

We Will Never Forget

(Based on a true story)

by

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*Written with their permission and based on interviews with
Dominic Guadagnoli & Donna Spera* (c. 2009)

**Some of the original names have been changed at the discretion
of the screenwriter**

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FADE IN:

INT. GUADAGNOLI APARTMENT, TARRYTOWN, NY - MORNING (9/11/01)

A 2nd floor, one-bedroom apartment within a Victorian home. A narrow hallway connects the kitchen, tiny bathroom, bedroom, and living room.

DOMINIC, early 30's, clean-cut male with thinning brown hair wears casual attire. He's a NY cop's cop, sarcastic and stressed, but always in control.

Dominic walks out of the bathroom picks up his 1-year-old son, NICHOLAS, from his crib in the living room and kisses him playfully.

Dominic carries the baby into the bedroom where his wife, late 20's brunette, stay-at-home mom, TONIANN is asleep. Dominic places Nicholas next to ToniAnn, gives her a kiss on her forehead and steps away from the bed.

ToniAnn opens her eyes and gently pulls back Dominic's hand.

TONIANN
(whispers to Dominic)
Have a safe day.

DOMINIC
(whispers)
Thanks. Love you.

Dominic brushes the hair away from ToniAnn's face, kisses her hand, and kisses his son on the head.

TONIANN
We love you too. Bye.

ToniAnn wraps her arms around Nicholas as Dominic leaves the bedroom and quietly pulls the door closed behind him.

EXT. LIBERTY STREET, IN FRONT OF WORLD TRADE CENTER, NY - MORNING (9/11/01)

A bus stops in front of a white-tented Farmer's Market at the base of Trade Center Tower #2. DONNA, 30's, petite, brunette Brooklynite (in accent and attitude) steps off the bus and walks over to a gum-chewing male VENDOR at the market.

VENDOR
What can I get for ya?

DONNA

Oh, I'll take my usual.

VENDOR

You got it doll. One crumb cake coming up.

The vendor bags a large piece of crumb cake and trades it for money from Donna.

VENDOR

Thank you. Supposed to be a beautiful day today.

The vendor turns to get Donna's change.

DONNA

Oh yeah?

Vendor hands Donna her change. She drops it in her purse.

VENDOR

Yeah, sunny and like 80 degrees.

DONNA

Wow. Too bad I'll be cooped up in there.

Donna lifts her chin up motioning to the Trade Center Tower.

VENDOR

Mmm. Well, try to have a good one anyway.

DONNA

Thanks. You too.

I/E. DOMINIC'S CAR - MOMENTS LATER

Dominic drives on a parkway into NYC. He switches the radio stations. Dominic stops and listens to the RADIO ANNOUNCERS while taking a sip from his travel mug.

RADIO ANNOUNCER #1 (V.O.)

...And the other trouble spot to avoid is the Southbound FDR near 96th. There's an accident that's still being cleared. And that's it for this morning's traffic report.

RADIO ANNOUNCER #2 (V.O.)

Thanks Joe. Well it's primary day here in New York City.

(MORE)

RADIO ANNOUNCER #2 (V.O.) (CONT'D)
And the polls opened a short time
ago. On this sunny Tuesday morning,
September 11th, 2001, the
temperature is already 68 degrees.
And it's forecasted to go up to 80.

RADIO ANNOUNCER #1 (V.O.)
Nice. A good day to take a walk in
the park at lunchtime.

RADIO ANNOUNCER #2 (V.O.)
Absolutely. And don't forget to
vote while you're out.

Dominic switches the radio station to one that is playing
music. He looks over at the Twin Towers in the horizon.

INT. WORLD TRADE CENTER, BLDG #2 - CONTINUOUS

Donna walks through the concourse--a long mall of well-known
stores, i.e., Sam Goody, Borders, etc. Donna walks up to
MARIANNE, who is holding a white AVON bag and sipping from a
coffee cup while standing in front of Victoria's Secret.

MARIANNE
Hi Donna. Here you go.

Marianne hands Donna the bag. Donna peeks into it.

DONNA
Thanks Marianne.

MARIANNE
No problem. I put a new catalog in
there too. There's some good
clearance stuff for pretty cheap.

DONNA
Oh cool. Thanks.

Marianne glances at her watch.

DONNA
You runnin' late?

MARIANNE
Yeah, I gotta go to a meeting.

DONNA
Well don't let me keep you. I gotta
get my caffeine drip started anyway
so I can wake the hell up.

The pair step in opposite directions.

MARIANNE
I hear that.

Marianne toasts with her coffee cup.

DONNA
Alright then, I'll see ya later.

Donna holds up the Avon bag. Marianne waves back.

MARIANNE
Sounds good.

Donna walks into a cafe as the early birds of morning rush hour begin arriving. Some are in pairs, others are on their cell phones. Many are wearing suits and carrying briefcases.

INT. FEDERAL COURTHOUSE GYM - CONTINUOUS

Dominic is on the stair master. He stops when he reaches "100 Floors". He steps down from the machine, wipes his sweat with a towel, then sits down on the weight bench.

DOMINIC
Hey Schroeder, can you spot me?

Fellow Marshal, Mike SCHROEDER, a strong, but gentle giant, puts his hand weight down and steps up to the head of the bench.

SCHROEDER
Sure. You changin' up your workout?

Dominic pushes up the weight bar.

DOMINIC
Yeah.

After a set of 10, they rack the bar and Dom sits up.

DOMINIC
I figure I never know when I might have to walk up one of those hi-rise apartments and end up having to carry Svinos down on my back.

Schroeder laughs.

SCHROEDER
So you're training for it, huh?

DOMINIC
I can try.

Schroeder shakes his head and adds more weight to the bar. Dominic lays back down to do another set.

INT. WORLD TRADE CENTER, BLDG #2 - CONTINUOUS

Donna emerges from the cafe carrying a Red Bull. She walks over to the elevators and presses the up button.

INT. EXPRESS ELEVATOR - CONTINUOUS

Donna steps into the elevator along with a few other people. The doors close. The sign on the wall reads, "EXPRESS ELEVATOR TO 78TH FL - SKY LOBBY." The elevator zooms upward.

INT. 78TH FLOOR SKY LOBBY - CONTINUOUS

Donna exits the elevator and walks past a mirrored wall of ten express elevators. Two of the elevators have cones and tape across them along with an "OUT OF SERVICE" sign. Donna walks over to six local elevators.

INT. LOCAL ELEVATOR - CONTINUOUS

Donna gets into the elevator by herself and presses the button numbered 100.

INT. U.S. MARSHALS' WARRANT SQUAD OFFICE, THE FEDERAL COURTHOUSE BUILDING, PEARL STREET, NY - MORNING

A window-lined office room on the 4th floor contains approximately 20 desks, partitions separating them, and various employees working at those desks. Hung on one wall are *The Fugitive* and *U.S. Marshal* framed movie posters.

Dominic's partner, JOHN Svinos, a solidly-built dark-haired restless Greek in his 30's, and Dominic's boss, JACK (40's), a raspy-voiced guy who doesn't take any bull. Both are drinking coffee while looking at a large map that's hanging on the wall.

Dominic enters and heads for the coffee machine.

DOMINIC
Hey Jack, we still working on that case in Harlem today?

Jack looks back as Dominic pours himself a cup.

JACK

Yeah, John and I were just figuring out which block is the best way for you guys to get in without being seen.

Jack runs his finger along one street on the map.

JOHN

(sarcastically to Dominic)
Hey Bro, where you been? Putting your make-up on again?

Dominic walks over and John nudges his arm.

DOMINIC

Hmph. Was at the gym. One of us needs to look good. And I know it ain't gonna be you. Ass.

Dominic drops his coffee stirrer in John's coffee. John picks out the stirrer and talks with it in his teeth.

JOHN

No, it ain't gonna be me 'cause I'm too busy working while you're standing around looking pretty.

JACK

(doesn't look at them)
Boys, I hate to break up your lovers' quarrel, but did either of you speak to that informant again?

JOHN

Nah Jack, the guy's useless.

DOMINIC

Yeah that's 'cause Svinos doesn't know how to work 'em. Givin' 'em gyros and baklava isn't going to get 'em talking, Mount Olympus.

JOHN

(smirks)
Oh but I bet spaghetti and meatballs will work, huh ya little Guinea?

John smacks at the back of Dominic's head.

DOMINIC

Hey, spaghetti works for you, don't it?

Dominic rubs John's belly. John knocks his hand away. Dominic laughs. Jack turns around.

JACK

Hey, fat ass and baldy, cut the crap and get the team over here so we can figure out who's going where in this Harlem shit hole.

John flicks Dom's ear.

JOHN

Yeah Dom, why don't you do something for a change?

Dominic and John start to walk off together, still joking with each other, but Jack stops Dominic.

JACK

(to Dominic)

Hey Dominooch, I meant to ask you, how's your brother doing?

DOMINIC

Oh he's better thanks.

JACK

Good. Good. So what the fuck actually happened?

Dominic attempts to demonstrate with his body and hands while explaining.

DOMINIC

Well, he was standing up against a railing guiding in the granite delivery when the crane or whatever it was gave way. Seven slabs of granite basically fell against him.

Jack shakes his head and rubs his forehead in disbelief.

JACK

Holy shit!

DOMINIC

Yeah. Thank God it wasn't as bad as it could've been.

(MORE)

DOMINIC (CONT'D)
The railing absorbed the weight and
it bent out around him. I mean
don't get me wrong. He got hurt,
but you know...

JACK
Damn, he could've been killed.

Dominic shakes his head in agreement and sips his coffee.

DOMINIC
His arm's in a sling and he can't
really drive. So he'll be outta
work for a little while. But other
than that...

JACK
Well, I'm just glad he's alright.

DOMINIC
Yeah, you and me both, man. Thanks
for asking.

John walks toward Dominic and Jack with a few Marshals
following him.

INT. DONNA'S OFFICE, AON CORPORATION, 100TH FLOOR, WTC BLDG 2
- MOMENTS LATER

Many cubicles fill the center of the floor with small offices
lining the outer walls. Across from Donna's cubicle is her
boss's office. His open door displays a window view of the
adjacent Trade Center Tower.

Donna sits at her desk typing into her computer. Co-workers
are filtering in. Donna's friend CARA, a tall, slim young
woman walks past Donna's cubicle.

CARA
Mornin' Don.

Donna looks up from her work.

DONNA
Oh hey Cara. How ya doin'?

Cara stops herself and pops her head into Donna's cubicle.

CARA
Good. What's goin' on?

DONNA

Ah not much. Marianne gave me the new Avon catalog this morning. You wanna take a look at it?

CARA

Oh yeah, sure.

Cara straightens up and steps into Donna's cubicle while Donna searches around for the bag.

DONNA

Now where the hell did I put it?

Donna searches through the piles on her desk. Cara laughs.

CARA

Drink your Red Bull yet?

Donna laughs and points to the empty can in the garbage.

DONNA

I'm sorry. I'll find it. I'll give it to you in a sec.

CARA

Don't worry about it. I'll just get it from you at lunch.

DONNA

Alright.

Cara turns to walk away just as CASEY, a soft-spoken Guyanese woman, mid-20's, steps up to Donna's cubicle.

CASEY

Good morning ladies.

CARA

Mornin' Casey. I'll talk to you later Don.

DONNA

Alright Ca.

Cara walks toward her desk. Casey leans up against Donna's cubicle's partition.

CASEY

So, is he in yet?

Pointing over her shoulder toward Donna's boss's office.

DONNA

Nope, he's out of the office today,
remember?

CASEY

Oh right, traveling. So you have an
easy day then?

Casey crosses her arms and rests one foot behind her on the partition wall.

DONNA

Yeah right, I wish. I'll be playing
catch up while I can.

BOOM! A loud explosion shakes the entire building. Casey catches herself to get her balance.

DONNA

What the...

Donna leaps up from her desk.

INT. WARRANT SQUAD OFFICE - CONTINUOUS

The EXPLOSION is heard by the Marshals, over five blocks away.

JOHN

...hell was that?

Dominic, Jack, and John rush to the nearest window. Some of the other employees do the same.

FEMALE EMPLOYEE #1

Maybe somebody dropped a weight in
the gym.

MALE EMPLOYEE #1

Uh-uh, that wasn't no weight.

John, Dominic, and Jack search for the source of the sound following the edge of the office from window to window. They see paper flying around outside and smoke coming from behind a building that blocks their view of the Trade Center.

JACK

Is it the Trade Center again?

DOMINIC

(to John)

That sounded like a friggin' truck
bomb to me.

JOHN

Yup, me too.

DOMINIC

Let's go downstairs to check it out.

JACK

I'll make a few calls to try to find out what's going on. Let me know what you two can see from down there.

JOHN

Alright.

John and Dominic hurry out of the office.

INT. DONNA'S OFFICE - CONTINUOUS

Casey rushes into Donna's boss's office. There is paper flying around outside. Black smoke and flames shoot out of the side of the adjacent Trade Center Tower. Casey places her palm against the window, but quickly pulls it away.

CASEY

(gasps)

Ow. Hot!

Donna and Cara are right behind her. Donna grabs Cara's arm.

DONNA

Oh God Cara, Paulie works there!

CARA

Oh my God, we have to get outta here!

Donna frantically races back to her desk, picks up her phone and dials a number. Cara and Casey are quick to follow. Cara is crazed with fear.

CARA

We have to get the hell out of here!

DONNA

(with her ear to the phone)

C'mon Paulie pick up.

The phone RINGS and RINGS. Tears run down Donna's face. Cara heads back to her cubicle.

CASEY
Maybe he's not in yet.

DONNA
No, he's always in early.
(to self)
C'mon answer.

Donna wipes her cheeks.

CASEY
What floor does he work on?

DONNA
Uhm, either 102 or 103. I can't
remember. He always says we can
wave to each other at work.

Donna grabs a tissue and wipes her nose.

DONNA
I know he works for Cantor
Fitzgerald.
(into phone)
Dammit Paul, answer!
(beat)
I'll try his cell phone.

Donna slams down the phone. Just as she puts down the receiver, the phone RINGS. She quickly answers it.

DONNA
Hello.

EXT. CITY STREET - CONTINUOUS

Donna's 30-something y/o husband, TEDDY, who contrary to his large stature, Brooklynite accent, bald head, goatee, and tattooed arms is a warm compassionate teddy bear.

Teddy is on his cell phone standing outside his Poland Spring delivery truck.

TEDDY
Oh thank God Don, you okay?

INT. DONNA'S OFFICE - CONTINUOUS

DONNA
(crying into phone)
Oh Ted, Paulie works in that
building and I can't reach him.
(MORE)

DONNA (CONT'D)
I keep trying to call but his phone
just keeps ringing. Ted there's
stuff flying all over the place.
And the fire. Oh God, it's just...
(chokes up)
Do you think he's okay?

