

FLOOD BREAK

Screenplay

by

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Story

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Registered WGAw

"Into each life some rain must fall..."

- Henry Wadsworth Longfellow

FADE IN:

A HELICOPTER --

moves fast and low across a valley town, through falling rain. It cuts a path above a rolling flood current.

The water has left devastation in its wake:

Damaged main street shops; debris swept down-current; power lines SPARKING in the water; and submerged cars.

Superimpose: DANWORTH, ILLINOIS

INT. HELICOPTER FLYING - DAY

REESE (55), in a crash helmet with radio microphone, leans out of the open door, surveying the damage as he flies over flooded houses.

ON ONE ROOFTOP: A couple waves frantically, pointing. Reese looks over and sees a MINI-VAN being swept down-current.

REESE

Rescue seven. We have visual on a white mini-van. South-southwest on Oak Street. Please respond. Over.

EXT. MUDDY ROAD - DAY

A TRUCK races down the rain-soaked back road, its oversized wheels SPITTING mud. A Federal Emergency Management Agency (FEMA) insignia is on the door.

ON THE TRUCK BED, a rescue boat is attached to steel rudders.

INT. RESCUE TRUCK - MOVING - DAY

Our hero, NICK COSTA (40) grips the wheel with one hand, sweating adrenaline and blue-collar toughness. He wears a vintage Chicago Cubs baseball cap.

NICK

(into radio)

Copy that. There's a one-lane bridge quarter-mile up the road.

Next to him is nervous rookie DERRICK (24), who grips the handrail in pre-crash mode. He checks the Dead Reckoning nav system and drives, eyes flashing from map to road.

NICK
We can access current from there.

REESE (RADIO)
Rescue six, are you boys in the
neighborhood?

EXT. NICK'S RESCUE TRUCK - DAY

It BARRELS over mud and gravel. The raging FLOOD CURRENT runs alongside the road. The sound is deafening.

An identical truck speeds into frame, on Nick's bumper. The trucks drag-race through rain and mud.

VOICE (RADIO)
Six here. We're northbound running
up seven's ass. Yo' Nick, are you
looking after my baby brother?

INT. NICK'S TRUCK - DAY

Young Derrick grips the dash in terror. Nick shoots him a look. Having fun with the rookie.

NICK
(into radio)
It ain't easy. He's clutching the
dash like a little girl.
(to Derrick)
Relax, sweetheart. I'll be serving
complimentary drinks as soon as we
reach cruising altitude.

On cue, Nick hits a BUMP. The truck goes airborne.

EXT. THE BRIDGE - DAY

The truck lands and SKIDS to a stop. Nick backs it down the embankment to the water's edge. Hops out as a second truck ROLLS up.

NICK, in boots and yellow "Search & Rescue" slicker, pulls the lock-release. The boat SPLASHES into water.

The second truck backs in and out steps JULIAN WALKER (30s), black dude, ripped with a shaved head.

Julian releases the second boat - SPLASH!

JULIAN
 Saint Nick! How does little man
 rate so far?

NICK
 Dead weight. Why do I get saddled
 with every lame-ass rookie?

Derrick GRUMBLES. Julian protectively checks his brother's
 life vest. Derrick hates this special treatment.

JULIAN
 Don't listen to him. (beat) Hey,
 are you scared?

DERRICK
 Hell no! I'm just glad to be out of
 the truck. That motherfucker just
 about wrapped us around a tree.

JULIAN
 You do what the man says. He knows
 his shit. Feel me?

DERRICK
 Yeah.

EXT. WATER'S EDGE - DAY

Nick slides on his vest. He snaps his fingers and calls for
 Derrick like he would a house pet.

NICK
 C'mon, meat.

Derrick jogs to Nick's boat. Julian pulls Nick aside. We
 can tell they're good friends.

JULIAN
 (re: Derrick)
 Look after him, will you?

NICK
 He won't leave the boat. I give
 you my word.

EXT. FAST MOVING CURRENT - DAY

Nick's rescue boat THUNDERS into frame, racing past flooded
 shops. Nick checks the boat's GNSS "satnav" while scanning
 the main street waterway.

THROUGH BINOCULARS: He spots the mini-van, spinning out of control, emergency lights flashing.

NICK

Two o'clock!

The TWO BOATS accelerate down-current.

Nick navigates alongside the van. He sees a terrified MOM and DAUGHTER inside, their faces pressed against the glass.

Derrick slides in behind the wheel. Nick leaps onto the van roof. He latches the safety line to the van's front bumper.

Derrick shifts the boat to reverse. The line goes taught as the boat JERKS like a snagged fish, fighting the current and the weight of the van. It slows the van down... holds it.

Nick crawls up to the windshield. He looks in, face to face with the mother.

NICK

Move back!

He pulls out his fire ax. Mom leans out of the way. Nick SMASHES glass, scraping away the thick windshield.

INT. MINI-VAN - DAY

Water pours in as Nick climbs through.

MOTHER

My daughter! Get her first!

Nick pulls his knife. Cuts the girl's seatbelt. She is scared and won't let go of the door handle.

NICK

Hi, beautiful. You got a name?

MOTHER

Grace! It's Grace!

NICK

Grace, I need a hug. Can you give me a hug?

Tense moment... then Grace crawls into Nick's arms. He pulls her out onto the hood, holding her tight.

FROM THE SECOND BOAT, Julian tosses Nick a harness.

JULIAN
Running outta time!

Nick looks down-current.

HE SEES: The van is pulling them downstream, right into a gas station: Huge petrol tanks. Big trouble.

Nick straps Grace into a harness. He swims her across the current. Julian waits to scoop her up.

EXT. NICK'S BOAT - DAY

At the wheel, Derrick hears Grace's mother SCREAMING from inside the van. Sees water filling up.

DERRICK
She's DROWNING!

NICK
(busy with girl)
No, she is not! Stay in the boat!

Derrick doesn't listen. He secures the wheel and SPLASHES into the current. He drifts along the safety line down to the mini-van.

JULIAN
(freaking)
Derrick!

NICK
Take the girl! Goddamn it!

Julian pulls Grace to safety. Nick grips the boat. They both watch Derrick enter the van.

INT. SINKING MINI-VAN - DAY

Derrick tries to unbuckle mom's seat-belt. She's in full panic, flailing and grabbing him as water rises above her chin. He dips UNDERWATER, desperate to free her.

She violently elbows Derrick, knocking him out.

EXT. ABOVE CURRENT - DAY

The van is submerged. Nick and Julian know something is wrong. Nick lets go of the boat and drifts to the van.

Julian SPLASHES in behind him.

INT. SUBMERGED VAN - DAY

Nick swims in through the windshield. He sees Derrick floating toward the back seat. Mom's eyes are bugging, but she's awake. She GRABS for Nick, fighting him.

Nick rears back -- delivers a forearm to her chin. She goes slack. He cuts her free and pulls her out of the window.

CLOSE ON THE BUMPER -- The strain of the safety line POPS a bolt free. It begins to loosen.

EXT. ABOVE CURRENT - DAY

Nick emerges, sucking air. He hands the woman off to Julian.

JULIAN

DERRICK?

NICK

I got him!

Nick takes a huge breath. He dives back under.

INT. SUBMERGED VAN - DAY

Nick swims in and grabs Derrick -- trying to pull him out through the windshield. Derrick's foot snags on the wheel.

Nick tries to jerk him free, shaking the van. The bumper slowly PEELS away.

EXT. ABOVE CURRENT - DAY

Julian lifts the woman onto a boat. Swims back to the van and dives underwater. He sees Nick struggling to pull Derrick free.

Suddenly the bumper PEELS OFF like a band-aid.

The van is swept away --

Derrick is wrenched like a rag doll from Nick's hands. Nick grabs the safety line, holds on, his face a mask of anguish.

EXT. ABOVE CURRENT - DAY

Both men break the surface, clutching the safety line. They watch down-current as the mini-van ROCKETS downstream, PLOWS into the gas pumps and EXPLODES into a plume of orange flame.

Nick watches, stunned. Julian lets out a guttural SCREAM. He glares at Nick through hate-filled tears.

CUT TO BLACK:

FADE IN:

On the rain...

It falls in buckets into the Mississippi River. Heavy waves POUND the shore as water rises over the embankment. THUNDER booms across gray, pre-dawn skies.

We move off-river along a MUDDY ROAD tracking a Ford Explorer with tinted windows. It winds down the road, tires treading through inches of rainfall. It passes over a bridge.

Now we can see the VALLEY TOWN below.

Superimpose: DANWORTH, ILLINOIS. TWO YEARS LATER.

EXT. HUGE WATER LEVEE - NIGHT

A retaining wall built into the hillside to divert spillage from flooding the valley. Right now, it's doing its job.

The Explorer stops. A man steps out: Native American with long hair and a Marine infantry jacket. Meet VICTOR TAZA.

He looks both directions, then climbs up THE WALL, carrying a canvas satchel. Halfway up, he opens the satchel. Pulls out C4 EXPLOSIVES rigged to a remote detonator.

Victor punches in the code: six red digital numbers... then a green "active" message. He wedges the device into a crack in the wall. He looks down at Danworth Valley.

HE SEES: Farmhouses, main street shops and a few trucks on the road. Night is giving way to a dark, rainy dawn. It's about to get a whole lot darker.

Victor moves downhill to the Explorer and drives off. Five seconds later: BOOM! Huge ERUPTION of fire -- chunks of earth and waves of water, rushing toward Danworth.

SMASH CUT TO:

FLAT TELEVISION IMAGES --

FLOOD FOOTAGE: houses uprooted -- shops submerged -- merchandise floating through broken windows -- and civilians huddled in shelters.

The voice of a network anchor:

ANCHOR (OS)
National Weather Service reports no
end to the deluge as towns across
the Midwest face flash floods --

GRAINY SHOTS of the sabotaged retaining wall, water SHOOTING
through with tremendous force.

ANCHOR (OS)
Danworth is the hardest hit of the
valley towns along the Mississippi.
Flooding has resulted in the
collapse of Danworth's primary
retaining wall. The threat is so
great the Governor has authorized
Joliet State Prison, thirty miles
to the north, to mobilize an inmate
work detail to help fortify the
remaining levees.

Off grainy helicopter footage of Joliet Prison,

DISSOLVE TO:

EXT. JOLIET PRISON - DAWN

A granite fortress surrounded by razor-spiked fences. GUARDS
stand atop towers in the hard rain, scope rifles drawn.

INT. CELLBLOCK D - DAWN

Maximum-security hell on earth. Overcrowded with killers,
rapists, drug lords and Mafioso.

Gates slide open. Inmates YELL and toss debris over the
mezzanine as THE WARDEN strides in, flanked by his guards.

Burly redneck chief guard, DWAYNE REINHART, walks with the
warden.

WARDEN
How we set for transportation?

REINHART
Buses are in the yard, gassed and
ready. The inmate list is on your
desk.

WARDEN
How many?

REINHART

Eighty-one, shackled in groups of threes. Full ankle chains.

WARDEN

Good. Let's have tight security at the work site. Anybody gets froggy I want you boys busting heads.

As they reach another gate, it SLIDES open. The Warden stops, turns to his men.

WARDEN

Let them know this here's Joliet.

INT. CELL BLOCKS - DAWN

VARIOUS SHOTS: Guards drag inmates out of cells, line them up and herd them into the showers.

REINHART (OS)

Open four-thirteen!

INT. CELL #413 - DAWN

Reinhart stands outside. The gate SLIDES open. An inmate stands inside with his back to us looking out of a square-hole window.

His face pressed against the bars, we get a first look at ROBERT LEE BARNES (40s). As the rain falls across his cold blue eyes, he stares down at BUSES parked in the yard below.

Guards are checking each bus over for security.

REINHART (OS)

Get on out here, convict! 'Less you want a busted skull?

Barnes turns around. Through prison-issued denim, we see his body is chiseled from years of pumping iron. He steps out of the cell, lethally calm.

Even Reinhart seems intimidated.

INT. PRISON SHOWERS - DAWN

Strip-search. Bare-assed CONVICTS are given the once over by latex-gloved GUARDS. Barnes sticks out because other cons give him extra space, a sign of respect.

They check Barnes' mouth. Green Beret tattoo on his right arm. Bullet-scar on his neck. Two more across his back and ribs.

The cons move through the line. Barnes is handed work poncho and rubber boots.

EXT. URBAN CHICAGO - DAWN

Through the rain we move past Wrigley Field down a Southside neighborhood street lined with A-frame houses -- stopping on one house as LIGHTNING illuminates a second-floor window.

INT. NICK'S BEDROOM - DAWN

Nick jerks awake in a panic, drenched with sweat. A WOMAN stirs next to him.

The rain POUNDS against the bay window. Nick crosses to the window. He is changed physically: still solid but stockier, older and more weary.

He lights a cigarette and watches the rain. The shadows of raindrops roll down his face and bare chest.

The woman, KATE RENFRO (40), appears behind Nick. As she hugs him, we see a diamond engagement ring on her finger.

KATE
Another nightmare?

Nick nods, yes.

KATE
Come to bed. I'll rock you to sleep.

She kisses Nick and slides away. He inhales nicotine and stares at his reflection in the window.

EXT. FIRE STATION #7 - MORNING

A FIREFIGHTER runs the flags up the pole. A school bus pulls in front of the building.

NICK (O.S.)
Matches are not toys. If you find a matchbook, give it to a grown-up.

INT. FIREHOUSE GARAGE - DAY

Nick stands in front of a first-grade CLASS. He wears the dress uniform of the Chicago Fire Department. Written on a blackboard behind him: **Fire Safety Lecture, Firefighter Nick.**

Stiff and awkward, Nick concludes his lecture.

NICK
(wrapping up)
Most important. If your clothes
ever catch fire, what do we do?

No attention span. Nick points to the "safety rules" on the board. The kids recite the words:

MOST OF CLASS
Stop... Drop... and Roll.

NICK
Right. *Stop* where you are. *Drop*
to the ground and cover your face.
And *roll* to put out the flames --

The ALARMS sound!

Firefighters rush down from above, suiting up as they go. Julian runs past Nick without a word of look. Runs along a PHOTO WALL of fallen firefighters. Julian touches the last one: Derrick Walker.

Julian hops on a truck as it pulls out. Horn BLARING.

Nick is left alone with the class. He stares at the Derrick photo. The kids all stare at him.

BOY
Aren't you going with them?

NICK
They have it under control.

BOY
I thought you're job was to save
people.

NICK
(forcing a smile)
I don't do that anymore.

INT. JOLIET PRISON - DAY

Inmates in line, now in work clothes. Reinhart stops Barnes with his nightstick.

REINHART
 (points to other inmates)
 You two mutts front and center.

Two black INMATES flank Barnes. A guard leans down and ankle-chains the trio together. Reinhart jerks them tight.

REINHART
 You think this is fucking recess
 you best wake up fast. Convicts
 gonna move some sand today!

EXT. PRISON YARD - DAY

Convicts in rain ponchos shuffle in threes to the waiting transport buses. As Barnes steps onto a bus, he takes one last look at the yard. The rain beats down on his face.

REINHART
 You taking a goddamn mental
 Polaroid, boy? Move up!

Reinhart POUNDS the bus with his nightstick. Barnes doesn't budge. He glances at Reinhart, then climbs up.

INT. IRISH PUB & GRILL - DAY

Cop and firefighter hangout. Nick sits at the bar, a mug of beer in front of him, watching flood reports on TV:

LIVE REPORT from Danworth shows a family working to fortify their house. The kids are exhausted. The mother is crying.

Kate enters, pulling off her raincoat. Underneath, she wears hospital scrubs. She walks up to the bar.

KATE
 (to bartender)
 Club soda.
 (to Nick)
 If you're going to get hammered, at
 least try and eat something.

NICK
 Always the doctor.

She and Nick watch the flood footage.

KATE
You cut out of work early?

NICK
Yeah.

KATE
I talked to Bosche. He says you
bailed on your last session at the
hospital.

NICK
He asks too many questions.

KATE
That's what shrinks do. They ask
questions.

The bartender drops off the club soda.

KATE
It's been two years, Nick. Do you
plan to lecture kids on fire safety
for the rest of your life?

NICK
You embarrassed to be marrying a
desk jockey?

KATE
You could sell widgets and I'd be
happy if I knew you loved what you
were doing. But you don't.

Nick slides to the end of the bar. Kate follows him.

