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"

Screenplay

by

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FADE IN

1  FULL ESTABLISHING SHOT - S. S. POSEIDON - NIGHT

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

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

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

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

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

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 SHELEY, 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

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
INT. BRIDGE OF POSEIDON - DAY

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.

CLOSE SHOT - THE MAN

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

ANOTHER ANGLE - FAVORING THE CAPTAIN

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.

INT. ENGINE ROOM - DAY

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.
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.

INT. BRIDGE - FAVORING THE CAPTAIN - DAY

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

INT. ENGINE ROOM - FAVORING THE CHIEF ENGINEER - DAY

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!

INT. BRIDGE - FAVORING THE CAPTAIN

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

CAPTAIN
He's standing right here.

CHAIR 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.

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.
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:

HIS P.O.V. – AN APPROACHING SWELL – DAY
higher than the others.

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

EXT. SEA – DAY
The Poseidon heeling over severly in the bosom of the gigantic wave.

INT. BRIDGE
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!

ANOTHER ANGLE – THE CAPTAIN
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.
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.
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!

CLOSE ON LINARCOS

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

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

Voice slightly raised, yet with amusement in it, as though openly enjoy-
ing his beliefs. He is REVEREND FRANK SCOTT, thirty-four, a rugged-
looking, off-beat cleric wearing a dark, nondescript and unpressed 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!
LONGER SHOT

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.

TRACKING SHOT

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.
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.

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

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.

INT. SHIP'S LOBBY - MARTIN - DAY

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.
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.

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

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.

They watch his receding figure jog away.

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?
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?

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

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.
EXT. ROGO'S STATEROOM

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.

INT. ROGO'S STATEROOM - MOVING SHOT

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?

ANOTHER ANGLE - FAVORING A GIRL - DAY

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.
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.

ANOTHER ANGLE

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?
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.
Rogo closes the door after them.

LINDA
Oh, shut up!

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.

FULL SHOT - THE POSEIDON - DAY

as she sails through calmer waters.
INT. BRIDGE - DAY

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.
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 junkyard 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 wrecking 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

The signals register "full ahead."

35
FULL SHOT - POSEIDON STACKS - DAY
as smoke pours forth, streaming aft as she picks up speed.
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.

Cable.

STEWARD

SUSAN
Thank you.
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?!
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.

ANOTHER ANGLE - MUSICAL GROUP
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)
Aahhhmmm ...
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.

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

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.

GROUP SHOT

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.
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

41 EXT. POSEIDON AT SEA - DAY

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

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

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.
Linda gets up, moves to the bathroom.

LINDA

Why don't you just go without me?

ROGO

What am I supposed to do at midnight? 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?
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.
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.

EXT. POSEIDON AT SEA - NIGHT

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

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

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.

INT. MARTIN'S STATEROOM - NIGHT

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."

INT. POSEIDON DINING SALON - FULL SHOT - NIGHT

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.

ANGLE ON A STEWARD

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.
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.
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

Gliding smoothly along in calm seas.

A-48
INT. BRIDGE - NIGHT

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

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.

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

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

CAPTAIN
In Greek mythology, the god of the seas ...
50 ANOTHER ANGLE - THE CAPTAIN

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.
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.
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.

FAVORING THE PURSER'S TABLE

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.

CLOSE ON SUSAN

looking across at:

PURSER'S VOICE
(o.s.)
You see, the Poseidon isn't really a ship ...

A-52 HER P.O.V. - SCOTT
talking to Linda at the Captain's table.
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.

FAVORING SUSAN AND TERRY

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.

INT. BRIDGE - FAVORING THE CAPTAIN AND LINARCOS

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.
VOICE
(over radio phone filter)
The epicenter's one hundred thirty miles
southwest of Crete. Duration forty-
two seconds. One after-shock, three
point six on the Richter scale, duration
ten seconds. First reports indicate a
major bottom displacement and heavy
swell conditions building to the north-
east --

B-53 OUT
C-53 EXT. SEA - A GIANT WAVE

A heart-stopping wall of water, several miles across, races over the dark
waters.