EXT. CITY STREET - CONTINUOUS

A police car zooms by, SIRENS on. Ted pauses till it passes,
and rubs his forehead as his eyes well up with tears.

TEDDY
I don't know. They think it was a
small plane.

INTERCUT - CITY STREET/DONNA'S OFFICE - CONTINUOUS

DONNA
A plane? I thought it was a bomb.
What the fuck? Who the hell can't
see the Towers? Was the pilot
friggin' blind?

TEDDY
I don't know Donna, I'm just so
relieved that you're okay, but you
need to get outta there.

INT. DONNA'S OFFICE - CONTINUOUS

Cara walks by Donna's cubicle with her purse on her shoulder.
Casey is still standing there, but with her cell phone to her
ear and her purse on her shoulder.

CARA
(mouthing to Casey)
You coming?

CASEY
(whispers with the phone
away from her ear)
Yeah. We'll catch up with you.

In the background a MALE AON EMPLOYEE shouts to all of
Donna's co-workers.

MALE AON EMPLOYEE
Listen up everybody.

DONNA
(into the phone)
Wait Ted, hold on a sec.

Donna listens to her co-worker with her ear still to the phone.

MALE AON EMPLOYEE
(shouting with hands
cupped around his mouth)
We gotta get out of here. I know
where the stairs are.

The male employee walks past Donna's cubicle.

MALE AON EMPLOYEE
(still shouting)
C'mon people, we're evacuating. If
you don't know where the stairs
are, follow me. C'mon let's go.

EXT. CITY STREET - CONTINUOUS

TEDDY
(into phone)
Who's was that?

INTERCUT - DONNA'S OFFICE/CITY STREET - CONTINUOUS

DONNA
One of the guys in my office. Looks
like we're gonna leave the
building. I better go babe. I don't
even know where the friggin' stairs
are.

Donna's co-workers are filing past her cubicle.

TEDDY
Alright Don, go go. Get out. Don't
worry about Paulie, I'll try to
call him right now.

DONNA
Okay. I love you. I'll call you in
a little while.

TEDDY
Okay honey, be careful. I love you
too.

INT. DONNA'S OFFICE - CONTINUOUS

Donna hangs up and grabs her purse. Casey puts her arm around Donna as they walk behind others toward the stairs.

CASEY

Don't worry. Everything is gonna be okay. Trust me.

Donna shakes her head and blots her nose and eyes.

INT. GUADAGNOLI APARTMENT - CONTINUOUS

ToniAnn spoon feeds Nicholas, in his high chair, in the kitchen. She turns on the TV, gasps at the sight of the burning Tower and turns up the sound to hear the CNN ANCHORWOMAN.

ON THE TV

CNN ANCHORWOMAN (V.O.)

You are looking at obviously a very disturbing live shot there. That is the World Trade Center and we have unconfirmed reports this morning that a plane has crashed into one of the towers of the World Trade Center.

INT. GUADAGNOLI APARTMENT - CONTINUOUS

The phone RING startles ToniAnn and she gets up to answer it.

TONIANN

Hello.

GRANDMOTHER (V.O.)

Morning Tone. Whatcha doing?

TONIANN

Oh hey Gram. Have you turned on the TV yet?

ToniAnn holds the phone up to her ear with her shoulder while returning to feed her son.

GRANDMOTHER (V.O.)

No why? What happened?

TONIANN

A plane flew into one of the Twin Towers. Turn on the news.

GRANDMOTHER (V.O.)
(aside)
Put the TV on.

ToniAnn turns up the sound of her television.

ON THE TV

CNN ANCHORWOMAN (V.O.)
We are trying to figure out exactly
what happened. But clearly
something relatively devastating is
happening this morning there on the
south end...

INT. GUADAGNOLI APARTMENT - CONTINUOUS

TONIANN
(into the phone)
Do you see it?

GRANDMOTHER (V.O.)
Oh my God. It must've been an
accident.

TONIANN
Yeah, that's what I figure.
Remember that time someone flew
into the Empire State Building?

GRANDMOTHER (V.O.)
Yeah. That's probably what
happened. The pilot was probably
drunk.

TONIANN
Maybe. But how do you not see that
building? Maybe he had a heart
attack or something.

The phone BEEPS.

TONIANN
Gram, I got another call. Let me
answer it. I'll call you back in a
little while.

GRANDMOTHER (V.O.)
Okay Tone. Love you.

TONIANN
Love you too.

ToniAnn presses a button on the phone.

INT. CHRIS'S APARTMENT - CONTINUOUS

Dominic's younger brother, CHRIS, resembles Dominic, except he's got blond hair. Chris is calling from his kitchen. He's nervously pacing back and forth and his arm's in a sling.

CHRIS

ToniAnn, it's Chris. You watching TV?

INT. GUADAGNOLI APARTMENT - CONTINUOUS

TONIANN

Yeah. Oh hey Chris. Isn't this crazy?

INTERCUT - CHRIS'S APARTMENT/GUADAGNOLI APARTMENT - CONTINUOUS

CHRIS

Where's Dom's building? Don't you think he'd go there to help out?

TONIANN

Mmm, No. I don't think so.

CHRIS

Tone, I'm freakin' out. I got such a bad feeling about this. I know Dom's there. I can just feel it in my gut.

Chris glances over to the television in his living room.

TONIANN

Chris, calm down. Look, there'd be no reason for Dom to go there. It was probably just some drunken pilot. Besides, Dom doesn't even work over there.

ToniAnn wipes the baby's face and hands.

CHRIS

How far's his office from the Towers?

TONIANN

Hmm, not *that* close. Several blocks at least. You know, he's right by the Brooklyn Bridge. Why do you think he would go there?

CHRIS

To help out. You know how he is.

ToniAnn looks through the fridge nonchalantly.

TONIANN

Yeah, I know. But I'm sure they've got plenty of police and firemen on the scene. It's really not the kind of thing that the U.S. Marshals would respond to.

CHRIS

You sure?

TONIANN

I'm positive. Look don't worry about Dom. We're all worried about you! I can't believe it's been a week already since you got hurt. How's your arm?

Chris looks down at his sling.

CHRIS

Ugh, feels like it happened yesterday.

Chris is still pacing and walking between the kitchen and the living room to glance at the TV.

TONIANN

I'm sure. Listen, I'll give Dom a call and I'll page him with our little emergency code.

CHRIS

What's that?

TONIANN

Dom says if it's ever really important that he call me back ASAP that I should put a 7-1-1 in after our phone number when I page him.

CHRIS

Oh, that's cool. I like that.

TONIANN

Yeah. I would've done 9-1-1, but Dom said I should save that for life or death situations. I did it when I went into labor with Nick.

CHRIS

Oh shit. He must've freaked out when he saw it.

TONIANN

You kidding? You know your brother, Mr. Calm, Cool, and Collected. Actually he called back and said he had to stop at the bank before meeting me at the hospital! How come you didn't get any of those genes?

CHRIS

(smiling through the anxiety)

I don't know man. Alright Tone, I'll let you go.

TONIANN

Alright babe, I'll talk to you soon. And I'll tell him to call you.

CHRIS

Alright, thanks.

ToniAnn hangs up, picks the phone back up, and dials a phone number. After hearing THREE BEEPs, she inputs a phone number, then she presses 7-1-1.

INT. STAIRWELL - CONTINUOUS

Donna and Casey and the rest of Donna's co-workers along with many others from the other floors are trekking down the dimly-lit concrete stairwell of Trade Center #2. Casey has her ear to her cell phone and Donna has her phone in her hand.

CASEY

Sorry Donna, I can't get a signal either.

DONNA

Dammit!

Donna throws her phone in the purse on her shoulder.

DONNA

What if he can't get out? What if
he's hurt?

Casey puts her arm around Donna.

CASEY

Honey, look, we don't know anything
right now. The phones are just down
and we can't get a signal in here.

Donna sniffs and shakes her head in agreement.

CASEY

Once we get out of the building,
we'll have a better chance of
reaching him. For all we know, he's
on his way home already and we're
stuck in this nasty stairwell all
worried about him!

Donna breaks a smile while she wipes away her tears. Casey
hands her a tissue from her purse.

DONNA

You're right. You know, the funny
thing is, Paulie would be making
fun of me right now for crying like
this.

CASEY

Oh yeah?

DONNA

Definitely. He's a joker; like a
big kid, you know? I mean how many
people over the age of eight say
their favorite holiday is
Halloween?

Donna stares at the stairwell exit door as they round the
platform to the next flight.

FLASHBACK TO:

I/E. PAULIE'S HOUSE - HALLOWEEN NIGHT (1999)

Donna and Teddy arrive at the doorstep to a brick home. Donna
is dressed up as the Wicked Witch and Teddy as the Cowardly
Lion. They RING the bell and PAULIE, a 30-something male,
dressed up as Austin Powers, answers the door.

PAULIE
(to Donna with an Austin Powers' accent)
Oh Baby, don't you look Shagadelic.
Mmm Mmm groovy!

Paulie grabs Donna's hand and twirls her around.

PAULIE
Yeah baby, yeah!

DONNA
(smiling)
Hi Paul, Happy Halloween...Oh!

Paulie grabs Donna and dips her. She holds onto her hat which nearly falls off. Then Paulie hugs her and kisses her cheeks and neck while she is hysterical laughing and pushing him away.

DONNA
Cut it out Austin!

PAULIE
(with Austin Powers' accent)
Ooh baby, I love witches. Shall we shag now or shall we shag later?

Paulie looks past Donna to Teddy and jokingly pushes her aside.

PAULIE
(continued with Austin Powers' accent)
Oooh, Can I pet your kit-ty? Me-ow.

Donna is doubled over with laughter. Paulie pets Teddy's head and then grabs his hand and pulls him into a hug.

TEDDY
(smiling)
Hey pal, you look great.

PAULIE
You too buddy. I'm so glad you guys are here. Come in and get a drink.

TEDDY
Thanks man.

Paulie shows them in. Teddy tickles Paulie's face with his tail as he walks past.

PAULIE
(with Austin Powers'
accent)
Ooh behave.

BACK TO PRESENT:

INT. STAIRWELL - CONTINUOUS

All tower employees in the stairwell stop abruptly to listen to an ANNOUNCER who is heard over the building PA system.

ANNOUNCER (V.O.)
May I have your attention please?
There is an isolated fire in Tower
One. Tower Two has *not* been
affected by this. Our building is
secure. I repeat, we have confirmed
that Tower Two is secure. You can
now safely return to your offices.
Thank you.

Donna is standing on a platform between floors next to Casey. Standing with the pair are RICH, a 30-year-old white man, RACHEL, a Dominican woman in her mid-30's, DENISE, PAULA and LIZ, all white women, in their 30's.

DENISE
So what do we do now?

RACHEL
Do they really expect us to go back
to work? Like anyone in their right
mind could do that!

DONNA
There's no way I'm going back up to
the office.

PAULA
Hey Rich, what floor are we on?

Rich glances down to see a sign next to the exit door.

RICH
Uh, looks like we are at...74.

Rachel puts her hands out as if weighing the options.

RACHEL
Hmm, walk up four flights and take
the express down or drag our butts
down 74 more floors.

DENISE
Elevator.

LIZ
I'm with you, Denise.

PAULA
That's my vote too.

CASEY
There's probably a long wait for an elevator though.

DONNA
I wonder how far Cara got.
(shouts down the
stairwell)
Ca-ra!

Cara is several floors below walking down the stairs with another female. We faintly hear Donna's shouts. Cara continues briskly down the stairs.

DONNA
(shouts with cupped hands)
CARA!
(to Casey)
Was she that far ahead of us?

Casey shrugs her shoulders.

CASEY
We'll probably catch up with her outside.

Denise tries to use her cell phone.

DENISE
Any of your phones work yet?

Everyone checks their phones.

DONNA
No. Still no signal.

A few people walk past Donna and her co-workers to continue down the steps.

RICH
Alright, we're blocking the stairs, let's go up to the sky lobby. I gotta go back up to the office anyway.

The group turns and starts heading up the stairwell. Some of the nearby workers do the same thing while others continue down the stairs.

RACHEL

Why?

RICH

I forgot to grab my briefcase.

CASEY

(to Donna)

Is there anything you need to get?

DONNA

No. I just wanna get the hell outta here.

DENISE

My feet can't handle 74 more floors anyway.

RACHEL

Imagine if we've had to walk up all this way instead of down.

DENISE

Oh forget it. I would've just stayed in the office.

RICH

What do you think the firemen are having to do in Tower 1 right now?

RACHEL

Ugh. That's true. That sucks.

EXT. FEDERAL COURTHOUSE - MOMENTS LATER

John and Dominic walk around outside looking suspiciously at the people on the street.

JOHN

This had to be the terrorists again.

DOMINIC

I don't doubt it. Remember how determined they were at the Sheik's trial?

JOHN

I just can't believe they have the gall to bomb the same friggin' building, again.

DOMINIC

I know right.

JOHN

Do you think one of these assholes would be filming what they did?

DOMINIC

Don't they always?

EXT. MUNICIPAL BUILDING - CONTINUOUS

They walk to the corner and stand on a bench.

JOHN

Damn I can't see anything from over here either.

DOMINIC

Just forget it. Let's go back in and see if Jack heard anything yet. We should probably just go down there.

INT. 78TH FLOOR SKY LOBBY - CONTINUOUS

There are 200+ people waiting for the express elevators. Donna, with Casey right by her side, is standing with Rachel, Denise, Paula and Liz. The local elevator's doors open. Rich and a few others step in. Rich waves to his friends.

RICH

See you guys later.

CASEY

Alright Rich. We'll see ya tomorrow.

DONNA

Bye.

They wave back to him and the elevator doors close. In front of the express elevators A BUILDING WORKER tries to calm the loud impatient crowd.

BUILDING WORKER

(into a bullhorn)

Take it easy people. Take it easy.
We're trying to get some elevators
up here as soon as possible. Don't
worry about it, everybody's gonna
get out. Alright? Just be patient.

As one of the elevator doors opens, people squeeze into it
with a few getting irritated. As two women push in front of a
MAN IN FRONT OF THE ELEVATOR, he gets annoyed.

MAN IN FRONT OF THE ELEVATOR

This isn't the Titanic ladies. It's
not women and children first.

The man squeezes into the elevator with them just before the
doors close. Three LADIES in their early 50's are standing in
line for an elevator.

LADY #1

So do you think we'll have to make
up the lost hours?

LADY #2

I hope not!

LADY #3

What do you mean, of course we
will. Remember when we left for the
blackout?

LADY #1

(smirks)

Ugh, how could I forget?

LADY #2

What happened with the blackout?