KATE
You come here every day and drink
yourself stupid because you hate
filling out duty rosters--

NICK
This way nobody gets hurt.

Kate takes a deep breath.

KATE
It was awful what happened, but it
was not your fault.

NICK
He was a kid. I pushed him.

KATE
You told him to stay in the boat.
He didn't listen.

NICK
He just had to show me he wasn't
some lame-ass rookie.

KATE
We need to get past this.

Kate's cell phone RINGS, breaking the tension.

KATE
(answering)
Kate Renfro.

CUT TO:

EXT. O'HARE AIRPORT HANGAR - DAY

Raining. Cops, EMTs and firefighters are loading gear onto chartered planes. They're shipping out.

Nick's car pulls up. He and Kate get out. She shakes hands with a CLIPBOARD GUY. Nick pops the trunk.

KATE
Medical personnel?

CLIPBOARD GUY
First plane. Medical supplies are
already loaded.

Nick carries Kate's bag as they walk to the plane. They pass the firefighters huddled together, wearing slickers and water boots. Julian gives Nick a glance.

Nick and Kate walk in awkward silence.

KATE
People are losing their homes and
lives. They need our help.

NICK
I can't just get on a plane and
that makes it all better.

KATE
It's a first step. You've got to
let yourself off the hook.

They reach the plane. Kate looks Nick straight in the eye.

KATE
You did your job. Christ, you
saved two people.

JAKE
I don't know.

KATE
That's a little boy's answer. Just
come with us.

She waits for his answer. Nick hands Kate her bag.

Her eyes well up. She looks at her diamond engagement ring.
She takes it off. Slides the ring onto Nick's pinkie finger.

NICK
Kate, this is crazy.

KATE
If you want to give it back to me,
I'll be in Danworth.

NICK
Katie...

She steps onto the plane. The door closes, leaving Nick
alone on the tarmac.

EXT. PRISON BUSES, MOVING - DAY

The convoy barrels over muddy roads.

INT. PRISON BUS - DAY

Convicts are packed in like sardines. Guards stand front and
rear behind cages, rifles at the ready.

ON TWO MUSLIMS, chained together. Muslim #1 notices Barnes
across the aisle and nudges his partner.

MUSLIM #1
(re: Barnes)
Check it out.

MUSLIM #2

Shit, they let that psycho-killer
outside the wall on a work detail?

They look at each other then back at Barnes, who gives them a murderous glare. The Muslims clam up, look straight ahead.

Barnes looks out the window as the bus passes a "Danworth City Limits" sign. He sees an Explorer parked roadside, hood up, lights blinking. The DRIVER lights a road flare.

Barnes breathes in the sight.

EXT. EXPLORER - ROADSIDE - DAY

After the bus passes, the driver discards the flare. He speaks into a walkie-talkie.

DRIVER

Twenty miles. Over.

EXT. TWIN-ENGINE HYDROPLANE - DAY

It flies low over checkered farmlands. We hear the tail end of the radio message.

FEMALE PILOT (RADIO)

Twenty. Copy that.

The plane swoops in over a tributary. The door slides open. Two FROGMEN in scuba suits, holding Kalashnikov rifles, jump out and SPLASH into the current below.

The plane rises up smoothly, continuing on course.

EXT. HALIFAX DAM - DAY

The massive engineering wonder rises 80 stories high. The granite barrier keeps the Mississippi River from submerging Danworth and a dozen towns like it.

EXT. ATOP THE DAM - DAY

The mobile EMERGENCY OP-CENTER (EOC) pulls up. It's a hi-tech RV with FEMA logo emblazoned on its side. Search-and-Rescue Commander MORGAN REESE (from the opening scene) jumps out.

He walks fast across the dam and is met by Corps-of-Engineers head, ARTHUR KERR. They shake hands.

REESE
 Why are we standing in the rain,
 Arthur?

ARTHUR
 Stress readings picked up a fissure
 near the base.

Arthur leads Reese to one side of the curved dam. He hands him a set of binoculars. Reese looks through them.

ARTHUR
 (pointing)
 Just above the third terrace. We
 figured on a tiny fracture. Then
 we saw it...

THROUGH BINOCULARS -- Reese scans the dam face until it comes into view: a wet spot alive with seepage, like an organism.

REESE
 Can you contain it?

ARTHUR
 Normally it wouldn't be a problem.
 But under these conditions things
 could get real ugly real quick.

Reese's walkie-talkie CRACKLES.

OP-CENTER (RADIO)
 Commander Reese. Rescue workers
 are arriving at the shelter.

REESE
 (into walkie-talkie)
 Copy that. On my way.
 (to Arthur)
 Contain it. And keep me informed.

Reese hands back the binoculars. Hurries away.

EXT. DANWORTH HIGH SCHOOL - DAY

Safely on higher ground. Chaos reigns at the "Home of the Fighting Generals" -- now a makeshift emergency shelter.

BEHIND THE SCHOOL Klieg lights shine on the football field. Civilians are herded across the gridiron into waiting evac-copters. It's a mass mobilization.

PARKING LOT Kate oversees unloading of medical supplies from cargo trucks. National GUARDSMEN do the grunt work.

EXT. EMERGENCY OP-CENTER (EOC) - DAY

It's now parked in the lot with a canvas tent pitched off its roof. Commander Reese steps out in time to see an ARMY TRUCK pull up. Search-and-Rescue firefighters pile out.

They jog through the rain across the lot. Julian and other familiar faces huddle under the tent.

REESE

Welcome back to Danworth! These Goddamn valley towns, every year it's a reunion.

FIREFIGHTER #2

What's the forecast, Chief?

JULIAN

I think rain.

LAUGHTER in the trenches. Reese turns to a laminated map of Danworth. The firefighters huddle around.

REESE

(down to business)

Crisis number one, main levee is a total collapse so Danworth Valley is flooded. Problem is evac was hasty. Now we got a second levee at risk. Here.

THE MAP shows the school and Halifax Dam on higher ground. Reese runs his finger over Danworth Valley, shaded gray. He stops at the levee.

REESE

It was built a half-century ago so if you fart too loud it could go. I got Joliet inmates on site within the hour to reinforce. Right now, I need teams in the area sweeping for stragglers.

Julian leans in next to Reese, looking at the map.

JULIAN

Where do we gain access?

REESE
Old Sierra Road. From the dam it
winds down the valley.

JULIAN
Seems like a nice day for a drive.

VOICE FROM BACK
I'll go with him.

The huddle parts like the red sea to REVEAL NICK --

Gear in hand, wearing his old rescue jacket and Cubs cap.
The team welcomes him back, all but Julian who stares hard.

JULIAN
What are you doing here?

NICK
I came to help, same as you.

JULIAN
How you going to do that? You gonna
teach these people the backstroke?

Julian moves close to Nick, eyes burning. It looks like he
might take a swing, but something stops him.

JULIAN
Stay clear of me. Go on back to
your desk. You dig?

Reese steps in.

REESE
Hey! Do I have to remind you we're
knee-deep in a disaster here?
(to Julian)
Julian is with Franco. Nick, you
take Garcia. You know the drill.

Julian nods, walks off. Reese gives Nick a nod.

REESE
Good to have you back.

EXT. LOWER DANWORTH, LEVEE SITE - DAY

Local Police stand guard along the ridge holding rifles. The
convicts form a chain in the mud, filling and moving sandbags
up the embankment. Reinhart drives them like slaves.

We hear a distant BUZZ... growing louder.

EXT. NEAR SAND TRUCK - DAY

Barnes shovels sand into a burlap sack. He stops, surveying the area, looking for something.

REINHART

Work that shovel, convict!

Barnes shovels. He glances past two guards. His eyes lock on something -- a FROGMAN emerges inches above water, then dips back below.

The BUZZING grows louder. Convicts stop working and look up. Reinhart turns to see where it's coming from.

EXT. IN THE SKY - DAY

The hydroplane appears from the clouds, flying low through the rain.

INT. HYDROPLANE COCKPIT - DAY

The female pilot, a lethal "Guns & Ammo" centerfold in a Kevlar vest, flies right at the levee. Meet LILA BARNES.

Behind her, Victor Taza and a small death squad busily JAM clips into auto-rifles, preparing for battle.

Myopic tech-nerd, HUGO, punches codes into a remote-trigger C4 EXPLOSIVE device and tosses it to Victor at the open door.

EXT. LEVEE SITE - DAY

The plane BUZZES in low. Cops and convicts watch it fly over the transport bus and drop a package out. The package lands, BOOM! The bus is blown end-over-end.

Now things happen fast:

Machine gun BULLETS spray the levee ridge, taking out guards like a shooting gallery. Convicts dive for cover. FROGMEN emerge and slit the throats of two local COPS.

EXT. SAND TRUCK - DAY

Reinhart aims his rifle at Barnes' chest. The two men freeze in a standoff... until Reinhart aims down and shoots Barnes' ankle chains free. He tosses him a pistol.

Barnes sucks in the sweet air of freedom. He blasts a ROOKIE GUARD behind Reinhart.

EXT. ABOVE THE LEVEE - DAY

The hydroplane lands on water. Snipers jump down -- shooting guards -- cover fire for Barnes who sprints through mud under heavy fire.

HYDROPLANE -- Lila repositions for takeoff. Victor helps Barnes onto the plane. The two men embrace.

VICTOR
Welcome to freedom.

Barnes pulls Reinhart into the plane.

LILA
(from the cockpit)
Let's go!

The plane motors across the water, picking up speed. Barnes and Victor cover the frogmen who run atop the levee and jump aboard as the plane RISES UP off water.

EXT. SAND TRUCK - DAY

A rookie guard staggers bloody through mud and sand. He aims and FIRES his rifle at the rising plane.

EXT. HYDROPLANE - DAY

The bullets CLIP the pontoon. Gas SPRAYS from the tank. The propeller SPARKS and dies. The plane shimmies.

INT. HYDROPLANE - DAY

It's convulsing. Lila fights for control. Barnes stands over her shoulder.

LILA
Strap in! We're going down!

BARNES
How far?

LILA
In this weather, less than a mile!

BARNES
Dump the fuel.

Lila works the controls. Barnes and his crew strap in for a crash landing.

EXT. HYDROPLANE - DAY

It clips a tree and loses a wing, BUCKLING and CRASHING into water. It cartwheels and surfs down-current, hull intact.

EXT. COUNTRY CHURCH - DAY

The plane PLOWS through a stained-glass window, SHATTERING it. The hull rolls over pews, taking out statues and coming to rest in front of the altar. The church BELL RINGS.

IN THE PLANE The crew stirs. Barnes unbuckles and moves to the front.

BARNES

I need status on crew and weaponry.

Barnes reaches the COCKPIT. Lila wipes blood from a small cut over her forehead. Victor appears behind Barnes.

VICTOR

Two dead. Everything else is intact. We need transportation.

BARNES

Order it up.

Victor grabs the radio.

EXT. OLD SIERRA ROAD - DAY

Two rescue trucks burn rubber. We hear:

REESE (RADIO)

Rescue seven. We've got a plane down. It had to make an emergency landing near the Sante Fe Bridge.

The trucks SPEED out of frame.

EXT. SANTE FE BRIDGE - DAY

The boats SPLASH down in water. Nick and Julian and their partners push off. The boats MOTOR away.

EXT. RESCUE BOAT - DAY

Nick checks the map as Garcia steers. Julian's boat trails behind. The CHURCH comes into view, smoke pouring from the roof.

NICK
(re: the smoke)
That's gotta be our plane.

INT. CHURCH TOWER - DAY

Barnes and Victor watch the boats approaching. The two men disappear inside.

EXT. RESCUE BOATS - DAY

They glide around back. Nick sees the wrecked plane. Garcia kills the engine and the two boats glide inside.

INT. CHURCH - DAY

No sign of Barnes. Nick and team check out the wreckage. The plane is torn up, engine smoking.

NICK
Somebody was late for mass.

JULIAN
Hull's intact.

The boats pull alongside the plane. Nick and Julian climb inside with flashlights.

INT. HULL OF PLANE - DAY

Nick shines his light around: a section of floor is ripped through by the landing, water leaking in.

They crawl to the cockpit. No bodies - alive or dead.

JULIAN
Maybe they bailed before impact.

NICK
(checking a gage)
The pilot dumped his fuel. That means somebody landed this plane.

Nick moves to the rear. He shines his light on a locker box. Julian opens it, sees a huge cache of military guns, grenades and ammunition. They just stare until:

GARCIA (O.C.)
Guys, out here.

Julian starts to leave. Nick grabs him... something is wrong with Garcia's voice. Nick peeks out a window portal.

HE SEES: Lila holding a .9mm Glock to Garcia's head.

NICK
(calm tone)
Yeah, in a minute...

Nick grabs a gun from the box. He stuffs it under his shirt.

EXT. HYDROPLANE - DAY

As Julian steps out, a machine gun enters frame from above, digging into his neck. Victor crouches on the roof.

Barnes stands next to him in prison grays.

VICTOR
Slowly. Hands up.

Lila JAMS her nine under Nick's chin. He looks up to the balcony and sees a murderers row of trained killers:

Hugo, Reinhart... KYLE and ROWDY (two white-hogs covered in body ink). They all have full-auto rifles aimed.

Barnes slides down onto the wing.

BARNES
(in control)
All you need to know is we've lost our way. Your job is to lead us to dry land. And don't be stupid.
(gestures balcony)
As you see my men are heavily armed and highly motivated.

NICK
What do you want?

BARNES
(holds out hand)
First... hand me the gun.

Barnes' men perk up when they hear "gun". Lila shoves Nick against the plane. She frisks him, pulls out the hidden gun and tosses it to Barnes.

Then she notices Kate's engagement ring.

LILA

What do we got here?

She forces the ring off Nick's pinky finger, puts it on and PUNCHES Nick. The diamond opens a cut over his eye.

LILA

That's for keeping secrets from my big brother.

Barnes approaches Nick

BARNES

Where did you drop your boats?

NICK

Two miles up current.

BARNES

Vehicles parked there?

Nick doesn't answer. Victor JAMS his rifle in Julian's mouth. Julian's eyes go wide.

Frank and Garcia watch from the boats, hearts pounding.

BARNES

I need your answer.

Nick nods "yes".

BARNES

What was that? Didn't hear you.

NICK

Yes. Two trucks. We'll show you. Just take the gun out of his mouth.

Barnes nods. Victor removes the gun and kicks Julian to the ground. Barnes leans close to Nick, reading his name off his jacket.

BARNES

Nick. You're a bad-ass, right?
(intense whisper)
(MORE)

BARNES (cont'd)

You could fill Wrigley Field with all the bad-asses I've killed in my life. Cops. Soldiers. Cellmates. Poor dumb bastards who just got in the way. Safe to say you just fell into the last category.

Nick meets Barnes' eye.

NICK

We'll take you to the trucks.

BARNES

The problem is we only need one to get us there.

Barnes spins and fires, WHAM! WHAM! Garcia and Frank are blown overboard into the water. Two clean head shots.

Barnes aims the gun at Julian.

NICK

No!

Nick grabs Barnes. They struggle as Victor and Lila take aim and wait for a clean shot. Nick shoves Barnes at Victor and dives into the water. Disappears.

Barnes' goons FIRE into the water. Lila and Victor walk along the wing, M16 rifles BLAZING.

UNDERWATER --

Nick swim-crawls under the plane -- holding his breath -- bullets WHIZZING through the water around him.

He sticks his head up through the ripped-out SECTION of hull, takes a DEEP BREATH, hears footsteps and dips back under.

ABOVE WATER --

Victor fires BURSTS from the plane roof -- water splashing with hot lead. Barnes signals him to stop. Silence. The boats rock back and forth. No sign of Nick.

UNDERWATER --

Nick hangs under the belly of the plane, running out of air. He pulls out his knife -- slices his forearm. Blood flows... clouding the water.

ABOVE WATER -

Victor sees the water go red with Nick's blood.

VICTOR
Looks like a kill.

Barnes nods. He looks down at the corpses of the other two firefighters. He turns to Julian, who is staring into the blood-filled water.

BARNES
Your buddy just saved your life.
(to Victor)
Load up the boats. And trash the
radio--

HUGO
(from upstairs)
We got a problem!

EXT. CHURCH TOWER - DAY

Barnes joins Hugo, who hands him binoculars.

HUGO
They got the whole state out.

THROUGH BINOCULARS: Barnes sees an armada of National Guard and Police en route to the levee.

