.V. - THE CHRISTMAS TREE 133
plummets down, topples over in a direction toward the serving pantry
and away from the elevator area -- trapping in its path more of the
survivors.

- 134 SERIES OF REACTION SHOTS 134
to the added disaster -- Scott, Martin, Nonnie, Manny and Belle,
Robin and Susan, Linda and Rogo. Some of the women scream -- men
fall back in panic.

- 135 thru 137 OUT. OUT. 135 thru 137

138 ANGLE - PURSER AND GROUP 138

PURSER

Listen, everyone! Please try not to panic. Before this ship capsized, the Captain would've sent out an S.O.S. We're still watertight. Help will come. So please stay where you are!

139 ANGLE - SCOTT 139

Scott is listening to the Purser with growing doubt and concern.

ACRES' VOICE

(o.s., calling)

Reverend Scott!

Scott turns, looks up.

140 SCOTT'S P.O.V. - ACRES THE STEWARD 140

calling down from the service entry leading out from the pantries. The entry with its upside-down doors is now a full two decks above Scott's head.

ACRES

Could you please help me down?
I've injured my leg.

141	<u>OUT</u>	<u>OUT</u>	141
142	ANOTHER ANGLE		142

SCOTT

Hang on, Acres. We'll get you down.

MARTIN

(almost apologetically)

Excuse me, Reverend Scott ... My name is Martin. James Martin. Do you think it might be better to go up?

Scott studies Martin as he continues. From the b.g. Linda and Rogo approach.

MARTIN

(to Scott)

It would seem to me that any rescue attempt will have to come to us through the bottom -- I mean the hull.

ROGO

Through the hull?

SCOTT

He's right! We're floating upside down. So -- we have to climb up.
(calling up to Acres)

Acres! Where does that go -- that place you're in?

ACRES

(from above)

To the galleys, sir.

SCOTT

Then stay where you are. We're coming up!

Susan and Robin and several others have arrived during this. Rogo has been listening with growing skepticism.

ROGO

How the hell do you figure to get through the hull of the ship? It's solid steel!

Cont.

142 Cont.

142 Cont.

ROBIN

(volunteering)

Aft. -- at the outlet of the propeller shafts.

They all look at the boy.

ROGO

(clearly he doesn't like kids -- especially bright ones)

This isn't some toy boat in a bathtub, kid, so just let us figure it out, huh?

ROBIN

(trying not to be cocky)

I'm sorry, sir, but the third engineer -- Charley -- he told me that back by the shafts the hull is only one inch thick.

ROGO

You know what an inch of steel's like, kid?

SCOTT

(interceding)

One inch less than two inches.

(dedicated)

We're climbing up! All of us!

ROGO

(defiantly)

You're climbing up! We're staying here.

SCOTT

(calling up)

Any ladders up there? Anything we can use to get up?

ACRES

No, sir. This is a linen storage area.

MARTIN

Tablecloths?

Cont.

142 Cont.1

142 Cont.

ACRES

Yes, sir.

MARTIN

(excitedly to Scott)

Good. We can knot them together.

SCOTT

Not strong enough.

Scott looks around.

143 HIS P.O.V. - THE COLLAPSED CHRISTMAS TREE

143

144 BACK TO SCENE

144

SCOTT

Something like that -- the Christmas tree. Give me a hand.

Scott starts out, Martin and some of the men go with him. Rogo is still balking.

ROGO

No.

SCOTT

(turning back)

Mr. Rogo -- aren't you going to give us a hand?

ROGO

No. Didn't you hear the Purser? He said to stay put -- keep calm -- help will be here. I'm staying right here.

LINDA

(to Scott)

There he goes! My old man!

ROGO

Look you --

Cont.

144 Cont.

144 Cont.

LINDA

Everything by the book.

Rogo glares at her.

ROGO

Just you keep the hell out of this.

SCOTT

Get your ass down here! Right away.

Rogo turns, somewhat surprised, toward the taut-looking Scott.

ROGO

Hey, you should watch your language, there, Preacher. You talk like you're from the slums or something.

Scott moves out with the others.

LINDA

(to Rogo)

You sonofabitch, go help him!

ROGO

Okay, okay. But who the hell does he think he is?

Rogo goes after Scott.

145

ANGLE ON SCOTT AND THE GROUP

145

The scattering of other male passengers along with Martin, Rogo range along the length of the tree.

SCOTT

Come on, gather around the tree.
Gather around. Clear the way.
Clear the way. We're going to
lift her on three. One -- two --
three --

146

FULL SHOT - SCOTT AND THE GROUP

146

moving into position around the Christmas tree. The Purser enters the shot and takes Scott's arm.

PURSER

For God's sake, Reverend, what you're doing is suicide.

SCOTT

(to men)

Set it down! Set it down!

(to Purser)

We're cut off from the rest of the world. They can't get to us, but maybe we can get to them. Now get out of the way.

PURSER

Pray for us, Reverend, but don't do this. Climbing to another deck will kill you all.

SCOTT

Sitting on our butts isn't going to save us. Maybe by climbing out we can save ourselves. And if you've got any sense you'll come along with us.

(to men)

Grab a hold -- one -- two -- three --

The men lift the tree and start slowly moving forward. They all strain, barely managing to lift the heavy tree from the deck, unbroken ornaments and bits of tinsel tinkling musically as they stagger with it toward the waiting Acres above them in the overturned pantry entrance. They move by the kneeling Nonnie, still comforting her dead brother. They move past Belle and Manny -- Linda, Robin and Susan back up with other people to clear a path.

ROGO

(pulling to Linda)

I hope to hell you're satisfied.

A-146

TWO SHOT - MANNY AND BELLE

A-146

watching the men drag the tree.

Cont.

A-146 Cont.

A-146

MANNY

I've gotta go and help them.

He moves off to help the men with the tree. Belle watches.

B-146

MEN WITH THE TREE

B-146

The men reach the position with the tree.

SCOTT

Let it down.

They lower the tree.

SCOTT

Let's up-end it.

147

PANNING SHOT

147

Scott, followed by Martin and Rogo move from the front of the tree to the tip and start lifting it. The other men assist.

SCOTT

(to others)

Bring it up to the waist.

(to Acres above)

Standby, Acres.

As they start lifting, Manny enters from the left and joins the men.

SCOTT

(to Manny)

Good work, Mr. Rosen.

(all heaving)

All right, let's go!

The top of the tree begins to rise slowly.

148

OUT

OUT

148

149

AT THE SERVICE PANTRY LEVEL - ACRES

149

watching below as the men push the tree up towards him.

A-149 FULL SHOT - FEATURING ACRES A-149

Shooting down onto Scott, Rogo, Manny, Martin and the men -- Belle, Linda, Robin and Susan among the crowd -- as the men rush the tree up, we zoom in closer on the principals.

ACRES
(as the tree reaches him)
You've made it, sir.

SCOTT
Acres, can you anchor it up there?

ACRES
Yes, sir. I think so, sir.

SCOTT
Good man.

150 OUT OUT 150

151 AT THE PANTRY LEVEL - ANGLED ON ACRES 151

Painfully, he manages to get to one foot, braces himself against the bulk-head, gets a tablecloth and ties the tree tip.

152 THROUGH TREE - ONTO SCOTT, ROGO, MARTIN AND MANNY 152

SCOTT
Okay. Let's start climbing up.
(to Manny)
Mr. Rosen, you get your wife.

Manny starts for the ledge.

A-152 AT THE BASE OF THE TREE - FAVORING SCOTT AND GROUP A-152

looking up at the top of the tree and at Acres. The tree, which has come to rest at an angle of forty-five degrees, has some of the aspects of a ladder with sturdy branches emerging from either side to give foot and handhold.

SCOTT
Robin!

ROBIN
Yes, sir.

A-152 Cont.

A-152 Cont.

Scott moves up to him.

SCOTT

I need a monkey -- are you game?

ROBIN

Yes, sir.

SCOTT

Good boy.

(leads him inside
tree)

Now you climb up inside as far as you
can go, then outside and Mr. Acres
will give you a hand.

Robin starts climbing tree.

153 AT PANTRY LEVEL - ROBIN AND ACRES

153

Robin reaches it and is helped up by Acres. Robin looks down at the
others below and grins down at Susan.

ROBIN

It's a cinch.

154 AT THE BASE OF THE TREE

154

Scott surveys the mixed bag of people, including Manny and Belle, still
huddled together nearby -- but watching everything, hearing it all.

SCOTT

All right, now the rest of us.

ROGO

So you get us up there. Then what?

SCOTT

Through the kitchen -- deeper and
deeper into the ship -- till we reach
the hull.

(pointing up)

... that way.

ROGO

Then you kick out the bottom and swim
ashore?

154 Cont.

154 Cont.

LINDA

Maybe you can just yell 'This is the police' and it'll open right up.

ROGO

(to Linda)

Don't be such a smart ass.

LINDA

(to the women)

You can't climb in a long gown.

It'll have to come off.

(to Susan)

Okay?

SUSAN

Okay.

Susan unzips her evening skirt. She has a fine, young, athletic body which she makes no attempt to hide from Scott. She starts up the tree as easily as her brother.

155 TWO SHOT - SCOTT AND SUSAN

155

Scott helps Susan start up the tree.

SCOTT

Go up the way Robin did and don't look down.

A-155 CLOSER ANGLE - SCOTT

A-155

as Martin confronts him.

MARTIN

Excuse me, Reverend, what about all those other people?

He gestures toward the group far down the salon with the Purser.

156 CLOSE ON SCOTT

156

looking off at --

157 HIS P.O.V. - THE OTHER GROUP OF SURVIVORS

157

still huddling around the Purser. Off to another side the ship's Chaplain is moving among the injured -- searching for others he can help.

158

FAVORING SCOTT

158

SCOTT

I'll keep them moving along here.
See if you can get the rest of them
to join us.

Martin moves out, as Scott continues to hurry the rest of his group up
the tree.

SCOTT

(to Linda)

All right, Mrs. Rogo. Up you go.
But you'll have to take off that long
gown.

ROGO

Like hell she will!

SCOTT

She can't climb that way -- it's
too tight.

ROGO

She doesn't have anything under it!

LINDA

Just panties -- what else do I need?

ROGO

What else do you need?!

SCOTT

(to Rogo)

Give her your shirt.

LINDA

Come on.

Rogo starts to argue, but Scott moves away to see Susan's progress.

SCOTT

How you coming, Susan?

SUSAN

All right.

SCOTT

Good girl.

A-158 UP SHOT - SUSAN IN THE TREE

A-158

She reaches the top and is helped over by Acres. . Robin is watching.

B-158 PANTRY LEVEL

B-158

ROBIN

(from above)

Not bad for a girl.

ACRES

(urges the two
inside the pantry)

Would you wait in there, Miss.

159

FAVORING MANNY AND BELLE

159

Belle takes a religious medallion hanging on a gold chain from around her neck, holds it out to Manny.

MANNY

What are you doing?

BELLE

I want you to give this to little
Mannie.

MANNY

I'm going somewhere you're not going?

BELLE

Manny ...

MANNY

Now what?

BELLE

How long has it been since we said
to each other -- I love you?

MANNY

Twenty years? Yesterday!

BELLE

I love you.

She tries to hand the medallion to Manny.

MANNY

Put it back on! You'll give it to him
yourself.

There's a slight shivering of the ship. The lights flicker. Scott hurries
in.

SCOTT

We have to go. Right now!

BELLE

(not moving)

A fat woman like me can't climb. I'll
wait.

Cont.

159 Cont.

159 Cont.

SCOTT

Afraid I can't let you do that, Mrs. Rosen.

BELLE

Mr. Scott, you think there's something different up there than down here?

SCOTT

Yes! Life! Life's up there.

He reaches out his hand to her.

SCOTT

And life always matters -- very much -- doesn't it? .

BELLE

(nodding)

Life, yes, all right, so I'll climb.

She slips the chain and medallion back around her neck. They rise.

160

ANOTHER ANGLE

160

Belle and Manny follow the others at the foot of the tree.

SCOTT

You can keep your dress on --, it's short enough.

BELLE

You thought I was going to take it off?

She approaches the tree.

161

MOVING SHOT WITH MARTIN

161

progressing from group to group among the other survivors.

MARTIN

Please, everybody -- follow me. Ladies and gentlemen, there's very little time. Please everybody, you heard what the Reverend said. He's taking us up toward the engine room. Everyone, please, back this way.

161 Cont.

161 Cont.

PURSER

Mr. Martin, they're staying right here.

MARTIN

(to the Purser)

Can you see the logic?

(to the people)

Everyone -- please -- please.

162 HIS P.O.V. - NONNIE

162

sitting with her dead brother cradled in her arms.

NONNIE

(trying to smile at
the boy in her arms)

Oh, please, Teddy, open your eyes.
You really must wake up. We've
got to do something and you know
how -- how disorganized I am --
without you. Come on, Teddy,
wake up, please.

163 CLOSER ANGLE - MARTIN

163

MARTIN

Miss ... Miss.

The girl looks at him.

MARTIN

I think you should come with me.

NONNIE

Leave him?

Martin comes closer, kneels down next to the dead boy.

NONNIE

I can't --. I can't leave my brother.
He's all I've got.

Cont.

163 Cont.

163 Cont.

MARTIN

(softly)

What's your name?

NONNIE

Nonnie.