LADY #3

The power went out, so we all left
work. And the next day, they had
the nerve to tell us we'd have to
make up the hours that we missed.

LADY #2

No way!

LADY #3

Yup. So, we pitched a fit, went to
the union, and finally got the
decision reversed. But it was such
a pain in the neck.

LADY #1

Ugh, I hope they don't make us go through that again.

LADY #2

You know what? At this point, I'll make up the time if I have to. I just want to get out of here.

KELLY, a 41-year-old white male with glasses wearing a green button-down shirt is standing next to his co-worker KEATING, a white male in his early 20's. The pair is within earshot of AON co-workers, Donna and her friends.

KELLY

I think it'll be awhile before they let anybody back into either of these buildings.

KEATING

Yeah, you're probably right.

Kelly shakes his head in agreement then smacks his forehead.

KELLY

Dammit! I gotta go back up.

KEATING

Why?

KELLY

I forgot my darn Palm Pilot. I've got all my contacts in that thing. If I gotta work from home, I can't do anything without it. Damn.

KEATING

You sure?

KELLY

Yeah, I better go get it.

Kelly steps out of line and turns toward the local elevators.

KEATING

Well I guess I'll see you later then.

KELLY

Puh, I don't know 'bout that.

He motions around to the crowd as he walks away.

KELLY

I'll probably be back down before
you get out of here.

KEATING

(shakes his head)

This is true.

KELLY

See you in a few.

Casey continues to comfort Donna. Kelly steps over to the local elevators, presses the up button, the door opens. Just as he steps into the elevator, an EXPLOSION rips through the sky lobby!!

Flames burst out of the elevators, shards of glass fly, walls and the ceiling crumble. Thick black smoke cloud the air. People are thrown and blown apart. Hundreds lie dead in pools of blood.

Donna is pushed forward, toward the elevator, her back is toward the blast. Her arms are thrusted upward. She catches herself from falling. She flicks off her watch as it melts off her left wrist along with her skin.

She looks down to where her pocketbook fell, on the body of Casey, who is lying dead at her feet. She gasps and is crippled to her knees. The darkness blinds her and she can't see that her entire circle of friends lie dead around her. They are all covered in blood and a coating of plaster and debris.

EXT. FEDERAL COURTHOUSE - CONTINUOUS

Dominic and John jog up the front steps. A FEMALE comes running around the corner yelling frantically.

FEMALE

It was a plane! Another plane hit
the Towers! It was like a 727!

DOMINIC

(to John)

That's it. Let's get over there.
Now!

INT. COURTHOUSE LOBBY - CONTINUOUS

They rush to the elevator and press the up button. The doors open to reveal a fellow Marshal, BILL, a very tall man with a large build, crew cut, carrying a gym bag.

BILL
What the hell is going on?

INT. COURTHOUSE ELEVATOR - CONTINUOUS

They quickly get in and Dominic repeatedly presses the button to close the doors.

JOHN
Another plane hit the Towers.

BILL
Oh crap.

JOHN
I'm tellin' you, the friggin' terrorists did it. Damn it!

BILL
Really? Do we know that for sure?

DOMINIC
No, but who else would've done this?

BILL
What are you guys gonna do?

JOHN
I gotta get my keys and we're going over there.

BILL
Can I come with you guys?

DOMINIC
Yeah. Let me just grab my raid jacket. I'll meet you at the car.

The doors of the elevator open.

I/E. TEDDY'S POLAND SPRING TRUCK, 2ND AVE, NY - CONTINUOUS
Teddy's driving his truck. His phone RINGS. He answers it.

TEDDY
Hello.

MIKE (V.O.)
Hey Ted. It's Mike.

TEDDY
What's up?

MIKE (V.O.)
Another plane hit the Towers.

TEDDY
Which Tower?

MIKE (V.O.)
The other one.

TEDDY
(stunned)
Oh God no, that's Donna's.

MIKE (V.O.)
Didn't she get out?

Teddy pulls over erratically.

TEDDY
Oh God, I don't know. I gotta go.

Teddy hangs up and parks the truck on Delancey Street.

EXT. BROADWAY - CONTINUOUS

Teddy jumps out of the truck and runs down Broadway toward the Towers while calling Donna. The phone RINGS.

TEDDY
(into phone)
Come on Donna, pick up.

INT. 78TH FLOOR SKY LOBBY - CONTINUOUS

Donna sees the reflection of flames in mirrors around the elevators in the smoky room. With burnt hair, burned arms, and bloodied face, she gets on her hands and knees.

Kelly climbs out of the elevator. He pulls his shirt up to his mouth to block the smoke. He crawls toward Donna, at times crawling over dead bodies. Donna grabs his arm.

DONNA
(crazed)
Don't leave me. Please don't leave
me.

KELLY
C'mon. This way.

Donna follows Kelly with glass penetrating her knees and hands with every move. All around her there are faint MOANS and CRYING but Donna hears and sees nothing but Kelly.

Donna follows Kelly to a spot where there is a sliver of light shining through the thick black smoke. Donna spots the SILHOUETTE of a man in the light.

SILHOUETTE

Over here! Here's the exit. If you are able to walk, help the injured, and come this way to the stairs.

They follow the voice and the light.

INT. STAIRWELL - CONTINUOUS

Coughing, bloodied, and covered in ash, they help each other up. The stairwell air is cloudy. Kelly glances at Donna.

KELLY

Oh my God Donna, your arm.

Kelly removes his button-down shirt, leaving him in a white undershirt, and carefully wraps Donna's arm.

DONNA

Ow. Ow. Don't.

KELLY

Sorry.

DONNA

C'mon let's go.

They see the trail of one bloody footprint going down the steps. Kelly goes to help Donna, but she stops him and grabs onto his belt loop as they head down the steps.

I/E. JOHN'S CAR - CONTINUOUS

A plain-clothed POLICE OFFICER wearing a neck badge waves down John's car, an unmarked green minivan with police lights and SIRENS. John pulls over to him. Dominic's in the passenger's seat and Bill is in the back.

POLICE OFFICER

Hey, can you give me a ride over?

JOHN

Yeah sure, get in.

POLICE OFFICER
Thanks.

Bill opens the sliding door of the minivan and the police officer hops in the car. John continues driving toward the Towers with lights and SIRENS on.

POLICE OFFICER
(to Bill)
This is unbelievable, huh?

Bill shakes his head.

BILL
Like a bad dream.

Police Officer shakes his head in agreement. They weave through traffic along with several other emergency vehicles. The SIRENS are BLARING all around. The police officer looks at Dominic's jacket that says U.S. Marshals down the arm.

POLICE OFFICER
So you guys are feds?

BILL
Yeah.

JOHN
So, what's the word from your precinct?

POLICE OFFICER
Be honest with ya, I dunno. My phone's not workin' and I'm not even on duty right now.

BILL
I guess we'll all find out when we get there.

JOHN
(to Dominic)
Jack said we should head over to the command post. I wonder where they've got that set up.

DOMINIC
Don't know. Park on Broadway. We can walk down to Vesey from there.

EXT. BROADWAY AND PARK - CONTINUOUS

Teddy is stopped in his tracks by a COP while trying to run down Park Row. People fill the city sidewalks. They are crying, on their phones, running away from the scene, and staring up in disbelief.

COP

Hey buddy, sorry but you can't go down there.

TEDDY

(out of breath)

My wife. She works in the Towers. I gotta see if she's okay.

COP

I'm sorry man, but I can't let you through. Only emergency personnel. It's just not safe.

TEDDY

But my wife. I gotta...

The cop shakes his head and puts his hand on Teddy's shoulder.

COP

I'm really sorry. I can't.

EXT. VESEY STREET - MOMENTS LATER

Dominic and his colleagues walk past a large airplane part. Streets are littered with debris, police and fire vehicles with lights flashing, HORNS BEEPING and SIRENS WAILING. People are rushing past them in the opposite direction.

The police officer runs off to one side when he spots another officer he knows.

POLICE OFFICER

Thanks guys. Stay safe.

The Marshals nod to him.

DOMINIC

You too.

EXT. BASE OF TOWERS - CONTINUOUS

The men glance up at the burning buildings. John and Bill head toward a makeshift command center beside Mayor Giuliani's bus. Dominic heads straight for the courtyard located between the Towers, just past Building 5.

Firemen and uniformed officers are directing the people exiting Building 5. One MAN WEARS A BADGE around his neck and gets annoyed at another man who is taking pictures.

MAN WEARS A BADGE

(yelling)

C'mon people this is an emergency.
It's not MTV. Put the damn cameras
down and keep walking. What's wrong
with you? People are dying. We need
cooperation here!

One WOMAN walks past on her cell phone.

WOMAN

I just got out. Call my husband and
tell him that I'm okay. I can't get
through on his cell.

A pair walking past Dominic stop and look back up at the burning buildings. An OFFICER on the corner tries to get them to keep moving.

OFFICER

Head North people. Keep moving. The
further you are from here, the
safer you'll be. Just head North.

A male photographer is stopped while trying to walk past the officer.

OFFICER

Whoa, hold up guy.
(to another officer)
Hey, are you allowing any press
here Captain?

The Captain is too busy talking to a BRUNETTE to respond.

BRUNETTE

(upset)

Please I have to know if my sister
is okay. She works up there on the
93rd floor.

The CAPTAIN tries to keep her calm.

CAPTAIN

I'm sorry ma'am but you can't stay here. We're trying to move people away from here. Please, it's for your own good...

OFFICER

(to photographer)

Buddy, you should probably just move outta this area. There's stuff falling. You better stay behind the tape over there.

The officer motions toward the Millennium Hotel across the street which has police tape sectioning off an area near the entrance. An OLDER MAN stops Dominic on his way to Bldg 5.

OLDER MAN

Which way should I go?

DOMINIC

Your best bet would be to head North or East.

OLDER MAN

Which way is that?

DOMINIC

I'm sorry. You could go right up this street right here, Fulton Street. Just keep walking to get out of this area. Alright?

OLDER MAN

Okay. Thank you.

EXT. COURTYARD - CONTINUOUS

Dominic turns the corner behind Bldg. 5. He sees three dead mangled bodies in the courtyard along with debris. He glances upward and sees a person high above falling toward him. He runs away from the spot, and stops around the corner.

He hears the person's SCREAMS getting louder and then a THUMP as the person lands on the courtyard ground.

He presses up against the wall, panting with fear. He covers his face with his hands, wipes away his tears, rests his hands on his knees, swallows back his tears, takes a deep breath, and jogs toward the front entrance of Bldg. 5.

EXT. BASE OF TOWERS - CONTINUOUS

People are exiting the building through sets of revolving doors. Dominic spots Bill and John breaking open the revolving door flaps allowing a better flow of people out.

INT. LOBBY - CONTINUOUS

Dominic passes them into the building. There are several people, wet and disheveled, exiting the lobby. Dominic walks down the escalator following a few police and firemen.

INT. WORLD TRADE CENTER, STAIRWELL - MOMENTS LATER

Donna and Kelly continue down the steps. Kelly holds his cell phone to his ear.

DONNA

I'm sorry to be a pain, but could you try calling Ted again for me?

Kelly looks at his phone, presses a button. Puts it to his ear.

KELLY

(shaking his head)

Sorry Donna, it's still not going through.

DONNA

Damn.

KELLY

I'll try again in a little while.

DONNA

Thanks.

Kelly and Donna catch up to Keating as they walk down the next flight.

KELLY

Keating!

KEATING

(exasperated)

Kelly! Donna! Oh man, I'm so glad to see you guys. We gotta get outta here.

KELLY

We're tryin'.

They walk down the steps together.

DONNA

I'm sorry but this wasn't no accident.

KELLY

Nope. I'm afraid it wasn't.

Keating turns the corner. And is faced with debris that blocks the stairwell.

KEATING

Oh crap.

Kelly steps up to the pile of twisted metal, concrete, and sheetrock. (NOTE: THEY LEARNED THIS AREA MAY HAVE BEEN AN ELEVATOR/SHAFT THAT BLASTED THROUGH THE STAIRS)

KELLY

What the hell is all this stuff?

KEATING

I don't know. But the sooner we get it out of our way. The sooner we get out of here.

KELLY

Right.

The pair work together to make a small hole in the debris wall. Kelly holds up a piece of it.

KELLY

Can you fit through Keating? I'll hold it.

Keating climbs over parts of the pile and gets his body through the hole. Once on the other side, Keating holds the hole open while Kelly assists Donna through the hole.

KEATING

C'mon Donna.

Keating continues holding it while Kelly makes his way through the hole and then Keating lets go. The trio continue down another flight in silence.

EXT. BASE OF TOWERS - MOMENTS LATER

Dominic and a male EMT worker are aiding a BLACK WOMAN out of the building.

When they get her across the street they sit her on the curb and turn back to the building. The BLACK WOMAN grabs Dominic's jacket.

BLACK WOMAN
(pointing upward)
Sir, do you think the buildings are going to fall on us?

Dominic stops and looks up at the burning building.

DOMINIC
No.
(pause)
I don't think so. I think you're gonna be safe now that you're outta there.

BLACK WOMAN
(shakes head in agreement)
Thank you.

DOMINIC
You're welcome.

As Dominic walks back to the building he is stopped by a BUSINESS MAN.

BUSINESS MAN
Excuse me, is there anything that I can do to help?

DOMINIC
No, sir. Just keep heading North.
You know, out of this area.

BUSINESS MAN
You sure? I'd really like to help out if I could.

DOMINIC
Thanks a lot man, but the best thing would be if you just got home safely. Okay?

BUSINESS MAN
Okay.

DOMINIC
And if you see people standing around, encourage them to do the same.

BUSINESS MAN

Okay. Will do. Be careful.

DOMINIC

Thanks. You too.

Dominic walks back to the building past a white-haired blind man who is walking out with a seeing eye dog. Dominic shakes his head in disbelief. Cara and another female walk out of the building past Dominic.

INT. STAIRWELL - CONTINUOUS

Keating and Kelly get slightly ahead of Donna. Out of breath and cringing with pain, Donna sits and gets hysterical.

DONNA

(crying)

I just can't. I can't do it. I
can't go anymore.

Kelly stops in his tracks and goes to her.

KELLY

C'mon Donna you've got to.

Donna shakes her head and pushes his hand away as he tries to help her up.

DONNA

I'm so tired and my body just
hurts. I can't. You guys go. I'll
catch up in a minute.

Keating continued down the steps.

KEATING

(calling back to Donna)

C'mon Donna. We gotta keep going.
We're almost there. You can't stop
now.

KELLY

He's right. We can't stop now. Your
husband needs to know that you're
okay.

Donna wipes her tears and shakes her head.

KELLY

(holding out his hand)

C'mon.

She grabs onto Kelly's hand, slowly pulls herself up and then holds onto his belt loop.