54 FULL SHOT - POSEIDON STACKS - NIGHT
Smoke still pouring out, flowing aft, as she steams ahead.

55- 57 OUT

58 EXT. SEA - S. S. POSEIDON - FULL PAN SHOT - NIGHT
sliding across the smooth waters, full ahead.

A-58 INT. BRIDGE

CAPTAIN
(to First Officer)
We all battened down?

FIRST OFFICER
Tight as a button, sir.

59 OUT

60 AT THE BANDSTAND - CLOSE UP - DRUMS
as Ted gives them a real roll.

61 FULL SHOT - THE MASTER OF CEREMONIES
At the mike, waving his arms to the dancers for attention. Terry and
Susan stop their gyrations, as do the other dancers, look up at the M.C.
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.

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

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

AT SCOTT'S TABLE
Men filling everyone's glass.
FAVORING THE M.C. AND THE POP GROUP WITH NONNIE

M.C.
Ten seconds ... nine ... eight ... seven ...

ON THE DANCE FLOOR

Everyone waiting for the magic moment.

M.C.
... six ... five ...

AT THE CAPTAIN'S TABLE

Scott smiling. Everybody waiting.

M.C.'s VOICE
(o.s.)
... four ... three ...

FULL SHOT - THE DINING SALON

M.C.
... two ... one ...

EXT. SEA - S. S. POSEIDON'S STACK - NIGHT

as its high whistle shrills out a blast to welcome in the New Year.

INT. DINING SALON - FULL SHOT - THE PASSENGERS

blowing their toy horns, throwing streamers, rattling their noisemakers, hugging, kissing.

AT THE CAPTAIN'S TABLE - MIKE AND LINDA ROGO - AND SCOTT

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.

AT THE PURSER'S TABLE - SUSAN, TERRY AND ROBIN

She's being hugged by Terry. Robin is blowing a whistle.
Belle has one arm around each of them as they both kiss her on separate cheeks.

ON THE STAGE - NONNIE

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

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

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

INSERT SHOT - THE RADARSCOPE

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

BACK TO SCENE

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.
CUT TO DINING SALON

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

BACK TO BRIDGE

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.

INT. DINING SALON - ON THE STAGE

singing of "Auld Lang Syne."

AT THE CAPTAIN'S TABLE

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

OUT

INT. BRIDGE - NIGHT

CADET

(at phone, turns and calls)

Captain -- Lookout.

CAPTAIN

(comes from window, on phone)

What is it, Lookout?

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 SERIES OF CUTS OF OUR PRINCIPALS, INCLUDING:

AT THE CAPTAIN'S TABLE

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

INT. BRIDGE - NIGHT

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

CAPTAIN

Oh, my God!

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

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

CLOSE ON CAPTAIN

CAPTAIN

Hard left!

HELMSMAN

Hard left, sir.

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

B-85
INSERT - WHITE SHIP'S WHISTLE

86
EXT. POSEIDON AT SEA AND WAVE - NIGHT

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

87
INT. DINING SALON - FULL SHOT

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

88
CLOSE UPS

of our principals, startled but not panicked.

89
INT. BRIDGE - NIGHT

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!
INT. RADIO ROOM - NIGHT

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 --

INT. BRIDGE - NIGHT (BLUE SCREEN)

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

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

EXT. SEA - NIGHT

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

INT. DINING SALON

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.

INT. DIFFERENT AREAS OF DINING SALON

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.

EXT. SEA — NIGHT

The Poseidon gradually, inevitably, starts her final, irrevocable roll.
tilting in the wave.

EXT. UNDERWATER - THE HULL - NIGHT

tilting.

INT. BRIDGE - NIGHT

The duty watch clings to bridge instruments in the steep pitch of the ship.

EXT. CROW'S NEST - FULL SHOT - NIGHT

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.

EXT. BOW AREA - FULL SHOT - TWO SEAMEN - NIGHT

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.