HUGO
You understand we're on a fixed
timetable. I can't alter it.

He hands Barnes an ARMY WATCH with a digital countdown --
01:22:43.

HUGO
It is essential that we clear
Danworth in eighty-two minutes.

BARNES
We'll make it.

Barnes takes a last look at the POLICE SCENE forming at the levee... distant flashing lights.

EXT. LEVEE SIGHT - DAY

Firefighters extinguish the bombed-out prison bus. EMTs and cops swarm the area. Reese walks with the local SHERIFF past a row of dead cops in a truck.

SHERIFF

Jesus Christ! My whole department is in that truck.

REESE

FBI is sending a Federal Marshal. I got a call in to the warden at Joliet. He'll fax the inmate list.

SHERIFF

Highway Patrol is blocking roads and exits out of town. It won't be easy in this bitch rain.
(examines one body)
Shit! That's my nephew. Can we get some body-bags here?

ACROSS THE LEVEE --

Kate runs triage with cool efficiency. She feels a guard's neck and shakes her head. Grabs a passing MEDIC.

KATE

You have to check all incoming.

MEDIC

For what?

KATE

For a pulse. If they're already dead put'em in the truck. We're jammed up over here.

Kate kneels before the MUSLIM CONVICT from earlier. His gut is a mess. She swabs blood and runs her latex hand over two bullet holes.

KATE

Christ.

She sets up a battlefield I.V. Reese kneels next to her.

REESE

Kate--

KATE
I need medical profiles on all
these guys. That's first.

REESE
(kneeling down)
Listen, I have dispatch contacting
all rescue personnel.

KATE
Why are you telling me?

REESE
I thought you knew. We've lost
contact with Nick. His team is
MIA.

Kate stops working. Looks up at Reese, worry creeping into
her face.

KATE
Nick is here? In Danworth?

EXT. CHURCH - DAY

The two rescue boats motor away. Julian is in the lead boat
with a gun to his ribs. Barnes is behind him in a Search &
Rescue poncho.

INT. CHURCH - DAY

Nick pops his head above water, arm bleeding, sucking air.
He drags himself onto the wing and moves inside the PLANE:

The radio is shot to hell, weapons chest cleaned out. He
SLAMS it shut.

NICK
Shit! Fuck! Shit!

Nick climbs atop the plane and onto the balcony. He runs up
the stairs to the TOWER and looks out.

HE SEES: The rescue boats motoring north to dry land. Julian
steers the lead boat. Then something catches Nick's eye.

DANWORTH SHOPPING MALL -- less than a mile away.

Nick crawls down the sloped roof. He dives into the water
and starts swimming.

SMASH CUT TO:

EXT. SCHOOL PARKING LOT - DAY

An ATF helicopter touches down. A dozen suit-and-tie Federal AGENTS file out, lead by a MAN with slicked-back hair.

Federal Marshal DAVID SHAPIRO (38), strides across the lot barking orders, dispatching agents. Ladies and gentlemen, there's a new sheriff in town.

SHAPIRO (OS)

Our SWAT agents had monochrome display remote cameras attached to their helmets. That's how we captured this assault on Barnes' Blue Sky compound in Montana--

INT. SCHOOL CONFERENCE ROOM - DAY

ON GRAINY VIDEO: Special-Ops soldiers scale a barbed-wire fence and storm a quiet ranch-house fortress. It's like "Cops" in full battle gear.

SHAPIRO (OS)

Barnes had recruited every wacko outcast in the military community and set up his own private army. The FBI task force received intel that he was stockpiling a cache of weapons. That's when ATF moved in.

Soldiers rush the perimeter as the ranch house BURSTS into flames. Barnes' men flee the building. It's a firefight.

A HUMVEE plows out of the garage. BARNES rides atop FIRING an M2 Browning machine gun. The video camera burns white.

SHAPIRO (OS)

Four agents were killed in the pre-dawn raid on Blue Sky, including a mother of two.

A grenade cripples the Humvee. Bullets TEAR through Barnes' Kevlar. He BLEEDS from his neck and falls to the ground.

SHAPIRO (OS)

Barnes took five bullets and lived. He was sentenced to life no parole at Joliet State prison.

FREEZE FRAME on Barnes' image.

The lights come on. Shapiro stands in front of the monitor.
 AT THE TABLE: Reese, Sheriff Gibbons, National Guard and
 River Patrol leaders sit stunned by what they've seen.

SHAPIRO

The target is Robert Lee Barnes.

Shapiro pauses for dramatic effect.

SHAPIRO

I'm certain his people sabotaged a
 levee and flooded Danworth valley
 to get him out.

(taps his badge)

This here badge means I'm God until
 this prick is behind bars or in a
 body bag. So you folks give me
 what I need when I need it and
 we'll get along fine. Questions?

Reese checks Barnes' file: blocks of text are blacked-out on
 pager after page. His life is classified.

REESE

Yeah. What moron allowed this man
 outside the wall on work detail?

EXT. HIJACKED RESCUE BOATS - DAY

They move up-current through choppy waters. Barnes checks
 with binoculars.

HE SEES: A railroad bridge with snipers -- River Patrol boats
 blocking the waterway -- more road blocks on shore, cherries
 flashing. An impassable police blockade.

Barnes JAMS his Glock into Julian's ribs.

BARNES

Turn us around. Over there.

Barnes points beyond some foliage to a sign that advertises
 the Danworth SHOPPING MALL. The huge gray buildings can be
 seen in the distance.

The boats spin a U-turn.

INT. DANWORTH MALL - DAY

Nick staggers in, drenched and exhausted.

HE SEES: Two levels with a multiplex, Abercrombie & Fitch, and Starbucks. It's raining through collapsed skylights. The escalator a waterfall down to the flooded lower level.

Nick grabs a shirt from GAP and ties off his bleeding arm. He grabs a pay phone: the line is dead. He SLAMS it down.

INT. RADIO SHACK - DAY

QUICK SHOTS: Nick rummages through merchandise. He grabs a CB radio off the shelf. He clears the counter with one hand.

The radio comes to life. Nick dials channel four and starts broadcasting:

NICK
Mayday! Op-Center come in. This is
Rescue Seven -

INT. EMERGENCY OP-CENTER - DAY

The dispatch desk is empty. The message is getting through, but nobody's there to hear it.

NICK (RADIO)
Goddamn, somebody pick up!

The door opens. A young DISPATCHER enters carrying a donut and coffee. He hears Nick and drops his stuff.

DISPATCHER
(grabbing the mic)
Hello! This is Op-Center, who's
speaking?

NICK (RADIO)
Listen, this is an emergency! You
got a prison break, right?

DISPATCHER
Yeah, cops all over the place.

NICK (RADIO)
They're looking for maybe six well-
trained soldiers armed with
automatic weapons. They killed two
rescue workers already!

The Dispatcher SCRIBBLES furiously.

EXT. MALL PARKING GARAGE - DAY

The two boats SCRAPE dry cement. Barnes can hear Nick's SOS broadcast on the boat radio.

NICK (RADIO)
They're moving north out of the valley in rescue boats. And they've taken a hostage.

VICTOR
(to Barnes)
Sonuvabitch survived.

BARNES
Yeah. And he's hurting us.

Barnes jumps out and tries the steel doors. Locked. Victor JAMS a fresh clip into his gun, aims it at the door chains.

INT. RADIO SHACK - DAY

Nick is relieved that he's gotten through.

NICK
Repeat. They have a hostage. Make that clear to snipers.

REESE (RADIO)
(coming on)
Nick? You're alive! Where are you?

NICK
Forget about me. Go for the boats!

Distant GUNFIRE echoes through the mall. Nick whips his head around.

INT. GARAGE ENTRANCE - DAY

Victor RAMS through the shot-up door. Barnes moves in after him, into the mall.

ACROSS THE MEZZANINE --

Nick spies Barnes entering. Lila is shoving Julian along. Nick hides behind a JEWELRY HUT.

BARNES
Rowdy, Kyle! Sweep the area, shop
by shop. Come across anything,
kill it.

The goons run off in opposite directions. Barnes turns to
the ex-prison guard, Reinhart.

BARNES
Find a map. And grab us up some
civilian clothes.

REINHART
Why me? Do I look like one of your
butt boys?

Lila karate KICKS Reinhart in the gut.

LILA
You're still thinking like a cop
and them days are long gone! Show
the man some respect.

REINHART
(wheezing)
I did my job! Got you on that bus!

BARNES
And you took my money. That means
I own your ass. Now run and fetch
me some fucking clothes.

LILA
Eddie Bauer.

Nick watches Barnes enter RADIO SHACK. He moves past various
stores and dips into the neighboring shop.

INT. CANDY CORNER - DAY

It's dark except for mall lights filtering in. Nick slides
behind the counter -- puts an ear to the wall, hears muffled
NEWS REPORTS.

He climbs a shelf, sliding up through a ceiling panel.

INT. IN THE CEILING - DAY

Nick crawls on all fours. He hears the voices of Victor and
Barnes. He lifts a panel and peeks down.

HE SEES: Barnes pacing in front of a bank of monitors with news reports: the police scene at the levee; shots of Joliet prison; Barnes' mug shot; police road blocks.

Barnes signals Victor. They huddle right under Nick.

VICTOR

It's like a police convention out there. I suggest we travel light.

BARNES

Who?

VICTOR

Reinhart. He served his purpose. It'll be a treat. What about him?

Victor points to Julian, guarded by Lila who strokes the back of his neck with her gun.

BARNES

Right after he gets us to the trucks. We need him until then.

Victor checks his watch. It's identical to the one Barnes is wearing, same countdown -- 01:09:36.

VICTOR

Sixty-nine minutes.

BARNES

I know. Relax.

ON NICK -- From above he spies the two men checking their watches. *"Sixty-nine minutes?"*

The forgotten CB radio CRACKLES down below.

REESE (RADIO)

Rescue Seven. I have somebody here who wants to speak with you...

KATE (RADIO)

Nick, are you there?

Nick listens, sweat dripping off his nose.

Barnes walks to the CB radio. He notices drops of fresh blood. Dabs one drop with his finger.

KATE (RADIO)

Please answer me. I'm worried. I want to hear your voice.

INT. EMERGENCY OP-CENTER - DAY

Kate sits at the radio, fighting back tears. Reese stands over her shoulder.

KATE

Nick, I love you. Let me know you're okay.

INT. RADIO SHACK - DAY

Barnes draws his Glock. Victor slides his M16 off-shoulder.

VICTOR

The bad ass. He's here in the building?

Nick peeks through the ceiling panel. Doesn't notice his arm is dripping blood.

CLOSE ON -- a single drop SLIDES off his hand and falls. It lands on the cash register near Barnes. PLINK!

BARNES

(sees blood drop)
Closer than that.

Barnes quickly fires a BURST into the ceiling.

INT. CEILING - DAY

Nick retreats like a flushed-out squirrel. The panel shows six quarter-sized bullet holes inches from his head.

He crawls backwards over the wall, loses his footing and CRASHES through the ceiling -- LANDS in a barrel of Jolly Ranchers.

Nick rolls to his feet -- running out of the store -- BLAM! BLAM! The window behind him SHATTERS under a hail of bullets.

INT. MAIN MALL - DAY

As Nick runs away, tracer bullets rip into the wall behind him. He turns a corner and sees Rowdy and Kyle.

Trapped, Nick SLIDES down the waterfall escalator -- lands with a SPLASH. Bullets SPRAY the water. He dives under the balcony and runs off.

INT. MEZZANINE (UPSTAIRS) --

Barnes points his Glock at Rowdy and Kyle.

BARNES

Find him and execute him. Radio me
when it's done. Channel three.

They nod and run to the escalator.

INT. MAIN MALL - MULTIPLEX - DAY

Nick runs for his life -- bleeding -- sloshing through hip-deep water. Rowdy and Kyle converge behind him, FIRING.

Nick dives behind the concession stand. Ducks low as bullets SHATTER the cabinet, glass and popcorn showering down.

The gunmen moving in for the kill, FIRING intermittently.

ROWDY

Where you going, asshole?

KYLE

You want butter with that popcorn?

Nick is pinned down, looking for a weapon. His best option is a Zagnut bar. Then something catches his eye:

a metal soda canister w/high pressure warning label. Nick grabs it. He peeks through the candy window.

Rowdy rushes the counter, FIRING. Nick heaves the canister into the line of fire. It EXPLODES in Rowdy's face, knocking him flat. Kyle is blinded by metal and carbonated-soda mist.

Nick leaps over the counter, running.

Rowdy staggers to his feet, metal shrapnel embedded in his face. He PULLS a fragment from his bloody cheek.

KYLE

You okay?

ROWDY

Go after him!

INT. RADIO SHACK - DAY

Barnes now in jeans and hiking boots, slides dual shoulder holsters over a flannel shirt.

Julian hears distant GUNFIRE. He stands up. Lila shoves him back down. Barnes enjoys Julian's helplessness. His walkie-talkie CRACKLES.

BARNES
(answering)
Tell me he's dead.

ROWDY (RADIO)
We flushed him out. It shouldn't
be long now.

BARNES
Finish it.

Barnes holsters twin .9mm Glock pistols.

INT. MAIN MALL - DAY

Rowdy and Kyle wade through water, rifles aimed. They move past a 2017 FORD BRONCO parked behind velvet rope. A sign reads: "Fill out the ticket and win me!"

Nick hides behind the rear wheel, water up to his chin. The SPLASHING gets louder. Nick sinks low, frozen.

ROWDY (OS)
He's this way. Stay close.

The SPLASHING moves off.

Nick breathes relief. Then he notices the gas cap next to his head. He gets an idea.

INT. TRU-VALUE HARDWARE - DAY

Nick SPLASHES his way to the "Car-Care" aisle. He grabs a siphon hose and shoves some road flares in his pocket.

Nick hears the gunmen closing in. He slips away.

INT. TOYS-R-US - DAY

Nick hides behind a Spiderman advertisement. He peers out through the display window.

Rowdy and Kyle enter. They look around then run off in one direction. Nick retreats down an aisle. Pulls a slingshot off the shelf and tosses it aside, losing patience.

NICK
 (to the heavens)
 Give me something I can use.

Nick sees Robin Hood Archery Set display. His eyes light up.

INT. RADIO SHACK - DAY

Lila holds up a military-style hunting jacket as Barnes slides it on, completing his ensemble.

BARNES
 Six years since I've worn real clothes.

LILA
 It's perfect.

Lila hugs Barnes from behind. She kisses a scar over his eye. Barnes notices Julian is watching. He brushes Lila away and grabs his walkie-talkie.

BARNES
 Kyle, Rowdy? Talk to me--

ROCK MUSIC blasts from the main mall. Barnes runs out.

INT. UPSTAIRS MALL - DAY

Barnes appears at the balcony. Victor is behind him.

HE SEES: the Ford Bronco below with driver-side door open. Heavy Metal music BLARES from the stereo. Victor talks into his radio:

VICTOR
 Rowdy! Kyle! South end of the mall.
 Haul ass. He's close by.

Barnes looks around, sensing a trap.

INT. DOWNSTAIRS MALL - DAY

The gunmen wade into the open space, approaching the Bronco. The MUSIC is deafening. Rowdy looks around, confused. Kyle SPLASHES over. He leans in and turns off the radio...

...then he sniffs something.

KYLE
 What's that smell?

Rowdy sees the thin layer of film on the water. He traces it back to gasoline POURING out of the siphon hose.

ROWDY
(realizing)
Jesus, NO!

Barnes watches the confusion. Then he sees Nick across the mezzanine -- Robin Hood bow aimed -- flaming road flare tied to the tip of the arrow.

BARNES
(eyes wide)
Get out! Move AWAY!

Nick lets fly.

The flaming arrow WHISTLES 40 yards - SHWWWWTHP! It goes straight through Kyle who stands frozen with his guts on fire. Then Kyle falls.

Rowdy watches as flare meets gasoline. It IGNITES a fire-wall that engulfs Kyle. The FLAMES reach the gas tank and BOOM! The truck EXPLODES.

Rowdy becomes an airborne fireball. Flames shoot up to the BALCONY, fracturing the glass rail. The BLAST knocks Barnes flat.

He rolls to his feet looking for Nick who has disappeared.

BARNES
We're moving out.

VICTOR
What about the rescue worker?

BARNES
Look around. He just invented a new way to dial 911. Cops will see this little cookout for miles.