DONNA

Okay. How many more flights till we're done?

INT. LOBBY - CONTINUOUS

Dominic walks back into the lobby and sees the same EMT helping a PREGNANT WOMAN out. Dominic helps him with her. The pair say nothing to each other but work methodically together.

PREGNANT WOMAN

What happened? Who did this?

DOMINIC

We don't know ma'am.

EMT

Don't worry ma'am. You're going to be fine.

EXT. BASE OF TOWERS - CONTINUOUS

They walk her to the spot across the street in front of the Millennium Hotel. They stop near an ambulance.

EMT

Over here.

The pair aid her to sit down on the curb.

DOMINIC

(to another emergency worker)

She needs oxygen.

The emergency worker grabs a tank and tends to the pregnant woman. Dominic and the EMT walk back toward the building. Just before entering, Dominic runs into GREG, a Daily News reporter holding his pen and pad.

GREG

Hey, Dominic.

DOMINIC

Oh hey Greg. How you doing?

GREG

Just trying to get a handle on what happened.

DOMINIC

Ugh.

Dominic shakes his head.

GREG

So what's the official word from the U.S. Marshals Service?

DOMINIC

Oh God, I don't know man.

GREG

Do you think it was a terrorist attack?

DOMINIC

I don't know Greg. Right now I'm just trying to help people out.

GREG

Right, I understand.

DOMINIC

As soon as I hear something, I'll let you know. I gotta get back in there.

GREG

I'm sorry, go ahead.

Greg puts his hand on Dominic's shoulder.

GREG

Be careful in there.

DOMINIC

Thanks.

Dominic jogs back into the building. Greg walks off toward a group of businesswomen.

INT. GUADAGNOLI APARTMENT, TARRYTOWN, NY - CONTINUOUS

ToniAnn stares at a picture of her and Dominic. She looks at her son sitting in his high chair eating a cookie.

FLASHBACK TO:

INT. ITALIAN RESTAURANT - EVENING

A baby boy at the table next to ToniAnn and Dominic begins choking. Dominic rushes to aid the parent. They turn him upside down, Dominic gives him one back blow and the food comes out. The baby gasps and cries. The mother tearily hugs the boy with relief.

BACK TO PRESENT:

INT. GUADAGNOLI APARTMENT - CONTINUOUS

ToniAnn rubs her son's head and walks over to the window. She peers out of the blinds and stares at the cars in the intersection below.

FLASHBACK TO:

I/E. DOMINIC'S CAR - DAY

ToniAnn and Dominic are dressed up. Dominic is driving on a busy street. As they turn a corner, there is the scene of a car accident that occurred moments prior to their arrival.

DOMINIC
(to ToniAnn)
Stay here.

Dominic throws the car into Park and runs toward the accident. There is an upside-down car in the middle of the intersection. ToniAnn watches from the safety of their car. She can hear Dominic shouting orders to people, "Get a towel," "Get away from the car."

Dominic kneels down at the side of an injured woman who is lying on the side of the road. He tenderly holds her hand. Someone hands Dominic two towels. He places one under the victim's head and covers her body with the other. ToniAnn stares as gasoline pours out of the car's tank.

BACK TO PRESENT:

INT. GUADAGNOLI APARTMENT - CONTINUOUS

ToniAnn's gaze is interrupted by the SIRENS of a fire truck driving by.

EXT. BASE OF TOWERS - CONTINUOUS

The SIRENS of several fire trucks are muffled as Dominic steps into the building lobby.

INT. LOBBY - CONTINUOUS

A thin black EMT and a white EMT are helping Donna up the escalator. A few FIREMEN see them coming. Kelly is walking behind them. People are clogging the lobby at the top of the escalator. The firemen try to make a path.

FIREMAN #1

Clear the way people. Clear the way.

FIREMAN #2

Coming through. Watch out!

Dominic rushes across the lobby toward the EMTs and Donna. Donna collapses into his arms as he scoops her up.

DOMINIC

(to the EMTs)

I got her.

Dominic turns and carries Donna out of the building.

DOMINIC

I got you. It's okay.

EXT. BASE OF TOWERS - CONTINUOUS

Dominic heads toward the area of the triage across the street in front of the Millennium hotel.

DOMINIC

You're gonna be okay. You're gonna go home and see your family tonight and everything is gonna be fine.

He notices a male photographer straight ahead so he turns Donna to the side to avoid him. Meanwhile, a female brunette photographer, GULNARA SAMOILOVA, is capturing the moment through her viewfinder on the other side of him. Dominic starts to put Donna down.

DONNA

No! Please, don't put me down.
Please, it hurts too much.

DOMINIC

Okay. Okay. Don't worry, I'm not
gonna leave you. I'm just gonna...

Dominic drops to one knee.

DOMINIC

If it hurts real bad, just squeeze
my arm.

Donna grips his arm tightly. A gloved NURSE, and a bearded MEDIC rush to Dominic's side. Dominic holds up Donna's back and gently places her bottom on the sidewalk.

MEDIC

What's your name?

Donna is cringing in pain and out of breath.

DONNA

Donna. Donna Spera. I work at Aon,
100th floor.

The medic writes the information down on a piece of paper that is rested on a box of rubber gloves. He gives the nurse a concerned glance.

NURSE

Okay Donna, do you think you can
walk?

As she checks Donna's bloody forehead.

DONNA

Yeah, I just walked down. But my
arm and my back. Everything hurts
real bad. There was an explosion.

NURSE

Okay.

The nurse carefully places a tag around Donna's neck. Kelly stands next to them punching numbers into his phone.

DONNA

(to Kelly)

Keep trying to call Ted for me.

KELLY

Don't worry. I will.

He puts his phone to his ear and shakes his head.

KELLY
Still not working.

MEDIC
Your address please Donna?

While Donna talks to the Medic, the nurse turns to Dominic and puts her bloodied-gloved hand on his arm.

NURSE
Now she will be your responsibility
for the rest of the day. Stay with
her at all times.

DOMINIC
Okay.

The nurse turns back to Donna and Dominic does not let her go. He looks over to the sidewalk where a very bloodied, burned, frail REDHEAD sits on the curb with her hands outstretched. As an EMT attempts to touch her she SCREAMS.

REDHEAD
NO! Don't touch me! Please! Nobody
touch me! Don't touch me!

Dominic looks over to a PRIEST who is leaning over a heavily-bandaged person on a stretcher. The priest holds his Bible in one hand and prays quietly into the person's ear with his other hand on her head.

Dominic looks around to the chaotic scene around him. People hurt, people helping, a hotel cart with backboards piled on it, a row of ambulances. He glances to Building 5 and sees a group of firemen in their gear walking into the building.

NURSE
(to Dominic)
Sir?

DOMINIC
(startled)
Huh?

NURSE
Can you place her in the ambulance
right here?

DOMINIC
Oh right. Sure.

He looks at Donna.

DOMINIC

Okay I'm going to lift you on 3.
Ready? One, two, up.

Donna moans. Dominic places Donna on a gurney and helps to lift her into the awaiting FDNY ambulance.

Dominic attempts to follow her in, but an AMBULANCE NURSE stops him. There are three injured people sitting in it.

AMBULANCE NURSE

It's okay. We've got her from here.

DOMINIC

(pointing back)

But the other nurse said I should stay with her.

AMBULANCE NURSE

I'm sorry. We just don't have the room.

DOMINIC

Well, which hospital are you taking her to?

AMBULANCE NURSE

Long Island College Hospital in Brooklyn.

DOMINIC

Okay. Thanks.

Dominic and the Medic close the ambulance doors. Dominic spots Kelly walking away from the scene. Dominic runs to catch up to him.

DOMINIC

(out of breath)

Hey. Listen. Your friend. They're taking her to the hospital in Brooklyn.

KELLY

Okay.

DOMINIC

Tell her family.

KELLY

Okay. Thanks.

The ambulance inches away into bumper-to-bumper traffic. Dominic spots John who is talking to a police officer.

An OLDER GENTLEMAN walking away from the Towers has a radio to his ear. He stoops down and taps a man who is sitting on the curb smoking a cigarette.

OLDER GENTLEMAN
Did you hear that? They crashed a
plane into the Pentagon.
(louder to the crowd)
They just crashed another plane
into the Pentagon.

INT. ANNETTE'S HOUSE - CONTINUOUS

ToniAnn's Aunt, ANNETTE is an athletic, upbeat woman in her early 50's. She is standing at the kitchen counter in her upscale home. She is looking at her television while dipping her spoon into a container of yogurt with the phone to her ear.

ANNETTE
(swallowing her food)
ToniAnn, I just spoke to Uncle
Charles.

INTERCUT - GUADAGNOLI APARTMENT/ANNETTE'S HOUSE - CONTINUOUS

Annette covers the yogurt and washes her spoon. ToniAnn hands a few toys to Nick who is playing on the floor. The TV is still on the phone has been ringing nonstop.

TONIANN
Oh thank God Aunt Annette. Is he
okay?

ANNETTE
Yes yes, he's fine. Did you hear
from Dom yet?

ToniAnn nervously paces around the kitchen table.

TONIANN
No.

ANNETTE
I'm sorry honey. He probably just
can't reach you. Charles didn't get
the call through until he was out
of there. He said they were
shutting down Manhattan and he
raced to get out.

TONIANN

Thank God he doesn't work in the
Towers anymore. I remember visiting
him there when I was a kid.

ToniAnn glances out the window between her blinds to the
street below.

FLASHBACK TO:

INT. WORLD TRADE CENTER OFFICE - DAYTIME 1980'S

ToniAnn at 10 years old is in an office high up in one of the
Towers. She is standing on a step at the edge of a window.
She has her forehead pressed against the window pane, looking
down. The people on the ground look like ants. She looks
straight ahead and sees the city skyline for miles around.

BACK TO PRESENT:

INT. GUADAGNOLI APARTMENT - CONTINUOUS

ToniAnn shudders while looking out the window and spots smoke
rising in the distance.

ANNETTE

I know. I'm so glad he doesn't work
there anymore.

INT. ANNETTE'S HOUSE - CONTINUOUS

Annette witnesses someone falling from one of the burning
buildings on television. She puts her hand over her eyes, and
begins to cry.

ANNETTE

Oh dear God, please help these poor
people.

ToniAnn spots the same scene on the television.

TONIANN

(gets choked up)

I know. I know.

ANNETTE

Did you hear about the other
planes?

ToniAnn snaps out of her temporary fog.

TONIANN

Yes, but wait a minute, how could
they shut down Manhattan?

ANNETTE

Charles said all the bridges and
tunnels in and out of the city were
being closed off.

TONIANN

Oh my God this is a nightmare. Are
we at war?

(frantic)

We've got Indian Point right up the
river over here, is that next?
Should we leave the area?

ToniAnn gets another BEEP.

TONIANN

Let me go Aunt Annette. I'm
freaking out now. I got another
call; this better be Dom.

ANNETTE

Okay, go ahead. Call me back later.

ToniAnn clicks over to the other line.

TONIANN

Hello?

INT. . DAD'S OFFICE - CONTINUOUS

Small office with wood paneling. Standing at the window while
on the phone is Dominic's father, DOM SR., a medium-build,
spirit-filled balding man in his early 60's.

DOM SR.

Hey Sweetheart, have you heard from
Dom yet?

INTERCUT - GUADAGNOLI APARTMENT/DAD'S OFFICE - CONTINUOUS

TONIANN

No Dad and I just know in my gut
that he's there. I feel it now and
Chris feels the same way.

DOM SR.

Well, let's hope he's not, but if he is, let's just keep praying for his safety. Try to stay calm ToniAnn and have faith okay. We have to trust in the Lord.

TONIANN

(shakes head)

I'm trying Dad. I'm trying, but it's so hard.

Nicholas continues playing with his toys on the floor.

DOM SR.

I know. Keep it up though. It's very important.

TONIANN

I know.

DOM SR.

Listen, I'm gonna call Mom now. Call me as soon as you hear from him.

TONIANN

I will Dad.

INT. GUADAGNOLI APARTMENT - CONTINUOUS

ToniAnn hangs up the phone and bends down to pick up Nicholas, but she falls down to her knees sobbing. She grabs a photo of Dominic off the refrigerator.

TONIANN

(looking up crying)

Please God. Don't take him away from us. Please God let him be okay. Lord I beg you.

ToniAnn looks at her son and pulls him close to her.

TONIANN

Please don't let Nick grow up without his father. Send him your angels to protect him and shield him from harm. Send them now God please, keep Him safe. Please Lord...

The phone RINGS.

EXT. BASE OF TOWERS - CONTINUOUS

Dominic is crossing the street to go back into the towers. A FEMALE OFFICIAL has a bullhorn; she runs past him shouting.

FEMALE OFFICIAL
Look out! It's coming down! Run!

Everyone on the street freezes for a split second, looks up, and the RUMBLING OF A THOUSAND TRAINS sends everyone SCREAMING and running in all directions as the 110-story building comes crashing down.

PERSON #1
(while running)
Holy Shit it's coming down! It's
coming down!

PERSON #2
(while running)
Go Go! Heads Up! Heads Up!

Dominic runs toward Building #5 where he spots an overhang. He sees John running in the opposite direction out of the corner of his eye. His hat flies off during his sprint.

DOMINIC
(shouting to John)
This way!

People pin themselves up against Building 5 as does Dominic for a second but then sees the dust cloud coming and runs.

EXT. VESEY STREET - CONTINUOUS

The debris field is at his back with small pieces hitting him from behind and PINGING as they land on the cars.

A blast of air thrusts him forward, lifts him off his feet and sends him falling to the ground. He lands on his hands and knees, continues in a forward somersault motion, rolls onto his right side, gets up and continues his sprint.

He squeezes between two cars and leaps toward a subway stairwell in front of a post office.

EXT. SUBWAY STAIRWELL - CONTINUOUS

A female NY Police Officer, wearing a helmet, gets to the stairs at the same second. The pair are shoulder to shoulder as they jump down the steps. The debris cloud follows. EVERYTHING TURNS BLACK.

INT. GUADAGNOLI APARTMENT - CONTINUOUS

ToniAnn is on the phone, staring at the television as the Tower collapses. She SCREAMS.

TONIANN

(sobbing)

Oh my God NOOOOOO!! Mom it's gone!
The Tower just fell. Oh my God no!
Dominic! Oh God please no...

She falls to her knees and puts her face down to the ground.

INT. MAHOPAC HIGH SCHOOL, MAHOPAC, NEW YORK - CONTINUOUS

There is mass pandemonium going on in the halls in front of the attendance office. Parents are yelling. Students are crying. Staff members are panicking.

Dominic's mother, LINDA, late 50's, short blonde hair, is in the office. MARY, older Irish woman and fellow attendance aid, is trying to calm down parents.