INT. SECTION OF BRIDGE - NIGHT

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.

INT. RADIO ROOM - (TO BE INTERCUT WITH OTHER SHOTS OF 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.

EXT. SEA - NIGHT

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.
INT. DINING SALON - SERIES OF SHOTS - NIGHT

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.
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

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

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

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

B-104 TERRY

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

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

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
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.

CLOSE ON SCOTT AND LINDA

He moves, uncovering the person he has protected.

LINDA
(dazed)
Jesus Christ! What happened?

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

OUT

A-110 CUT OF MARTIN recovering.

B-110 CUT OF BELLE AND MANNY 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.
BELLE
You're bleeding! Oh, my God!
Oh, my God!

111 MARTIN

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

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

113 OUT

A-113 ANGLE ON PURSER

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.
ANOTHER ANGLE

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.

ANGLE ON ROGO AND LINDA

Rogo struggles across the room to rejoins 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

        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

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

        ROBIN
        Sis ... Sis ... Sis ... Susan.

119  ANGLE ON SCOTT AND TINKHAM

        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.
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

Scott thinking what to do.

ROBIN
What are you doing up there, Sis?

122 CLOSE ON SUSAN

hovering on the table. She looks down.

SUSAN
That's a stupid question.

123 HER P.O.V. - SCOTT AND ROBIN

below.

SCOTT
Are you hurt?

SUSAN (shakily)
I-I don't think so.

124 ANOTHER ANGLE - SCOTT

looks, sees drapes.

SCOTT
Stay perfectly still!

Scott turns back to Robin.

SCOTT
You wait right here.

Scott runs out.

Cont.
ROBIN
(calling up to Susan)
It’ll be all right. Hold on, Sis!

ANGLE ON SCOTT

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

OUT

ANOTHER ANGLE - SCOTT

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.

SUSAN

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

FAVORING SCOTT AND ROGO

MARTIN
Do you think it will hold?

SCOTT
It better.
(calling up)
Come on, Susan. Jump! We’ll catch you.
CLOSE ON SUSAN
hovering on the table. She looks down.

HER P.O.V. - THE TAPESTRY

being held below by Scott and Robin and Martin and the others. It seems to be miles away.

ANOTHER ANGLE - SUSAN

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.

HIS P.O.V. - THE CHRISTMAS TREE

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.

SERIES OF REACTION SHOTS

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.
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!

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

ACRES' VOICE
(o.s., calling)
Reverend Scott!

Scott turns, looks up.

ACRES THE STEWARD
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.
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!
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.
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

144
BACK TO SCENE

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 --
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.

ANGLE ON SCOTT AND THE GROUP

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 --
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
watching the men drag the tree.

Cont.
MANNY
I've gotta go and help them.

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

SCOTT
Let it down.

They lower the tree.

SCOTT
Let's up-end it.

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.

watching below as the men push the tree up towards him.
FULL SHOT - FEATURING ACRES

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.

OUT

AT THE PANTRY LEVEL - ANGLED ON ACRES

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

THROUGH TREE - ONTO SCOTT, ROGO, MARTIN AND MANNY

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

Manny starts for the ledge.

AT THE BASE OF THE TREE - FAVORING SCOTT AND GROUP

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.
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

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

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?
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.

TWO SHOT - SCOTT AND SUSAN
Scott helps Susan start up the tree.

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

CLOSER ANGLE - SCOTT
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.

CLOSE ON SCOTT
looking off at --

HIS P.O.V. - THE OTHER GROUP OF SURVIVORS
still huddling around the Purser. Off to another side the ship's Chaplain is moving among the injured -- searching for others he can help.
FAVORING SCOTT

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

B-158 PANTRY LEVEL

ROBIN
(from above)
Not bad for a girl.

ACRES
(urges the two
inside the pantry)
Would you wait in there, Miss.
FAVORING MANNY AND BELLE

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.
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.

ANOTHER ANGLE
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.

MOVING SHOT WITH MARTIN
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.
PURSER
Mr. Martin, they're staying right here.