MARTIN

(very gently)

Nonnie, your brother's dead.

NONNIE

(a long beat)

Did you like his music?

MARTIN

I would have danced to it -- if
I'd had somebody to dance with.

NONNIE

We'd have won the Festival, you know.
No doubt about that. We really would
have won.

Martin holds out his hand.

MARTIN

I know you would. Now -- please come.

She slides out, gently letting Teddy's head rest on the ceiling. She
takes Martin's hand. He leads her back toward the Christmas tree.

164 AT THE TREE

164

Belle is halfway up, struggling, her face wet with perspiration.

MANNY

A little higher, Belle. Just keep
going -- just a little higher.

165 INT. TREE - BELLE

165

stops, clings to the branches. She is wedged among them.

Cont.

165 Cont.

165 Cont.

BELLE

I can't. I can't get up there.

MANNY

Yes, you can.

BELLE

I can't -- I can't. I'm stuck in the spokes.

MANNY

Come on, Belle, come on.

BELLE

How much further?

MANNY

Just a little further.

A-165

LINDA

A-165

She raises her eyes to the heavens and shrugs.

166

ANGLE - SCOTT

166

Scott leaps to the tree, scampers up, gets a shoulder and one upraised palm under Belle's fanny -- and shoves.

167

ABOVE - AT PANTRY LEVEL

167

with Acres, Robin and Susan already up. Belle is literally propelled upward by Scott's strength and forcefulness. She collapses. Scott remains below on the tree.

SCOTT

Excuse me for getting so familiar.

BELLE

That's all right. What else could you do? Mrs. Peter Pan I am not.

Scott climbs back down to where Rogo and Linda wait.

168

AT BASE OF TREE

168

SCOTT

(to Linda)

Are you ready?

Linda approaches the tree.

SCOTT

(to Rogo)

You follow her.

ROGO

You ever say "please?"

SCOTT

If it'll get you up the tree -- "please!"

169
thru
173

OUT

OUT

169
thru
173

174

ANOTHER ANGLE

174

Rogo gives Scott a long look, then starts climbing. Martin arrives with Nonnie.

MARTIN

(to Scott)

This is Nonnie. She's coming with us.

SCOTT

What about the others?

MARTIN

Nobody wants to listen. They seem to have more confidence in the Purser than in us.

Scott looks out at:

175

HIS P.O.V. - THE SEMI-DARKNESS

175

and the clusters of survivors remaining behind, most of them huddled around the Purser in a Dantean environment. The only figures moving are those of the ship's Chaplain, still trying to find survivors, and one or two other officers helping.

176 CLOSE ON SCOTT 176

seeing the Chaplain. He moves out.

SCOTT

(over his shoulder)

Help her up, Mr. Martin! Then follow her!

177 FAVORING MARTIN AND NONNIE 177

watching Scott hurry off toward the distant silhouette of the Chaplain. Then Martin helps Nonnie climb. Manny and Belle have reached the top.

A-177 LINDA A-177

climbing the tree.

178 IN THE TREE 178

Martin seems to have taken an especially tender interest in the girl. He guides her up, placing her hand on a branch, encouraging her, smiling at her, urging her upward.

179 SCOTT 179

as he approaches the Chaplain, who's been comforting an injured passenger. There is a silence as the two men consider each other.

SCOTT

(finality)

You didn't tell me what you thought of my sermon this afternoon.

CHAPLAIN

You didn't ask me.

SCOTT

I'm asking now.

CHAPLAIN

You spoke only for the strong.

SCOTT

I'm asking you to be strong. Come with us.

Cont.

179 Cont.

179 Cont.

CHAPLAIN

I can't leave these people. I know
I can't save them. And I suspect
we'll die. But I can't leave them.

SCOTT

They don't want to come. They've
chosen to stay but why should you?
What good is your life then? What
has it all been for? To die on your
knees, blessing the weak?

CHAPLAIN

(a long beat, rises)

I have no other choice.

Scott extends his hand. The Chaplain moves down to him, takes it,
kneeling.

SCOTT

John, I'm not going to give up.

180

AT THE TREE

180

Martin is just following Nonnie over the top.

A-181

ADDED CUT

A-181

Belle and Manny on top. Linda and Rogo reach the top.

B-181

NONNIE AND MARTIN

B-181

reach top.

181

INT. DINING SALON

181

Scott climbs up onto chair holding Chaplain's hand. Scott shouts at
the survivors.

SCOTT

(on chair)

Can I have your attention, please!
Can I have your attention, please!

Cont.

181 Cont.

181 Cont.

Some dazed heads turn in his direction, looking up at his figure dominating the room.

SCOTT

That is the way out! That's your only chance!

Some of the people stir, wondering, questioning, looking at the Purser.

PURSER

Don't listen to him! We've got to stay here until help arrives.

SCOTT

Help from where? The Captain? He's dead. Everybody's dead who was above us when the ship turned over -- because now they're underneath us -- under water!

PURSER

That's not true.

SCOTT

(drives on)

It's true -- you pompous ass. There's nobody alive but us! Nobody's going to help us -- except ourselves! It's up to each one of you! Up to us! Together!

PURSER

Don't listen to him! He knows nothing about this ship!

FIRST MAN

We're staying here.

WOMAN

The Purser's right.

SECOND MAN

Why don't you mind your own business?

Scott turns to the Chaplain.

Cont.

181 Cont.1

181 Cont.1

SCOTT

(clasping hands)

God bless.

CHAPLAIN

God bless you.

Scott moves to the tree and starts climbing it to the pantry shelf.

SCOTT

(reaching top, turns,
to the people below)

I'm going to appeal to you for the last
time.

MAN

(below)

You don't know what you're talking
about.

SCOTT

I know this much! The sea is going
to keep pouring in -- we're going to
keep settling deeper and deeper. We
may even go under before we get up
to the bottom and try to cut our way
out -- but it's something to try.
It's a chance. We might make it.
But if you stay here you will certainly
die. For God's sake -- come with
me. Please, I beg of you.

MAN

(below)

We are staying with the Purser.

182 SCOTT'S P.O.V. - THE FACES OF THE PEOPLE

182

They stare up at him dully, sheep waiting for their shepherd to lead them.
They murmur to one another.

183 CLOSE ON SCOTT

183

as he looks down at them. Pity and compassion are on his face.
He turns away, moves into the pantry.

184 INT. SERVICE PANTRY

184

The entire group is gathered within the pantry area and the corridor leading back from it. The pantry ceiling (now the floor) is littered with broken dishes, scattered silverware and linens which have tumbled out of closets. A coffee urn has capsized over napkins and tablecloths. Scott moves into the pantry.

ROGO

You couldn't talk anybody else into coming?

SCOTT

No, we're on our own.

At that moment the ship lurches.

SCOTT

Get back -- get back!

185 EXT. SEA - THE POSEIDON - NIGHT

185

rolls, settles deeper.

186 INT. SERVICE PANTRY

186

Scott and the others are pitched violently to one side, then the other. There is a terrifying wooshing o.s. Scott hurries back to the pantry opening.

187 AT THE PANTRY LEVEL - HIS P.O.V. OF THE DINING SALON

187

A huge geysering explosion bursts from one of the skylights, sending smoke, oil and a column of water lancing up into the dining salon and dousing the survivors huddled around the Purser.

- 188 CLOSE ON SCOTT 188
 reacting:
- 189 HIS P.O.V. - THE FLOODING SEA 189
 shooting higher and higher.
- 190 INT. DINING SALON - THE SURVIVORS 190
 scream, fall back in terror from the oncoming sea. Some of them surge toward the Christmas tree.
- 191 AT THE PANTRY LEVEL - FAVORING SCOTT 191
 He grabs the top of the tree to steady it.
- SCOTT
 (shouting down)
 Don't panic! Come up one at a time!
- 192 ANGLED DOWN AT THE MOB 192
 They crush each other in their effort to gain the tree before the water reaches them, striking and pulling at each other to be the first up.
- 193 FAVORING SCOTT 193
 struggling to keep from being whipped out into space by the frantic clawing and tugging at its base.
- 194 FULL SHOT 194
 The weight below is too much. The tree crumples under the weight of the mob, Scott having to let go to avoid being pulled off his perch above. The tree crashes down, smashing in upon the people below.
- 195 AT THE PANTRY LEVEL - CLOSE SHOT 195
 Scott staring down at the tragedy. He turns and exits.
- 196 INT. SERVICE PANTRY AND RED FIRE DOOR 196
 Scott turns, angle widening. Camera moves with Scott to where Martin has been bandaging Acres' knee. Scott takes in instantly the skillful job Martin has done, then assesses the condition of the others, who look at him questioningly.

Cont.

196 Cont.

196 Cont.

MARTIN

What happened?

SCOTT

(to Acres)

Which way to the kitchen, Acres?

ACRES

(rising painfully)

This way, sir.

He limps forward. Camera moves with the two ... through the vestibule toward a heavy steel door -- a fire door painted red. Below it a red light flashes.

197 ANGLED TOWARD THE DOOR

197

They look at the red light.

SCOTT

What is that?

ACRES

Fire, sir.

SCOTT

That is a special fire door, isn't it?

ACRES

Yes, sir. A safety door.

SCOTT

Closes automatically at high temperature. Right?

ACRES

Yes, sir.

SCOTT

So any fire back there would have run out of oxygen -- be smothered.

ACRES

That's the theory, sir.

Cont.

197 Cont.

197 Cont.

SCOTT

All right, let's test it. Get the others to flatten themselves against the bulkhead.

ROGO'S VOICE

(o.s.)

Hold it!

Scott glances around to see Rogo standing just behind them with his usual belligerence.

ROGO

Do you know what a flash fire is? Well, mister, I'm not going to let you kill us.

SCOTT

I'm going through that door, Mr. Rogo! You can either stand aside and close that door to keep the air from coming in or you can try to stop me. So what's it going to be?

198

CLOSER ANGLE - SCOTT AND ROGO

198

ROGO

I always figured I'd get it by some crumbum in some dirty tenement.

(almost as though
he's giving orders)

Okay. Open the door.

ACRES

(to the others)

Okay, will you please stay back by the wall?

A-198

PAN SHOT - ACRES

A-198

gets the principals back.

ACRES

Would you move back against the bulkhead -- please, would you move back -- move over there. Thank you.

199 ANOTHER ANGLE 199

Scott nods, then looks back.

200 P.O.V. SHOT 200

The rest of the party pressed against the bulkheads.

201 ANGLE 201

Scott touches the door experimentally, pulls his hand back at the scorching heat. He picks up a serving cloth from where it lies next to a fallen tray of food, pads his hand against the heat. Rogo has placed himself against the wall to one side of the fire door. Scott -- without further hesitation -- wrestles the door open. Smoke billows out, enveloping him, but there is no flame chasing it.

202 INT. KITCHENS 202

Scott steps into the smoky chambers as Rogo slides the door closed after him. Gas flames from the stoves which hang upside down in the long, divided room light Scott's way. In the dim light, the dead personnel can be seen. Food from overturned cauldrons is ankle deep between the pipes and overhead gaslines which now intersect the footing. Scott covers his face with the serving cloth, starts to pick his way toward the far end of the chamber, disappearing into the smoke.

203 INT. SERVICE PANTRY AND PASSAGEWAY NEAR FIRE DOOR - 203
FAVORING ROGO

grimly waiting. The rest of the group are in b.g. waiting tensely. Rogo glances up as he sees Martin coming in from the pantry.

MARTIN

What if he doesn't come back?

ROGO

How the hell do I know?

MARTIN

We have to do something. I mean -- we have to formulate some kind of plan. Meanwhile, what do I tell the others?

Cont.

203 Cont.

203 Cont.

ROGO

(sarcastically)

Tell them to open their hymn books
and sing "Nearer My God to Thee."

Suddenly the fire door slides open. Scott appears from out of the smoke.

SCOTT

Okay!

ROGO

Okay, what?

Scott doesn't answer, but closes the door, hastens toward the pantry area, Rogo and Martin coming after him.

204

INT. SERVICE PANTRY - THE GROUP

204

waiting tensely, silently. They all react with relief to Scott's reappearance.

SCOTT

(to Acres)

The other side of the kitchens --
there's a companionway -- where
does it go?

ACRES

Down to ... I mean, up toward
Broadway.

SCOTT

What's Broadway?

ACRES

A serviceway running the length of
the ship.

SCOTT

Does Broadway lead to the engine room?

ACRES

I don't know much about below-deck
operations, sir, but I imagine there
might be access from that area.

Cont.

ROBIN

There is!

They all look at him. Robin looks at Rogo with some trepidation.

ROGO

You again?

ROBIN

(dropping his eyes)

Sorry, sir.

SCOTT

Robin, you were saying that Broadway leads to the engine room. How do you know that?

ROBIN

Well, that's the way I went with my engineer friend. He called it Broadway when he took me down to see the boilers.

Scott turns to the others.

SCOTT

Well, there it is.

ROGO

So we going to take his word?

SCOTT

Why not?

ROGO

He's just a kid -- that's why not!

LINDA

He hates kids. It was the three years he spent in Juvenile as a kiddie cop.

Scott turns from them to Manny and Belle.

Cont.

204 Cont.1

204 Cont.1

SCOTT

Mrs. Rosen, I'll try to promise you,
no more Christmas trees.

BELLE

(smiles)
I'll be grateful!