MARY

(to a group of parents)

I'm sorry but we are trying to implement a lock down right now and...

PARENT #1

(interrupts)

I don't care what you are trying to do. I want my son out of class and I want him now.

LINDA

Ma'am we are trying to release your children as quickly as we can.

STUDENT #1

(shouting)

My Dad works in the city. I want to call my mom to make sure he's okay.

MARY

(to student)

Okay honey. We're doing everything we can, but most of the lines are busy right now.

PARENT #2

Tell me what classroom she's in and
I'll go get her myself. This is
ridiculous.

PARENT #3

Yeah. You can't hold them here.

MARY

Please we are doing the best that
we can.

Another SCHOOL EMPLOYEE motions to Linda with the phone held
out to her.

SCHOOL EMPLOYEE

Linda, it's for you...It's your
husband.

Linda races to the phone.

LINDA

Hello.

INTERCUT - DAD'S OFFICE/MAHOPAC HIGH SCHOOL

DOM SR.

Hi Lin. It's me.

LINDA

Oh hi Dom. I'm sorry. It's just
pure pandemonium here. Have you
heard from Dominic yet?

DOM SR.

Not yet. But I just spoke to
ToniAnn and she's really upset.

LINDA

She doesn't think he's there, does
she?

DOM SR.

She does. But we don't know that
for a fact.

Linda shuts her eyes and covers her face with her hand.

LINDA

(whispers to self)

Oh Lord. May my children always be
strong and courageous in their
character and in their actions.

DOM SR.

Listen, don't worry. I'll just keep trying to reach him. I'm sure he's fine. Let's just keep praying.

LINDA

Yes. God is watching over him.

DOM SR.

And Jesus is right beside him. We have to have faith.

LINDA

Right. Okay. Call me as soon as you hear from him.

DOM SR.

I will.

LINDA

I love you.

DOM SR.

I love you too.

EXT. SUBWAY STAIRWELL - MOMENTS LATER

Dominic is crouching in a ball alongside the FEMALE POLICE OFFICER on the first platform of the stairwell.

DOMINIC

(coughing and spitting)

I can't breath.

The female officer is coughing and shaking her head in agreement. The dust cloud starts to settle. The officer slowly stands up.

FEMALE POLICE OFFICER

(coughing)

Need air.

Dominic looks down the stairwell and notices a MAN WEARING A CAMERA is coughing on the second platform.

DOMINIC

(to the man)

Let's go out this way.

MAN WEARING A CAMERA

(coughing and waving him off)

No, I'm going down this way.

The man walks down the stairwell out of view.

FEMALE POLICE OFFICER
C'mon.

The female officer turns on her flashlight. Dominic gets behind her as if they are going to do a police entry.

EXT. VESEY STREET - CONTINUOUS

They carefully emerge from the stairwell where it is dark. The female walks off in one direction. The high-pitched BEEPING of the firemen's beacons fills the air amid random people choking in the street.

PERSON #3
I can't see you Allie. Where are you?

PERSON #4
(gasping and coughing)
I'm here.

PERSON #3
Are you alright?

PERSON #5
Where are we?

PERSON #6
Don't worry. Breathe through this towel.

Dominic spits, coughs, and looks up at the Post Office. He sees the LED blinking "NYY/SOX PPD." He's bleary-eyed and in shock.

DOMINIC
I still can't breath.

A NYPD SERGEANT walks by him hunched over.

NYPD SERGEANT
Nobody can.

Dominic reaches out in front of him and feels his way. He picks up the blinking beacons as a source of light. He then walks into an ESU truck that is flipped on its side.

The streets are littered with everything from destroyed vehicles to piles of debris. Everything is covered in dust and paper. People emerge from their hiding spaces, all hacking.

PERSON #7
Which way should we go?

Dominic coughs, points, and walks up Vesey Street.

EXT. STAGE DOOR DELI - CONTINUOUS

He spots a FIREMAN in front of the double doors of a deli.

FIREMAN
Come over here.

The fireman motions to Dominic.

FIREMAN
Help me with this.

The fireman breaks through one of the doors. Breaking glass SHATTERS at their feet. Dominic helps him pry the second door open.

INT. STAGE DOOR DELI - CONTINUOUS

The pair rush into the deli to get fresh air. A STUNNED WORKER with tears coming down his face emerges out of the back room.

DOMINIC
Hey, can we get some water?

The fireman begins to help himself to the bottles in the deli refrigerator case.

STUNNED WORKER
Go ahead. Take it. Take it.

Other people come into the deli. Some swish sips of water around their mouths and spit. Others douse themselves. Some sit down. Dominic hands out water bottles and offers fruit from a basket on top of the deli case. Nobody's hungry.

DOMINIC
(to the stunned worker)
I gotta go find my partner.

Dominic still in his own world, heads toward the door.

STUNNED WORKER
No. It's not safe.

DOMINIC
I'll be fine. Thanks for the water.

Dominic leaves the deli with a water bottle in his hand.

EXT. VESEY STREET - CONTINUOUS

The outside air has almost cleared. Dominic feels his head and realizes he lost his hat. He looks around for it. He walks past an airplane tire and he stuffs his pockets with gauze and bandages from an ESU truck that has its back doors open.

A clean ATF agent picks up a wallet from the ground and looks at the license. Dominic walks past a huge plane part. He spots a clean FBI AGENT on the opposite side of the street.

DOMINIC

Hey, Hey, over here.

The FBI agent looks over at Dominic who is pointing to the plane part.

DOMINIC

This might be a good piece of evidence right here.

The two agents look at Dominic like he is crazy.

FBI AGENT

Yeah. Okay. Sure buddy.

The pair glance at each other as Dominic continues up the street. He sees the towering figure of Bill, who is wearing purple medical gloves. The pair run toward each other and hug.

BILL

Are you okay?

DOMINIC

Yeah. Yeah. I'm okay. Have you seen John?

BILL

No.

DOMINIC

Oh God. We gotta find him.

BILL

Maybe he went back to the office?

DOMINIC

I don't know.

Dominic walks away from Bill toward the remaining Tower.

BILL
Where are you going?

DOMINIC
(shouts back)
I gotta find Svinos. I'm not
leaving without him.

INT. LONG ISLAND COLLEGE HOSPITAL, BROOKLYN - MOMENTS LATER

Donna is pushed into the emergency room on a stretcher. The ambulance nurse accompanies her. A HOSPITAL NURSE runs up to the gurney to assist.

AMBULANCE NURSE
We've got 3rd degree burns, wrist
fracture, head injury, possible
back injury from the plane crash.

HOSPITAL NURSE
Plane crash? Where was she?

AMBULANCE NURSE
Sky lobby--in the second building
to get hit.

A WHITE-COATED DOCTOR shines his pen light in her face.

WHITE-COATED DOCTOR
Ma'am can you tell me your name?

Donna winces and puts her hand up to block the light.

DONNA
Ow, Donna Spera.

Nurses and doctors are scrambling to her, cutting her pants and shirt off.

DONNA
Hey, what the fuck are you doing?

She tries to shoo the nurses away.

WHITE-COATED DOCTOR
Ma'am we're going to have to ask
you to calm down so we can help
you. We need to make sure your
airway is clear and we need to
assess your injuries.

A NURSE WITH A TUBE tries to put it up Donna's nose.

DONNA
Get the hell off me!

NURSE WITH A TUBE
Ma'am, I'm sorry. Please hold
still. I don't want to hurt you.
Please. The calmer you are, the
easier this will be for both of us.

DONNA
Fine.

The nurse makes another attempt. The tube is inserted up her nose and down her throat. Tears stream down Donna's face. As a swarm of doctors and nurses surround her.

DONNA
(mouthing the words)
Ow. Stop. Please.

EXT. BASE OF REMAINING TOWER - CONTINUOUS

An Asian man with a construction helmet and mask on his face is tending to someone sitting on the curb. People are continuing to come out of the remaining Tower. Dominic starts directing them again.

DOMINIC
Head North. This way.

He searches the faces for his partner.

DOMINIC
(yelling)
John? John?

A PORT AUTHORITY COP and a man with a badge around his neck walk by Dominic. The man has a flannel shirt on and the cop is holding his arm. The man's bone is sticking out near his wrist. Dominic hands the cop the gauze from his pockets.

POR T AUTHORITY COP
Oh thanks man. Are you sure you
don't need it?

He glances at Dominic's bloody hand.

DOMINIC
No, no, I'm fine. You need it more
than I do. And here, take this too.

Dominic hands them his water bottle. A BLACK MAN walks up to Dominic and puts his hand on Dom's shoulder.

BLACK MAN

Sir we need to get you some help.

DOMINIC

Me? I'm fine. I'm just keeping an eye out for my partner.

BLACK MAN

No really sir. You look pretty bad. We need to wash this stuff off of you and get you cleaned up.

DOMINIC

No really. I'm good. I just need to...

Dominic looks down at his hand.

DOMINIC

Actually, alright, I'll just wash this off real quick.

BLACK MAN

Good idea. Come with me. Right in here.

Dominic follows the man to St. Peter's Catholic Church on the corner.

INT. ST. PETER'S CATHOLIC CHURCH, BARCLAY & CHURCH STREET - CONTINUOUS

While Dominic is washing his face in a room behind the altar, a UNIFORMED COP rushes in.

UNIFORMED COP

Hey, everyone's gotta leave. They said it's not safe in here. We gotta get out of this area.

Dominic and several others hurry to gather their belongings. As Dominic walks out, the Port Authority Cop and the man with the bone exposed walk in.

DOMINIC

They just told us we need to leave. Here.

Dominic hands him a dust mask.

PORT AUTHORITY COP
Thanks, again.

EXT. BASE OF REMAINING TOWER

Dominic walks up to the remaining Tower again and scans the area. Two PATROL cops walk up to him.

PATROL #1
Sir you need to get out of here.

DOMINIC
I'm looking for my partner.

PATROL #2
Sorry man, you can't go there. It's not safe.

DOMINIC
I gotta go.

The RUMBLE OF A THOUSAND TRAINS occurs again as the building begins to crumble.

PATROL #2
Oh shit!

The pair run toward the church. Dominic hooks a right around the block. A police car passes Dominic heading toward the collapsing Tower with its lights on. Dominic tries to get his attention.

DOMINIC
No! Don't go that way! Turn around.

The car drives past. As Dominic looks back, the cloud of dust comes down the street toward him again.

INT. GUADAGNOLI APARTMENT, TARRYTOWN, NY - CONTINUOUS

ToniAnn is devastated, sitting at the kitchen table. She's with her GRANDMOTHER and GRANDFATHER. The television is showing the smoke from the collapses. Her grandfather stands up to break the silence.

GRANDFATHER
Why don't I go get us something to eat?

ToniAnn looks at him lifelessly.

TONIANN
I'm not hungry.

ToniAnn looks down and closes her eyes. She takes a deep breath.

TONIANN
Actually, Pop. That might be a good idea. Thank you.

ToniAnn gets up to answer the KNOCK at the door. It's Chris.

CHRIS
Hi Tone.

They hug each other tightly. She quickly pushes him away.

TONIANN
How did you? You're not supposed to drive!

CHRIS
I know but I just couldn't stay home. And well, I thought you could use the company.

TONIANN
Thanks. I'm glad you came.

Chris follows ToniAnn into the kitchen.

GRANDMOTHER
Hey Chris.

Chris leans over to kiss ToniAnn's grandmother. He hugs ToniAnn's grandfather.

GRANDFATHER
How are you handsome?

CHRIS
Eh. Not so good.

GRANDMOTHER
Don't worry. Your brother's gonna be fine.

CHRIS
(unconvincingly)
I know. I hope so.

TONIANN

My aunt told my grandparents to
come over to keep me company. Thank
God for you guys.

ToniAnn walks around and hugs her grandfather from behind. He pats her head.

GRANDFATHER

Hey Chris, I was just going to run
up to the store to get some cold
cuts, do you want to come with me?

CHRIS

Yeah, sure.
(to ToniAnn)
You alright Tone?

TONIANN

Just wishing he would call.

CHRIS

(voice cracks)
Yeah, me too. He will.

ToniAnn shakes her head. Her eyes well up with tears.

TONIANN

Go. Go with Pop.

CHRIS

Okay. We'll be right back. I have
my cell phone on.

EXT. FEDERAL COURTHOUSE, PEARL STREET, NY - MOMENTS LATER

Dominic arrives at his building, covered in white ash. He leans against the wall to catch his breath. Building security gates are locked. A FEDERAL POLICE OFFICER (FPO) is standing in front of the side entrance.

FPO

Can I help you buddy?

DOMINIC

Hey, I need to get back into the
building.

FPO

Sorry pal, the building has been
closed and we can't let anybody in.

DOMINIC

You don't understand. I need to get in. What about the main entrance?

FPO

Nope. You can't get in that way either.

Dominic pulls out his I.D.

FPO

Oh my God Dominic! I'm so sorry. I didn't recognize you. They closed everything down. The building is empty. Are you okay?

DOMINIC

Yeah. I just need to find John Svinos.

INT. GUADAGNOLI APARTMENT, TARRYTOWN, NY - MOMENTS LATER

ToniAnn is sitting on the floor with Nicholas. The television is on and her grandmother is sitting at the kitchen table. The phone RINGS. ToniAnn leaps up to grab it.

TONIANN

Hello.

DOM SR. (V.O.)

Dominic called.

TONIANN

What? Oh thank God!

ToniAnn gazes up with her hand up in praise. Grandma gives ToniAnn thumbs up and ToniAnn smiles and nods.

INTERCUT - GUADAGNOLI APARTMENT/DAD'S OFFICE - CONTINUOUS

TONIANN

Why didn't he call me?

DOM SR.

He tried, but he couldn't get through. Anyway, he's okay.

Tears stream down ToniAnn's face.

TONIANN

He is? Oh good. Thank you God. Thank you Dad. What did he say?

DOM SR.

Well, he can't find John.

TONIANN

Oh no!

DOM SR.

He was just so worried. So upset.
All he wanted to do was find John.

TONIANN

Oh no, not John.

DOM SR.

I know. He called me from a Greek
Restaurant that they used to go to
for lunch. He was hoping to find
him there.

TONIANN

What else did he say?

DOM SR.

Nothing else, he's just so upset
about John. I think he's in shock.

EXT. U.S. MARSHALS' OFFICE, PEARL STREET, NY - MOMENTS LATER

Dominic walks up to a barricade that is blocking the street
in front of his building. A fellow Marshal, CANDY, a tall
Hispanic male, is standing guard in his full raid gear
complete with helmet and shotgun.

DOMINIC

Oh hey man, glad you're here. I
gotta get by.

CANDY

I'm sorry you can't...

He sees who it is.

CANDY

Dom? Holy shit man. Are you okay?