MARTIN
(to the Purser)
Can you see the logic?
(to the people)
Everyone -- please -- please.

HIS P.O.V. - NONNIE

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.

CLOSER ANGLE - MARTIN

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.
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

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

stops, clings to the branches. She is wedged among them.
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
She raises her eyes to the heavens and shrugs.

166 ANGLE - SCOTT
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
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.
AT BASE OF TREE

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!"

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:

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

seeing the Chaplain. He moves out.

SCOTT
(over his shoulder)
Help her up, Mr. Martin! Then follow her!

FAVORING MARTIN AND NONNIE

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

LINDA

climbing the tree.

IN THE TREE

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.

SCOTT

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

(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.
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,
leaving.

SCOTT
John, I'm not going to give up.

AT THE TREE
Martin is just following Nonnie over the top.

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

NONNIE AND MARTIN
reach top.

INT. DINING SALON
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!
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.
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 out 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.

SCOTT'S P.O.V. - THE FACES OF THE PEOPLE
They stare up at him dully, sheep waiting for their shepherd to lead them. They murmur to one another.

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

rolls, settles deeper.

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.

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.
CLOSE ON SCOTT
reacting:

HIS P.O.V. - THE FLOODING SEA
shooting higher and higher.

INT. DINING SALON - THE SURVIVORS
scream, fall back in terror from the oncoming sea. Some of them surge
toward the Christmas tree.

AT THE PANTRY LEVEL - FAVORING SCOTT
He grabs the top of the tree to steady it.

SCOTT
(shouting down)
Don't panic! Come up one at a
time!

ANGLED DOWN AT THE MOB
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.

FAVORING SCOTT
struggling to keep from being whipped out into space by the frantic claw-
ing and tugging at its base.

FULL SHOT
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.

AT THE PANTRY LEVEL - CLOSE SHOT
Scott staring down at the tragedy. He turns and exits.

INT. SERVICE PANTRY AND RED FIRE DOOR
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.
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.

ANGLED TOWARD THE DOOR

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.
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?

CLOSER ANGLE – SCOTT AND ROGO

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?

PAN SHOT – ACRES
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

Scott nods, then looks back.

200
P.O.V. SHOT

The rest of the party pressed against the bulkheads.

201
ANGLE

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

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 - 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.
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.

INT. SERVICE PANTRY - THE GROUP

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.
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.
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.

ANOTHER ANGLE - AT THE KITCHEN ENTRANCE

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.

INT. KITCHEN - CLOSE MOVING SHOT - SUSAN
moving through the carnage. In spite of Scott's caution, she stares
down in horror at:

HER P.O.V. - A DEAD COOK

SUSAN
tURNS away nauseated, feels her way forward.

CLOSE MOVING SHOT - MARTIN AND NONNIE
He is ahead of her when he sees the dead man. Martin reaches back,
holds her hand, as he leads her past.
CLOSE MOVING SHOT - BELLE AND MANNY

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.

FULL SHOT

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.)
INT. FIRST PASSAGEWAY

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.

AT THE FOOT OF THE STAIRWAY

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.

CLOSE ON SCOTT

studying the slope.

ANOTHER ANGLE - ROBIN AND ACRES

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.

CLOSE ON SUSAN

arriving and watching Scott.

HER P.O.V. - SCOTT

He makes the top without too much difficulty, disappearing into the passageway above.

INT. SECOND PASSAGEWAY - MOVING WITH SCOTT

exploring it -- to his bafflement and consternation, the next flight of stairs do not lead to the next deck up.
INT. FIRST PASSAGEWAY - AT A FIRE-FIGHTING STATION

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.

ANOTHER ANGLE - SCOTT

runs back to the top of the first staircase.

AT THE FOOT OF THE STAIRCASE

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.

INT. SECOND PASSAGEWAY

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?
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 hose.

ROGO
(to those below)
Grab hold of this! All right, come on up. Let's go!

SECOND PASSAGEWAY - ACRES AND SCOTT

SCOTT
I'm surprised that the lights are still working.