Martin helps Acres to his feet. Scott moves toward the kitchens, the others trooping after him.

205 ANOTHER ANGLE - AT THE KITCHEN ENTRANCE

205

Scott stops for a moment, turning back to the group

SCOTT

There are dead people in here. Not
a pretty sight, so -- don't look.
Acres, you follow me.

He opens the door, then disappears into the smoke, Acres just behind him, then Susan and Robin.

206 INT. KITCHEN - CLOSE MOVING SHOT - SUSAN

206

moving through the carnage. In spite of Scott's caution, she stares down in horror at:

207 HER P.O.V. - A DEAD COOK

207

208 SUSAN

208

turns away nauseated, feels her way forward.

209 CLOSE MOVING SHOT - MARTIN AND NONNIE

209

He is ahead of her when he sees the dead man. Martin reaches back, holds her hand, as he leads her past.

A-209

CLOSE MOVING SHOT - BELLE AND MANNY

A-209

As they start through the kitchen, she sees the flames coming out of the burners and reacts to them in fear.

BELLE

Manny, I'm scared. Let's go back.
We'll go back.

MANNY

For thirty years you've been telling me what to do. Now I'm telling you. We're going through ...

BELLE

No, no, no ...

Shielding her from the flame with his body and his jacket, he pushes her almost roughly past the danger point and towards the exit door.

210

FULL SHOT

210

The first of the group reach the far door of the kitchen, open it and quickly move through. (The door is left open by the last of the group through.)

- 211 INT. FIRST PASSAGEWAY 211
- The long corridor has an eerie look, its ceiling lights now glowing from the floor through the slowly dissipating smoke. The group proceeds up the inverted corridor until they reach the foot of an inverted stairway.
- 212 AT THE FOOT OF THE STAIRWAY 212
- Angled up the inverted flight of steps -- a nightmarish reversal of norm. Where steps would ordinarily be is a long steep metallic slope (the underside of the steps.) The handrails are above the slope and beyond the reach of any except the tallest man.
- 213 CLOSE ON SCOTT 213
- studying the slope.
- 214 ANOTHER ANGLE - ROBIN AND ACRES 214
- arriving behind him, then Susan advancing down the passageway.
- SCOTT
- Any other way?
- ACRES
- No, sir.
- SCOTT
- So we go up. Right, Acres?
- Scott seizes the railing above his head and gripping the surface with his feet proceeds to ease himself backwards up the steep slope.
- 215 CLOSE ON SUSAN 215
- arriving and watching Scott.
- 216 HER P.O.V. - SCOTT 216
- He makes the top without too much difficulty, disappearing into the passageway above.
- 217 INT. SECOND PASSAGEWAY - MOVING WITH SCOTT 217
- exploring it -- to his bafflement and consternation, the next flight of stairs do not lead to the next deck up.

218 INT. FIRST PASSAGEWAY - AT A FIRE-FIGHTING STATION 218

A coiled hose is behind a glass door. Martin opens the door, uncouples the fire hose, loads it over his shoulder and runs back to the staircase.

219 ANOTHER ANGLE - SCOTT 219

runs back to the top of the first staircase.

220 AT THE FOOT OF THE STAIRCASE 220

Martin comes in with the fire hose.

MARTIN

(calling up)

Reverend, here, try this.

Martin heaves up a part of the hose, Scott snagging it in mid-air and fastening it to the top of the railing.

SCOTT

(calling down)

Acres, you first. I need you.
Rogo, give him a hand.

ROGO

(mumbling to himself)

Rogo ... Rogo ... Rogo ...

MARTIN

Mr. Rogo, put this around his waist.
That's it. Easy now.

He begins to push and heave Acres as Acres holds onto the hose and goes up hand over hand, Rogo following and helping him make it to the next level.

221 INT. SECOND PASSAGEWAY 221

Acres and Rogo join Scott. Scott hands the upper section of hose to Rogo.

SCOTT

Use this. Get them up as fast as
you can.

ROGO

I guess what it is I don't like about
you, Scott, is your attitude. Or
do you think it goes deeper?

Cont.

221 Cont.

221 Cont.

SCOTT

Maybe we're two of a kind, Mr. Rogo,
and you can't stand looking at yourself!

(to Acres)

Through these doors, Acres?

ACRES

No, sir. That's the crew's galley,
sir. It's that way, sir.

(Scott helps him)

Thank you.

SCOTT

(to Rogo)

Get the rest of them.

ROGO

Yes, sir.

Scott and Acres move off. Rogo indicates nose.

ROGO

(to those below)

Grab hold of this! All right, come
on up. Let's go!

A-221

SECOND PASSAGEWAY - ACRES AND SCOTT

A-221

SCOTT

I'm surprised that the lights are still
working.

ACRES

I'ts on emergency circuit on batteries.
They're supposed to stay operational
for three hours.

Scott is considering this as he arrives with Acres at the end of the passage. He turns the corner into another passage clearly intended to lead them to the next deck up, but its companionway has been collapsed by one of the explosions and completely blocks the passage. Acres looks at the wreckage, shakes his head, defeated.

SCOTT

Well --

Cont.

A-221 Cont.

A-221 Cont.

ACRES

There's no other exit from this section, sir.

SCOTT

There's got to be! Now think!

222 INT. FIRST PASSAGEWAY - AT THE INVERTED STAIRCASE -
ANGLE ON BELLE ROSEN

222

on her bounteous bottom, the hose about her waist and a grim look on her face, she is being hauled backward up the slope of the inverted staircase by Rogo in the passageway above with Robin lending a hand. Manny remains at the foot of the staircase with the others and watches his wife being tugged upward.

MANNY

It's all right, Belle. You're all right. Go ahead -- pull.

BELLE

(being pulled up)

Manny, my pears, my pearls.

MANNY

Forget the pearls. I'll buy you some more.

BELLE

I know one thing -- everybody's going to get pretty tired hauling two ton Tilly along all the time.

LINDA

Right on, baby -- right on.

ROBIN

(from the top)

Don't worry, Mrs. Rosen. I helped my dad pull in a six-hundred pound swordfish off Hawaii.

They heave with a will and Belle reaches the top. Rogo tosses one end of the hose back to those below. Susan, Robin, Rogo and Belle are all onto the second level by now.

223

INT. SECOND PASSAGEWAY - CLOSE SHOT - ON A VENT
ADJACENT TO THE BLOCKED AREA SEEN BEFORE

223

Two large mesh-metal doors locked at their center.

ACRES

(picks up metal bar)

Try this, sir.

(hands steel piece
to Scott)

Scott jams the steel bar into the crack, twists, pries the hatch open. The door opens upon a small closet in which electrical switches and meters are set -- and between them a panel door two feet by three. Scott opens the panel hinged with a double latch, peers into the semi-dark space beyond.

ACRES

(as Scott crawls
into area)

I think that's it, sir, down there on
the right.

SCOTT

This leads to a central shaft?

ACRES

That's what I've been told.

SCOTT

Where's the shaft lead to?

224

SCOTT'S P.O.V. - THE HORIZONTAL AIR DUCT

224

Enough light appears at the far end to reveal a tube-like passageway only about three feet in diameter.

225

FAVORING SCOTT

225

studying the space.

ACRES

I gather there's an exit at all deck
levels like this one ...

(pause)

It doesn't look too promising, does
it, sir?

Cont.

225 Cont.

225 Cont.

Scott pauses, thinks, then slowly --

SCOTT

No, it doesn't.

226 FIRST PASSAGEWAY

226

BELLE

(o.s. from top)

Manny, you promised me no more climbing.

MANNY

I'm coming, Belle, I'm coming.

Nonnie looks off, screaming in terror.

227 NONNIE'S P.O.V. - THE PASSAGE FROM THE KITCHEN

227

Water is pouring out through the open fire door leading to the kitchen and flowing quickly along the passageway toward Nonnie and the rest of the group still below.

228 FAVORING NONNIE

228

screaming again, rushing to Martin for protection. Martin, Nonnie and Linda are still below as Manny Rosen is hauled up to the next level.

229 INT. SECOND PASSAGEWAY

229

Scott heads toward the passageway, Acres remaining at the open vent.

230 INT. FIRST PASSAGEWAY

230

Water swirls around the ankles of the three people, Nonnie petrified, still hanging onto Martin.

LINDA

The water's coming in -- the water's coming in!

(to Nonnie, screaming)

Shut up! Come on -- get up this God-damn ramp.

Cont.

230 Cont.

230 Cont.

Martin virtually throws Nonnie up to Rogo and Scott, who has arrived at the stair head.

MARTIN

We all can't be as composed as you are, Mrs. Rogo.

LINDA

Are you going to lecture me now?
Hurry, come on -- pull -- pull!

(as she and Martin
side by side climb
up)

ROGO

(from above)

Come on! Come on!

231 INT. SECOND PASSAGEWAY

231

Scott turns back to Rogo.

SCOTT

Rogo, bring everybody down this
way!

Scott runs out again, back toward Acres waiting at the vent.

ROGO

Everybody -- this way!

LINDA

This is a bunch of crap ... We're
sinking and nothing's going to keep
us from drowning.

ROGO

Keep it moving.

MANNY

He's right, Mrs. Rogo. There are
air pockets all over this ship.

They all start down the passageway.

Cont.

231 Cont.

231 Cont.

LINDA

Air pockets?

MANNY

(continuing, as
they walk)

Just because that deck flooded doesn't
mean this one will.

232 SECOND PASSAGEWAY - CLOSER ANGLE - NONNIE

232

waiting for Martin. Once he's up, she moves to him in need of reassurance. She tries not to look down at the water swirling in the passageway below.

NONNIE

How long will we stay afloat?

MARTIN

(gently)

Long enough.

ROBIN

The Andrea Doria stayed up ten hours
before she sank.

MARTIN

You see, Nonnie, we don't have any-
thing to worry about. We have a
long time to go.

Martin presses Nonnie's hand. His confidence begins to become her
confidence.

ROGO

Come on, come on, keep moving.

He herds them down the way the others have gone.

233-

234

OUT

233-

234

OUT

235

INT. SECOND PASSAGEWAY - AT THE VENT

235

Scott waits for the group to catch up. He watches them as they stare at the tiny opening in consternation.

SCOTT

This duct leads to a vertical air shaft.

BELLE

Through that little hole?

SCOTT

That little hole, as you call it, is going to lead us out of here and up to Broadway. Now, we've climbed four decks so far -- we've got two more to go.

(indicating vent)

And this is the only way out.

BELLE

You expect a person to fit in there?

SCOTT

Mrs. Rosen, you can crawl right through there, believe me!

(goes into duct)

MANNY

She has this illusion -- all the time thinking she's fat.

SCOTT

(from vent area,
to Rogo)

Mr. Rogo, you follow me.

ROGO

(going into vent)

Oh, that figures -- me again, huh?
Why?

SCOTT

(in vent area)

Because when we get to the end of this duct, it'll take both of us to help the others up ...

235 Cont.

235 Cont.

Scott goes into the duct followed by Rogo.

SCOTT

(from duct)

Mr. Martin --

MARTIN

Yes, sir.

SCOTT

You last and make sure everyone's
accounted for.

MARTIN

Okay, Reverend.

LINDA

(entering)

I'm going next. If ole fat ass gets
stuck in there -- I don't want to be
caught behind her.

(enters the duct)

Manny and Belle exchange glances. He turns to Robin and Susan.

MANNY

Come on, kids, you're next.
(pushes them to-
ward vent opening)

BELLE

(to Manny, handing
him her pearls)

Manny, if I get stuck, push me.

MANNY

Don't worry, darling, you won't get
stuck.

MARTIN

Okay, Nonnie, you're next.

NONNIE

No, no, with you -- with you.

Cont.

235 Cont.1

235 Cont.

MARTIN

(to Acres)

Mr. Acres, would you mind -- please.

ACRES

Yes, sir.

MARTIN

Thank you.

236 INT. FIRST HORIZONTAL DUCT - SERIES OF CUTS - THE PEOPLE 236

Scott in the lead, others crawling, others entering, maintaining the order of march. These individual shots are all to be close, giving us the feeling of being jammed within the tube.

237 INT. VERTICAL SHAFT - AT THE FIRST HORIZONTAL DUCT - CLOSE MOVING SHOT - SCOTT 237

arriving at the vertical shaft. It's a large, dimly-lighted, circular air shaft, some twelve feet across, stretching up and down almost the entire length of the ship. Horizontal ducts open into it every nine feet. Scott looks down.

- 238 HIS P.O.V. - SEMI-DARKNESS 238
- We hear the sound of water bubbling. The shaft seems to stretch endlessly below.
- 239 CLOSE ON SCOTT 239
- looking up:
- 240 HIS P.O.V. - A GLOW OF LIGHT 240
- far above, giving perceivable shape to the much larger diameter of this vertical shaft. Along one side the rungs of an iron ladder lead both upward and downward. From above the noise of scuffling, the ringing of shoes on metal overhead is suddenly heard.
- 241 CLOSE ON SCOTT 241
- reacting to the sound of other survivors.
- SCOTT
(shouting upward)
Hello! Hello up there! Hello!
- His "hello" echoes ... "Hello ... hello ... hel-lo ..."
- 242 HIS P.O.V. - THE GLOW OF LIGHT 242
- above - but no response -- only the sound of distant movement.
- 243 INT. VERTICAL SHAFT - AT FIRST HORIZONTAL DUCT 243
- Scott steps out onto the ladder, followed by Rogo who moves down a few steps to be in a better position to help Linda. She lets out a grateful exhalation, until she sees the terrifying pit of the shaft, the rising water below. Scott smiles at her.
- SCOTT
Keep close to me -- and don't look
down.
- He starts up, Linda after him.
- 244 INT. FIRST HORIZONTAL DUCT - CLOSE MOVING SHOT - BELLE 244
- pulling and tugging herself through the narrow duct. She moves out of shot as Manny moves in.