DOMINIC

I'm fine. I just can't find Svinos.

CANDY

Oh no. They assembled a team to go
out searching for you guys.

DOMINIC
Oh yeah? They find him yet?

Candy takes his radio off his belt clip and starts to make the call. Dominic impatiently grabs it out of his hand.

DOMINIC
(into the radio)
Control, this is Southern 7-7.

The dispatcher, BETTY, responds.

BETTY (V.O.)
Where are you 7-7?

DOMINIC
I'm out here on the street with
Candy. Has 3-8 called in yet?

BETTY (V.O.)
No Dominic, we haven't heard from
John yet and no one has seen him.
Are you okay?

DOMINIC
Yeah Betty thanks, I'm fine.

BETTY (V.O.)
10-4.

Dominic hands the radio back to Candy. Like a lost soul, he walks past the barricade and drags himself down the street.

CANDY
Where you going?

Dominic doesn't answer. He stops and looks up at a jet SCREECHING overhead. He starts weeping.

CANDY
(with his radio to his
ear, he yells out)
Dom, Dom! They found him! They
found John.

Dominic wipes his face and runs back toward Candy.

DOMINIC
What? Where?

Candy listens to his radio.

CANDY

He's upstairs. He's coming down
right now.

Dominic runs to the building entrance as John, also covered in white ash, runs out followed by Schroeder. Dominic and John barrel into each other.

DOMINIC

(choking out the words)

I love you man. I thought you were
dead.

JOHN

(blubbering)

I love you too bro. I know. I was
so afraid for you.

DOMINIC

Me too. I was so worried about what
I'd have to say to your wife.

They repeatedly slap each other on the back, hugging tightly.

SCHROEDER

There's a search party out there
looking for you two. We gotta call
them back to let them know you are
both okay. We better get you both
upstairs to get you looked at.

I/E. ANTHONY'S CAR - MOMENTS LATER

Teddy's friend, ANTHONY is driving his car in Brooklyn while
Teddy is in the passenger's seat.

TEDDY

...it sounded like another plane,
ya know?

ANTHONY

Yeah, yeah.

TEDDY

So everybody started running. I
didn't know it was the building
comin' down.

ANTHONY

Unbelievable.

TEDDY

And then Mike hit me up on the
Nextel and he told me to stay put
and he came to pick me up.

ANTHONY

Wow. Incredible.

TEDDY

Hey, thanks for driving me to the
hospital.

ANTHONY

No problem. So how is she?

TEDDY

Actually, I don't even know. Her
father said a chaplain from the
hospital called and said that she
was there.

ANTHONY

Is she hurt?

TEDDY

I don't know. I don't know any of
the details.

Anthony smacks his friend's shoulder and shakes him.

ANTHONY

But she's alive buddy! She's alive!

Teddy puts his head down as the news sinks in.

TEDDY

(chokes up)

I know. I just need to see her with
my own eyes, ya know?

ANTHONY

Yeah. I understand.

INT. GUADAGNOLI APARTMENT, TARRYTOWN, NY - MOMENTS LATER

ToniAnn is pacing around her apartment while on the phone.

TONIANN

I know I'm relieved too.

The phone BEEPS.

TONIANN

Okay. Let me go I have a beep.

ToniAnn clicks the phone.

TONIANN

Hello.

I/E. RUBEN'S CAR - CONTINUOUS

RUBEN, small Hispanic man, 30's, is driving his dark-colored Crown Vic very fast while on his cell phone.

Bill is in the front. John with a towel draped over his head, and Dominic, with his eyes closed, are sitting in the back seat. They are all covered in white dust, except for Ruben.

RUBEN

Hi ToniAnn, it's Ruben. I'm with Dom, Bill, and John.

INTERCUT - GUADAGNOLI APARTMENT/RUBEN'S CAR

TONIANN

Oh Ruben, thank God you're all alive! Where are you guys? Are you okay? Let me speak to Dom.

RUBEN

Well listen, we're heading up to the hospital in Westchester.

TONIANN

The hospital, why? Isn't he okay?

RUBEN

Yes, yes, he's fine. He's right here. Do you want to talk to him?

TONIANN

Yes! Of course!

Ruben hands the phone to Dominic.

DOMINIC

Hello.

TONIANN

Sweetheart, what happened? I love you. I was so worried. Thank God you're okay. Why are you going to the hospital?

DOMINIC

It's my eyes. My eyes are fucked up
Tone.

TONIANN

What do you mean?

DOMINIC

I don't know. I can't see. You just
don't understand. You wouldn't
believe what I've just been
through. This whole thing is just
so fucked up.

Dominic gets choked up and starts coughing.

TONIANN

Dom, what's wrong with your eyes?
Is there anything else wrong? How
are the other guys?

DOMINIC

Bill hurt his back. And John hurt
his head. I don't know. Just meet
us at the hospital. I love you.

INT. GUADAGNOLI APARTMENT - CONTINUOUS

A tear falls from ToniAnn's face.

TONIANN

Oh honey, I love you too. I'll be
right there.

As ToniAnn hangs up the phone, she wipes away her tear. Her
grandfather and Chris walk in the door holding shopping bags.

TONIANN

(to Chris)

Thank God you're here. Chris come
with me. We have to go the Medical
Center.

CHRIS

What? Why?

TONIANN

It's Dom. He's hurt. He said
something about his eyes. Oh Chris
I don't know.

Chris puts the shopping bags down on the kitchen table.

CHRIS

Let's go.

TONIANN

Okay. Can you drive, because I'm just so freaked out that I don't think I can.

ToniAnn grabs her purse.

CHRIS

Sure sure.

TONIANN

(to Grandparents)

You can handle Nick?

GRANDMOTHER

Of course. Go!

The pair race out the door and down the steps.

EXT. IN FRONT OF GUADAGNOLI HOUSE - CONTINUOUS

ToniAnn and Chris are hurriedly walking up to Chris's car.

CHRIS

Listen Tone, there might be a lot of things going on at the Medical Center right now.

TONIANN

Yeah, and...

CHRIS

Well, I just want you to know, that we may be seeing some pretty bad stuff. You know like burn victims and stuff like that.

INT. INSIDE CHRIS'S CAR - CONTINUOUS

The pair get in the car and put their seat belts on.

TONIANN

(covering her mouth)

Oh God, I didn't even think about that.

CHRIS

I mean, we also don't know what state Dom is going to be in, so just...

TONIANN

(interrupts)

I don't care. I don't care if he's burned or blind. I don't care. After what he's just been through. We'll deal with whatever we have to deal with. I am just so grateful that he's alive.

CHRIS

(shaking his head)

Yeah. Me too.

INT. WESTCHESTER MEDICAL CENTER ER - CONTINUOUS

ToniAnn and Chris follow Ruben into the ER. They pass a waiting room of people staring at the TV. They turn a corner to see Dominic in a wheelchair, covered in white soot, hand wrapped with a dirty bandage and eyes closed. ToniAnn gasps and runs to his side.

TONIANN

(calls out)

Dominic!

Dominic stands up gingerly and ToniAnn grabs him. The pair embrace and cry. ToniAnn is slightly holding him up.

TONIANN

(whispers in his ear)

I love you so much. I was so afraid.

DOMINIC

(whispers in her ear)

Shhh. I know. I'm sorry. I love you too.

TONIANN

Sit Dom, sit.

Still with his eyes closed, Dominic sits back down in the wheelchair. Chris leans down to hug him and they hold each other for a moment.

CHRIS

I love you Bro.

DOMINIC
I love you too buddy.

ToniAnn kneels down beside his wheelchair.

TONIANN
Honey, what happened? How did your eyes get hurt?

DOMINIC
Tone, this is all so terrible. So many people. So many people died. You don't know. It was just so awful.

ToniAnn kisses his hand and holds it to her face.

TONIANN
We are just so glad that you are alive. Everything is going to be alright Dom. God answered our prayers to protect you and...
(sigh)
...everything is going to be okay.

ToniAnn stands up and sees John behind her. John looks at her as though she is the first "real" person he has seen. He hugs her and cries.

TONIANN
John, I'm so glad that you are okay. Dom was so worried when he couldn't find you.

JOHN
(sobbing)
I know. Thank you.

TONIANN
Does your wife know you're here?

JOHN
Yeah. She knows. Thanks.

A NURSE walks up to Dominic.

NURSE
Okay. I have to take you to irrigate your eyes.

TONIANN
I'm coming with you.

NURSE

It could be difficult to watch if
you're squeamish.

TONIANN

I don't care. I'm not leaving his
side.

Still with his eyes closed, the nurse wheels Dominic to a gurney that is next to a sink. He keeps coughing.

DOMINIC

My chest feels so tight. Can I have
a tissue?

The nurse hands him a tissue and he blows his soot-filled nose.

NURSE

(to ToniAnn)

Help me to get him onto the gurney.

The pair guide Dominic onto the gurney. The nurse moves it so the top (where his head is lying) sits over the sink.

NURSE

I'll be right back.

Dominic coughs violently and blows his nose again.

TONIANN

They should do a chest X-ray. That
cough is scary.

ToniAnn hands him another tissue.

DOMINIC

They said they aren't going to take
chest X-rays because they know our
lungs will look bad right now.

TONIANN

That's stupid. Shouldn't they check
everything?

DOMINIC

(coughing)

I don't know. Right now I just wish
I could see.

TONIANN

So where exactly were you? I don't
understand how you got hurt?

(MORE)

TONIANN (CONT'D)
I mean I know you were at the towers, but where?

DOMINIC
I was right there at the bottom.

Dominic pauses as he gets upset.

DOMINIC
A lady even asked me if it was going to fall and I told her I didn't think so.
(sniffles)
I hope she got out of there in time.

The nurse brings over two oversized contact lenses attached to tubes attached to a bag of saline.

TONIANN
(to nurse)
Are they the only survivors here?

NURSE
Yes. When they arrived, we thought it meant the hospitals downtown couldn't handle the patient load, but that hasn't been the case.

TONIANN
No?

NURSE
No. We were told that we probably wouldn't be getting anyone else.

DOMINIC
The only way out of the city right now is with a badge.

NURSE
You three were incredibly lucky to have survived this.

TONIANN
Any news on survivors at the Pentagon?

DOMINIC
Oh Tone, John and I had no idea about that. We just found out.

TONIANN

Oh my God, that's right, how could
you know?

NURSE

We better get started.

The nurse picks up one of the contact-shaped lenses and leans over Dominic.

DOMINIC

(calls out in pain)

Ahhhhhhh!

INT. INSIDE WAITING ROOM AT WESTCHESTER MEDICAL CENTER -
MOMENTS LATER

Linda and Dom Sr. walk into the waiting room. They hug Chris and then hug Ruben.

LINDA

Where is he? Is he okay?

CHRIS

Yeah Mom. He's okay. He's getting his eyes irrigated. He took out his contacts when he got back to the office. All that debris must've scratched up his eyes.

DOM SR.

What about the other guys?

CHRIS

John has a concussion so he's getting his head scanned and Bill hurt his back so he needed an X-ray. But so far it doesn't look like any of them are seriously hurt.

Dom Sr. and Linda hug as tears fall down her face.

LINDA

Oh Thank God.

DOM SR.

Yes, God has been good to us.

INT. LONG ISLAND COLLEGE HOSPITAL ROOM, BROOKLYN - LATER

Donna is lying on a bed in her hospital room. She is surrounded by doctors and nurses who are tending to her arm. The doctor picks up her arm and blood pours out of it. Teddy appears in the doorway.

TEDDY

Donna?

Donna starts to cry.

DONNA

Ted! It's okay. I'm okay.

Teddy rushes to her side and hugs her. Teddy sees the blood and rushes into the bathroom COUGHING. A nurse wets a washcloth and hands it in to him.

DONNA

(calls out)

Are you okay honey?

TEDDY

Just a sec.

Teddy takes a deep breath. Wipes his face. Teddy comes out of the bathroom, wiping his eyes. He walks back to Donna's bed, gently hugs her head and kisses her right hand.

TEDDY

(crying)

I love you baby. I'm so sorry that you're hurt. I was so worried.

The DOCTOR continues bandaging her arm with the help of a nurse.

DOCTOR

I'm almost done. We'll be out of your way in a second.

TEDDY

(nods and still crying)

'kay.

DONNA

Honey, I'm fine. Really. I'm okay.

TEDDY

I'm sorry sweetheart. When I walked in the room. I...the angle that I...

DONNA
What sweetie? What?

TEDDY
(sobs)
I thought you lost your hand.

DONNA
Oh Ted. No. It's okay.

Donna hugs his head into her chest. Releases him and then wiggles her fingers and kisses his hand. The tears continue rolling down their faces.

DONNA
Burned though.

Teddy kisses her tears.

TEDDY
I was so scared. I kept trying to
call you.

DONNA
I know me too. Well, actually, I
kept asking Kelly to call you.

TEDDY
Kelly?

DONNA
Yeah, from work. We walked down the
stairs together.

TEDDY
Oh.

DONNA
I couldn't get in touch with Paul.

TEDDY
I know.

The doctor and nurses leave the room.

DONNA
Ted, I don't wanna go back to work
there anymore. I mean, I can't do
this again.

TEDDY
Don't worry baby, you don't have
to.

DONNA

No really Ted. I'm serious. Never again.

TEDDY

I know Donna, don't worry, you won't ever have to go back. I promise.

DONNA

Good 'cause this is just horrible. You just can't imagine...

Teddy looks up at her as the lightbulb goes off in his head. He carefully places his hand on her cheek and his finger on her lips to stop her from talking.

TEDDY

Donna, shhh. Listen to me for a sec.

DONNA

What? What is it babe?

Teddy takes a deep breath.

TEDDY

It's the Towers. Honey, they're gone.

DONNA

Gone? What do you mean they're gone.

TEDDY

I mean, they collapsed.

Donna gasps.

DONNA

(tears re-flood her eyes)
What? They did? How?

TEDDY

I don't know. First your building came down and then about 15 minutes later Tower One fell.

Donna sobs uncontrollably.

DONNA

No! Oh God no.

She buries her face in Teddy's arms.

DONNA
(wailing)
But my friends...they didn't get out.

Teddy cries with her. Donna's whole body shakes as she cries harder than ever before. Teddy tries to console her.

DONNA
(sobbing)
Oh God, they didn't get out.

INT. GUADAGNOLI APARTMENT, TARRYTOWN, NY - LATER

Dominic is sitting in the dark living room with bandages covering his eyes. Nick is asleep on his chest. ToniAnn picks up Nick and puts him in his crib.

TONIANN
Are you okay? Can I get you anything?

DOMINIC
No thanks.
(pause)
You know, out of all the horrible stuff that happened today, I think one thing went okay.

TONIANN
And what was that?

ToniAnn curls up next to Dominic on the couch and puts his arm around her.