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

SCOTT
There's got to be! Now think!

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

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

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, prises 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?

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

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

FAVORING SCOTT

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.
Scott pauses, thinks, then slowly --

SCOTT
No, it doesn't.

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.

NONNIE'S P.O.V. – THE PASSAGE FROM THE KITCHEN

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.

FAVORING NONNIE

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

INT. SECOND PASSAGEWAY

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

INT. FIRST PASSAGEWAY

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.
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

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.
LINDA
Air pockets?

MANNY
(continuing, as
they walk)
Just because that deck flooded doesn't
mean this one will.

SECOND PASSAGEWAY - CLOSER ANGLE - NONNIE

waiting for Martin. Once he's up, she moves to him in need of reassur-
ance. 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.
INT. SECOND PASSAGEWAY - AT THE VENT

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 ...
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 toward 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.
MARTIN
(to Acres)
Mr. Acres, would you mind -- please.

ACRES
Yes, sir.

MARTIN
Thank you.

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

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.

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

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

We hear the sound of water bubbling. The shaft seems to stretch endlessly below.

CLOSE ON SCOTT

looking up:

HIS P.O.V. - A GLOW OF LIGHT

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.

CLOSE ON SCOTT

reacting to the sound of other survivors.

SCOTT

(shouting upward)
Hello! Hello up there! Hello!

His "hello" echoes... "Hello... hello... hel-lo..."

HIS P.O.V. - THE GLOW OF LIGHT

above - but no response -- only the sound of distant movement.

INT. VERTICAL SHAFT - AT FIRST HORIZONTAL DUCT

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.

INT. FIRST HORIZONTAL DUCT - CLOSE MOVING SHOT - BELLE

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 -
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.
MARTIN

looks back again at the oncoming water.

A-251

His P.O.V.

Water rushing closer.

B-251

MARTIN

climbs in after Nonnie.
C-251 INT. DUCT - SHOOTING OUT

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

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

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?
CLOSE SHOT - MANNY IN DUCT

MANNY
Where else could I be?

BACK TO SCENE

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.
MANNY
You haven't lost me yet.

INT. THIRD HORIZONTAL DUCT - SHOOTING THROUGH SIDE
ONTO SCOTT

followed by Linda.

INT. THIRD HORIZONTAL DUCT - SHOOTING THROUGH SIDE
ONTO SUSAN

R-254

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

as they go through.

ROBIN
I can see the end, Mrs. Rosen.

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

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

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.

INT. THIRD HORIZONTAL DUCT - AT OUTLET

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

INT. THIRD HORIZONTAL DUCT - CLOSE SHOT - SUSAN

watching Scott as he kicks the grill out.
INT. VERTICAL SHAFT - ON THE LADDER

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.

INT. BROADWAY - AT THE OUTLET OF THE THIRD DUCT

Scott is helping Susan out. She reacts to:

HER P.O.V. - THE FIGURE OF A MAN

just ahead, propped against a serving cart overturned in the passageway. He is dead.

SUSAN

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.

EXT: SEA - THE POSEIDON UNDERWATER - NIGHT

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.

INT. VERTICAL SHAFT - ANGLED DOWN AT THE GROUP ON THE LADDER

shaken by the lurching roll.

CLOSER ANGLE - ACRES

loses his footing, plunges from the top of the ladder toward the seething water below.

ANGLED ON NONNIE

pushing in against the ladder fearfully as Acres falls past her. She forces herself to look down.

INT. BOTTOM OF VERTICAL SHAFT - AT WATER - HER P.O.V. - ACRES

plunging into the water below.
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!

INT. VERTICAL SHAFT - ANGLED ON NONNIE AND MARTIN

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.
DOWN SHOT - ROGO ON LADDER BELOW

He looks up impatiently.

BACK ON NONNIE AND MARTIN

MARTIN

Now -- your foot ... and step up ... She obeys him.

MARTIN

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

CLOSE TWO SHOT - NONNIE AND MARTIN

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

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

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.
THEIR P.O.V. - TOWARD BROADWAY

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.