VICTOR
Five minutes.

BARNES
Negative. Let him burn. We're leaving.

The mall is ABLAZE. The fire moves from shop to shop. Barnes and his crew fall out. Lila shoves Julian along.

CUT TO:

INT. SCHOOL HALLWAY - DAY

Civilians wrapped in blankets. Guardsmen pass out meals. Shapiro and Reese move through the chaos.

REESE

It's a shopping mall. Two miles from where the break went down.

SHAPIRO

Confirmed?

REESE

Our helicopters scoped it out. The place is an inferno. Local police are on call --

SHAPIRO

I won't need them.

INT. SCHOOL LOCKER ROOM - DAY

AN FBI SWAT TEAM suits up for war: JAMMING clips into automatic rifles, sliding on Kevlar jackets and helmets.

INT. SCHOOL GYM - MAKESHIFT HOSPITAL WARD

The SWAT team files past, followed by Reese and Shapiro.

Kate, who is tending a patient, sees the small army moving out: automatic rifles; remote-radio helmets; night-vision goggles; and utility belts with motion grenades.

She shoots Reese a nervous look then forces herself back to work, miserable with worry.

EXT. PARKING LOT - DAY

SWAT agents climb into a National Guard truck. Reese walks with Shapiro who is chomping on a cigar.

REESE

You've got two River Patrol boats equipped with maps indicating the mall location as well as land and water blockades -

SHAPIRO

Communication?

REESE
Channel four. You can run the show
from the EOC.

Reese points to the Emergency Op-Center RV parked near the school. Shapiro nods, lighting his thick cigar.

SHAPIRO
Dawson! Front and center.

Lead agent DAWSON runs up.

DAWSON
Sir.

SHAPIRO
If it is Barnes he's on the move so
containment is top priority.

DAWSON
Affirmative.

Dawson jumps in the truck. SPEEDS off.

EXT. MALL GARAGE - DAY

Barnes KICKS through the metal doors. His crew piles into the rescue boats, forcing Julian. The boats ZOOM away.

INT. MAIN MALL, ABLAZE - DAY

An inferno. Nick wades through waist-high water. He passes a scrap metal statue and sees Rowdy -- or what's left of him, impaled on a metal rod, dangling like a charred scarecrow.

Nick takes Rowdy's gun and canvas satchel. He opens the satchel and his eyes go wide.

INSIDE -- four bricks of Semtex plastic explosives, wiring and detonators. It's a pyrotechnic grab bag.

Nick shoulders the satchel. A section of roof collapses -- beams CRASHING down. Nick retreats, looking for a way out.

He sees a SPORTING GOODS store advertising jet skis. Then an EXPLOSION and the screen BLASTS white.

EXT. RESCUE BOAT - MOTORING AWAY - DAY

Julian sees the BLAST behind him. Barnes is pleased.

BARNES

(to Julian)

Don't take it so hard. Your buddy
died well. Better than you will.

Julian lunges for Barnes. Lila cuts him off with a wicked
head butt. She shoves him against the steering wheel.

LILA

Get us to the trucks.

The boats move up-current.

EXT. MALL ENTRANCE - DAY

The FIRE RAGES inside. We stay on the glass facade for a
beat... then Nick SHOOTs out through the window atop a 750
horsepower Barracuda jet ski.

He lands free of the FLAMES. Looks down the hillside -- sees
JULIAN'S BOAT in the distance. Nick looks for a shortcut.

NICK

C'mon, Jules. Buy me some time.

Nick sees a flooded cornfield. He JETS down the embankment
and disappears into the field.

EXT. SCHOOL PARKING LOT - DAY

Reese jogs through rain to the Emergency Op-Center tent. A
dispatcher hands him the radiophone.

REESE

(into radio)

Arthur? What's up?

EXT. HALIFAX DAM (INTERCUT ARTHUR) - DAY

He walks atop the horseshoe-shaped dam, portable phone on his
shoulder. It's raining buckets.

ARTHUR

I wish I had better news.

Behind him, two BULLDOZERS crawl across the dam like flies on
a wall, shoveling riprap into a widening hole. Water SPOUTS
from the crack.

ARTHUR

We're losing sixteen hundred gallons a minute. That's four cubic feet per second.

REESE (RADIO)

Just tell me what it means.

ARTHUR

Water is piping. It's becoming pressurized. The dam is literally being eaten from within.

REESE (RADIO)

Can you fix it?

ARTHUR

We're working on it. However it is my job to officially advise you at--

He checks his watch.

ARTHUR

--at 2:30 P.M. to pull all rescue personnel out of Danworth Valley. Get them to shelter and speed up evacuation.

BEHIND ARTHUR, one side of the crack splits open. It widens by 10 feet. A bulldozer drops as if through a trapdoor. The driver jumps clear as the huge machine free-falls.

ARTHUR

I gotta go!

He runs off.

REESE (RADIO)

Arthur?

EXT. SCHOOL PARKING LOT - OP-CENTER - DAY

Reese stands under the tent, stunned. The dispatcher stands next to him. Reese hands him the radio.

REESE

You heard him. Let's get it done.

INT. SCHOOL CONFERENCE ROOM - DAY

Makeshift headquarters for the FBI: fax machines and local maps on the wall. Shapiro paces in front of Reese.

SHAPIRO

You're going to dismantle a federal manhunt on some engineer's hunch?

REESE

It's not a hunch. It's physics--

SHAPIRO

Screw physics! You think this is hide and seek where you give the other guy a head start?

REESE

If the dam collapses it won't matter how close you are to getting your man because you and Barnes and everybody in the Valley will drown!

SHAPIRO

(in Reese's face)

I'll take that chance.

REESE

Not with local police and FEMA volunteers. My people are clearing out. If you care about your men--

SHAPIRO

Do not tell me my job. I want those goddamn roadblocks left intact!

Reese SLAPS his hand on the map, pointing to Danworth Valley.

REESE

Look! When it's flooded like this Danworth is an island. Your fugitive is trapped. All he can do is move to higher ground. You make your stand there until we reinforce the dam.

Reese walks off. Shapiro RIPS the map off the wall.

EXT. VARIOUS DANWORTH LOCATIONS - DAY

The EVAC MESSAGE goes out, "All personnel..."

QUICK SHOTS: of road and water blockades disbanding; boats moving up-current; police cars convoying north; all clearing out of Danworth Valley.

All moving north to higher ground.

EXT. CORN FIELD - DAY

ON JET SKI Nick SLASHES through flooded corn stalks. He emerges near a farm house and races past a herd of cattle, neck-deep in water.

EXT. BARNES' BOAT - DAY

It glides to a stop on a dry hillside. Victor and Reinhart drag the boat to shore. Barnes pushes Julian out.

BARNES

Where to?

JULIAN

Through the woods to a back road.
Less than a mile.

The bad guys load up for a hike. Victor grabs the large military case. Barnes eyes Julian:

BARNES

You jerking me around, boy?

JULIAN

You want to get to the trucks? This
is the fastest way.

In the boat, Lila switches radio channels. The EVAC-WARNING message comes on:

DISPATCHER

--suspend manhunt for fugitive
Robert Lee Barnes and clear
Danworth Valley. Repeat, police
and rescue personnel are ordered
out of the Valley.

Barnes' crew celebrate, can't believe their luck.

VICTOR

Yes! It's like a gift.

JULIAN

Some gift. They clear an area that
fast it means the dam is at risk.
Do you have a fucking clue what a
half-million tons of water can do
to a couple guys taking a walk in
the woods?

Concerned looks. Barnes can see his people are scared.

JULIAN

That much water instantly set free,
it's like an atom bomb. I've seen
waves of water fifteen stories
high, snapping cottonwoods in half.
Wet power lines become electrified.
That shit will light you up.

Barnes slowly pulls his gun.

JULIAN

Hey, at least you spent the last
two hours of your life a free man,
right asshole?

Barnes savagely pistol-whips Julian. Victor pulls him off.

BARNES

If I'm not behind the wheel in 15
minutes I'll kill you and take my
chances on foot.

JULIAN

Either way, I'm dead.

Barnes aims the gun.

BARNES

Then the question is: Do you want
to live another 15 minutes?

Julian SPITS blood. He gets up and leads the way. Barnes
and crew follow.

EXT. RESCUE TRUCKS - DAY

Still parked off-road, near the water. The SANTE FE BRIDGE
in the background. Nick runs up and falls against the hood,
out of breath.

He opens the door. Grabs the radio.

NICK

This is Rescue Seven. Come in!

He dumps Kyle's satchel out onto the seat, lining up the
explosive bricks. He pockets the detonators.

REESE (RADIO)
 Nick, thank God you're okay. You
 have to clear out. It isn't safe.

NICK
 Where's the cavalry?

EXT. OP-CENTER TENT - DAY

Shapiro grabs the radio from Reese.

SHAPIRO
 This is special agent David Shapiro
 of the FBI. Tell me what you know.

NICK (RADIO)
 They're coming for the trucks.

SHAPIRO
 Where?

EXT. RESCUE TRUCKS - DAY

Nick shoves the C4 back in the satchel, shouldering it.

NICK
 Two miles south on Sierra there's a
 railroad bridge--

SHAPIRO (RADIO)
 Disable the trucks and retreat to a
 safe place.

NICK
 What about my partner?

SHAPIRO (RADIO)
 Slash the tires and go hide in the
 woods. Let us worry about the
 hostage. Over.

Nick stands in the rain, radio in hand.

NICK
 Hello? Come in...Goddamn!

He POUNDS the roof with the brick. He leans against the
 truck then looks up at the SANTA FE BRIDGE --

200 hundred feet up with double tracks on stilts and a roof-
 cover over the middle section.

NICK

Fuck'em.

He slides behind the wheel.

INT. CONFERENCE ROOM - DAY

Reese lays the taped-up Danworth map over the table. Agents and rescue workers crowd in.

SHAPIRO

(into radio)

Dawson, where are you?

INT. COUNTRY CHURCH - DAY

Dawson and his SWAT team are in boats. The hydroplane wreckage is behind him.

DAWSON

Country church. Two miles north of the levee. We found the hydroplane wreckage--

SHAPIRO (RADIO)

Any bodies?

DAWSON

Two rescue workers: one Latino, one Caucasian with a walrus mustache.

INT. CONFERENCE ROOM - DAY

Shapiro glances at Reese for confirmation.

REESE

Franco and Garcia.

SHAPIRO

(into radio)

Listen up -

(leaning over map)

Four clicks North-Northwest is an old Sante Fe railroad bridge.

DAWSON (RADIO)

Confirm. Sante Fe. We're five minutes away.

CLOSE ON MAP - The Santa Fe Railroad Bridge symbol.

EXT. SANTA FE BRIDGE - DAY

The real thing. Only now the trucks are parked on the bridge. The flood-current ROARS below.

EXT. WOODS - NEAR BRIDGE - DAY

We hear the same ROARING water, only not as loud. Julian leads the bad guys through dense woods. He reaches the road and stops, confused.

HE SEES: The trucks are gone. He looks up and sees they are parked on the bridge, emergency lights blinking.

No sign of Nick. Julian knows something's up.

BARNES

What's wrong? Are you lost?

JULIAN

(pointing)

Up there.

BARNES

You dropped boats from up there?

JULIAN

We moved the trucks for safety.
We didn't know how high the water
would rise.

Julian starts walking.

EXT. SHOPPING MALL - DAY

The SWAT team MOTORS past flames and smoke, snaking into the flooded cornfield. Nick's shortcut.

EXT. SANTA FE BRIDGE - DAY

The rains have slowed to a drizzle. Julian walks the tracks. Barnes and crew follow him under the roof. It's dark. Lila and Victor turn on flashlights. Barnes stops.

HE SEES: Two trucks in the light at the end of the tunnel. Barnes sizes things up.

BARNES

(re: Julian)

Let's do this.

Victor shoves Julian who walks across the bridge, sweating. Still no sign of Nick. Julian is 40 feet from the trucks... 30... 20... Barnes pulls out his Glock.

BARNES

Far enough.

Julian turns, faces his executioner.

JULIAN

I should've taken the long way.

BARNES

You did. Just not long enough. I need the keys.

JULIAN

My partner has them. He's floating dead in the water two miles back.

Victor frisks Julian. He finds the keys and tosses them to Barnes. Then he KICKS Julian's legs out, dropping him to his knees -- execution-style.

Barnes steps up, gun in hand. Julian looks up. That is when he sees Nick in the rafters above Barnes.

NICK has a bird's-eye view. He's trying to flip the switch on the remote detonator. It is not working.

BARNES

You're lucky in a way. Few people know the exact moment they're going to die.

JULIAN

Don't I get a cigarette or maybe a last meal?

LILA

How about a Lifesaver?

Barnes raises the gun. Julian stops him.

JULIAN

Uh, last words...
 (off Barnes' okay)
 Maybe you can use these last few seconds of my life to explain the exact nature of your mental illness.

(MORE)

JULIAN (cont'd)
 Because brother, you are without
 doubt the sickest psycho-fucker
 it's been my dumb luck to cross
 paths with.

Barnes nods, raising his gun.

JULIAN
 One last thing, from my heart right
 up your ass: You and your inbred
 bullshit army can suck my dick!
 (louder, to Nick)
 Okay boss, if you're gonna do it
fuckin' do it now!

Barnes puts the gun to Julian's head.

JULIAN
 I said NOW!

BOOM! A section of track EXPLODES behind Barnes.

An ungodly ROAR as the blast rips through crossbeams and
 rafters. The bridge CONVULSES. Wood and rail plunge 200
 feet into the water. The BLAST decks Barnes.

The trucks teeter near the collapsed edge. Nick DROPS down
 onto one truck, gun in hand. Barnes spins to shoot - WHAM!
 Julian kicks him in the nuts.

JULIAN
 (to Barnes)
 You never know the exact moment
 you're going to get your balls
 kicked in!

Victor and Lila jump up, guns BLAZING. Nick and Julian
 scramble into one truck.

INT. TRUCK - DAY

Nick tosses Julian the keys. He fires up the engine.

JULIAN
 What's the plan?

NICK
 (firing gun)
 You just saw it.

JULIAN
 Perfect!

Julian JAMS it in reverse. The truck ROARS past the bad guys in reverse at 50 mph, catching a blizzard of bullets.

Windows SHATTER. Tires BLOW. The hood POPS off.

INT. RESCUE TRUCK - DAY

Nick ducks and blindly SHOOTs back. Julian looks through the rear window, sees prison guard Reinhart FIRING on one knee.

JULIAN

Hold on!

Julian jerks the wheel hard right. The truck swerves and jumps the tracks. It BARRELS towards --

REINHART. Eyes wide. No time to react. The truck HITS him at 60 miles per hour. Head SPLATTERS on impact. The body lodges under the wheel and is DRAGGED 30 yards.

The truck swerves against the rail. Metal SCRAPES metal. SPARKS fly. The truck RUBS to a stop.

Nick KICKS open his door, covering Julian.

NICK

(firing)

Over the rail!

They jump down onto the catwalk.

EXT. UNDER THE BRIDGE - DAY

Nick and Julian run for their lives. Only they're going the wrong way, toward the blasted-out section. Spiderman on steroids could not make the jump.

NICK

Back this way!

They change direction. GUNFIRE cuts them off. Nick returns FIRE, running out of bullets. He throws his gun down.

NICK

Maybe not. Down here!

They climb onto a girder UNDER THE CATWALK shielded from the barrage. Still, no way out.

EXT. ABOVE BRIDGE - DAY

Barnes and Lila climb down and search the catwalk. It's cat-and-mouse.

Below them, Nick and Julian crawl along a NARROW BEAM high above the flood current. They shuffle out of aim.

BARNES

Can you hear me down there?

NICK

Loud and clear.

BARNES

You're a resourceful bastard. You never should've come back for your buddy. It was a mistake.

NICK

It ain't over 'til it's over.

BARNES

News flash. *It's over!*

Barnes fires. Bullets ricochet off steel. Julian loses, then regains his balance.

JULIAN

You're telling jokes?

NICK

If I could pull a bungee cord out of my ass, I'd retire the stand-up.

Nick glances down at the current below.

JULIAN

Don't even think it. No way I'm doing a jackknife off this bridge. I'd rather get shot!

More GUNFIRE. Nick hears the sound of MOTORBOATS. He looks down-current.