245 INT. SECOND PASSAGEWAY - AT ENTRANCE TO DUCT - 245
NONNIE, MARTIN AND ACRES

Martin hears something, looks around, reacts to:

A-245 HIS P.O.V. - WATER A-245

flowing toward him along the passage from the inverted staircase --
clearly, the deck they have just left is now flooded.

246 ANOTHER ANGLE - MARTIN 246

moves closer to Nonnie to prevent her from seeing the oncoming water.

247 OUT OUT 247

248 MARTIN AND NONNIE 248

MARTIN

(trying to keep
her moving)

Now, come along or we'll lose
the others.

NONNIE

You'll be right behind me?

MARTIN

Like two peas in a pod.
(hears, turns and
sees water)

Quickly.

She moves into the duct.

MARTIN

In you go.

Both crawl through.

249-

250

OUT

OUT

249-

250

251

MARTIN

251

looks back again at the oncoming water.

A-251

HIS P.O.V.

A-251

Water rushing closer.

B-251

MARTIN

B-251

climbs in after Nonnie.

C-251 INT. DUCT - SHOOTING OUT

C-251

towards second corridor, past Martin as he climbs in past camera. We hold a moment, then seawater surges toward camera. NOTE: Series of cuts -- water moving up toward duct opening.

252 INT. VERTICAL SHAFT - AT THE THIRD HORIZONTAL DUCT

252

Scott, Linda, Susan and Robin, all on the ladder, strung up from below, Scott climbing into camera. Scott reaches the third horizontal duct, looks down to check on the others below, then climbs into it.

253 VERTICAL SHAFT - COMING OUT OF DUCT

253

Rogo is in opening waiting to help the others. Susan comes out first.

ROGO

(to Susan)

Alright, up you go -- don't look down.
Just go up the ladder -- watch your
feet and your legs.

She starts up.

ROGO

(to Robin)

Here -- give Mrs. Rosen a hand.
(as Belle comes out
of the duct)
How you doing, Mrs. Rosen?

BELLE

(wiping face)

Fine, fine -- I think I'm getting my
second wind. How you doing,
Mr. Rogo?

ROGO

Fine, fine.

Belle looks down, sees height and water.

ROGO

No, no, no. Don't worry -- just
look up.

BELLE

Manny, are you there?

A-253

CLOSE SHOT - MANNY IN DUCT

A-253

MANNY

Where else could I be?

B-253

BACK TO SCENE

B-253

Belle is climbing behind Robin who looks down at her, panting below him.

ROBIN

I didn't mean it to sound the way it did.

BELLE

I missed something.

ROBIN

When I told you about dad's six-hundred pound swordfish. I don't want you to think I meant you weigh that much.

BELLE

With everything that's happening -- that's what you've been worrying about?

ROBIN

Sure. What else?

BELLE

You're a good boy.

ROBIN

Tell my sister.

Shooting onto Robin, Belle, Manny moving through duct toward camera.

BELLE

Robin, thank you -- you go first.

ROBIN

Alright, Mrs. Rosen.

BELLE

But don't go too fast.

(to Manny)

Manny, you right behind me?

Cont.

B-253 Cont.

B-253 Cont.

MANNY

You haven't lost me yet.

254 INT. THIRD HORIZONTAL DUCT - SHOOTING THROUGH SIDE ONTO SCOTT 254

followed by Linda.

A-254 INT. THIRD HORIZONTAL DUCT - SHOOTING THROUGH SIDE ONTO SUSAN A-254

B-254 INT. THIRD HORIZONTAL DUCT - SHOOTING THROUGH SIDE ONTO ROBIN, BELLE AND MANNY B-254

as they go through.

ROBIN

I can see the end, Mrs. Rosen.

BELLE

I'm glad, Robin -- Manny, hurry it up.

C-254 INT. THIRD HORIZONTAL DUCT - AT OUTLET - PASSAGEWAY SEEN IN B.G. C-254

Scott, followed by Linda, arrives at end. He starts shouting and kicking at grill.

SCOTT

(yelling out)

Hey, hey there.

(to Linda)

Press against my back. Push.

He shoves the grill out.

D-254 INT. THIRD HORIZONTAL DUCT - AT OUTLET D-254

Shooting straight on overlap Scott unloosening and kicking grill out. He gets out, helps Linda out, then Susan who appears.

E-254 INT. THIRD HORIZONTAL DUCT - CLOSE SHOT - SUSAN IN DUCT E-254

watching Scott as he kicks the grill out.

- 255 INT. VERTICAL SHAFT - ON THE LADDER 255
 Acres is now nearing the top of the shaft on the ladder. Below him Nonnie and Martin on the way up -- Rogo just starting his climb.
- 256 INT. BROADWAY - AT THE OUTLET OF THE THIRD DUCT 256
 Scott is helping Susan out. She reacts to:
- 257 HER P.O.V. - THE FIGURE OF A MAN 257
 just ahead, propped against a serving cart overturned in the passageway. He is dead.
- 258 SUSAN 258
 looks shocked -- and sick. From somewhere deep within the ship a rumbling explosion shakes the vessel. Susan buries herself against Scott's chest, clinging to him -- a mixture of fear and physical attraction in her young body toward his strength and authority.
- 259 EXT. SEA - THE POSEIDON UNDERWATER - NIGHT 259
 Explosions rocket out from the down-pointed stacks. The ship rolls and lurches from the force of the released energy. The hull settles even deeper into the sea.
- 260 INT. VERTICAL SHAFT - ANGLED DOWN AT THE GROUP ON THE LADDER 260
 shaken by the lurching roll.
- 261 CLOSER ANGLE - ACRES 261
 loses his footing, plunges from the top of the ladder toward the seething water below.
- 262 ANGLED ON NONNIE 262
 pushing in against the ladder fearfully as Acres falls past her. She forces herself to look down.
- 263 INT. BOTTOM OF VERTICAL SHAFT - AT WATER - HER P.O.V. - ACRES 263
 plunging into the water below.

264 ROGO - ON THE LADDER

264

sees Acres surface in the water now only eight feet below him. Acres is struggling for breath, trying to thrash his way to the ladder. Rogo moves down the rungs to help him, comes to within three feet of the water when an explosive blast lifts the surface and Acres upward, the water engulfing him for a moment. But Rogo clings to the ladder and the water falls back, leaving him soaking wet but still on the ladder. Rogo looks down again for Acres, but the surface is black and empty now. A torrent of seawater shoots out of the duct just above Rogo's head, cascading down toward the rising water in the shaft. Rogo fights his way through the horizontal stream, scampers up the ladder to safety and continues swiftly now toward the others above him.

ROGO

(shouting upward)

Move it! Move it!

265 INT. VERTICAL SHAFT - ANGLED ON NONNIE AND MARTIN

265

frozen in place on the ladder, terrified by what she has seen. Martin climbs up, putting his body over hers, his feet next to hers on the ladder.

NONNIE

I'm ... sorry ... I ...

(paralyzed)

... I can't move.

MARTIN

(gently)

Keep your eyes on the ladder. Don't look at anything -- except the ladder. I'm right here. I'm with you. You understand that?

NONNIE

Yes.

MARTIN

Now ... one rung at a time. Just reach up your hand. Don't think of anything but the ladder. Go ahead, Nonnie.

She reaches one hand up to the next rung.

A-265 DOWN SHOT - ROGO ON LADDER BELOW A-265

He looks up impatiently.

B-265 BACK ON NONNIE AND MARTIN B-265

MARTIN

Now -- your foot ... and step up ...

She obeys him.

MARTIN

That's it -- that was the tough one
-- that first one -- Now -- again ...

266 CLOSE TWO SHOT - NONNIE AND MARTIN 266

After a moment, she begins with his help, to move slowly upward.

267 INT. BROADWAY COMPLEX - AT THE OUTLET OF THE THIRD DUCT 267

Scott helps Susan and Robin out of the vent.

ROBIN

Thank you, Reverend Scott.
(to Susan)
You alright, Sis?

As Scott is helping Belle out.--

BELLE

(mumbling as she
exits)

Those terrible explosions -- what's
happening?

SCOTT

(crouching and sitting)
I don't know -- we're still afloat.

LINDA

(looking off)

Look!

They all react to the sound of people walking slowly o.s.

268

THEIR P.O.V. - TOWARD BROADWAY

268

A group of some twenty people are seen dimly moving past the intersection along the passage. The group is heading towards the bow, but straggling like the walking dead.

269

BACK TO EXT. OF VENT

269

Our people reacting at the sight.

MANNY

My God! There are other people
still alive.

SCOTT

(to Manny)

You stay here. Help the others out.
I'll see where they're going.

He moves off to the intersection.

270

INT. BROADWAY - AT THE INTERSECTION

270

The Broadway is exceptionally wide -- stretching fore and aft the whole length of the huge liner. The way is lighted by a ragged glimmer of lights in the inverted ceiling. Scott falls in with the group, some injured, others with make-shift bandages. The people seem numbed and sheep-like, a mixture of ship's service personnel and some passengers. The group is being led by the Doctor. We also recognize the Nurse who is aiding the injured passengers.

Cont.

270 Cont.

270 Cont.

SCOTT

(to Nurse whom
he recognizes)

Where are you going?

NURSE

We're following the Doctor.

Scott looks toward the head of the line, sees him and moves forward.

271 MOVING WITH SCOTT

271

pushing his way through the silent stream of survivors.

272 MOVING SHOT - WITH THE DOCTOR

272

at the head of the line. He seems a little dazed. Scott manages to shove his way forward until he is abreast of him. We continue moving with them as dialogue plays over.

SCOTT

Doctor! You're going the wrong way!

The Doctor doesn't bother to look at Scott, simply keeps foraging ahead stoically.

SCOTT

You're going toward the bow!

DOCTOR

(finally)

That's right, Reverend.

SCOTT

You'll never get out that end.

DOCTOR

Why not?

SCOTT

We're settling by the bow. It's already underwater. If you're going anywhere at least go uphill -- toward the stern. And try to get out through the engine room.

Cont.

272 Cont.

272 Cont.

DOCTOR

The engine room's gone.

SCOTT

How do you know?

DOCTOR

The explosions ... you must have felt them. Only way out is forward.

SCOTT

Did you see the engine room? Did you check it?

DOCTOR

I don't have to. We're going forward.

The Doctor plods forward, Scott staying behind, watching the group trudging after their leader. As the Nurse reaches him --

NURSE

Please come with us, Reverend.
You'll die if you don't.

She stares at him a moment, then moves on. Scott looks after them grimly, then goes back toward the intersection he's left behind.

273

INT. BROADWAY - AT THE OUTLET OF THE THIRD DUCT

273

The entire group is now assembled at the junction as Scott hurries back toward the group, senses something wrong. He looks inquiringly at Rogo.

ROGO

We lost Acres!

Scott stares at him.

MARTIN

In the shaft. He fell.

Scott pushes toward Rogo.

SCOTT

(sharply)

Where the hell were you?

ROGO

Is that supposed to mean something?

SCOTT

I told you to keep everybody rounded up!

Cont.

273 Cont.

273 Cont.

MARTIN

Mr. Rogo tried his best to get him out. But it wasn't ... possible.

ROGO

(to Martin)

You don't have to defend me ...!

(to Scott, flaring
angrily)

I've had enough of you, Preacher!
Who do you think you are -- God
Himself?

SCOTT

The man was hurt! He needed your
protection!

ROGO

All right, so he was hurt. The boat
tilted and he fell. The shaft blew
up and then he died. That's it.
Unless you want to make something
more out of it.

Scott seems to take Acres' loss personally. Martin has been watching the heated exchange between Rogo and Scott, his eyes revealing his awareness toward -- and concern about -- Scott's mounting obsessiveness.

MARTIN

(tentatively)

Mr. Scott ...

SCOTT

(with growing inten-
sity, ignoring Martin)

I said I was going to get everybody
out and, by God, I'm going to do it!

MARTIN

(suddenly insistent)

Mr. Scott!

Scott looks at him, as though for the first time.

Cont.

273 Cont.1

273 Cont.1

MARTIN

All those people. Where were they going?

SCOTT

They're going to the bow but they're wrong. The bow's under water.

ROGO

(shouting)

How do you know? Why are you so damn sure about everything! If that many people think they're doing the right thing, we should follow them! Not you!

SCOTT

That's brilliant -- brilliant. If twenty people choose to drown themselves, so that makes it right. That's typical. Everything by the numbers.

ROGO

(lunges at him)

By Christ ...

Martin and the others separate them.

MARTIN

(gently interceding)

If I may suggest something, I think the rest of us would feel more secure if you two would stop shouting at each other.

There is a long silence during which Scott and Rogo continue to measure each other.

LINDA

What do you want us to do?

Cont.