BACK TO EXT. OF VENT

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.

INT. BROADWAY - AT THE INTERSECTION

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.
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.

MOVING WITH SCOTT
pushing his way through the silent stream of survivors.

MOVING SHOT - WITH THE DOCTOR
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.
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

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!
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 intensity, 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.
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.
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.
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.

MANNY AND BELLE

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.
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.

INT. BARBER SHOP - MOVING WITH MARTIN AND NONNIE

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 --
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 ...

CLOSE SHOT - ON NONNIE

reacting.

NONNIE

(repeating)

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

CLOSE ON MARTIN

reacting to her swift change of mood.

ANOTHER ANGLE - NONNIE AND MARTIN

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.
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. Some-
one 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.
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.

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

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

ANGLED DOWN BROADWAY

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.

CLOSE ON SCOTT

and his look of dismay.

ANOTHER ANGLE

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.

CLOSE SHOT - SCOTT

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:

CLOSE UP - SUSAN

SUSAN

(almost timidly)
Reverend Scott .... Mr. Scott.

He turns to look back down the passageway.
who has moved up behind him.

TWO SHOT - FAVORING SCOTT

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

He has his head averted, reading upside down.

SCOTT
You see what I see?

She looks.

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

But enough of it is able to be read:

SUSAN’S VOICE
(reading aloud)
"Engine Room Personnel Only."

CLOSER ANGLE - SUSAN AND SCOTT

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.

INT. SHORT PASSAGE AND DOGGED HATCH

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!
ANGLED ON SUSAN

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.

EXT. MEN'S ROOM - BROADWAY PASSAGE

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.

INT. MEN'S ROOM

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.

CLOSE ON ROBIN

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

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

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.

INT. BROADWAY - GROUP ASSEMBLY AREA

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.
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

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.
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.
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)

THEIR P.O.V. - SCOTT
running toward them from down Broadway, covered with dirty water. He hurries in.

ANGLE FAVORING SCOTT

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.
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.

LONG SHOT - DOWN BROADWAY
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.

EXT. SEA - THE POSEIDON - NIGHT
rolls slightly, a huge burst of replaced air smashing upward. The ship slips even deeper under the sea.
INT. BROADWAY - ON SCOTT
holding on to steady himself. He looks ahead toward the bow -- down Broadway.

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

FAVORING SCOTT

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.

INT. SHORT PASSAGE AND UNDOGGED HATCH - THE PARTY 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.

INT. BACK DOWN BROADWAY
Scott grabs Robin.

SCOTT
Come on.

They run frantically for the boiler room.
INT. SHORT PASSAGEWAY AND UNDOGGED HATCH

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!

ANOTHER ANGLE - SCOTT AND ROBIN

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

FROM CORRIDOR

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

ROGO
(to Scott)
Hand him up here.
ANGLED ON SUSAN

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.

SCOTT AND ROGO

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.

INT. BOILER ROOM - HIGH CRANE SHOT - ZOOM PANNING 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!

FAVORING ROBIN

I said I'm sorry!

THE GROUP

ROGO
(to Scott)
Where do we go now?

SCOTT
Down. Mr. Martin, shut that watertight door!

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.

ANOTHER ANGLE

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.

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

The others following in the b.g.

CLOSE ON SCOTT

reacting to:
313  ANOTHER ANGLE

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

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

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.
ANGLED ON THE GROUP

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.
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 flashlight)
Hey, Preacher, here.

Scott submerges into the water.

BELLE
Take a deep breath.

Camera pans him down and underwater.

317 OUT
318 INT. UNDERWATER - WALL AND HATCH (BOILER ROOM SIDE)
SCOTT UNDERWATER
He plunges downward.

319 INT. BOILER ROOM - FAVORING ENTIRE GROUP
watching, holding the rope, letting it play out.

320 INT. UNDERWATER - MOVING WITH SCOTT
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.
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.
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.