HE SEES: River Patrol boats fast approaching. Not a better sight in the world. Nick cracks a grateful smile.

NICK

The cavalry.

EXT. PATROL BOAT - DAY

Agent Dawson steers the lead boat. He sees machine gun SPARKS up on the bridge. He checks through binoculars.

HE SEES: Nick and Julian pinned down. He pans over, stopping on Barnes. He adjusts focus.

DAWSON
 (into helmet radio)
 Confirming visual ID on Robert Lee Barnes. He's firing on two rescue workers. Got them pinned down.

INT. SCHOOL CONFERENCE ROOM - DAY

It's crowded and tense. Shapiro and Reese are on radio.

SHAPIRO
 (into radio)
 Proceed with extreme caution. Keep your distance. Light him up and let your snipers do the rest. No cowboy shit! Remember, Barnes is a death machine with a 160 IQ.

EXT. BRIDGE - DAY

From the catwalk, Barnes sees the boats approaching. He smiles -- no sign of panic. He raises his walkie-talkie.

BARNES
 Victor, we've got company. Grab Hugo and get set up.
 (to Nick and Julian)
 Sit tight, boys. And enjoy the fireworks.

He moves swiftly away.

EXT. BRIDGE - ON TRACKS - DAY

Victor runs with a large military case in hand. He stops at the guardrail and opens the case. Inside, are components for an ANTI-TANK GUN. Portable bazooka.

Victor begins assembling. From his vantage point, he sees the boats at 50 yards -- closing like gangbusters. On cue, it THUNDERS and the storm picks up.

EXT. PATROL BOATS - MOVING - DAY

Dawson flips the switch on the search lights. Agents pan them across the bridge. The SNIPERS take aim.

EXT. BRIDGE - DAY

Victor raises the anti-tank gun onto his shoulder.

THROUGH THE SCOPE: Bathed in green light, he lines up a boat in the cross-hairs.

VICTOR
I'm locked in.

BARNES
Take the shot.

Victor fires. The BLAST swooshes down from the bridge.

BOOM! The shell EXPLODES. The boat SPLINTERS apart, SPRAYING water and flame. Agents go airborne.

Dawson's boat peels off, racing for the shore.

INT. SCHOOL CONFERENCE ROOM - DAY

Shapiro listens, red-faced. It's a massacre. We hear agents MOANING and the FIRE raging.

SHAPIRO
Dawson? Goddamn you, report--

DAWSON (RADIO)
Dawson here! The other boat is
toast. Fucking mortar fire!
Everybody's dead!
(off mic, to sub-agent)
Get us off the water!

EXT. BRIDGE - DAY

Victor holds up the smoking anti-tank gun. Hugo loads a second shell. Victor lines up the second boat -- SWOOSH!

INT. SCHOOL CONFERENCE ROOM - DAY

Shapiro grips the radio, listens to the incoming shell.

DAWSON (RADIO)
Oh Jesus Christ!

The line goes STATIC. The room is silent. Shapiro knows his men are toast. From the silence, a VOICE comes on.

BARNES (RADIO)
 Shapiro? Agent David Shapiro? Is that you?

EXT. BRIDGE - DAY

Boat fragments drift downstream like funeral pyres, slowly capsizing. Barnes watches it all. The glow of the BLAZE in his eyes.

BARNES
 (into radio)
 Bet you had to pull a few strings to get this assignment. What an unholy mess--

SHAPIRO (RADIO)
 You will fry for this!

BARNES
 It's sort of like Blue Sky all over again. You think they'll blame you for this one, too?

ON THE CATWALK - BELOW

Nick and Julian crawl through smoke toward the shore. They have to pass underneath Barnes. His voice grows louder.

BARNES (OS)
 Piece of advice. If you really want me behind bars, you better send more than a few cub agents playing hi-tech G.I. Joe.

INT. SCHOOL CONFERENCE ROOM - DAY

Shapiro sweats hatred. He is humiliated.

BARNES (RADIO)
 'Cause I didn't break out of Joliet to die in this shithole town. I don't care if I have to kill every law dog in the state. I'm getting out. Happy hunting.

EXT. BRIDGE - DAY

Barnes turns off the radio. He hears noises and looks down through the slats.

ON THE CATWALK - BELOW

Nick crawl away from Barnes. They are almost to safety when they hear a THUD and Lila emerges through the smoke, rifle in hand. She blocks their escape.

LILA
(to Nick)
Lover, I've missed you.

She draws a bead. Nick and Julian run for it. They retreat into the smoke, toward the blasted section. Julian sees the edge coming up.

JULIAN
Running out of bridge--

NICK
Jackknife!

Nick doesn't break stride, vaulting out into mid-air.

Lila drops to one knee. She FIRES as Julian jumps. The bullet rips through flesh and bone. Shoulder injured, he falls, spinning out of control.

They both SPLASH into the current... and disappear.

EXT. ATOP BRIDGE - DAY

Barnes stands near the blown section looking down over deadly waters. He checks his watch - 00:41:14.

His crew falls in behind him. There are three left: Victor, Lila and Hugo.

HUGO
What now?

Barnes looks back at the rescue truck. A bullet-ridden heap of scrap metal. He walks off.

BARNES
We keep moving north to higher ground.

His crew follows. Camera PANS out over the raging current. No sign of our guys, just the endless rains.

SMASH CUT TO:

EXT. SCHOOL FOOTBALL FIELD - DAY

Helicopters take off and land. On the sidelines, civilians wait to be evacuated. Drenched and scared, they hold boxes of family photos, jewelry and clothes.

The line snakes back into the building.

EXT. SCHOOL PARKING LOT - DAY

Reese directs school buses loaded with flood victims. He hears someone YELLING his name. It is the DISPATCHER. He stands under the Op-Center tent, holding up the radio.

REESE

What now?

EXT. HALIFAX DAM - DAY

The hemorrhaging facade VOMITS muddy water. The crack is now a GUSHING crater the size of a swimming pool.

ARTHUR (OS)

Are you sitting down?

ON ARTHUR - Atop the dam, he turns to face the reservoir where we see a massive WHIRLPOOL behind the dam. Bulldozers shovel riprap into the swirling hole, trying to plug it.

ARTHUR

(on CB phone)

We cannot plug the hole. The reservoir is swollen. We have to empty it fast. It'll relieve pressure and buy us some time.

REESE (RADIO)

How do we do it?

ARTHUR

Open all conduits. Divert the water into Danworth Valley.

EXT. OP-CENTER - DAY

Reese realizes what Arthur is saying.

REESE

What about stragglers?

ARTHUR (RADIO)

The area has been officially evacuated. It's either a few stragglers or the towns of Green River and Lennox and a half-dozen others along the river.

(more sympathetic)

I know it's a shitty decision. We have no choice. Damage control.

It is a no-win situation. Reese rubs his tired face and presses the "talk" button.

REESE

Do it. Full release.

(to himself)

Nick, if you're still alive. I'm sorry.

EXT. MUDDY RIVERBANK - DAY

The angry current ROARS by in the background. Nick crawls out with Julian slung over his shoulder, both caked in mud.

Nick sets his wounded friend down. Julian's shoulder is torn open. His arm dangles, blood flowing freely.

Both men lay on their backs, panting like dogs.

JULIAN

(in intense pain)

You run along now.

NICK

Cut that shit. Soon as I catch my breath we're out of here.

Nick climbs to his feet. He lifts Julian into a pathetic three-legged race position and starts dragging him.

NICK

We have to find some wheels.

EXT. LANDROVER DEALERSHIP

To establish.

INT. LANDROVER DEALERSHIP

SMASH! A metal trash can FLIES through the showroom window.

Barnes steps in. He surveys the shiny new models, pointing to a tricked-out 2017 LandRover SE.

BARNES

That one. Gunmetal gray.

Victor moves into the office and reappears with the keys. He opens the door and tosses his rifle on the seat.

A NATIONAL GUARD truck pulls up outside.

Barnes signals his crew to conceal their guns. Victor stands behind the driver-door.

Two GUARDSMEN appear inside the broken window. The weekend warriors check out the damage.

GUARD #1

This is a restricted area. Don't you people know we're in the middle of a flood?

Victor eyes his rifle in the seat next to him, waiting for the word. Barnes glances at the Guardsman's holstered .45. He plays the stranded traveler.

BARNES

We figured that out. Flash flood drowned the Chevy a mile back.

Lila walks over, smiling.

LILA

We were checking phones.

GUARD #1

You think Triple A's coming out in this shitstorm?

GUARD #2

This whole place is gonna be a swimming pool in twenty minutes.

GUARD #1

Lucky we came by. C'mon, let's go.

The Guardsmen start to leave.

Barnes doesn't move. He reaches inside his jacket, pulling his gun out. Victor reaches for his rifle.

GUARD #1

They got evac-choppers about two clicks to the north. Airlifting civilians to Gaylesburg.

Barnes hears "airlift" and lowers his hand. Victor follows Barnes' cue. He closes the car door, leaving his rifle.

BARNES

Thanks for the ride, fellas.

INT. CONFERENCE ROOM - DAY

Empty now. Kate looks over papers on the table -- studying Barnes' file with photo; crimes he's committed; people he's killed.

She rubs her bare ring finger, fighting back tears.

KATE

(to herself)

Where are you, Nick?

She hears FOOTSTEPS and composes herself.

REESE

(entering)

Are you okay?

KATE

(re: Barnes' file)

Yeah. Casual reading.

REESE

We won't stop looking for him. I promise.

KATE

He's alive, okay?

REESE

Of course--

KATE

Maybe he's holed-up on a rooftop with a farmer waiting out the storm. Or he's on foot, fighting his way back--

Kate senses Reese is holding something back.

KATE

What?

REESE

The dam is at risk. We have to divert water from the reservoir -

KATE

Divert water?

Reese takes a deep breath.

REESE

I have to flood the valley. I'm sorry. There's no other way.

Kate absorbs this news, mind racing.

KATE

Flood Nick.

INT. DAM CONTROL ROOM - DAY

CLOSE ON the computer control board: tons of switches and monitors with digital graphs and readings.

Two ENGINEERS sit in rolling chairs, looking somber. Arthur stands behind them, clipboard in hand.

ARTHUR

You know the sequence. Let's get started.

(deep breath)

Open four through fourteen.

An Engineer starts working the control board.

EXT./INT. HALIFAX DAM - DAY

VARIOUS SHOTS: Hydraulic locks slowly open; Water RUSHES inside conduits; The reservoir whirlpool BELCHES; Water SURGES out from the dam face.

Twenty-six hundred tons of water heading straight for our guys.

EXT. LANDROVER DEALERSHIP - DAY

CLOSE ON A FOOT coming down. It SPLATTERS mud. Nick drags Julian onto the car lot. There's no sign of Barnes.

INT. DEALERSHIP SHOWROOM - DAY

Nick lays Julian across a LandRover. Julian's shirt is soaked in blood. His legs are weak.

NICK

Wait here.

Nick runs into the office. He picks up a phone. It's dead. He HEAVES the phone across the desk.

He raids a SUPPLY CLOSET, grabs a blanket. Sees a bottle of Wild Turkey. He shoves it in Rowdy's satchel.

INT. LANDROVER - DAY

The engine ROARS to life. Nick is behind the wheel. Julian rides shotgun, shoulder wrapped in the blanket, blood seeping through.

EXT. SHOWROOM - DAY

The LandRover PLOWS through what is left of the window. It SKIDS out onto the road and SPEEDS off.

EXT. HALIFAX DAM - DAY

All conduits are wide open. The water GUSHES forth, ROARING down into the valley.

EXT. LANDROVER - MOVING - DAY

It speeds through Danworth, now a ghost town.

EXT. LANDROVER - MOVING - DAY

Nick drives like Dale Earnhardt Jr. Julian GRUNTS and swills whiskey to kill the pain.

JULIAN

Nick... hurry, man.

NICK

Almost there--

Nick hears distant RUMBLING, like a jet. He checks the skies -- nothing. The RUMBLE grows into a ROAR. Julian glances in the side-mirror. ("Objects are closer than they appear.")

JULIAN
(eyes wide)
Uh... we got a problem.

Nick looks back, sees WALL OF WATER chasing the car. Nick floors the gas pedal.

EXT. LANDROVER - DAY

The truck VEERS down an embankment, KICKING up huge chunks of mud. It lands on the lower road.

INT. LANDROVER - DAY

Nick looks out his driver window. His jaw drops.

A SECOND WATER WAVE is bearing down. The two waves CRASH together, creating a raging beast -- larger and faster.

Nick white-knuckles the wheel. Checks his rearview -- the beast closing fast. He speeds past a farmhouse: red barn; animals; bales of hay.

Over the hill, the LandRover goes airborne. And that's when the beast SWEEPS the LandRover away -- like a rubber ducky.

INT. LANDROVER - SPINNING - DAY

The nightmare ride of all time: windows CRACK under pressure; debris RAMS the cab; water SPRAYS in.

Nick struggles to open his door. No chance. The LandRover is fast becoming a submarine.

NICK
Shit! We gotta bail!

Nick pulls off his satchel. He ties one end around Julian's wrist, creating a lifeline.

He KICKS through the cracked windshield. Water GUSHES in and the cab is submerged in seconds, spinning downstream.

Nick crawls through the window. He reaches back and PULLS Julian out. Julian's shoulder SCRAPES broken glass, ripping open his wounds. Blood clouds the water.

EXT. RAGING CURRENT - DAY

Nick emerges with a lifeguard grip on Julian. He GASPS for air, hurling down-current, fighting to keep them above water.

Something catches Nick's eye --

HE SEES: The cattle from a mile back RUSHING at them. Our boys are POUNDED by 600 pound cows -- then pigs and horses -- then farm equipment, chunks of barn, bales of hay and fence posts.

Julian has nothing left. He's spent.

JULIAN

Forget me.

Nick ignores the suggestion. He spots a white horse battling the current. Holds Julian tight, waits for the moment.

As the panicked HORSE sweeps by -- Nick GRABS its mane and HEAVES Julian onto the horse's back. Nick slides back down into the water and rides alongside.

NICK

What next? The farmhouse?

Suddenly, a loud CREAKING sound. Nick looks back and sees --
the uprooted farmhouse

crested over the hill, picking up speed. Two stories. Intact. Charging down-current like a houseboat.

Nick pulls the horse's mane, guiding the animal wide of the house. The front window rushes past --

Nick reaches for it. Misses.

The porch is next. Nick slides down onto it. The floor BREAKS off under his weight. Nick is sucked under.

Julian clings to the horse. Satchel lifeline keeps Nick from drowning. He pops back up and climbs up next to Julian.

Living room window. Last chance.

Nick times his jump, LUNGES and hooks onto an awning. He swing-kicks through SHATTERING glass and lands inside, tied to Julian's lifeline.

NICK

Jump!

Julian dives free of the horse. The house BUCKLES and REARS up. Julian falls short. He is swept into the current.

Nick pulls on the lifeline with all his strength. Julian rises out of the current, clawing up. He grabs the window pane.

Nick grabs Julian's forearm and one last HEAVE-HO! Both men fall inside, completely wiped out.

JULIAN

Are we back in Kansas?

NICK

Not by a long shot.

EXT. FARMHOUSE - MOVING - DAY

The current spreads into the valley, claiming new territory, becoming an uncharted river.

The house slows and settles. Water rising.

INT. FARMHOUSE - DAY

Blood oozes from Julian's shoulder. Nick drags him onto a wet sofa. He unties the satchel lifeline.

Julian pulls himself up with great effort.

JULIAN

(re: satchel)

That little bag saved me.

NICK

More than once. I found it full of plastic explosives.

Nick pulls out a brick of C4.

JULIAN

The bridge?

NICK

Yeah.

Julian lies down, dizzy, losing strength.

JULIAN
Forgot to thank you for that.

NICK
Save it. We're not out of the woods. There's something else.

JULIAN
What?

NICK
(checks watch)
Dunno but it's going down in but 40 minutes. I heard them at the mall.

JULIAN
(weak whisper)
Yeah I saw they kept checking their watches.

NICK
Some kind of countdown.

Nick dumps out the contents of the satchel. Two C4 bricks, mags for the .9mm Glocks... and a laminated sheet.

Nick picks up the sheet and unfolds it.

NICK
Oh my God...

It's a BLUEPRINT OF HALIFAX DAM with one section marked in red and math calculations.

NICK (OS)
They rigged the dam.