DOMINIC
Well, there was one person who I'm pretty sure got out of there alive.

TONIANN
Dom, I'm sure you saved more than one person.

DOMINIC
Yeah, but one person stands out. I had to carry her. She was hurt real bad. I physically put her in the ambulance myself. The building fell though right after I did that.

TONIANN
Do you think her ambulance got out in time?

DOMINIC

I don't know. It's hard to say.

TONIANN

Well, if she was in an ambulance
and you watched it pull away, then
I'm sure she made it to the
hospital.

DOMINIC

I guess it's easy enough to check
into. The nurse told me to remember
her. You know, in case her family
is looking for her. I know I'll
never forget it.

(pause)

Donna. Donna Spera.

INT. GUADAGNOLI APARTMENT, TARRYTOWN, NY - MORNING OF 9/12/01

ToniAnn and Dominic are sitting at the kitchen table, eating breakfast. ToniAnn is also feeding Nicholas who is in his high chair. Dominic has dark sunglasses on.

DOMINIC

You know, I checked my pages from
yesterday.

TONIANN

You must've had a million.

DOMINIC

Yeah, something like that. But I
just can't figure one thing out.

TONIANN

What's that?

ToniAnn gets up and walks over the refrigerator to get out a glass of orange juice.

DOMINIC

You paged me like 3 times, but you
never paged me with a 9-1-1. Always
a 7-1-1.

TONIANN

Yeah. I know. I just didn't think
it was gonna be a 9-1-1 kind of
day.

ToniAnn closes the refrigerator.

DOMINIC

Well, you sure as hell were wrong
about that one, huh?

TONIANN

Yeah, I guess so. I'm sorry.

ToniAnn leans over and kisses Dominic on the cheek. And then returns to her seat in front of the high chair.

The phone RINGS. ToniAnn answers it. Dominic reaches out to touch Nick's hand in the high chair.

TONIANN

(into phone)

Hold on Burke. Here he is.

ToniAnn covers the phone.

TONIANN

(whispers to Dominic)

It's Chris Burke.

Dominic shakes his head, swallows a mouthful of food and takes the phone.

DOMINIC

Hey Burke. What's up?

INT. BRONX PRECINCT - CONTINUOUS

Chris BURKE, a Bronx police officer, calling from his hectic precinct.

BURKE

Hey buddy. So tell me, who's the hot chick?

DOMINIC (V.O.)

Huh? What are you talking about?

Burke looks down at a newspaper photo of Dominic carrying Donna.

BURKE

You know what I mean. What about the old guy, the fat lady, the ugly people? Did you help them too, or did you just want to show us how strong you are by picking up the little hottie?

INT. GUADAGNOLI APARTMENT - CONTINUOUS

DOMINIC
What the hell are you talking about
man?

INTERCUT - BRONX PRECINCT/GUADAGNOLI APARTMENT

BURKE
Are you kidding me? You haven't
seen it yet?

DOMINIC
Seen what?

BURKE
Your picture. It's all over the
papers.

DOMINIC
What?

Dominic gets up with the phone and walks to the window.

BURKE
Yeah bro, there's a picture of you
carrying a little brunette out of
the Towers. She looks pretty beat
up. She okay?

DOMINIC
Ugh. I don't know. Are you serious,
those friggin' photographers got a
picture of her? That pisses me off.
Here we were helping people and
they were clicking away. I mean
don't get me wrong I know they have
a job to do, but a lot of people
needed help.

BURKE
Yeah. I know what you mean. I'm
just glad you're okay buddy.
(pause)
Unfortunately a lot of our brothers
weren't so fortunate. We're missing
a couple of the ESU guys from our
precinct.

DOMINIC
Oh no. I'm sorry. Between the cops
and the firemen. Man, it was just
horrible.

(MORE)

DOMINIC (CONT'D)
A whole group of them walked in
right before it came down.

BURKE
Wow. I'm sorry that you were there
for all that.

INT. LONG ISLAND COLLEGE HOSPITAL, BROOKLYN - MORNING OF
9/12/01

A group of nurses are gathered around the nurses station.
They are all looking at the photo of Dominic and Donna in the
newspaper. The HEAD NURSE walks up to BROOKLYN NURSE #1 and
BROOKLYN NURSE #2 holding the paper.

HEAD NURSE
I'd rather she not see this until
she's ready.

The nurses shake their heads.

HEAD NURSE
Whenever that will be. She is
awaiting a psych consult and as you
all know, she'll be undergoing
extensive skin grafts. She'll be
with us for a few weeks. Quite
frankly, the last thing that she
needs is the media breathing down
her neck.

BROOKLYN NURSE #1
Does her husband know about it?

HEAD NURSE
I'm not sure, but if he doesn't,
I'm sure it won't be long before
someone shows it to him. I'll speak
to him about it.

BROOKLYN NURSE #2
It's weird, you know. I mean this
whole thing is going to be in the
history books. And this picture is
a piece of that history.

BROOKLYN NURSE #1
That's true.
(pause)
I wonder if the guy survived.

INT. SUPERMARKET - AFTERNOON OF 9/12/01

ToniAnn is in the supermarket with Nicholas. She picks up a newspaper and opens it to find the photo of Dominic and Donna. She's startled by her cell phone RING.

TONIANN
(into the phone)
Hello.

EXT. NEWSSTAND IN ROME, ITALY - EVENING

Dominic's cousin, LUANA, a petite brunette in her 30's is calling from a newsstand on a busy city street.

LUANA
(with Italian accent)
Ciao ToniAnn.

INT. SUPERMARKET - CONTINUOUS

ToniAnn looks at her cell phone with surprise.

TONIANN
Luana?

EXT. NEWSTAND IN ROME - CONTINUOUS

Luana is looking at an Italian newspaper, the *Corriere della Sera* that has three large 9/11 photos that take up the front page. One of them is of Dominic and Donna.

LUANA
(crying)
Yes. Tell me please ToniAnn. This photo of my cousin that is on the cover of the Corriere Della Sera newspaper here in Italy. Please tell me that this is not the last time I will see him. Please tell me he is okay.

INT. SUPERMARKET - CONTINUOUS

ToniAnn gets teary-eyed.

TONIANN
Oh Lu, it's okay. Yes. Si. Dominic is okay.

EXT. NEWSTAND IN ROME - CONTINUOUS

She hugs the newspaper.

LUANA
(crying)
Oh Grazie Dio.

INT. GUADAGNOLI APARTMENT, TARRYTOWN, NY - A COUPLE OF DAYS LATER

Out the apartment window, smoke continues to rise in the distance down the Hudson. Dominic sits on the couch next to John Svinos. John holds a Starbucks cup in one hand and hands Dominic a piece of paper with his other hand.

JOHN
So I got it down to about three
Donna Spera's in our area.

DOMINIC
Wow, good. Thanks for taking care
of that for me.

JOHN
No problem. So you gonna try and
call her?

DOMINIC
I don't know. I mean I got phone
calls for interviews from every
news show you can imagine.

He counts off his fingers as he tries to remember.

DOMINIC
The Today Show, 60 minutes, CBS, 48
hours, Inside Edition, Fox 5. You
name it.

JOHN
(surprised)
Wow. That's pretty crazy.

DOMINIC
Yeah, thankfully they aren't
bothering me at home, but they
called the office looking for me. A
few of them even called my
grandmother's house trying to find
me.

JOHN

So what are you going to do?

DOMINIC

Well, I agreed to an interview with the Post 'cause I know them, but I told the rest of them I wouldn't do any interviews without you and Bill.

JOHN

Why?

Dominic picks up toys off the floor and places them in a toy chest.

DOMINIC

Because bro, you were there, just like I was there. I did nothing different than you or Bill, or any of the other people who were there helping out. The only difference was, my picture was taken.

JOHN

Yeah, but they probably just want to know about the girl and talk about the picture.

DOMINIC

Maybe, but we were in this together. We all helped out. If I'm getting thanked, you should be too. You know what I'm saying?

JOHN

Thanks buddy. I appreciate that, but it's okay.

Dominic tidies up the living room.

DOMINIC

No, it's not. If they don't want the interviews without you, then fuck 'em. Besides, I'm sure she doesn't feel up to any of that anyway. I think I'm going to hold off on getting in touch with her. She's been through a lot.

JOHN

Yeah. Well, you do whatever you think is best.

Dominic shakes his head.

JOHN

Yeah. So when do you think you'll go back to work?

DOMINIC

Well, between the eyes and the stitches and the hip, they said probably about 2 weeks. I gotta tell ya, I don't look forward to going down there.

JOHN

Yeah. I know what you mean. It's all I think about.

DOMINIC

Me too. But it's only been a couple of days. I'm sure it'll get better.

I/E. DOMINIC'S CAR - DAY - OCTOBER 2001

Dominic is driving. ToniAnn is in the passenger's seat. Nicholas is in his car seat in the back. They are driving from NY to NJ. ToniAnn is looking out the window.

FLASHBACK TO:

INT. GUADAGNOLI APARTMENT - OCTOBER 2001

ToniAnn is watching an episode of *Inside Edition* on the television in the living room.

ON TV

INT. INSIDE EDITION STUDIO SET - DAY

DEBORAH NORVILLE is on the show's set talking about the photo of Dominic and Donna pictured on the screen behind her.

DEBORAH NORVILLE

...Like the man in this picture helping this woman to safety. As Les Trent reports, he has been haunted, wondering what happened to her.

LES TRENT is listed as the reporter for the piece as the scene leaves the set and focus is turned on the photo.

EXT. STREET CORNER - DAY

GULNARA Samoilova, is holding her camera and standing on a NYC street corner.

LES TRENT (V.O.)
It was a brief moment captured by
Associated Press photographer,
Gulnara Samoilova.

Gulnara is looking at several 8x10 photos of Dominic and Donna with Les Trent, a tall black male reporter who is wearing a suit.

LES TRENT
(to Gulnara)
Would you consider him a hero?

GULNARA
Of course. Yes. Definitely.

LES TRENT (V.O.)
We brought together camerawoman and
unsung hero to talk about their
moment together on September 11th.

Dominic and Gulnara are shown discussing the photos standing on the city street corner.

DOMINIC
(to Gulnara)
Right after this, I put her in the
ambulance.

LES TRENT (V.O.)
He is Deputy U.S. Marshal Dominic
Guadagnoli, who went to help out at
the Trade Center with his partner,
John Svinos.

Dominic, John, and Gulnara are looking at the photos.

LES TRENT (V.O.)
But who is she?

Focus in on Donna's half of the photo. Les walks toward the camera.

LES TRENT
Dominic carried her out of Tower 5
of the World Trade Center. He
doesn't know her name, but he feels
duty bound to find out how she is
doing.

Dominic looks into camera.

DOMINIC

I guess it would be closure. Just to know that she's alright.

LES TRENT (V.O.)

Though Dominic doesn't consider himself a hero, what else would you call someone who cares enough to search for a stranger, just to have peace of mind, to know that she's okay.

INT. INSIDE EDITION STUDIO SET - CONTINUOUS

Deborah Norville is sitting in the studio with the photo on the screen behind her.

DEBORAH NORVILLE

If you know who the woman in the picture is, please contact us here at Inside Edition...

BACK TO PRESENT:

I/E. DOMINIC'S CAR - CONTINUOUS

ToniAnn turns to Dominic and interrupts his thoughts.

TONIANN

So are you nervous?

DOMINIC

Huh? Oh, no. Not really.

TONIANN

Good.

ToniAnn holds his hand in his lap.

TONIANN

I'm glad you both decided to do this without the media's involvement.

DOMINIC

Yeah, me too. I mean, don't get me wrong. The Inside Edition piece was tasteful and all. The people were real nice, but overall, the media in general doesn't care about us.

(MORE)

DOMINIC (CONT'D)
They're just hoping we would both
break down and get all emotional on
film.

TONIANN
It's true. A big boo-hoo fest makes
for good television.
(pause)
No, this is the best. For both of
you. You won't have to worry about
cameras in your face.

DOMINIC
Yup.

Dominic looks at a sign. *You are now entering New Jersey.*

FLASHBACK TO:

INT. PHONE BOOTH, HOTEL UPSTATE NEW YORK - OCTOBER 2001

Dominic looks at a piece of paper with the name, Donna Spera and a phone number written below it. He picks up the pay phone in an old-fashioned hotel phone booth overlooking a golf course and makes the call.

INT. DONNA'S LIVING ROOM - CONTINUOUS

Donna, with her arms bandaged, and her hair cut short, gets up from the couch to pick up the RINGING phone.

DONNA
Hello?

INT. PHONE BOOTH, HOTEL UPSTATE NEW YORK - CONTINUOUS

DOMINIC
Hi, Can I please speak to Donna?

INTERCUT - DONNA'S LIVING ROOM/PHONE BOOTH

DONNA
This is Donna.

DOMINIC
(choked up)
Hi Donna. This is Dominic. Dominic
Guadagnoli.

Donna gasps.

DONNA

Oh my God. Hi.

Both are silent for a moment.

DOMINIC

I'm so sorry to bother you.

DONNA

No no. You're not bothering me.

DOMINIC

(choked up)

Okay. Well, I just wanted to call to see how you were. To make sure that you were alright.

DONNA

(choked up)

Thank you. I'm okay. But what about you? Are you okay?

DOMINIC

Yes. I'm fine.

Both sniff.

DONNA

I was so worried, after I saw the picture. I didn't know.

DOMINIC

I know. I felt the same way. I didn't know about you either. I mean, I knew you were on the ambulance, but then, after that, well...

BACK TO PRESENT:

I/E. DOMINIC'S CAR - DAY

Dominic pulls into the driveway of a modest white 2-story home in suburban New Jersey. Dominic turns off the car and the pair gather their things as they get out.

EXT. DONNA'S HOUSE - CONTINUOUS

ToniAnn carries Nicholas. They walk up to the front door. Dominic takes a deep breath and rings the doorbell. Donna, with very short hair and wearing a bandage that covers her left shoulder down to her wrist, answers the door.

DOMINIC

Hi.

The pair hug and both start to cry.

DONNA

I'm so glad to finally meet you.

DOMINIC

Same here.

Donna turns to ToniAnn. She leans in for a side hug still holding her son.

DONNA

Hi. You must be ToniAnn.

TONIANN

(smiling)

That's me. Hi Donna. It's so nice to meet you.

DONNA

Thank you. Thanks for coming. Come in.

INT. DONNA'S HOUSE - CONTINUOUS

Teddy and Donna's mother-in-law, TINA, walk into the living room. Dominic and Teddy shake hands.

TEDDY

Hi. I'm Donna's husband, Ted.

DOMINIC

Ted. Good to meet you.

TEDDY

Thanks. This is my mother, Tina.