273 Cont.2

273 Cont.2

SCOTT

Let's make a deal! I'll go back to the stern and see if the engine rooms are passable. If they are, we'll go forward. You stay here -- look around for anything we can use to help us. But keep in this immediate area!

He starts away.

ROGO

Hey, Preacher!

Scott looks back. Rogo is tapping his wristwatch.

ROGO

You've got fifteen minutes! If your ass isn't back here in fifteen minutes, we're going the other way.

SCOTT

(comes back to them)
You're on.

Scott runs out. They watch him go.

MANNY

(to Rogo)

Mr. Rogo, wouldn't it be a good idea to try and look around and find some food or anything that can help us.

ROGO

Sure, sure.

He and Linda go off.

MANNY

Okay, everybody take a look around.

Cont.

273 Cont.3

273 Cont.3

BELLE

(to Manny)

Manny, wait a second -- I want to ask you something.

They move to sit as we go with Susan and Robin. Nonnie moves off with Martin. Susan turns to Robin.

SUSAN

(almost a whisper)

Listen, Robin -- I'm going to follow Mr. Scott.

ROBIN

I'm going to help find things.

SUSAN

(impatient)

Okay! Okay! But don't stray too far.

Susan hurries off in the direction taken by Scott. Robin starts down the Broadway in the opposite direction, camera following, then moving in on Manny and Belle, seated wearily on a duct.

A-273

MANNY AND BELLE

A-273

BELLE

Manny, you still got your handkerchief?

MANNY

(reaching)

It's not very clean.

BELLE

Let's face it -- we're never going to see our little grandson, are we?

MANNY

You have to think positively, darling. We'll see him. We'll see him.

Cont.

A-273 Cont.

A-273 Cont.

BELLE

Well ... if any of us are saved,
I hope with all my heart it's those
two children. They've got their
whole lives in front of them.

MANNY

Stop giving our lives away. We'll
come out of this. All of us. Now
just sit here awhile.

BELLE

Manny, oh, Manny, you're a good
man.

She reaches over, pats his hand and nods.

274

INT. BARBER SHOP - MOVING WITH MARTIN AND NONNIE

274

Martin and Nonnie peer into barber shop. Zoom as they come in. They
enter the shop. Martin stares at the upside-down chairs, then, trying
to keep her spirits up --

Cont.

274 Cont.

274 Cont.

MARTIN

Now just look at that! A whole new idea for cutting hair. When I get home, I'll revolutionize the barber business. You get yourself a reversible chair, strap the customer in, push a button, raise him up, flip him over, let his hair hang down, then ...

(using his index
and third fingers
as scissors)

... snip ... snip ...

275 CLOSE SHOT - ON NONNIE

275

reacting.

NONNIE

(repeating)

... snip ... snip ... snip ...

276 CLOSE ON MARTIN

276

reacting to her swift change of mood.

277 ANOTHER ANGLE - NONNIE AND MARTIN

277

NONNIE

My brother Teddy's got lovely hair.

She stares at Martin with sharp anguish, as she remembers.

NONNIE

He's really dead, isn't he?

She sinks down onto a pile of towels and begins to sob. Martin kneels beside her.

NONNIE

I just -- can't go on -- without
him ...

Cont.

277 Cont.

277 Cont.

MARTIN

You will ... go on. We do, you know. We have to.

(a long beat)

At first we don't think it's -- possible. But in time -- in time -- you'll find other things -- other people. Someone else to care for. You'll see.

NONNIE

Did you ... ever lose someone you love?

MARTIN

I never had anybody to lose ... except my parents and I was too young to remember them.

(a beat)

But I've thought about it -- how it might be.

He takes her close to him, comforting her like a child. She has stopped crying now. Martin holds her, her head on his shoulder, gently stroking her hair with his free hand. She turns her face toward his.

NONNIE

Why do people always kiss when they say goodbye?

MARTIN

(firmly)

Who's saying goodbye? We're certainly not saying goodbye!

NONNIE

I didn't mean that. I meant, why don't they also kiss when they first meet -- when they say "hello"?

MARTIN

Not a bad idea -- but -- you know how conventional most of us are.

Cont.

277 Cont.1

277 Cont.1

NONNIE

(simply)

I'm not conventional. Far from it.
May I kiss you "hello."

In the most natural way, they kiss. It's taken vulnerable Nonnie to bring shy Martin out of his shell.

278 INT. BROADWAY - TOWARD THE STERN - LONG SHOT - TO CLOSE SHOT OF SCOTT 278

pushing ahead determinedly past wreckage, collapsed bulkheads, dead bodies. (No mutilation or excess blood.)

279 ANGLED DOWN BROADWAY 279

Bulkheads and decks, both floor and ceiling, have been twisted crazily, as though one had turned a tube, compressing it. Camera moves toward it -- as Scott's P.O.V. -- stops.

280 CLOSE ON SCOTT 280

and his look of dismay.

281 ANOTHER ANGLE 281

Fiercely, he begins to tug at the steel protrusions, trying to pry open a passageway. He battles with them furiously tearing, wrestling fiercely with the obstacles in his way. The end result -- nothing. Finally, in utter frustration, he beats his fists wildly against the immovable metal.

A-281 CLOSE SHOT - SCOTT A-281

as he stops his hopeless attempts. He's a man driven to tears as he sees the end of his hopes, of his obsessive need to accomplish what he set out to do. We see Susan in b.g. as she appears. Then, after a beat:

282 CLOSE UP - SUSAN 282

SUSAN

(almost timidly)

Reverend Scott Mr. Scott.

He turns to look back down the passageway.

A-282

HIS P.O.V. - SUSAN

A-282

who has moved up behind him.

283

TWO SHOT - FAVORING SCOTT

283

SCOTT

(brusquely, his momentary weakness witnessed)

Why aren't you with the others?

SUSAN

I . . . I'm scared. I . . . I feel safer with you. . . You are going to get us out of here, aren't you?

SCOTT

(gives her a little reassuring hug)

You can bet I am, Susan. You can bet I am.

He sees her looking at the breakage blocking the passageway.

SCOTT

We can't get out this way, but we went by a lot of other passages, didn't we?

He starts to lead her back the way they came.

SCOTT

We're going to look down every single one of them. Until we find that engine room. Okay, come on, come on.

She smiles up at him, his confidence renewing hers as they move out.

284

OUT

OUT

284

285 INT. BROADWAY - AT HATCH TO SHORT PASSAGE - SCOTT AND SUSAN 285

He has his head averted, reading upside down.

SCOTT

You see what I see?

She looks.

286 HER P.O.V. - AN UPSIDE-DOWN SIGN OVER A HATCH - THE SIGN IS PARTIALLY OBSCURED BY THE STAIN OF OIL 286

But enough of it is able to be read:

SUSAN'S VOICE

(reading aloud)

"Engine Room Personnel Only."

287 CLOSER ANGLE - SUSAN AND SCOTT 287

She looks back up, nods triumphantly. He pushes past her, his tenderness of the moments before abandoned now in the obsessiveness of his wanting to get them through. He wrests the bulkhead open, climbs through, the girl following.

288 INT. SHORT PASSAGE AND DOGGED HATCH 288

Scott hurries forward, looks around, sees that the passageway is a short one, but above him, up a ladder, is a hatchway which formerly had been in the deck. He climbs the ladder, Susan watching. He tries to turn the control wheel of the hatch, finds he cannot open it. He struggles with it until he finally pushes the hatch open, oil cascading down over his head and shoulders, deluging him. He looks down at Susan.

SCOTT

Promise me something.

SUSAN

Depends. What?

SCOTT

If I'm not back in five minutes, go to the others and tell them I was wrong. Tell Mr. Rogo to do it his way!

289 ANGLED ON SUSAN 289

looking up from below at the open hatch and the steaming oil.

SUSAN

All right. I promise. But you'll
be back.

Scott smiles at her, climbs through the hatch and disappears.

290 EXT. MEN'S ROOM - BROADWAY PASSAGE 290

Robin wanders along, looking, as usual, for the john. He sees a sign on the side of a door, upside down, that reads: "GENTLEMEN." He enters the room.

291 INT. MEN'S ROOM 291

faintly lit, its light on the floor, its urinals upside down and high above Robin near what has now become the ceiling. The toilet seats of the water closets hang down like languid horseshoes, the bowls long since emptied.

292 CLOSE ON ROBIN 292

He looks bewildered for a moment. He's never been confronted by an upside down toilet before -- surely not by a row of them.

293 HIS P.O.V. - ONE OF THE BOWLS 293

And its toilet paper in a streamer down the bulkhead. He stares for another beat, then shrugs his shoulders and moves to one of the upside down corners of the room, and with his back to camera, begins to unzip his pants.

294 INT. BROADWAY - GROUP ASSEMBLY AREA 294

The entire group (less Scott, Susan and Robin) have returned. They've assembled a length of rope, a bottle of brandy, etc.

ROGO

Brandy, rope, axe. Anything else?

MARTIN

(who has just arrived,
holds up torches)

We found these.

Cont.

294 Cont.

294 Cont.

ROGO

(looking at watch)

Good, good -- Well, it's seventeen minutes and he ain't back.

MARTIN

Sixteen minutes.

LINDA

Let's go.
(rises)

MANNY

Shouldn't we wait a little longer.

ROGO

What for? I'll tell you what we're going to do.

(pointing)

We're going that way and fast.

MANNY

I think we ought --

ROGO

Let's go.

SUSAN

(voice over)

Mr. Rogo! Mr. Rogo!

They all turn.

A-294

ANGLE FAVORING SUSAN

A-294

As they've been talking, Susan has been running toward them down the passageway. Her face is tear-streaked. She's greatly upset.

ROGO

What's the matter -- where you been?

Cont.

A-294 Cont.

A-294 Cont.

SUSAN

With Mr. Scott. We found a hatch.
He thought it might lead to the engine
room but he wasn't sure. So he told
me to wait and if he wasn't back in
five minutes I was to ...

(she finds it hard
to go on -- there
are tears in her eyes)

I was to tell you to do it your way.

She starts to cry, unable to continue. Linda moves over to her and puts
an arm around her.

LINDA

Come on, love -- pull yourself
together.

SUSAN

(battling for control)
He's never coming back.

ROGO

(angry)
God damn it, that does it. We've
been sitting here wasting our time.
We should've gone up front with
those other people.

Rogo starts to pick up the rope and a flashlight.

ROGO

Come on now! Let's go!

He starts to hustle the others in the general direction of the bow.

MANNY

Wait a minutes, Mr. Rogo. After all
he's done for us we can't leave without
knowing what's happened to him.
You're acting like he's already dead.

MARTIN

I agree with Mr. Rosen.

Cont.

A-294 Cont. 1

A-294 Cont.

ROGO

He made a deal, didn't he? Well,
we're going to keep it. We're
going up front with those other
people. Now let's move it.

SCOTT'S VOICE

(o.s.)

I found it.

(they all turn)

B-294 THEIR P.O.V. - SCOTT

B-294

running toward them from down Broadway, covered with dirty water. He
hurries in.

295 ANGLE FAVORING SCOTT

295

SCOTT

I've been there!

(moving to group)

Do you hear me, Rogo?

(Susan rushes to him)

I've found the engine room. I've
seen the way out, and it's this way.
So, to use your own words, let's
move it.

There is activity as they all respond again to strong leadership, then --

SUSAN

Robin -- where's Robin?

MANNY

(indicating forward)

The last time we saw him, he was
heading that way.

SCOTT

(to Susan)

I'll find him. Susan, take the
others to the hatch.

Cont.

295 Cont.

295 Cont.

SUSAN

I can't go without him.

SCOTT

Trust me, Susan. You're the only
one who knows where the hatch is.
I'll find Robin.

Scott hurries off in the opposite direction.

SCOTT

Robin -- Robin.

The others start into the blocked passageway.

BELLE

That poor little boy.

MARTIN

Keep going, Mrs. Rosen. He'll find
him.

296

LONG SHOT - DOWN BROADWAY

296

Scott moves away from the group in b.g. calling for Robin.

SCOTT

Robin ... Robin ... Robin.

He is less than yards from the intersection and the men's room when he
hears a terrifying sound.

297

EXT. SEA - THE POSEIDON - NIGHT

297

rolls slightly, a huge burst of displaced air smashing upward. The ship
slips even deeper under the sea.

298 INT. BROADWAY - ON SCOTT 298
holding on to steady himself. He looks ahead toward the bow -- down Broadway.

299 HIS P.O.V. 299
Water boiling along Broadway -- a small cresting wave dancing ahead of a rushing force of water.

300 FAVORING SCOTT 300
SCOTT
(calling)
Robin!

Far down Broadway the rest of the party can be seen. At that moment Robin comes plunging out of the men's room.

SCOTT
(to Robin)
Come here.

301 INT. SHORT PASSAGE AND UNDOGGED HATCH - THE PARTY 301
WITH SUSAN IN THE LEAD

SUSAN
(arriving)
This way -- in here -- up this ladder.

MARTIN
On the double, everybody, quickly -- quickly.

BELLE
(looking in)
Climbing again.

MANNY
Keep going.

302 INT. BACK DOWN BROADWAY 302
Scott grabs Robin.

SCOTT
Come on.
They run frantically for the boiler room.

303 INT. SHORT PASSAGEWAY AND UNDOGGED HATCH

303

The last of the group are seen scrambling up the ladder. Susan, hanging back, is looking out the door. Rogo turns to her.