Off the blueprint,

CUT TO:

EXT. HALIFAX DAM - DAY

The real thing as water GUSHES from the conduits. The reservoir whirlpool is gone.

ARTHUR (RADIO)
It's working. Pressure readings are down and we're repairing the damage. Over.

INT. DAM CONTROL ROOM - DAY

Arthur signs off.

ARTHUR

I think we did it boys. Start
shutting them down.

The engineers CHEER and shake hands. Arthur pats a control board operator on the shoulder. He's relieved.

INT. BELLY OF THE DAM - DAY

Inside CONDUIT #13, a four-ton hydraulic door GRINDS shut. Water slows to a TRICKLE inside the massive hollow cylinder.

Above the door, behind a steel grid reveal a BLANKET OF C4 EXPLOSIVES fastened to a water pipe with 100-foot bungee cord.

A digital display counts down - 00:35:23.

EXT. SCHOOL FOOTBALL FIELD - DAY

Reese walks to a waiting helicopter. The DISPATCHER runs up behind him, yelling over the copter blades.

DISPATCHER

I just got off with Arthur. He
said it worked. Dam is stable.

REESE

Notify all personnel.

DISPATCHER

Where you going?

REESE

Aerial sweep of the Valley.

DISPATCHER

In this weather? Man, anybody left
is fish food.

Reese ignores him, boards the chopper. It LIFTS off.

INT. FLOODED FARM HOUSE - DAY

It SWAYS to and fro as water FLOWS by outside. Nick uses NEEDLE AND THREAD to stitch up Julian's shoulder. He GASPS in pain, bites down on a towel. Couch soaked in blood.

NICK
You're doing good.

Julian shivers. Spits the towel out.

JULIAN
I'm cold. R-R-Real cold,
(growing scared)
Nick, I'm fr-fr-freezing.

NICK
Hang tough. Fight it--

JULIAN
Teeth. Can't make 'em s-stop.

Nick ties off a stitch, bites the thread. He RIPS off his jacket and wraps it around Julian.

JULIAN
I ain't ma-making it.

NICK
Stow it! I just dragged your black
ass through a freaking tidal wave--

He hugs and rubs Julian, trying to warm him.

NICK
--through farm animals, off a
Goddamn bridge, after all that
you're gonna quit on me now?
(shaking his head)
I don't think so.

JULIAN
Char - Charlene. Tell her--

NICK
You'll tell her yourself. All we
got to do is get to the roof.

Nick grabs the laminated blueprint, slides under Julian's good arm.

NICK
Your woman is waiting for you at
home. She ain't gonna be no widow!
(lifting him)
Now get the fuck up! Move!

Julian is wobbly, legs gone. They stagger to the staircase as the house SPASMS. Nick looks around and sees a strange thing --

thick lava-like mud

-- oozing through cracked walls, flowing over window sills, seeping up from the floorboards.

Nick shakes his head in exasperation.

JULIAN

Wh-What?

NICK

Mudslide. The water tore loose a shitload of topsoil. Let's go.

Nick staggers to the staircase, Julian over his shoulder.

The house CREAKS like it's in a vice grip. One wall bulges and caves in under a surge of mud. A sofa flies across the room. Nick dodges a shelf unit, climbs the stairs.

The staircase SPLITS under his feet. Nick HEAVES Julian to second floor safety. He GRABS the banister. It BREAKS off.

Nick PLUNGES into the rising slime. He drops the blueprint. The front door flies off its hinges -- wave of mud PLOWS him under.

EXT. RESCUE COPTER - DAY

It flies low over the flooded valley -- Reese searching the rooftops. He checks a map, scanning the ravaged waterscape through driving rain.

PILOT (OS)

C'mon, man! Visibility is shit.
The rain cover is too heavy.

REESE

Five more minutes.

In the valley below, water is slowly becoming mud.

INT. FARMHOUSE - DAY

No sign of Nick. The mud rises up the staircase, creeping toward Julian who is lying on the second floor landing.

OUT OF THE MUD - A HAND

reaches up and grabs a step. Nick pulls himself up like a primordial creature from the slime.

The mud rises to the second floor. Nick runs down the hall. He finds what he's looking for -- a rope to the attic door.

The house TILTS. Nick looks down the hall.

NICK

Jules!

HE SEES: Julian SLIDING down the staircase. Nick sprints down the funhouse hallway -- pulls Julian to safety.

INT. ATTIC - DAY

Slanted A-frame roof, small dormer windows at the front.

Nick pulls Julian up. He grabs up a piece of wood and RAMS open a dormer window. He hears a loud RUMBLE outside.

EXT. FARMHOUSE ROOF - DAY

Julian is lifted through the dormer. Body limp, he weakly holds onto the side of the roof. Nick climbs out after him.

The mud is MASHING the house like a compactor. Nick looks around.

NICK

(stunned)

Holy cow!

The roof is an island surrounded by a river of rising mud.

RUMBLE grows louder. Nick looks up -- sees the helicopter in the dense rain -- starts waving and SCREAMING wildly.

INT. SEARCH HELICOPTER - DAY

Reese passes overhead. He sees the farmhouse rooftop being swallowed up by the mud. Getting smaller.

PILOT

This weather is insane! I'm turning back--

Reese spots Nick on the chimney with Julian at his feet.

REESE

Down there. Hurry! They're running
out of roof--

The copter SWOOPS down for pick-up.

CUT TO:

EXT. SCHOOL PARKING LOT - DAY

Flood victims fill waiting buses. Local cops direct traffic.
Amidst the chaos, a National Guard truck pulls up.

Barnes steps out, now wearing a National Guard uniform. He
checks his watch -- 00:31:07 -- and surveys the scene.

HE SEES: Agents at the entrance with mug photos; evac-copters
on the football field; cops with rifles stand guard.

Barnes TAPS the window. Victor gets out, also in uniform.

BARNES

Only one way to those freedom
copters.

VICTOR

Belly of the beast.

Victor walks to the rear of the truck -- opens the hatch and
pulls Hugo out on a stretcher. Lila steps down, blanket over
her shoulders.

BARNES

Time to run the gauntlet.

Hugo sees the bevy of cops.

HUGO

This is suicide. I'm not even
injured--

Lila SNAPS out her elbow, SHATTERS his nose. Lots of blood.
She walks with the stretcher as Barnes and Victor carry Hugo
past agents into the school.

The CAMERA PANS over to --

EXT. FOOTBALL FIELD - DAY

A helicopter touches down.

TRACKING KATE as she sprints across the gridiron, followed by an emergency medical team.

Nick pulls Julian out on a stretcher, passes him off to Kate.

NICK
He lost a ton of blood!

The ER team runs Julian across the field.

INT. SCHOOL LOBBY - DAY

The stretcher BURSTS through the door. A MEDIC is there with a blood/IV set-up. Kate inserts the needle and shines a penlight in Julian's eyes.

KATE
How long has he been out?

Nick runs alongside.

NICK
Five, six minutes.

KATE
He's burning up.
(to a nurse)
Prep an ice bath. And I need a
shot of adrenaline!

Nick puts a hand on Kate's back.

NICK
Katie?

KATE
He'll make it. Give you my word.

The stretcher moves off down one hallway. Nick starts down another, breaking into a dead run.

INT. SCHOOL CONFERENCE ROOM - DAY

Nick is bruised and muddy. Reese stands next to him.

NICK
He's going to blow the dam. You've
got a half-hour, maybe less.

Shapiro sits at the conference table with his agents.

SHAPIRO

This blueprint. Where is it?

NICK

It was inside a satchel I took off one of Barnes' soldiers. And there were explosives--

SHAPIRO

Do you have it?

NICK

I dropped it. There was a huge mudslide. The house was imploding--

Shapiro shoots his SUB-AGENT a look. Reese steps forward:

REESE

You think he's making this up?

NICK

Barnes and the Indian were both wearing the same watches. Same digital countdown--

SHAPIRO

So they were on a clock. Barnes was Special Forces and the prison break was a military operation.

SUB-AGENT

Maybe they had an out? A planned rendezvous.

Nick leans across the table.

NICK

Rendezvous my ass! He was flying out when his plane was shot down. Otherwise, he's a hundred miles away when the clock zeroes out--

REESE

He blows the dam. And you guys spend a month fishing out bodies.

NICK

Perfect way to cover his tracks.

Dead silence. Shapiro is red-faced. He sits there not wanting to believe it. Nick finally loses it.

NICK
 You don't have to be Sherlock
 Holmes to figure it out!

INT. DAM CONTROL ROOM - DAY

Arthur stands at the control board. He looks like someone just slapped him.

ARTHUR
 (into radio)
 Tell me this is a joke.

EXT. OP-CENTER - DAY

REESE on the radio. Nick, Shapiro and others are crowded around. A sense of panic is creeping in.

REESE
 No joke, man.

ARTHUR (RADIO)
 How much time?

REESE
 Twenty-five, thirty minutes.

ARTHUR (RADIO)
 Impossible. We're talking about a
 structure the size of Disneyland.
 I wouldn't know where to start.

Reese and Nick look at each other.

REESE
 Clear your people out. I'll
 contact Green River and Lennox and
 order them to evacuate.

ARTHUR
 I wouldn't be specific. Unless you
 want widespread panic.

INT. SCHOOL HALLWAY - DAY

Reese's VOICE comes over the P.A. SYSTEM calling for your basic emergency evacuation. During the broadcast we see:

VARIOUS SHOTS: Civilians boarding helicopters; a bottleneck at the evac-checkpoints; crowded traffic in the hallways; a mom carrying a crying baby; boxes of belongings left behind.

Through the CHAOS, Barnes and Victor carry Hugo's stretcher past a GUARDSMAN, who glances at Barnes' name tag.

He starts following Barnes.

BARNES
 (to Lila)
 Put him through the system. I'll
 come find you.

Barnes sets Hugo down and dips into the BOYS ROOM. The guardsman follows. Seconds later, Victor goes in.

INT. BOYS BATHROOM - DAY

The Guardsman sees Barnes at a urinal.

GUARDSMAN
 Excuse me, but I was wondering
 where you got that uniform?
 (moving closer)
 'Cause I got a buddy named Lipman
 gone missing. Know anything about
 that?

Victor slides behind the guardsman. Barnes zips up.

BARNES
 (to Victor)
 Stow Curious George in the stall.

GUARDSMAN
 Excuse me?

Victor SNAPS his neck!

INT. GYM HOSPITAL WARD - DAY

Kate moves past cots, marking patients for evac. She checks on Julian who wears an oxygen mask. Kate holds up a syringe.

KATE
 For the pain. You'll wake up at
 Northwestern Memorial.

She gives him the shot. Julian mouths "thank you" and starts drifting as two medics carry a stretcher up.

KATE
 What happened?

Kate looks down at her new patient: It's Hugo, still woozy from his broken nose. Lila holds his hand.

LILA
We lost control in the rain and
wrecked the Corolla.

Julian sees Lila -- tries to remove his mask -- too weak to warn Kate. The drugs kick in. Julian falls asleep.

KATE
(re: Hugo)
Take him behind the curtains.

INT. SCHOOL HALLWAY - DAY

Nick and Reese move through traffic. Shapiro and his agents behind them. Reese reads from a sheet of paper.

REESE
We're evacuating engineers at the
dam, also volunteer nurses, news
crews--

NICK
I'd cut loose all local cops and
guardsmen as well--

SHAPIRO
What about Barnes?

REESE
If he was in Danworth valley when
the shit hit the fan, there's not
much chance he survived.

NICK
I'll help Katie with medical.

The group hurries past a BOYS BATHROOM. Seconds later, Barnes and Victor step out, move down the hall into --

INT. BOYS LOCKER ROOM - DAY

Barnes checks a fire-escape exit. No good -- alarms will sound. He sees a access ladder running up to the roof and makes a mental note of it before moving on.

INT. WEIGHT ROOM - DAY

Barnes and Victor walk past benches and up some stairs.

INT. SCHOOL HALLWAY - DAY

Civilians move to the football field exit. Barnes and Victor move with them.

The EVAC CHECKPOINT is up ahead. It's a total blockade with heavy security. Agents and guardsmen check faces against mug photos of Barnes and Victor.

They slide against a wall, watching.

VICTOR

I count six guns, plus shooters
with scope rifles on the field.

BARNES

Our cover gets blown fifty yards
shy of the chopper.

VICTOR

Not an easy run.

BARNES

(mind racing)
Got to be another way. How are
they moving the injured?

Victor smiles. They move back against traffic.

INT. ANOTHER HALLWAY - MEDICAL-EVAC - DAY

Medics carry wounded out on stretchers. Only two guards and no mug photos. Barnes and Victor case the exit from inside a classroom.

VICTOR

No Feds. Just a couple of weekend
warriors with six-shooters.

BARNES

It's perfect. Let's get Lila.

INT. GYM STAGE - EXAM ROOM - DAY

Curtains hide the stage from the gym. Lila paces nervously, peeking out, looking for Barnes.

SHE SEES: A full view of the ward, three exits, people being cleared out fast. She closes the curtain.

Kate bandages Hugo's nose. She glances up at Lila who isn't showing much concern for her injured fiance.

KATE
(probing)
Been married long?

LILA
Oh, we're not hitched yet. We just got engaged. We were driving up to Chicago to tell my family.

Lila takes Hugo's hand.

KATE
Mother Nature had other ideas.

LILA
So, they're airlifting the injured to a nearby hospital?

KATE
To Gaylesburg, just as fast as we can get them ready.
(re: Hugo)
Keep it clean. Stitches will dissolve in seven to ten days.

Kate glances at Lila and Hugo, holding hands. She sees her own engagement ring on Lila's finger. Kate is stunned, but quickly recovers.

Too late. Lila has noticed Kate's reaction. Kate cuts the tape with her scissors.

KATE
He needs a shot of amoxicillin.
I'll get the syringe--

Lila blocks Kate's path.

LILA
You sure he needs the shot?

KATE
Always a risk of infection.

LILA
Hubby can't stand needles.

KATE
I'll bring pills. Excuse me.

Lila doesn't budge. Both women stand there, staring.

LILA
You ever been engaged?

KATE
Never.

LILA
Liar.

Kate breaks for the curtain. Lila grabs her by the hair. In the struggle, Kate JAMS her scissors in Lila's leg. She runs for the curtain.

LILA
Bitch!

Kate pulls back the curtain -- Barnes is there -- DRAGS her back inside. Victor pulls the curtain shut.

Kate tries to scream. Barnes SLAPS his hand over her mouth. He slides a knife under her throat.

BARNES
You're a doctor so you know if I
sever this vein you'll be dead in
twenty seconds.

Kate stops fighting, eyes wide.

INT. GYM - HOSPITAL WARD - DAY

On the other side of the curtain: nurses prep the injured for travel; medics direct traffic; guardsmen carry stretcher.

Nick enters and spots Julian.

NICK
(to medic)
He ready to be moved?

MEDIC
Yeah. Grab some help and follow
the traffic.

Julian is lying on a stretcher, groggy, barely conscious. He grabs Nick's hand, trying to speak.

NICK
Go to sleep. I'll call Charlene
and let her know you're okay.

Julian opens his eyes, fighting the drugs.

JULIAN
I saw her...

NICK
It's okay. Close your eyes.

JULIAN
Barnes' sister...

Nick's leans close, eyes filling with worry.

NICK
No. It's the drugs. You were
dreaming...

Julian shakes his head "no".

NICK
Where?

JULIAN
(drifting)
Kate...

Julian closes his eyes, drifts. Nick scans the ward, heart racing. It's chaotic, lot of movement. He glances across the basketball court.

HE SEES: Kate leading a stretcher outside. Two GUARDSMEN are carrying it. A woman walks alongside.

Nick follows, trying to get a look at the woman. He flags down two AGENTS, motioning them to follow. As the stretcher nears the exit --

-- Nick sees Kate's face. She looks scared.

ON BARNES -- He's under a blanket on the stretcher with an oxygen mask over his face. He doesn't see Nick who moves past half-court.

NICK
Kate!

Barnes looks up. Their eyes meet. Recognition.

Then all hell breaks loose!

BARNES
UP!

Victor flips the stretcher upright. Barnes rises -- blanket falling away -- revealing Barnes is holding an M16 machine gun. Barnes FIRES. Drops two AGENTS.

Nick dives for cover.

REVEAL a full arsenal of guns duck-taped under the stretcher. Victor RIPS free an Uzi. Lila grabs twin Glocks. They open FIRE.