INT. UNDERWATER - WALL AND HATCH (BOILER ROOM SIDE)
Scott swims through the open hatch and starts upward.

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.

INT. UNDERWATER - INVERTED STAIRCASE
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.

ANGLE - SCOTT
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.

BACK TO GROUP
The rope suddenly goes slack.

MANNY
What's the matter?
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.
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.

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.

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

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.
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.

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.
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

A-346 INT. BOILER ROOM - THE GROUP

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.
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.

INT. UNDERWATER
Rogo pulls himself along the rope.

ENGINE ROOM - FULL SHOT
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.

BOILER ROOM - GROUP
The rest of the party waiting.

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

HIS P.O.V. - THE INFERNO
FAVORING ROGO
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.
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.

CLOSER ANGLE - ROGO
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.

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

**CLOSE ON ROGO**

trying to decide what to say.

**CLOSE ON MANNY**

seeking, peering into the other man.

**CLOSE ON ROGO**

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

**CLOSE SHOT - ROGO AND 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.

**ANOTHER ANGLE - FULL SHOT - GROUP**

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

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.)

ENGINE ROOM

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.
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.
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.
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.

ANGLE ON POOL OF WATER

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

THEIR P.O.V. - MANNY AND BELLE

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

ROGO
(looking about for the missing Scott)
Preacher!

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.
POOL AREA

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.
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.

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.

MANNY's eyes tear as he stares down at the medallion in his palm. Then, he gives her a final kiss of farewell.

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.
ANGEL - GROUP

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.

SERIES OF SHOTS - ENGINE ROOM - ON BACKS OF PRINCIPALS

Scott points out the shaft door.

SCOTT

See that red valve up there. Right beneath it is the entry to the propeller shaft area.

P.O.V. - PROPELLER DOOR

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.

BACK TO SCENE

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.

FIRST PLATFORM - SECOND LADDER

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.
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
We look down at the group worming their way up the slanted girders.

381 END OF GIRDER BRIDGE - CATWALKS - ANOTHER ANGLE
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

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

383 MOVING SHOT - WITH SCOTT
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
Susan and Robin drop down easily from the girder. They move forward along the catwalk.
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.

They move along the platform.

looking upward:

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.

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.

(yelling)

Just one more door and we're home!

(roaring)

There it is, Mr. Rogo! Just like I told you!

(scott to others)

Come on.

The little bastard was right!
ON FIFTH PLATFORM - FAVORING SCOTT

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.

HIS P.O.V. - THE PARTY

Some of them are on the fifth platform, some on the ladder -- and bringing up the read, 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.

UP ANGLE ON THE PARTLY BROKEN CATWALK - TO DECK

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.

CLOSER ANGLE - ROGO

Flung back, just short of being thrown down too. He grabs the catwalk, clings until the ship has once more steadied itself.

AT CATWALK - HIGH DOWN SHOT

Only smoke and flame and pieces of wreckage can be seen. Linda's body is not visible.

CLOSE ON ROGO - FOURTH CATWALK

On the catwalk. He stares down in horror.

ROGO

Linda, Linda, Linda, Linda, Linda --
FAVORING SCOTT - ON FIFTH PLATFORM - WITH SUSAN AND ROBIN

high above, looking down in shock and disbelief.

SERIES OF SHOTS

The shocked reactions of the remaining survivors to Linda's death.

A-399 CLOSE SHOT - MANNY
reacting.

B-399 MED. CLOSE SHOT - NONNIE AND MARTIN
reacting to Linda's fall.

C-399 CLOSE SHOT - ROBIN
reacting.

D-399 FAVORING ROGO - WIDER ANGLE

Slowly he raises his stricken face toward Scott high above him.

ROGO
(a sudden scream)
You! Preacher! You lying, murder-
ing 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.

CLOSE SHOT - SCOTT

He reacts to a sudden high hissing sound o.s. He whirls to see:

HIS P.O.V. - THE HUGE STEAM PIPE

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.
FAVORING SCOTT

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?
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!