ROGO

Now you.

SUSAN

I'm not going without Robin.

ROGO

Come on, come on -- get up there.

SUSAN

I'm not going without my brother.

He grabs for her -- and she struggles with him. He clamps her halfway up, onto the ladder.

ROGO

(shouting)

I said get up there.

(shoving her up
on the ladder)

SUSAN

Robin, Robin.

ROGO

(turns back to the
door and sees
the water)

My God!

304 ANOTHER ANGLE - SCOTT AND ROBIN

304

as they run into the passage, water swirling around after them. Robin is almost washed away, Scott holding him in time.

A-304 FROM CORRIDOR

A-304

Rogo in the doorway as Scott and Robin are washed in.

ROGO

(to Scott)

Hand him up here.

305 ANGLED ON SUSAN 305

about to go through the hatch. She sees Scott and her brother, lets out a little cry of relief, then Robin follows her up into the boiler room.

306 SCOTT AND ROGO 306

Scott is battling through the water to the ladder. He and Rogo try to close the door.

ROGO

(to Scott as they
try to close door)

No, no, let it go.

Rogo, followed by Scott, goes up the ladder through the hatch.

307 INT. BOILER ROOM - HIGH CRANE SHOT - ZOOM PANNING 307
WITH GROUP

On a ramp (overturned) overlooking the boiler room. Susan turns on Robin.

ROBIN

Sorry, Sis. I had to go to the john.

SUSAN

(half-anger; half-
relief)

What a dumb, stupid way to die!
-- going to the john!

308 FAVORING ROBIN 308

ROBIN

I said I'm sorry!

309 THE GROUP 309

ROGO

(to Scott)

Where do we go now?

SCOTT

Down. Mr. Martin, shut that water-
tight door!

Cont.

309 Cont.

309 Cont.

MANNY

Good.

(to Belle)

You see, no more climbing up!

MARTIN

(to Scott)

Down? But that can't be right. I've been keeping track. We've come up eight decks -- and the water has been flooding every deck behind us ...

SCOTT

But not the engine room. I've seen it.

(firm)

We go down!

Scott starts down the companionway, Robin right after him, then Susan and the others following.

310

ANOTHER ANGLE

310

Scott and Robin enter onto the upside-down ceiling of the boiler room. The ceiling is threaded with myriad pipes. It slopes downward to conform to the hull of the ship. Above them runs a catwalk which once led to the door through which they have entered. Far above the catwalk hang the great, exploded boilers which powered the ship. Two boilers are ripped and torn, their tubular insides bulging out in a chaos of ruptured parts. Smoke and steam still hiss from broken piping. Scott leads them down through a labyrinth of twisted pipe and across the bottom of what had been a maneuvering platform in the boiler room. The flashlights are the only illumination.

311

ON THE PLATFORM - ANGLE ON SCOTT AND ROBIN IN F.G.

311

The others following in the b.g.

312

CLOSE ON SCOTT

312

reacting to:

313 ANOTHER ANGLE

313

Before him a surface of oily water in which bubbles seethe. Beyond a sheer wall of steel plate rises to join high above with the upside-down deck of the boiler room. He is staring at the once escape route now below the surface. It's now a dead end.

314 ANOTHER ANGLE

314

The rest of the party has caught up by now. They begin to gather around Scott and Robin.

ROGO

(looking around)

This is no god damn engine room.

LINDA

Then where the hell are we?

315 FAVORING SCOTT

315

moving along the water's edge.

SCOTT

There was a corridor there leading to the engine room. I went through it.

MANNY

Well, now it's underwater.

SCOTT

So we'll swim through it.

(to Rogo)

Give me that rope.

LINDA

You've gotta be kidding.

ROGO

She's right. Look, if the corridor's underwater, what do you think the engine room's under.

SCOTT

It's in the clear! It's one deck up ... I saw it. I'll swim under the bulkhead down a short corridor, then up a companionway -- it's not more than thirty-five feet at the most.

316

ANGLED ON THE GROUP

316

Some of them -- but not all -- look totally stunned by this development.

LINDA

(sarcastic)

Is that all?

SCOTT

We can do it! Believe me, we can do it! I'll swim through and tie the rope on the other end. I'll give you a tug when I get there. Then the rest of you pull yourselves along the rope. Shouldn't take more than thirty seconds at the most.

BELLE

(kneeling alongside)

Mr. Scott, how long can you hold your breath?

SCOTT

I don't know.

(ties rope around his waist)

BELLE

As a favor do it now.

(to Rogo)

Mr. Rogo, you've got a watch, please time it.

Scott takes a breath, lets it out.

BELLE

(continuing, shows medallion)

Mr. Scott, look at this. I was underwater swimming champion of Manhattan for three years running. I held my breath two minutes and forty-five seconds. Please let me do it.

MANNY

But, Belle, you were seventeen then.

Cont.

316 Cont.

316 Cont.

BELLE

Listen to me -- for hours everybody has pushed me and pulled me all this way. Now I have a chance to do something for you. May I do this for all of you, please..

SCOTT

Look, Mrs. Rosen, believe me, I can hold my breath long enough to swim twenty-five feet. Thank you.

He kisses her, then starts down the ladder.

ROGO

(hands him flash-light)

Hey, Preacher, here.

Scott submerges into the water.

BELLE

Take a deep breath.

Camera pans him down and underwater.

317	<u>OUT</u>	<u>OUT</u>	317
318	INT. UNDERWATER - WALL AND HATCH (BOILER ROOM SIDE) SCOTT UNDERWATER		318
	He plunges downward.		
319	INT. BOILER ROOM - FAVORING ENTIRE GROUP		319
	watching, holding the rope, letting it play out.		
320	INT. UNDERWATER - MOVING WITH SCOTT		320
	swimming to the oval hatch. He hooks one foot under the rung of a ladder which runs along the bulkhead, stopping momentarily to get his direction.		

321

ANGLE - GROUP - PAN BELLE TO MANNY - ZOOM CLOSER
ON GROUP

321

Rogo continues to pay out the rope as the o.s. Scott swims away. Martin leans to help Rogo.

BELLE

(rising and moving
to Manny)

He could be drowning himself.
Oh, why didn't he let me do it.

MANNY

Belle, please.

BELLE

Is anyone timing him?

MARTIN

(looking at watch)

I am.

BELLE

(looking down)

He's swimming through corridors,
up and down stairwells. So much
energy and time. I think I'm the
only one here who's trained to do
this.

LINDA

Will you shut up!

MARTIN

(to Belle)

What makes you think you can do
it, Mrs. Rosen, if he can't?

BELLE

Ask anybody from the Women's
Swimming Association. Because I
put on a little weight, doesn't mean
I couldn't be an athlete when I was
younger? Manny, tell them please
don't I have cups and medals?

Cont.

321 Cont.

321 Cont.

MANNY

Yes, yes, and her picture from all
the New York papers.

(gravely)

But you were only seventeen.

BELLE

(to Martin)

How long is it now?

MARTIN

Thirty-nine seconds.

322 INT. UNDERWATER - WALL AND HATCH (BOILER ROOM SIDE) 322

Scott swims through the open hatch and starts upward.

323 BACK TO GROUP 323

BELLE

Oh, my God. He didn't empty his
lungs before he took a breath --
he can't last much longer.

MARTIN

Fifty seconds, Mrs. Rosen.

324 INT. UNDERWATER - INVERTED STAIRCASE 324

Scott strokes his way to the staircase, pauses to get his bearings, then
starts to swim up. As he does so, the rope becomes fouled on an ex-
truding twisted piece of wreckage and catches.

325 ANGLE - SCOTT 325

as he is caught up short by the tightening of the rope around his waist.
He turns back to where the rope is caught, struggles out, but can't
loosen it. He can neither go forward or back.

326 BACK TO GROUP 326

The rope suddenly goes slack.

MANNY

What's the matter?

Cont.

326 Cont.

326 Cont.

ROGO

The rope. It's not going through.

LINDA

Maybe he's there.

MANNY

He said he's give a tug on the rope.

Martin and Rogo pull on the line. A few feet of it gives, then it becomes taut and ungiving.

ROGO

What do we do -- god damn it.
What do we do?

LINDA

Pull him back -- pull him back --
quick.

As they continue to struggle with it, Belle has arrived at her decision. Without a word to anyone, she gives her shoes to Manny.

MANNY

Belle, be careful.

BELLE

You think I'm planning to be careless?

ROGO

(pulling with Martin
and Linda)

Give, you son of a bitch -- give!

Belle dives in.

ROGO

What the hell does she think she's
doing?

MANNY

Let her go. She knows what she's
doing. I hope.

327 INT. UNDERWATER

327

tracking Belle as she follows the rope along the corridors, through the hatch, swimming more than well enough to show that at one time she could have been a champion swimmer. Then, she reaches the second hatch where the rope was caught and finds Scott struggling feebly in an attempt to unfasten the caught rope from around his waist. Swiftly, she frees the line and shoves Scott upwards toward the surface of the water at the top of the final hatch. Then, she follows after him.

A-327 INT. BOILER ROOM - THE GROUP

A-327

The rope gives toward them, then pulls away again.

ROGO

She found him. She must have found him.

He lets the rope pay out.

MANNY

(holding her shoes)

Thank God.

328 INT. UNDERWATER - THE ENGINE ROOM

328

as Scott, followed by Belle, emerges through the hatch into a new body of water, reflected fire above.

329-

329-

340

OUT

OUT

340

341

ENGINE ROOM

341

Belle and Scott surface, gasping for breath. She has a hold of him as they come up -- he breaks away, both swim towards girder at edge as Scott unfastens the rope around his waist and ties it to the girder. The place is an inferno. Belle pulls herself up on the girder.

BELLE

(to Scott)

You see, Mr. Scott, in the water I'm a very skinny lady.

Belle tries to climb over the girder -- she suddenly is stricken with a pain in her heart, falls back into the water. Scott goes after her -- grabs and pulls her back to the edge of the pool towards the girder. He holds her in his arms, unable to get her up.

342

BOILER ROOM - THE GROUP

342

The rope now slackens, then is taut again as Rogo tests it.

ROGO

They did it. They must have made it.

MARTIN

Sure they have. You've let out
over seventy feet of rope.

They wait. There's no tug.

MANNY

(alarmed)

There's no signal. They're not
tugging.

ROGO

Wait, wait -- give them time.
Give them time.

343

ENGINE ROOM - TWO SHOT - BELLE AND SCOTT

343

BELLE

(to Scott)

I guess I'm not the champion of the
Women's Swimming Association
any more.

She tries to smile.

SCOTT

Hold on, Mrs. Rosen, hold on.

Belle holding the medallion, continues.

BELLE

Mr. Scott, enough's enough --
Let me go, please, let me go.
(holding medallion)

Give this to Manny. Tell him he
has to give it to our grandson for
both of us.

(showing medal)

That's the sign of life. Life always
matters very much, doesn't it?

Cont.

343 Cont.

343 Cont.

Belle dies. Scott holds her closely.

SCOTT

(clasping her)

Oh, God, why this woman? Why
this woman?

Nothing is heard except the hissing of steam, the bubbling water.

344-

346

OUT

OUT

344-

346

A-346

INT. BOILER ROOM - THE GROUP

A-346

waiting anxiously for some sign. Rogo holds the rope in his hands.

MANNY

I tell you something's happened.
Belle would have signaled.

MARTIN

They've had more than enough time.

ROGO

All right! That does it!
(secures rope)
I'm going through to find out what's
happened.

LINDA

No you're not! You'll drown too.

MANNY

Let me go, Mr. Rogo -- it's my wife.

LINDA

Let him go, Mike.

ROGO

No way! I'm going through first.
All of you -- stay put till I come
back.

Rogo starts to get ready to submerge.

Cont.

A-346 Cont.

A-346 Cont.

ROGO

(to Martin)

Give me that flashlight.

Martin hands him a flashlight. He starts down the ladder.

LINDA

Mike, please.

ROGO

Take it easy, baby. I'll be back.

He submerges into the water.

B-346 INT. UNDERWATER

B-346

Rogo pulls himself along the rope.

C-346 ENGINE ROOM - FULL SHOT

C-346

Scott, holding Belle, lowers her to the floor against the girder. With the medallion in hand he crosses and sits on another girder near the pool -- looking at dead Belle, medallion and room.

CC-346 BOILER ROOM - GROUP

CC-346

The rest of the party waiting.

D-346 INT. ENGINE ROOM

D-346

The surface of the water breaks and Rogo appears, pulls himself along the rope toward the platform. Rogo looks around.

347 HIS P.O.V. - THE INFERNO

347

348 FAVORING ROGO

348

He clambers up onto the deck.

ROGO

What the hell happened? You didn't pull on the rope.

SCOTT

I got trapped. Mrs. Rosen freed me.

Cont.

348 Cont.

348 Cont.

Rogo looks down with grudging admiration at Belle.

ROGO

(to Belle)

Thank you, Mrs. Rosen -- if it
hadn't been for you -- none of us --
(Scott grabs his arm)

Rogo discovers she's dead. He looks up at Scott, framed against twisted
decks and catwalks.

ROGO

(stunned)

Oh, Jesus!

The two men look at each other for a moment.

SCOTT

Go back and get the others.

ROGO

What'll I tell him?