Nick sees Hugo dragging Kate away. His eyes go hard. He dives behind the dead agents, grabs their holstered guns.

He rolls to his knees, FIRING. Barnes retreats.

BARNES
Take the girl!

Hugo WRESTLES Kate out the exit. Nick leaps over a few cots, going after them.

INT. SCHOOL CAFETERIA - DAY

Shapiro runs out, flanked by agents, guns drawn.

SHAPIRO
Where is it coming from?

AGENT #1
Gymnasium.

INT. SCHOOL HALLWAY - DAY

Barnes retreats with precision, firing off BURSTS, trading position with Victor. Nick is pinned down.

BARNES
Nick, anybody tell you what a pain
in the ass you are?

NICK
You try to kill my best friend I
get testy!

BARNES
(to his crew)
Locker room.

Lila opens the door. Hugo shoves Kate in. The others follow. Barnes is last.

AROUND A CORNER - Shapiro and three agents appear, running for the door. It opens and a grenade is tossed out.

CLOSE ON - The grenade, rolling.

Nick sees it.

NICK
Grenade!

Too late. BOOM! Two of the agents are BLOWN like rag dolls against the lockers. Grisly modern art.

Shapiro emerges through the smoke, moving forward.

SHAPIRO
Where is he?

INT. LOCKER ROOM - DAY

Nick enters. Shapiro and more agents trail behind. Barnes has turned on hot showers. Steam fills the room.

AGENT #1 (OS)
Zero visibility.

SHAPIRO (OS)
Cover the exits.

Nick crouches, moving through the steam.

INT. WEIGHT ROOM - DAY

Nick slides against the mirror, gun aimed, blinded. Gunfire ERUPTS. The mirror SHATTERS behind him. Nick spins.

Big mistake. Victor lunges through the mist and TACKLES Nick, who drops his gun. Victor KICKS it away.

Nick throws a punch, misses. He's FLIPPED across a weight bench. It TOPPLES over. Weights CRASH down on Nick.

Victor pulls his gun, moving through the steam.

VICTOR
Big fucking hero! You ready to pump
some real iron?

Victor SHOVES the bench away, approaching. Nick crawls to one knee. He sees a dumbbell on the floor.

VICTOR
You ready to die?

Nick HEAVES the dumbbell into Victor's windpipe, CRUNCH! He makes a sick CHOKING noise, falls. His head lands under a LEG-PRESS MACHINE. A thousand pounds of weight, held by a single metal pin. Like a guillotine.

Victor weakly RAISES his gun. Too late. Nick PULLS the pin.

NICK
Pump this, asshole.

Weights SLAM down on Victor's head. It CRACKS like a walnut. His body goes limp.

Nick reaches down and takes Victor's gun. He takes Victor's watch and puts it on his own wrist -- 00:24:15.

He runs back through the showers. He hears FOOTSTEPS. It's only Shapiro.

NICK
Barnes?! Where is he?

SHAPIRO
He's got to be here.

Nick sees daylight from above: roof access ladder. The hatch is open.

EXT. SCHOOL ROOF - DAY

Barnes is running. The WIND blows sheets of rain across his face. He reaches the edge and sees the FOOTBALL FIELD.

Agents OPEN FIRE from below. Barnes retreats. Lila runs up, then Hugo who is dragging Kate along.

HUGO
What are we looking for?

LILA
A fucking miracle!

They run past the EXIT HATCH as Nick pops up. Barnes FIRES, forcing Nick back down the ladder.

EXT. SCHOOL PARKING LOT - DAY

Reese runs outside, signalling COPS standing guard.

REESE
Surround the building! He's on the
roof!

Cops fan out CHAMBERING bolt-action rifles.

EXT. SCHOOL ROOF - DAY

Barnes reaches the edge. He looks down at the COPS forming a perimeter. He sees something else, smiles and turns back to Lila.

BARNES
Miracle time. Jump!

Lila and Hugo don't even break stride. They jump.

Nick rises out of the hatch. Running, he sees Barnes force Kate over the edge. She disappears.

NICK
Katie, NO!

EXT. SIDE OF BUILDING - DAY

Barnes and Kate plummet, we think to a messy death.

Except we forgot the Emergency Op-Center is parked snugly against the building. They land safely on the roof.

Behind a POLICE CAR, Reese watches Barnes drag Kate inside the Op-Center RV.

REESE
Hostage! Don't shoot!

The cops FIRE anyway.

INT. OP-CENTER - DAY

Barnes slides behind the wheel.

BARNES
Make it happen.

Hugo is under the dash, tying two wires together. The engine ROARS to life. Barnes floors the gas pedal.

EXT. OP-CENTER - DAY

Huge wheels CHURN mud. It SCREECHES away, RIPPING free of the tent. Stuff goes flying: radio equipment, fax machines, tables and maps.

EXT. SCHOOL ROOF - DAY

Nick runs along the side, FIRING at Barnes. He JUMPS off and lands atop the EOC as it barrels across the lot. He crawls across the roof to the driver-side window. He leans down and FIRES. The window SHATTERS.

The bullet RIPS through Barnes' arm.

BARNES

AAAHHH!

He hits the brakes, SCREECHING to a dead stop.

Nick is catapulted forward, human projectile. He TUMBLES down the windshield -- sailing through the air -- slides across the pavement in front of the vehicle.

Barnes sees him through the windshield.

BARNES

Finally.

He GUNS the engine and the vehicle lurches forward. Nick rolls over, banged up, trying to clear his head.

Reese sees Nick is in trouble. He runs out and SHOVES Nick out of the way as Barnes speeds by - VROOOOM!

Nick and Reese roll free.

REESE

Damn, that was close.

INT. OP-CENTER - DAY

As Barnes speeds away from Nick, he sticks his gun out of the shattered window and fires.

BLAM! - Reese is hit square in the chest. He's DRIVEN hard into the pavement. He lies very still.

NICK

No!

Nick runs across the lot FIRING.

EXT. OP-CENTER - MOVING - DAY

Barnes PLOWS over Shapiro's ATF helicopter, crushing it under his huge grill. He BARRELS out of the lot and drives off.

EXT. PARKING LOT - DAY

Nick kneels over Reese.

NICK
Somebody get a medic!

Reese is on his back, his breathing is labored. The guy is bleeding out. Nick takes his hand.

REESE
I'm dying.

NICK
Just be still.

Reese is fading. Nick squeezes his hand, bringing him back for a few seconds.

REESE
You're going to kill that bastard,
right?

NICK
Or he kills me. Somebody's going
to die. That's a fact.

Eyes glassy, Reese cracks a goofy smile.

REESE
Good boy.

He slumps. Dead. Nick wipes blood from his mouth.

SUB-AGENT #1
He's heading North on Sierra Road.
It leads straight to the dam.

SHAPIRO
Bastard destroyed my chopper. Get
me a new one. And get some police
cars on his ass!

SUB-AGENT #1
One step ahead of you.

Two RESCUE SUVs speed up, filled with agents. Shapiro yells into an open window.

SHAPIRO

Stay in contact. I'll be tracking you via helicopter. And remember, Barnes is our only priority. The hostage is expendable.

Nick hears this.

NICK

Her name's Kate.

SHAPIRO

(turning)

Excuse me?

NICK

The hostage has a name. It's Kate -

SHAPIRO

Everybody's got a name. Give me a break, pal.

(to sub-agent)

Radio the dam. Tell the engineers to clear out. Last thing we need is a bunch of math geeks mucking up the works.

Nick starts walking off.

SHAPIRO

Hey! Where are you going?

NICK

After them.

Nick doesn't break stride. Shapiro follows.

SHAPIRO

You got a grudge against this prick you can attend the execution. I'll get you box seats.

(to agents)

Restrain him.

Nick spins. Shoves his gun in Shapiro's face. His hands are red with Reese's blood. Agents draw weapons, covering Nick.

NICK

(burning mad)

You let him in the building?

(MORE)

NICK (cont'd)
How did that happen? Explain that
you fucking moron!

Shapiro is shitting himself.

NICK
The expendable hostage?

Nick grips the gun, leaning close.

NICK
You better go light a candle and
pray she gets through this in one
hundred percent health. She so
much as scrapes a knee and I will
find you!

Nick pulls the trigger - CLICK. Gun empty.

NICK
No bullets, asshole.

Two burly agents grab Nick and drag him off.

EXT. HALIFAX DAM - DAY

Aerial shot. We MOVE ACROSS the top of the dam to a River
Patrol boat, docked at the reservoir edge.

The team of ENGINEERS climb aboard. Arthur is the last one.

ARTHUR
I'm staying. Maybe I can minimize
damage.

ENGINEER
(yelling from boat)
What for? Arthur, it's over.

Arthur looks the dam over.

ARTHUR
Amazing feat of engineering. She
has performed like a dream for
decades. I owe it to her to try.

Arthur waves goodbye and heads back inside.

EXT. OP-CENTER - MOVING - DAY

It burns up the muddy road through pouring rain.

INT. OP-CENTER - MOVING - DAY

Barnes drives, blood flowing from his arm. He checks his rearview and sees the RESCUE SUVs in the distance.

Lila rides shotgun, guarding Kate.

KATE

There's no chance. What do you think you're doing?

BARNES

Improvising.

Barnes pushes in the cigarette lighter.

BARNES

We'll get above the dam. Wait for it to blow and take our chances.

LILA

They'll come with helicopters.

BARNES

Of course they will.

The lighter pops out, burning red. Barnes jams it into his arm. It SIZZLES, cauterizing the wound, GRIPPING the wheel in pain.

Kate stares at him with dread.

EXT. HELICOPTER - FLYING - DAY

It approaches the dam 500 feet above ground. Shapiro tracks Barnes, scope rifle in hand. He wears a headset.

SHAPIRO

(into headset)

He's two miles down road. We take him at the dam.

AGENT (RADIO)

Shoot his tires out?

SHAPIRO

(shakes head "no")

Torch the vehicle. We'll sift through the bodies after.

The helicopter SOARS off.

EXT. INTERSTATE 70 - DAY

Bumper-to-bumper traffic. All moving out of Danworth. In the middle of this hell we see --

INT. MILITARY JEEP - DAY

Nick is in hand-cuffs. A military escort, young private TAYLOR, drives him out of town.

NICK

I'm talking about a woman's life, a woman I hope to marry if we survive this. Take the cuffs off.

PRIVATE TAYLOR

Sir, my orders are to escort you to Gaylesburg. I'm sorry.

NICK

Don't be sorry. Be a man. Let me go after her.

PRIVATE TAYLOR

Are you done?

NICK

(getting pissed)
What?

PRIVATE TAYLOR

I said are you done?

Nick finally boils over.

NICK

I'm done talking.

Nick reaches over and SLAMS the private's head into the wheel. Quick knockout. He grabs the keys, removes the cuffs.

He shoves the private out and slides behind the wheel.

EXT. INTERSTATE 70 - DAY

THE JEEP does a bumper-car routine out of traffic. Nick spins a U-turn and drives back toward the dam.

EXT. ATOP DAM - DAY

A military ROADBLOCK is spread across the dam road. There's a TANK with its barrel aimed at

INT. MOBILE OP-CENTER - MOVING - DAY

It speeds across the narrow road. Barnes sees the tank.

BARNES

Shapiro's got himself a tank. This should be interesting.

Barnes checks his rearview.

Two RESCUE SUVs are gaining fast. Barnes speeds right at the roadblock -- makes sure the SUVs are on his ass. As the tank FIRES --

Barnes SWERVES hard right -- the shell hits the SUVs -- BOOM! -- torches both vehicles.

INT. HELICOPTER - FLYING - DAY

The FBI helicopter swoops down. Shapiro FIRES from the open window -- BLOWS a tire -- forcing the Barnes to veer into --

INT. DAM UTILITY GARAGE - DAY

The Op-Center PLOWS through the metal door. It bounces off a few state-issued trucks and SKIDS to a stop.

Barnes and Lila jump out. He sees a sign with an arrow to the CONTROL ROOM. Hugo drags Kate along.

INT. CONTROL ROOM - DAY

Arthur is alone at the board. He pans and zooms each remote camera, checking monitors, looking for a bomb in a haystack.

ARTHUR

C'mon! I know you're in here somewhere.

MONITOR #6: A water flow conduit deep in the dam, the camera panning, the empty chamber, pipes, a catwalk.

Suddenly, the door SLAMS open. Arthur spins around as Barnes enters, KICKING the chair out of his way. Lila rushes in --

LILA
Lights out, Einstein.

-- CRACKS Arthur with her pistol-butt. He crumples to the ground, glasses broken. Out cold.

Barnes shoves the rolling chair at Hugo.

BARNES
I wanna see everything.

Hugo turns on the monitors: all conduits, the reservoir, the museum, and utility garage.

EXT. DAM UTILITY GARAGE - DAY

Nick pulls into the garage -- SKIDS to a stop next to the Op-Center. He runs inside.

INT. CONTROL ROOM - DAY

Hugo notices Nick on the UTILITY GARAGE monitor.

HUGO
He's back. Dude is the energizer bunny.

ON MONITOR: Nick runs inside.

BARNES
Our boy's got staying power. Give him that.

LILA
I'll do him. Just for you. Let me kill him?

Barnes touches his sister's cheek. There's electricity between them. He nods "yes". She runs off.

INT. DAM MUSEUM - DAY

Gun in hand, Nick passes glass displays with engineering models and construction photos of the dam.

He stops at a BLUEPRINT under glass. He sees the control room and rushes out through the exit door.

A COMBAT BOOT swings down -- KICKS Nick in the chest.

He staggers, GASPING for air. Lila drops down from above.

LILA

Are you ready for me, lover?

She KICKS him square in the face. Nick FLIES through the display cabinet. A dam model COLLAPSES under him.

LILA

That was for Victor.

Nick raises his gun. Lila KICKS it away, bringing her foot down on Nick's hand, CRUSHING it over broken glass.

Nick grits his teeth in pain.

LILA

Lucky for you I don't have much time. I could make this last all night.

Nick's OTHER HAND grabs a large shaft of glass. He swings it with every ounce of strength -- SLICES Lila's knee.

She stumbles back, pulling her gun. Nick tackles her. Lila drops the gun. Nick grabs it. He drags Lila to her feet.

NICK

Where is she?

LILA

(gasping)

Dead already. I shot her through the head. She begged for her life.

Nick headbutts her square in the face. He SHOVES her through the authorized personnel door, down a long corridor.

NICK

You're lying.

LILA

I laughed when she died.

Nick JAMS the gun under her jaw.

NICK

Control room? Where is it?

LILA

She died waiting for you!

Nick stops at a huge hydraulic door marked "Conduit #13". He hits the auto-lock button. The door GRINDS open.

They move inside.

INT. CONDUIT #13 - DAY

Nick drags Lila across a catwalk, inside a huge cylinder.

NICK
If she's dead, I don't need you.

LILA
You think you got the balls to kill
me up close? Go ahead.

NICK
Where is she?

LILA
Jam it in my mouth and pull the
trigger. Give me a taste!

Nick cocks the gun, jamming it hard into one eye.

BARNES (OS)
That's enough.

Nick sees BARNES across the catwalk, in the opposite doorway
hunched behind Kate. His gun is to her head.

Nick headlocks Lila. Mexican standoff: two guys, two gals,
two guns. Kate is shaking like a leaf.

NICK
You okay?

KATE
Are you kidding me?

Barnes eyes his sister. She is bleeding from one eye.

BARNES
Lila?

LILA
I'm good.

Barnes grabs Kate's hair. COCKS his gun.

BARNES
You want to marry this bitch? Do
what I say and release my sister.

NICK
You must really love her. I never
had a sister myself--

LILA
(straining)
Fuck you!

Nick smacks Lila with his gun butt. She settles.

BARNES
Let her go!

NICK
I will if you will.

BARNES
Count to three. Then I execute
your bride.

NICK
Take the three seconds and look at
the situation. Two ways this ends:
they both live or they both die.

Nick jerks Lila close to him. He's not screwing around.

NICK
It's your play.

BARNES
They can die together. I'm okay
with that!

NICK
You sure? See I think you got a
soft spot for baby sister here.
You wanna see her brains all over
this catwalk?

BARNES
You kill mine. I kill yours.

NICK
That is the arrangement. We're all
dead anyway, right?
(checks watch)
In eight minutes...