REACTION CLOSEUPS
Throughout his impassioned indictment of God -- we intercut quick close-
ups of the remaining survivors -- ending with Rogo -- who stares up at:

HIS P.O.V. - SCOTT
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.

CLOSER ANGLE - SCOTT
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.
For another frightening moment, he hangs on, then — he plunges down into the fiery water below. The sacrifice has been made.

CLOSE ON SUSAN

as though she's been shot.

CLOSE ON ROGO - ON THE FOURTH CATWALK

staring down in dumb shock at:

HIS P.O.V. - FAR BELOW

Scott's body floating in the dark water, flames to one side from burning oil illuminating it.

ROBIN - FIFTH PLATFORM

staring down at the body. He starts to sob.

MARTIN AND NONNIE - FIFTH PLATFORM

She presses herself to him, looking down in horror.

CLOSE ON MANNY - FIFTH PLATFORM

reacting.

ANOTHER ANGLE - FAVORING SUSAN

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.

ROGO

still on the fourth catwalk.

HIS P.O.V. - SCOTT'S BODY

sinks from view beneath the water.
CLOSE UP - ROGO

seems totally defeated now. He clings almost desperately to the catwalk as though he has no intention ever of leaving it.

FAVORING MARTIN - SUSAN, ROBIN ON LEDGE

looking from the water into which Scott has vanished off to:

HIS P.O.V. - ROGO - MANNY BEHIND HIM

and Rogo's insert posture.

MARTIN, SUSAN AND ROBIN

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
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

ROGO
(shouting to the others)
We're going to keep going! Like the preacher said.

418  HIS P.O.V. - THE SURVIVORS

looking up at him -- a new Scott -- or replacement -- another switched-on man -- as Martin is, too.

419  ANOTHER ANGLE - ROGO

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

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
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 encyclopaedia 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 topside, 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.
CLOSE SHOT - FAVORING ROGO

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.

ANOTHER ANGLE - THE OTHERS

They watch as Rogo assails the deck. Nonnie moves to Martin.

CLOSER ANGLE - ROGO AND MARTIN

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.

FAVORING SUSAN

SUSAN

(a sudden despairing shout)

Stop it! Stop it! It's no use!

Both stop:

CLOSE UP - MANNY

MANNY

No, no, keep trying -- keep trying!
MARTIN

(shouts)
Mr. Scott, wouldn't have stopped.
Let's go.

He flails furiously at the deck. Both continue banging away.

SERIES OF SHOTS - THE OTHERS

beginning to get their spines back up. Suddenly -- from a distance --
on the outside of the hull -- comes an answering tap.

ANGLED ON THE GROUP

They freeze. Then another tap is heard from outside -- TAP TAP TAP.

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 beauti-
ful sonofabitch was right. He was
right.

He begins to beat against the deck once more.

SHOTS OF THE FACES OF THE SURVIVORS

reacting -- each in his own way -- to the news.

ANGLE UP AT THE STEEL DECK OVERHEAD

beginning to smoke in an area about a yard square, then to glow red.
ANOTHER ANGLE - THE FACES OF THE SURVIVORS

looking up at the glowing patch above them. All are now gathered close together in the tunnel way.

MANNY

Look -- look!

THEIR P.O.V.

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.

GROUP SHOT - FAVORING MANNY

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.

CLOSE UP - SUSAN

reacting.

CLOSE UP - ROBIN

CLOSE UP - ROGO

CLOSE UP - NONNIE

OUT

MARTIN

Nobody has an answer, then quietly --

MARTIN

Maybe we're not supposed to know.
PLATES OF SHAFT TUNNEL - DAY

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.

ANGLE ON THE FACES OF THE SURVIVORS - DAY

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.

CLOSE UP - LOOKING UPWARD - ZOOM WIDER AS GROUP STARTS UP - DAY

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!
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.

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.

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.

They're followed in by the Officer and the Boatswain's Mate, and the rescue hatch door closes behind them.

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.

moving into the skies away from the overturned hull of the dying Poseidon.
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