SCOTT

(harshly)

Tell him nothing -- just go back
and get them back here.

Scott moves off into the smoke.

349 CLOSER ANGLE - ROGO

349

looking down at Belle. Then, with surprising gentleness:

ROGO

You had a lot of guts, lady -- a
lot of guts.

Rogo leaves her, lowers himself into the water, and ducks under.

350 MOVING SHOT WITH SCOTT

350

as he explores deeper into the havoc of the engine room, past the dead
bodies of the crew. (No mutilation or excessive blood.)

351 INT. BOILER ROOM - FULL SHOT - GROUP 351

Rogo resurfaces in the tiny black lake at the feet of the waiting group.
Linda embraces him.

ROGO

I'm okay, baby.

Rogo climbs up on the platform, directly into a confrontation with Manny.

MANNY

Belle! Is she all right?

352 CLOSE ON ROGO 352

trying to decide what to say.

353 CLOSE ON MANNY 353

seeking, peering into the other man.

354 CLOSE ON ROGO 354

ROGO

She got through. She saved the
Preacher. She cleared the way
for all of us. She got through.

355 CLOSE SHOT - ROGO AND MANNY 355

MANNY

(reading between
the lines)

But something happened ... went
wrong, didn't it?

ROGO

Mr. Rosen ... like I told you ...
Mr. Rosen ...

(as Manny turns
away to jump)

Hold onto that rope.

356 ANOTHER ANGLE - FULL SHOT - GROUP 356

Manny turns and, with a cry, dives into the water. There's a pause as
the others look at Rogo.

Cont.

356 Cont.

356 Cont.

NONNIE

Something did go wrong, didn't it?

ROGO

(roughly)

Like I told you - nothing happened -- she got through. Now listen to me, all of you. I want you to step up here, take a deep breath, pull yourself along that rope -- before you know it, you'll be in the engine room. It's above water like the Preacher said. Okay, now -- come on -- move it -- you kids first.

ROBIN

(removing coat)

I can swim three lengths underwater in our swimming pool, but Sis can only do two.

ROGO

Okay, okay -- now, kid, take a deep breath.

Robin eases into the water, grabs the rope, surface dives, disappears. Susan follows.

(NOTE: INTERCUT FOLLOWING SEQUENCES WITH OUR VARIOUS PRINCIPALS DURING THEIR UNDERWATER SWIM.)

357

ENGINE ROOM

357

Manny surfaces, struggles onto the girder, fighting for breath -- turns, sees his wife and realizes she is lifeless -- with a cry he moves towards her.

MANNY

(calling)

Belle ... Belle ...

He takes her in his arms as Scott watches, suffering for the other man.

358-
360

OUT

OUT

358-
360

361 INT. BOILER ROOM - GROUP

361

NONNIE

(to Martin)

I can't swim.

MARTIN

You can't swim at all?

NONNIE

No, not a stroke.

MARTIN

It'll be all right.

Rogo lowers Linda into the water, rises and turns to Nonnie and Martin.

ROGO

(to them)

Now you two.

MARTIN

(to Rogo)

Mr. Rogo, would you mind going?
I'll help her.

ROGO

Make it snappy, don't horse around.

Rogo goes into the water, ducks under.

MARTIN

You mean you really can't swim?

NONNIE

No, I really can't.

MARTIN

But you can hold your breath?

NONNIE

(tentatively)

Yes ...

Cont.

361 Cont.

361 Cont.

MARTIN

That's all you have to do ... just start taking deep breaths ... then hold the last one just before you go under ... and hold my belt. I'll pull you through.

Wordlessly, she just shakes her head "no."

MARTIN

(quietly, but with great determination)

You have to, Nonnie. Because I'm not going without you.

She stares at him a long moment, her face softening, the new fear starting to leave her.

NONNIE

You really mean that, don't you?

He nods.

NONNIE

What if we both stayed right here -- we don't have to follow the others?

MARTIN

What do you think would happen?

NONNIE

Robin said the Andria Doria stayed afloat for over ten hours. We still might be rescued.

MARTIN

Maybe. Maybe not.

NONNIE

(a long beat)

You really won't leave me?

MARTIN

I won't leave you.

Cont.

361 Cont.1

361 Cont.

They exchange glances.

NONNIE

(resolutely)

Just hold my breath? That's all?

MARTIN

That's all. And don't let go of me.

NONNIE

I won't. I can't.

He smiles at her. She starts to take deep breaths, as they slide into the water. He watches her. She reaches underwater, grasps his belt.

MARTIN

Ready ... Three deep breaths and we go. NOW!

He pulls Nonnie under, camera following with them.

362 ANGLE ON POOL OF WATER

362

as Robin surfaces. Susan pops free, comes out like a seal. Both young people look over -- then Linda surfaces -- Rogo comes after Linda.

363 THEIR P.O.V. - MANNY AND BELLE

363

Manny is kneeling beside Belle, burying his head on her shoulder.

ROGO

(looking about for
the missing Scott)

Preacher!

364-

364-

368 OUT

OUT

368

369 UNDERWATER - MARTIN AND NONNIE

369

as he tugs her hand over hand along the guide rope, the girl clinging fearfully ... through the hatch ... along the corridor ... Suddenly Nonnie panics. She grabs hold of the staircase and a great bubble of air escapes from her mouth. Martin clamps one hand tightly over her mouth and nose and swims her up through the second hatch.

370

POOL AREA

370

Martin surfaces with a gasping Nonnie. With the help of Linda and Rogo they get her up. Nonnie struggles for breath -- Martin is gasping for breath. Some look over at Manny and Belle. Scott returns from exploring the engine room area.

SCOTT

All right, I've seen it. I've seen the propeller shaft opening. We're almost home. But we've got to keep moving. Come on, come on, come on -- let's go.

ROGO

Oh, you bastard -- ain't you got no feelings?

SCOTT

Now, look, listen to me all of you. Mrs. Rosen is dead. We can't bring her back. But what we can do is to keep moving to be strong. That's what she would have wanted. Let's keep moving -- get up, get up -- keep moving.

He starts to shove them off towards the rest of the engine room.

SCOTT

You too, Mr. Rosen.

MANNY

No, my place is here -- with her.

MARTIN

(passing them)

Goodbye, Mrs. Rosen.

(exits after the others)

SCOTT

(kneeling)

Look, Mr. Rosen -- look, the last thing she said to me was to tell Manny to give this to our grandson from both of us.

Cont.

370 Cont.

370 Cont.

Scott opens his hand, gives the chain and medallion to Manny. Manny is silent.

SCOTT

Your place is with the living. If you stay here, her death is meaningless -- now come on.

371-
374

OUT

OUT

371-
374

375

ANOTHER ANGLE - MANNY

375

There is a long moment of silence -- then he speaks.

MANNY

All right. You go first. I want to stay with her just a while longer.

SCOTT

You have one minute.

Camera moves in on Manny as he turns back to his dead wife. Scott exits. Manny looks down at her stilled face as if memorizing every small detail.

. 376

OUT

OUT

376

A-376

CLOSE SHOT - MANNY

A-376

Manny's eyes tear as he stares down at the medallion in his palm. Then, he gives her a final kiss of farewell.

377

INT. ENGINE ROOM

377

Our group moves through the tangle of wreckage slowly, looking about. Scott appears in the b.g., feeling his way -- joins them and gives them orders.

SCOTT

Now, listen --

(points)

That's the entrance to the propeller shaft -- and this is the way out.

So follow me.

They all follow him out.

378 ANGLE - GROUP 378

Manny, in b.g., moves through the debris, stops, puts Belle's medallion around his neck, exits as Rogo calls -

ROGO

This way, Mr. Rosen.

From the semi-darkness Manny joins them. Scott gives Manny a reassuring nod, turns away and moves on.

379 SERIES OF SHOTS - ENGINE ROOM - ON BACKS OF PRINCIPALS 379

Scott points out the shaft door.

SCOTT

See that red valve up there. Right beneath it is the entry to the propeller shaft area.

A-379 P.O.V. - PROPELLER DOOR A-379

SCOTT'S VOICE

(o.s.)

And that's the propeller shaft -- that silver thing. This catwalk is the way we get up there. Now follow me.

B-379 BACK TO SCENE B-379

They all start following up the first catwalk.

SCOTT

(cautioning)

Watch it, everything is still pretty hot.

ROGO

(looking back)

This way, Mr. Rosen, this way.

C-379 FIRST PLATFORM - SECOND LADDER C-379

Scott climbs to the first platform -- the inferno behind him prevents him from leading the group the shorter way -- starts up a second ladder to the girder above -- followed by Susan, Robin, Nonnie and Martin.

Cont.

C-379 Cont.

C-379 Cont.

SCOTT

(from first platform)

We can't get through there that way.

We'll have to go up.

They start climbing, following Scott to where two supporting girders have fallen into a steeply-slanted bridging position. Scott steps out upon one girder, holding onto the other for balance and inches up the steep ascent. Susan follows. Robin goes after them resolutely, the others following.

380 ANOTHER ANGLE - SHOOTING FROM HIGH CRANE SHOT 380

We look down at the group worming their way up the slanted girders.

381 END OF GIRDER BRIDGE - CATWALKS - ANOTHER ANGLE 381

Scott in the lead, the others strung out behind. Scott reaches the end of the bridge of girders at a point where they are bolted into a decking. A collapsed and upside-down catwalk runs beneath the girders.

382 FAVORING SCOTT 382

SCOTT

(as he guides them)

Grab the pole -- all right, hold on.

All right, stay here. Hold on --

hold on. Wait here -- hold on.

(crosses to shaft;
to himself)

Just one more door.

He slides nimbly off the girder, drops the remaining few feet to the catwalk below.

A-382 GROUP SHOT - NONNIE, MARTIN, LINDA, ROGO AND MANNY A-382

383 MOVING SHOT - WITH SCOTT 383

as he tests the catwalk. He crosses it. He turns back to the others now waiting across the twenty feet of space, waves them on.

384 ANOTHER ANGLE - THE GROUP 384

Susan and Robin drop down easily from the girder. They move forward along the catwalk.

385 INT. AT LADDER FROM FOURTH CATWALK TO FIFTH PLATFORM 385

Scott tests the catwalk which has partly broken away from the main structure. The catwalk appears to be safe. He leads the way to a connective flight of twisted iron steps which rise to the fifth platform. He arrives on the upside-down grating of the fifth platform. He turns back, helping Susan reach the platform. Robin does it alone.

386 ANOTHER ANGLE - ON FIFTH PLATFORM 386

They move along the platform.

387 CLOSER ANGLE - SCOTT 387

looking upward:

388 HIS P.O.V. 388

There, just above him, is the great propeller shaft. He traces the shaft along its thirty-foot length to the opening of the shaft tunnel into which the shaft disappears. Beneath the shaft there is a frightening drop through the wreckage to a fiery lake of water below.

389 BACK TO SCENE 389

Scott looks at a door to one side of the shaft. An oiler's walk leads to it. The door is dogged closed. A huge steam pipe runs along the length of the bulkhead just below the door. He goes back to the others.

390 ANOTHER ANGLE - SCOTT, SUSAN, ROBIN 390

SCOTT

(yelling)

Just one more door and we're home!

ROBIN

(shouting down)

There it is, Mr. Rogo! Just like I told you!

SCOTT

(to others)

Come on.

391 ON FOURTH CATWALK - FAVORING ROGO AND LINDA 391

ROGO

The little bastard was right!

392 ON FIFTH PLATFORM - FAVORING SCOTT 392

turns. He looks back.

SCOTT

Just one more to go, Susan, and
we did it!

SUSAN

Yes.

She really means Scott did it. Now Scott turns back to see how the others are progressing.

393 HIS P.O.V. - THE PARTY 393

Some of them are on the fifth platform, some on the ladder -- and bringing up the rear, Linda and Rogo are now crossing the partly broken catwalk at the fourth catwalk. This P.O.V. becomes a sudden nightmare. The ship lurches again, a distant explosion rocking her from stem to stern, the party being thrown off balance, having to cling to the nearest support to hang on for their lives.

394 UP ANGLE ON THE PARTLY BROKEN CATWALK - TO DECK 394
BELOW - FOURTH CATWALK

Suddenly, a section of it snaps, and Linda plummets down. She drops silently, no scream, no outcry -- just a swift instantaneous plunge. Her body drops through the smoke and flames that partially obscure the wreckage below.

395 CLOSER ANGLE - ROGO 395

flung back, just short of being thrown down too. He grabs the catwalk, clings until the ship has once more steadied itself.

396 AT CATWALK - HIGH DOWN SHOT 396

Only smoke and flame and pieces of wreckage can be seen. Linda's body is not visible.

397 CLOSE ON ROGO - FOURTH CATWALK 397

on the catwalk. He stares down in horror.

ROGO

Linda, Linda, Linda, Linda --

398 FAVORING SCOTT - ON FIFTH PLATFORM - WITH SUSAN AND ROBIN 398

high above, looking down in shock and disbelief.

399 SERIES OF SHOTS 399

The shocked reactions of the remaining survivors to Linda's death.

A-399 CLOSE SHOT - MANNY A-399

reacting.

B-399 MED. CLOSE SHOT - NONNIE AND MARTIN B-399

reacting to Linda's fall.

C-399 CLOSE SHOT - ROBIN C-399

reacting.