Barnes is shaking with rage. He checks his watch, same
countdown - 00:08:02.

NICK
Clock's ticking. We talking trade?

Barnes loosens his grip, shoves Kate forward, gun aimed at her back.

BARNES
Send her to me.

Nick does the same with Lila.

LILA
(over her shoulder)
Thanks for the dance. It won't be our last.

NICK
Walk.

Nick and Barnes stand, guns aimed.

ON THE CATWALK -

Lila and Kate slowly march toward each other. It is a tense stroll for both. As the two women pass each other,

Lila pulls a BLADE from her vest -- lunges at Kate who grabs Lila's wrist -- POUNDS it against the rail. The blade lands on the cement below.

NICK AND BARNES --

aim for a clean shot, each afraid of plugging the wrong girl.

MONSTER CAT FIGHT --

Kate throws a flurry of PUNCHES, pinning Lila against the rail, battering her ribs. Lila in trouble. Barnes FIRES!

The bullet RIPS through Lila's neck. The shot drives her over the catwalk. She hangs from the rail.

BARNES
No! Goddamnit!

He aims to shoot Kate. BLAM! Nick wings Barnes hand. His gun falls CLANK over the catwalk. Enraged, Barnes retreats through the open door.

INT. OUTSIDE CONDUIT #13 - CORRIDOR - DAY

He punches the "auto-close" button, sealing the door shut.

BARNES
(intercom system)
Hugo?

HUGO (RADIO)
What do you need, boss?

INT. CONTROL ROOM - DAY

Hugo watches Barnes on the monitor.

BARNES (RADIO)
Seal up number thirteen and flood
that bastard. *Do it now!*

HUGO
What about Lila?

INT. OUTSIDE CONDUIT #13 - DAY

Barnes looks through the window at Lila hanging on, arms
trembling, face smeared with blood.

BARNES
She's dead. Flood the chamber and
get ready. We're leaving.

He runs off.

INT. CONTROL ROOM - DAY

Hugo presses #13 AUTO-SEAL. He flips a series of WATER FLOW
switches.

ON MONITOR: Kate kneels over Lila, who is dangling from the
catwalk.

INT. CONDUIT #13 - DAY

Kate is beat up and breathing hard. Lila looks worse. The
women stare at each other. Lila spits out her words.

LILA
(losing her grip)
Okay, I surrender. Be a good girl
and give me a hand up.

Kate relents. She grabs Lila's wrist. Lila breathes relief.
But it turns to horror as Kate pulls her engagement ring off
Lila's finger.

KATE
That's my ring, bitch.

Kate lets go --

Lila falls and lands with a dull CRUNCH. Nick kneels next to Kate, looking down at Lila's splayed body.

NICK
What about your Hippocratic oath?

KATE
Fuck it.

NICK
That's my girl.

Nick slides the ring back on her finger. Hugs her. That's when the HYDRAULIC DOORS start closing -- two-tons of steel with airtight locks.

Nick runs at a door. It SLAMS shut.

KATE
Shoot the lock!

NICK
With what? It'd take a cannon.

RUMBLING shakes the place. Nick looks at the far wall as three massive tubes begin slowly opening.

NICK
I think I know what's next.

KATE
You are *kidding me, right?*

Water GUSHES from the tubes, tons of it. The water CLOBBERS Nick and Kate, propelling them over the rail.

Water rises below them, filling the chamber.

Kate can't hold onto the catwalk rail. She falls into the drink - SPLASH! Nick lets go and falls in with her.

EXT. ATOP DAM - DAY

Shapiro's helicopter touches down. Stepping out, he sees two burned-out rescue SUVs, still smoking.

SHAPIRO
 Morons! An army of MORONS!
 (to the pilot)
 Wait here! I'll be right back.

The pilot nods. Shapiro pulls his gun. He runs into the utility garage.

INT. CONTROL ROOM - DAY

Hugo watches on MONITOR as Shapiro disappear inside the garage. He sees Shapiro's A.T.F. Helicopter with pilot.

HUGO
 (into mic)
 Yo boss! Where are you?

BARNES (RADIO)
 Just past sixteen. I'll be there in a minute.

HUGO
 Our ride just landed. And here's the good news: Shapiro is in the building. He's alone.

INT. CONDUIT #13 - DAY

The water is rising fast. Nick and Kate are running out of headroom. The water lifts them up past a row of pipes.

Nick looks around.

NICK
 Keep treading. There has to be a vent or an emergency exit!

Kate sees something and her jaw drops.

KATE
Sweet Mother of God.

NICK
 What now?

Nick turns around.

HE SEES: The bomb blanket, 20 pounds of C4 wrapped around a pipe. Digital countdown under six minutes - 00:05:48.

Nick shakes his head.

NICK
Unbelievable.

KATE
Can we de-fuse it?!

NICK
(checking bomb)
Does it look like a green wire, red
wire kind of bomb?

KATE
Don't yell! These could be the last
words we say to each other.

The water continues to rise.

NICK
You're right, baby. I'm sorry. I
lost my head.

KATE
There has to be something we can
use to get out of here.

It dawns on them both at the same time. They turn and stare
at the bomb. Nick rips one of the bricks free.

KATE
This could be bad. How do we
detonate?

Nick holds up Barnes' gun.

NICK
Glock, nine millimeter.
(re: bomb)
Untie the cord. I want this bad
boy as far away as possible.

Kate unravels bungee cord. Nick rolls the C4 into one long
strand.

INT. OUTSIDE CONTROL ROOM - DAY

Shapiro prowls, gun drawn, sweat forming on his brow. He
hears movement, peeks inside -- sees Barnes at the control
board with back to the door.

Shapiro inches through the doorway, gun aimed.

SHAPIRO
Your ass is mine, convict.

Barnes rotates his chair, smiling, unarmed.

SHAPIRO
(confused)
Why you laughing?

A GUN enters frame behind Shapiro, aimed at his head.

BARNES
Because you're one big joke that
just keeps on paying off.

Hugo pulls the trigger.

INT. CONDUIT #13 - DAY

The C4 is plastered against the side wall. Nick aims the gun, nods to Kate.

NICK
Let's roll the dice.

She kisses him and swims the bomb-blanket underwater, down to the farthest corner.

ABOVE WATER - Nick uses Lila's corpse as a shield. He takes aim and fires. BOOM! A small BLAST blows through the wall.

Nick ties the bungee cord around a beam and heaves the slack through the new exit. The cord drops forty feet.

Kate pops above water. She swims for the exit.

INT. CONTROL ROOM - DAY

Shapiro is face down on the floor next to Arthur - a bullet through his head.

Barnes checks a MONITOR: see the helicopter parked, pilot nervously pacing.

BARNES
Let's go.

Hugo is busily flipping "FLOW" switches.

HUGO
Two seconds.

BARNES
What are you doing?

HUGO
Filling all conduits. Increasing
the pressure on the dam. When this
baby blows?
(bomb gesture)
We're talking *primetime!*

Barnes isn't listening. He's studying MONITOR #13. No sign of Nick.

BARNES
Wait a minute.

He looks over to MONITOR #14: Next door. Nick and Kate are rappelling to dry cement by bungee cord. Hugo sees them.

HUGO
Fucking Houdini. I can drown them
again?

BARNES
No. Flush them.

Hugo leans over the board. He hits a big red "WATER FLOW" button. He and Barnes run off past ARTHUR, who begins to stir.

INT. CONDUIT #14 - DAY

Kate lands on dry cement. She holds the cord taut for Nick. He rappels down the wall. Behind them--

The wall starts OPENING like an automatic garage door. Nick sees sky and falling rain. Exits CLICKING shut -- tubes OPENING -- the familiar RUMBLE of rushing water.

Nick sizes up what is happening.

NICK
Ever been shot out of a cannon?

KATE
I'm open to new experiences.

NICK
Grab the cord!

Nick "slip-knots" it tight around Kate's waist. He ties himself just below her. They run for the opening.

Too late. They're hit by a DELUGE of water.

EXT. DAM FACE, CONDUIT #14 - DAY

Nick and Kate SHOOT out -- tied to the bungee cord -- quarter-mile above ground -- POUNDED by tons of water.

They hold onto each other, faces distorted.

INT. CONTROL ROOM - DAY

Arthur wakes up, rubbing his head. He pulls himself into the chair and checks the monitors.

MONITOR #14: Nick and Kate being WHIPPED about.

ARTHUR

Good Lord!

He quickly turns off the "#14 water flow" switch.

EXT. DAM FACE - CONDUIT #14 - DAY

The TORRENT vanishes, pinched-off by the CLOSING gates. Nick and Kate SWING DROP and SLAM against the dam -- hanging from the bungee cord.

Nick sees the ladder 50 feet away. It leads to the top.

NICK

Wrap your legs around me!

Kate wraps. Nick swings back and forth, arcs growing wider.

One problem: cord is RUBBING against cement, fraying. Nick takes his final swing -- sailing toward the ladder -- then the cord SNAPS!

Nick and Kate float... suspended in midair... gravity kicks in and they plummet. Nick reaches out --

GRABS the lowest rung of the ladder. He grips Kate with his free hand, STRAINING every muscle he pulls her up.

Nick catches his breath, clutching the ladder, clutching each other. Then they start climbing.

INT. UTILITY GARAGE - DAY

Barnes emerges. He and Hugo climb onto a bulldozer parked outside the garage.

EXT. ATOP DAM - DAY

THE HELICOPTER pilot checks his watch, nervous about the countdown. He decides to bail, heading for helicopter.

PILOT

Screw it. I have two kids and not
enough insurance for this bullshit.

He starts flipping switches, then sees:

A BULLDOZER rolling across the dam toward him, shovel in the air. Hugo is behind the wheel. In Caterpillar overalls and cap.

The pilot steps down. HUGO waves and smiles, slows down and lowers the shovel. Reveal Barnes inside, gun in hand.

BARNES

(re: helicopter)
Did you leave the keys in the
ignition?

The pilot nods "yes". Barnes FIRES.

EXT. ACROSS DAM - DAY

Nick climbs to the top in time to see the DEAD PILOT hit the ground. He and Kate huddle behind another parked bulldozer.

Nick points to the utility garage.

NICK

Get to the control room and open
number thirteen. Flush the bomb.

Nick checks his watch - 00:03:15. He shoves the watch into Kate's hand:

NICK

We have three minutes.

KATE

Where you going?

Nick sees Barnes climb down from the bulldozer.

NICK

Unfinished business.

KATE

Finish it. And come back to me in one piece.

NICK

Always the doctor.

She kisses him and runs off. Nick climbs onto his bulldozer and starts the engine.

INT. ATOP DAM - DAY

Barnes and Hugo get in the helicopter. Hugo is pilot. The BLADES begin to rotate.

It starts to LIFT OFF. Barnes cracks a smile. Freedom.

He turns and SEES NICK'S BULLDOZER barreling at him, shovel drooped into attack mode. Eyes wide, Barnes jumps out.

Nick RAMS the helicopter, shovel CLEAVING through the hull, SHREDDING it in half. Hugo is crushed. Barnes rolls free.

INT. UTILITY GARAGE - DAY

Kate runs past the Op-Center, enters the same door.

EXT. ATOP DAM - DAY

Nick SPINS his bulldozer around. Barnes climbs onto his bulldozer. Floors it.

Gut-check time. Two men playing life-and-death chicken at 70 miles-per-hour on 10-ton steel beasts

Barnes and Nick FIRE at each other. Bullets ricochet and SPARK off shovels. Barnes swerves -- the bulldozers CLIP each other -- spinning out on the wet surface.

Nick slides dangerously close to the edge. He circles for another salvo, picking up speed.

INT. DAM MUSEUM - DAY

Kate runs past wrecked display cases. Runs into Arthur who is staggering her way, dizzy from his concussion.

KATE

Just the man I was looking for!

ARTHUR

We have to leave. She's gonna
blow.

KATE

No she's not. C'mon!

She drags Arthur with her. They SLAM through the "authorized
personnel" door.

EXT. ATOP DAM - DAY

The bulldozers speed at each other. Nick raises his shovel.
Barnes lowers his shovel -- PLOWS into Nick -- lifting his
bulldozer off the ground and FLIPPING it.

It slides upside down, spinning out. Nick abandons ship. He
leaps across crushed metal -- LANDING on the enemy bulldozer.

Barnes spins to shoot. Nick lunges at him. Barnes PUNCHES
Nick in the jaw. He TUMBLES onto the rear wheelbase. Barnes
pounces and SHOVES Nick's head close to the spinning wheel.

The BULLDOZER rolls towards the edge.

BARNES

I needed that HELICOPTER!

NICK

(face contorted)

Suck... my... DICK!

Nick KNEES Barnes in the nuts. Barnes rolls free, staggering
away along the foot rail. Nick climbs after him.

THE BULLDOZER veering straight for the edge!

Nick PUNCHES Barnes who falls into the shovel. Nick leaps
down after him, sensing the kill. He looks up and SEES --

-- the bulldozer heading for the edge, closing fast.

Nick dives back into the cab -- jams the emergency break --
bulldozer HYDROPLANES across wet surface -- SLIDING out of
control.

It JACKKNIFES!

Nick and Barnes hold on as the bulldozer SKIDS sideways to
the edge -- GRINDING to a stop -- shovel-end teetering out
over the dam face.

Barnes clutches the shovel, dangling.

Nick hangs from the steering wheel, just over the edge. He looks down at a quarter-mile drop.

INT. CONTROL ROOM

Kate shoves Arthur into a chair. She rolls him up to the controls. She checks the watch - 00:00:53.

KATE
Open number thirteen!

ARTHUR
(still woozy)
Hundred percent.

Arthur flips the "#13 open hydraulic" switch. He presses the "water flow" button. Rushing water RUMBLES out.

EXT. ATOP DAM - DAY

Nick and Barnes are still hanging. The dam TREMBLES and the bulldozer gently SEESAWS. Nick looks down.

HE SEES: Hydraulic DOOR #13 opening. Water surging out.

NICK
I'm going to marry that girl.
(to Barnes)
This is where I get off!

Nick swings back and forth, the bulldozer SEESAWING with him. Nick releases and lands atop the dam.

The bulldozer loses balance... begins sliding off. Barnes panics. He looks below for a way out.

HE SEES: Lila's limp corpse tumbling out with the surf, followed by the BOMB, floating like a raft over a waterfall.

Barnes claws up the falling bulldozer. He stops, realizing he's defeated. He looks up at Nick.

BARNES
Lucky bastard.

NICK
You're the lucky one. You know the exact moment you're going to die.
(looking down)
Just about now.

The bulldozer slides off, falling. Barnes goes with it.

And that's when the bomb EXPLODES. The BLAST rocks the dam, BLOWING away huge chunks of granite.

Barnes is ATOMIZED along with his falling bulldozer.

The ERUPTION blows FLAMES and GLASS and WATER through the control room window. Kate and Arthur duck under the board.

EXT. ATOP DAM - SUNSET - DUSK

Nick is knocked off his feet. The road CRACKS under him. The dam sways before settling down and holding. She *is* an incredible piece of engineering.

Nick climbs to his feet, shaking off the cobwebs. He walks to the edge and looks out.

WHAT HE SEES: A stream of rescue HELICOPTERS flying in. And police vehicles driving up the road to the dam.

KATE

Nick!

Kate emerges from the utility garage -- runs and jumps into his arms. They kiss, both relieved and completely spent.

She notices a bruise above his eye and kisses it. Then she sees a cut on his neck.

KATE

Jesus, you are a mess.

NICK

Should see the other guy.

Smiling, he looks into her eyes.

NICK

You saved me.

(heartfelt)

When I was tired and all I wanted to do was lay down and take a bullet. All I could think of was getting back to you.

KATE

You trying to tell me you love me?

NICK
I'm trying to tell you *why* I love
you and that I'm sorry.

KATE
Plenty of time for that.

He hugs her again. Then she notices something:

KATE
It stopped raining.

She's right. The cloud cover is passing. The setting sun
peeks through and reflects off the wet surface of the dam.

Rescue helicopters land on the glistening sheen.

River Patrol boats return via the reservoir. Engineers jump
off to meet Arthur. Back to work.

THROUGH THE ACTIVITY -

Nick walks off with his arm around Kate.

NICK
I heard over the wire there's a
twister in South Bend. They need
volunteers.

KATE
Forget it. Consider yourself
retired until after the wedding.

They disappear in the gathering crowd.

FADE OUT.

THE END