D-399 FAVORING ROGO - WIDER ANGLE D-399

Slowly he raises his stricken face toward Scott high above him.

ROGO

(a sudden scream)

You! Preacher! You lying, murdering sonofabitch! You almost suckered me in! I started to believe in your promises! That we had a chance -- what chance? You took from me the only thing I ever loved. My Linda -- and you killed her -- you killed her -- you killed her.

Overcome with racking sobs, Rogo drops back onto the catwalk, weeps uncontrollably.

400 CLOSE SHOT - SCOTT 400

He reacts to a sudden high hissing sound o.s. He whirls to see:

401 HIS P.O.V. - THE HUGE STEAM PIPE 401

running beneath the escape door into the propeller shaft has been broken by the lurch of the ship. Live steam geysers up from the rupture in the line, spraying its scalding torrent against the closed hatch through which they must pass. Their way, completely blocked.

402

FAVORING SCOTT

402

Through the trek, he has remained calm. Now Linda's death, added to that of Belle and Acres, plus this final frustration, finally breaks this strong man's control. He turns his eyes up toward the steel deck above him.

SCOTT

What more do you want of us?

403 CLOSER SHOT - ON SCOTT 403

SCOTT

(a burst of rage
against God --
now he shouts out)

We've come all this way! No thanks
to You! We did it on our own. No
help from You! We didn't ask You
to fight for us -- but, damn it, don't
fight against us. Leave us alone!
What more do You want? How many
more sacrifices? How much more
blood? How many more lives?
Acres wasn't enough? Belle wasn't?
Now this girl! You want another
life? Then take me!

404 REACTION CLOSEUPS 404

Throughout his impassioned indictment of God -- we intercut quick close-ups of the remaining survivors -- ending with Rogo -- who stares up at:

405 HIS P.O.V. - SCOTT 405

leaps into space toward the valve on the far side of the broken steam pipe, the valve that, if closed, will cut off the gush of steam.

406 CLOSER ANGLE - SCOTT 406

managing to catch one hand on the valve, the other on the pipe. He is enveloped in steam as he struggles to turn the valve and shut it off. Gradually, the pressure of the steam lessens as Scott's dying weight shifts, turning the valve. He is clearing the escape route but there is no way for him to climb back or for anyone to reach him. He hangs by one-arm onto the valve. The steam hisses more softly then, valve closed, stops completely, revealing above it the once-more liberated entrance to the propeller shaft.

SCOTT

(shouting to the
others)

You can make it!

(directly to Rogo)

Keep going, Rogo! Get them through!

Cont.

406 Cont.

406 Cont.

For another frightening moment, he hangs on, then -- he plunges down into the fiery water below. The sacrifice has been made.

407 CLOSE ON SUSAN 407

as though she's been shot.

408 CLOSE ON ROGO - ON THE FOURTH CATWALK 408

staring down in dumb shock at:

409 HIS P.O.V. - FAR BELOW 409

Scott's body floating in the dark water, flames to one side from burning oil illuminating it.

410 ROBIN - FIFTH PLATFORM 410

staring down at the body. He starts to sob.

411 MARTIN AND NONNIE - FIFTH PLATFORM 411

She presses herself to him, looking down in horror.

412 CLOSE ON MANNY - FIFTH PLATFORM 412

reacting.

413 ANOTHER ANGLE - FAVORING SUSAN 413

Suddenly she regains motor control, but her emotions and her mind temporarily rocket out of control. She begins to scream, peals of screams, echoing back and forth through the inferno-like place, then she starts rashly to climb down on twisted girders, scrambling insanely toward the water below as though to reclaim Scott's body. Robin and Martin go after her, struggle with her -- all three almost pitching into the depths. They manage to wrestle her back onto the catwalk. Exhausted, weeping, she falls on the metal grid.

414 ROGO 414

still on the fourth catwalk.

415 HIS P.O.V. - SCOTT'S BODY 415

sinks from view beneath the water.

A-415 CLOSE UP - ROGO A-415

seems totally defeated now. He clings almost desperately to the catwalk as though he has no intention ever of leaving it.

B-415 FAVORING MARTIN - SUSAN, ROBIN ON LEDGE B-415

looking from the water into which Scott has vanished off to:

C-415 HIS P.O.V. - ROGO - MANNY BEHIND HIM C-415

and Rogo's inert posture.

D-415 MARTIN, SUSAN AND ROBIN D-415

Martin seems all at once a tower of strength. Susan sobs.

MARTIN

(shouting down at Rogo)

What do you think you're doing, Mr. Rogo? You heard the Reverend. He said 'get them through.' Well, go ahead. Get us through.

Silence from Rogo, as the others all watch him.

ROBIN

It'll be all right, Sis. It'll be all right.

MARTIN

(continues)

What kind of a policeman were you? You've done nothing but beef and complain. Always negative -- always destructive. Well, now's your chance to do something positive for a change!

Continued silence from Rogo.

MARTIN

(continues; taunting)

Are you quitting, Mr. Rogo? Are you going out with a whimper -- on your belly?

416

ROGO

416

gets up slowly. He sees the group scattered above him.

ROGO

(to Martin with
intensity)

Okay! That's enough!
(shouting up to
the others above
him)

For Chrissakes! What are we
waiting for?

Rogo leaps across the chasm in the broken catwalk, lands on his chest, his arms grabbing for support, his feet in space. He pulls himself up, runs up the ladder, past the individual clusters of survivors, to the oiler's walk, alongside Martin.

417

WITH ROGO AND MARTIN ON THE OILER'S WALK

417

ROGO

(shouting to the
others)

We're going to keep going! Like
the preacher said.

418

HIS P.O.V. - THE SURVIVORS

418

looking up at him -- a new Scott -- or replacement -- another switched-on man -- as Martin is, too.

419

ANOTHER ANGLE - ROGO

419

runs across the oiler's walk, tugs at the hatch lever, undogs it, flings the hatch open.

420

INT. SHAFT ALLEY - FULL SHOT - REVERSE ANGLE

420

ROGO

(as group starts
to enter)

Watch it around this door.

The group enters under camera in the following order -- Rogo, Robin, Susan, Nonnie, Martin and finally, after a long beat -- Manny. They are totally exhausted and beaten with the possible exception of the

Cont.

420 Cont.

420 Cont.

newly determined Rogo and his recent charged up tormentor, Mr. Martin. They all move forward seeking relief from the fiery hell they just left. Most of them flop for the first time in a long while. They look about these new, cramped and unpromising quarters. It's an ugly, no exit, trap!

ROGO

All right, what now? A dead end.

ROBIN

(to Rogo)

Excuse me, sir, but I don't think so.

ROGO

(not unkindly)

You don't think what, kid?

ROBIN

(in his best encyclo-
pedia manner)

Well, you see, sir, I tried to tell you ... We're in Shaft Alley, and nowhere is the steel hull thinner -- because of the nautical trim of this ship this hull is only one inch thick.

ROGO

All right, kid, all right.

Martin, who's been listening to something top side, interrupts suddenly.

MARTIN

Quiet! I think I hear something.

They all listen breathlessly. The faint sound of retreating footsteps on a metallic surface can barely be heard.

MARTIN

(shouts)

My God, there is somebody out there!

Nonnie looks up, listening.

421 CLOSE SHOT - FAVORING ROGO 421

The big cop is already half-crazed by the loss of his wife only moments before, and now, by the sickening frustration of possible rescue slipping away. He casts about, finds what he's looking for -- a four foot piece of metal -- and then, with almost maniacal fever, beats the ribbed metallic hull. The clang becomes deafening. The others shrink from the calliope of sound. Martin also picks up a piece of metal and starts to hit another piece of equipment.

422 ANOTHER ANGLE - THE OTHERS 422

They watch as Rogo assails the deck. Nonnie moves to Martin.

423 CLOSER ANGLE - ROGO AND MARTIN 423

Sweat streams down their necks, their neck muscles and veins bulge from the effort, and they continue relentlessly to whack at the deck.

MARTIN

Hold it!

They listen.

ROGO

Again!

They start banging away.

424 FAVORING SUSAN 424

SUSAN

(a sudden despairing shout)

Stop it! Stop it! It's no use!

Both stop.

425 CLOSE UP - MANNY 425

MANNY

No, no, keep trying -- keep trying!

A-425

MARTIN AND ROGO

A-425

MARTIN

(shouts)

Mr. Scott, wouldn't have stopped.
Let's go.

He flails furiously at the deck. Both continue banging away.

426

SERIES OF SHOTS - THE OTHERS

426

beginning to get their spines back up. Suddenly -- from a distance -- on the outside of the hull -- comes an answering tap.

427

ANGLED ON THE GROUP

427

They freeze. Then another tap is heard from outside -- TAP TAP TAP.

428

ROGO

428

ROGO

Hold it! Hold it!

He whacks the deck -- TAP TAP TAP in return. Stops. Listens. TAP TAP TAP comes back instantly -- then the dull sound of feet echoing along the hull -- running closer.

ROGO

Oh my God, there is somebody up there. There's really somebody.

They all yell.

ROGO

(triumphantly)

The Preacher was right! The beautiful sonofabitch was right. He was right.

He begins to beat against the deck once more.

429

SHOTS OF THE FACES OF THE SURVIVORS

429

reacting -- each in his own way -- to the news.

430

ANGLE UP AT THE STEEL DECK OVERHEAD

430

beginning to smoke in an area about a yard square, then to glow red.

431 ANOTHER ANGLE - THE FACES OF THE SURVIVORS 431

looking up at the glowing patch above them. All are now gathered close together in the tunnel way.

MANNY

Look -- look!

432 THEIR P.O.V. 432

Lavender waves of heat ripple across the glowing steel. The blue flame of the cutting torch rips through in a shower of molten metal and begins to trace a circular pattern in the plating.

433 GROUP SHOT - FAVORING MANNY 433

They look at the cutting above.

MANNY

Will somebody tell me why us?
Why did Mr. Scott save us? Why
did Belle have to die? Why did
the others die, but not us? Can
you help me to understand?

The others look at him.

A-433 CLOSE UP - SUSAN A-433

reacting.

B-433 CLOSE UP - ROBIN B-433

C-433 CLOSE UP - ROGO C-433

D-433 CLOSE UP - NONNIE D-433

434 OUT 434

435 MARTIN 435

Nobody has an answer, then quietly --

MARTIN

Maybe we're not supposed to know.

436 PLATES OF SHAFT TUNNEL - DAY 436

The torch completes its cutting, and the roughly-circular section of hull falls with a resounding, clanging crash to the floor of the shaft tunnel -- and a golden stream of sunlight bursts through.

437 ANGLE ON THE FACES OF THE SURVIVORS - DAY 437

looking up, bathed in the sunlight streaming down from above, promising new life, new hope ahead. O.s. is the sound of a helicopter setting down on the deck -- the whirling shadow of its rotor can be seen.

438 CLOSE UP - LOOKING UPWARD - ZOOM WIDER AS GROUP STARTS UP - DAY 438

Through the hole are the blue skies beyond, rhythmically cut by the shadow of the copter's rotor. Then, a FRENCH NAVY OFFICER and BOATSWAIN'S MATE equipped with an acetylene torch, goggles, etc. appear in the opening. They appear startled to see any survivors.

OFFICER

How many of you down there?

MARTIN

Six.

OFFICER

Is that all?

MANNY

Weren't there any survivors? Anyone at all?

The Officer hesitates, shakes his head slowly, then --

OFFICER

No, all right. We'll take all of you off together.

(he leans down
to lend a hand)

Now, come on -- hurry!

He and the Boatswain's Mate begin to help our group climb up. The women and Eric first, the men following.

BOATSWAIN'S MATE

Don't touch the edges -- it's hot!

439 EXT. HULL - FEATURING COPTER - DAY 439

The survivors climb into the morning air, each group going past camera in closeups, letting us see for the last time the individual faces -- Susan and Robin, Martin and Nonnie, Rogo and Manny, each alone with their thoughts as one by one they enter the copter.

A-439 SERIES OF CLOSE SHOTS A-439

Martin and Nonnie almost subconsciously move together, put their arms around each other, and look at one another. Susan and Robin join hands. Rogo turns away and enters alone. Manny stops and looks down.

B-439 CLOSE SHOT - MANNY B-439

looking down toward the hull of the Poseidon, his hand grasping the medallion that once was around Belle's neck, then he turns and enters.

C-439 EXT. COPTER C-439

They're followed in by the Officer and the Boatswain's Mate, and the rescue hatch door closes behind them.

440 EXT. HULL - FULL LONG SHOT (COMPOSITE MATTE) - DAY 440

As the helicopter lifts off from the hull and starts to move upward into the skies, rescue ships hover on the sea in the distance.

START SUPER END TITLES OVER ABOVE

441 SERIES OF ANGLES - THE HELICOPTER - DAY 441

moving into the skies away from the overturned hull of the dying Poseidon.

442

DOWN SHOT - POSEIDON HULL - DAY

442

The bow of the gigantic vessel suddenly dips beneath the glaze with which the sun has varnished the surface of the sea and inevitably starts to slide forward. The stern lifts high into the air and it seems she is about to go into eternity silently when suddenly the ships standing by tie down their whistle chords, sirens and hooters in a last mourning cry and salute to the one-time queen of the sea. For a moment she hangs there, then with a despairing finality, she slides beneath the surface.

FADE OUT

THE END