Dominic shakes Tina's hand and she pulls him into a hug. Meanwhile ToniAnn and Teddy hug and introduce themselves.

TINA

Thank you so much for helping Donna. We are so grateful for everything that you did.

DOMINIC

Oh, please, don't thank me. I'm just so glad she's alright.

DONNA
(to ToniAnn)
So this must be Nicholas.

DOMINIC
Yeah, this is our little guy.

Dominic takes Nick from ToniAnn and turns to Donna. ToniAnn hugs Tina.

DOMINIC
Say hi to Ms. Spera.

DONNA
Oh God, don't call me that. I feel old enough as it is.

Everyone laughs.

TINA
Come on in. What can I get you guys to drink?

The group heads into the dining room where the table is filled with rolls, cold cuts, salads, etc.

INT. DONNA'S LIVING ROOM - LATER

Everyone is sitting around the living room enjoying each other's company. Nicholas is sleeping in a play pen.

TONIANN
(to Donna and Dominic)
I just can't believe how much you two are alike.

TEDDY
I know right. It's crazy!
(to Dominic)
Maybe you could go take spin classes with her and stuff like that and ToniAnn and I will go and sample the local cannolis.

Everyone laughs.

DONNA
Oh c'mon Ted. You said you like my spin class.

Teddy makes a face. Donna hits him in the arm.

TONIANN

So Donna, are you okay to go back to the gym soon or do you still need a lot more time?

DONNA

Well, to be honest with you, I'm just not feeling up to it yet.

TONIANN

I understand.

DONNA

My legs are still sore from where they took skin for the grafts.

DOMINIC

Oh no, they took from your legs?

DONNA

Yeah. And of course my arm is still hurting. They have a saline balloon that they fill to try to expand the skin.

TONIANN

Were the burns from the explosion of the plane?

DONNA

No actually they think the burns are from the jet fuel.

ToniAnn covers her mouth.

TONIANN

Oh my God.

DONNA

Yeah. Pretty awful. I couldn't wait to cut my hair. Ugh, it smelled so bad no matter how many times I washed it.

TEDDY

So is that why you smell?

Donna smacks Teddy.

DONNA

Shut up. Jerk.

TEDDY

Ow.

Teddy rubs his arm and everyone smiles.

DONNA

But other than that, the rest of me was one big bruise. Cuts, burns, bruises, oh, and a broken wrist.

DOMINIC

Geez. I don't know how you made it down all those stairs with so many injuries.

DONNA

The guy that was with me when you got to me, Kelly, Thank God for him. It was because of him that I got out. He just kept me going.

TONIANN

So when did you find out about Dom and the picture?

DONNA

Well my neighbor told me about the TV show. It aired while I was still in the hospital. They said you were looking for me.

DOMINIC

Yeah, and they wanted us to meet on camera, but I told them I didn't want to do that. Unless of course you wanted to.

DONNA

I'm glad you didn't want to.

DOMINIC

The producer called me after the show and said they heard from your neighbor. And also, my partner found your phone number too.

TEDDY

Ah, the perks to being a Marshal.

TONIANN

Mmhmm. He just needed to figure out if you were the Donna in Brooklyn or Jersey, but now we know you're both.

DOMINIC

Well the show didn't want to give me your phone number because they didn't want us to get together without them. But once they told me you lived in New Jersey, I knew which number to use and I didn't need their help to find you.

DONNA

Yeah, I've been getting a lot of calls from the media. I just don't feel up to any of it yet.

TONIANN

You've been through so much. You need to do everything in your own time.

TINA

Between her injuries and all the funerals, she's just had so much to deal with.

TONIANN

Too much, I'm sure.

DONNA

(looks down)

Yeah. I lost a lot of friends from work and even one of our best friends who was in the other tower, Paulie.

Donna puts her hand on Teddy's leg.

DONNA

It's just so hard to believe that they're all gone.

TONIANN

I'm so sorry for your losses. What a horrific day.

DONNA

Thank you.

TONIANN

And what about your company?

DONNA

They lost a lot of employees and the offices, of course.

(MORE)

DONNA (CONT'D)
But some people have gone back to
work, in midtown.

TONIANN
Do you think you'll go back?

DONNA
I don't think so. At this point, I
just don't know that I'll ever be
ready to go back to Manhattan
again.

TEDDY
Or go on a plane or into a tall
building. There's a lot of stuff
she's not ready for.

DOMINIC
(to Donna)
You will. It just takes time. The
first trip to the city is gonna be
tough, but after that, it'll get
easier. If you ever feel up to it,
let me know. I'll go with you.

DONNA
Thanks, but I don't think it's
gonna happen anytime soon.

DOMINIC
No. Of course not. I understand.

Teddy turns on the television.

TEDDY
Don't mean to cut you off, but the
game is on.

TONIANN
Which team?

DONNA
The Yankees, of course.

TONIANN
Awesome, fellow Yankee fans.

DOMINIC
Ooo and they have the YES Network.

Tina gets up to tidy up the room.

TINA

Sounds like you guys have found yourselves some instant friends.

DONNA

Yeah, they're alright. I guess we'll keep 'em, huh Ted?

Teddy pats Dominic on the back.

TEDDY

Yankee fans? Definitely.

INT. VARIOUS LOCATIONS - LATER

(START MONTAGE)

Newspaper article of Dominic & John from NY Post.

Newspaper photo of Dominic in NY Newsday in full Marshal gear guarding courthouse.

Dominic, John, and Bill being interviewed on Court TV by Catherine Crier.

Dominic being photographed by People Magazine.

Dominic & Donna being interviewed by ABC News--Nightline.

Cover shot of USA Today newspaper--1 year anniversary photo of Dominic and Donna then and now.

(END OF MONTAGE)

EXT. BLUE ANGELS AIRSHOW, PENSACOLA, FL - NOVEMBER 2002 - DAY

ToniAnn is sitting in the stands next to TRACEY, petite early-30's brunette, and John FALCONE, dark-haired, fit 30's white male. Nicholas at 2 y/o is in his stroller in the aisle. The crowds are watching a bi-plane demonstration.

TRACEY

(to ToniAnn)

So do you think you'll stay here in Florida for the long term? Do you like it enough?

TONIANN

Oh yeah. It's beautiful. The people are nice and it is a great vacation spot for our friends to visit.

Tracey smiles and nods.

FALCONE

Nice that Dom doesn't have to
commute to the city anymore.

TONIANN

Definitely. He drives 40 miles in
40 minutes here. In New York it was
20 miles in 2 hours! Not only that,
I'm still leery about the city.

P.A. SYSTEM ANNOUNCER (V.O.)

Next up, the Blue Angels!

The crowd ROARS. ToniAnn, Falcone, and Tracey stand up and CLAP. Falcone WHISTLES.

TONIANN

I mean I hate to be so negative,
but I just think it's only a matter
of time before the next terrorist
attack.

TRACEY

Oh God forbid.

The trio sits down as the Blue Angels prepare for their show.

TONIANN

You know I don't want it to happen.
But I feel like New York has a
target on it. And now that we live
here, well, I have to say, the
strong military presence definitely
makes me feel safe..and patriotic.

ToniAnn waves the Blue Angels flag that she has in her lap.
The Blue Angels take off into the air.

FALCONE

What's taking Dom so long?

TONIANN

Good question. Do you mind keeping
an eye on Nick for a sec. Maybe he
needs help carrying our drinks.

TRACEY

No problem. Go ahead.

ToniAnn makes her way off the stands. She enters a row of
vendors and spots Dominic way ahead.

One of the Blue Angels jets comes SCREAMING overhead. ToniAnn crouches and covers her ears.

She watches as Dominic drops the drinks on the ground, his face turns white. He takes off running toward the hangar, away from the crowds and vendors. ToniAnn chases after him through crowds who are looking up at the sky.

ToniAnn finds Dominic cowered into a ball, leaning up against the wall of the hangar, shaking and crying uncontrollably. She wraps her arms around him and tries to console him.

TONIANN

Shhhh. It's okay. It's okay baby.

DOMINIC

I gotta get out of here. We have to go now. I gotta go.

Dominic stands up, wipes his tears, and starts walking away.

TONIANN

Dom! Wait! Wait.

She grabs him.

DOMINIC

Tone I'm all fucked up.

TONIANN

Okay. Don't worry. I'll get Tracey and...

The Blue Angels continue to SCREECH overhead. Dominic covers his ears.

DOMINIC

I'll meet you at the car.

ToniAnn stops to hug him, but he pushes her away.

TONIANN

Are you sure you're okay?

Dominic jogs away, yelling back to ToniAnn.

DOMINIC

Just meet me at the car.

ToniAnn hurries back to the stands with a look of concern on her face.

TRACEY

What's wrong? Everything alright?

ToniAnn gathers her belongings and checks the carriage for her keys.

TONIANN

No. I'm sorry guys. Listen, it's Dom. The planes and... He just kind of lost it.

FALCONE

What? Where is he?

TONIANN

He's going to meet us at the car. I'm sorry to make you leave, but he's just not doing so good. He ran over to the hangar. He was shaking and crying.

TRACEY

Oh my God, don't be ridiculous. Let's go.

They leave the stands together, with ToniAnn pushing the stroller. They quickly walk past the beverage stands. They dodge the crowds who are all ogling at the skies.

FALCONE

Has this ever happened before?

TONIANN

Not really. I mean, he definitely has his moments. And there are triggers. Certain smells and sounds. I didn't even think. I feel bad that we came here.

TRACEY

You? I feel terrible. I had no idea.

TONIANN

Yeah, it's all part of the PTSD. At least he finally started getting some therapy for it.

FALCONE

Really?

They walk into the parking lot area.

TONIANN

Yeah. He had to. He was so against it at first, but I think it has really helped.

(MORE)

TONIANN (CONT'D)

He was like a time bomb waiting to explode. I guess he's going to have to work on this at his next session.

TRACEY

Work on it how?

TONIANN

Well his therapy. It's called E-M-D-R. Basically the therapist uses sort of like hypnotism with rapid eye movements to reprogram his brain so that when he experiences situations that remind him of 9/11, he can react appropriately.

TRACEY

Wow. And it works?

TONIANN

So far. They've broken it down to very specific things that were bothering him and during his sessions, they work on those triggers and they try to eliminate them and the anxiety associated with them.

FALCONE

I had no idea that he was still having a hard time.

TONIANN

Yeah, well, most people don't. And, unless he mentions it to you-- which, I'm sure after this situation, he will, please don't say anything. I'm so glad he's getting help, I just don't want him to stop going.

FALCONE

Don't worry. I won't say anything.

They arrive at their row of cars and see Dominic resting his head on the car into his folded arms.

INT. VARIOUS LOCATIONS - LATER

(START MONTAGE)

Newspaper article Orlando Sentinel--2 year anniversary--photo of Donna holding 9/11 picture.

Cover of Pensacola News Journal--2 year anniversary--Title: Local hero sheds light on dark day.

(END OF MONTAGE)

INT. DONNA'S HOUSE - DAY (2004)

Donna opens the door. A FEDEX MAN is holding a manila envelope.

FEDEX MAN

Donna Spera?

DONNA

That's me.

Donna signs for it. He hands her the envelope.

DONNA

Thanks.

Donna rips open the envelope while closing the door behind her. She pulls out the contents and sees her partially melted Driver's License and burned AON employee badge. She crumbles to her knees and wails.

Teddy rushes in.

TEDDY

What's a matter?

Donna hands him the letter that accompanies the envelope. He glances down at the letter.

INSERT - THE LETTER, which reads:

"Dear Donna Spera,

The following items were recovered at Fresh Kills Land Fill..."

BACK IN DONNA'S HOUSE

Teddy looks down at the license and I.D. in Donna's hand. He helps her up off the floor and takes her into his arms.

TEDDY

Oh honey, I know. I know.

Teddy pats her head as she sobs into his shoulder.

EXT. DONNA'S PORCH - JULY 2006 - DAY

Donna and Dominic are sitting outside joking with each other. Teddy brings a glass of water outside with Gulnara following behind him, carrying her camera in one hand and a canvas bag in another.

TEDDY
Look who's here.

Donna and Dominic stand up to greet her. She hugs Dominic.

DOMINIC
Hey Gulnara, how are you?

GULNARA
Good good. How are you two?

She kisses Donna on the cheek.

DONNA
Doing okay.

GULNARA
You both look well.

DONNA
Thanks. You too. Sit down.

Donna motions to a patio chair. Teddy places the water on the table in front of Dominic and goes back inside.

GULNARA
So can you believe it's almost 5 years already?

DONNA
Yes and no. So much has changed, but unfortunately, so much has stayed the same too.

GULNARA
I know what you mean. You still haven't gone to Ground Zero, huh?

DONNA
You kidding? I haven't even been to the city period.

GULNARA
No? Still?

DONNA

No. Somedays I want to go, but then
I just chicken out.

DOMINIC

I keep telling her, I'd be happy to
give her one good shot.

He holds up his fist.

DOMINIC

Knock her out. And when she wakes
up, she'll be there.

DONNA

Yeah, I'm sure you'd love that.

Donna smacks Dominic on the arm. Gulnara smiles and quickly
snaps two photos of them laughing.

GULNARA

Nice. So much better than my
original photos of you two.

DONNA

Yeah, no offense, but anything's
better than those.

GULNARA

I'm sorry Donna.

DONNA

No, no I don't mean it like that.
Well, you know what I mean.

DOMINIC

Yeah, yeah, she knows you curse her
name every day, don't worry.

Gulnara laughs.

DONNA

Shut up! I do not! You know, you're
gonna get it.

DOMINIC

Oh yeah, what're you gonna do, huh?

Dominic holds up his fists waiting for the punch.

GULNARA

I'm glad to see you guys have
become good friends.

DOMINIC

Yeah. Not the ideal way to make a friend, but you know, I feel sorry for her.

DONNA

That's it!

Donna pinches Dominic really hard on the back of his arm.

DOMINIC

Owa!! Ya mutha.

Gulnara snaps a few more photos and smiles.

GULNARA

Okay you guys, why don't you stand over here by this light post so we can really get started? Dominic you stand behind Donna.

The pair follow her orders.

GULNARA

So are these publications the only two that requested follow-up interviews?

DONNA

No.

DOMINIC

You know how it is at this time of year. They wait until the last possible moment and then they want to do an interview on the 11th.

DONNA

That's the last day I'd be wanting to be interviewed.

DOMINIC

Same here.

GULNARA

Oh, believe me. I understand completely.

Gulnara snaps a few photos.

DONNA

One of the CNN shows actually wanted us to be at Ground Zero together on the morning of the 11th. I said, "I haven't been to Manhattan in five years and you think I'm just going to get over it and go just for your interview?" And they were like, "Yeah, why not?"

Gulnara shakes her head.

GULNARA

How insensitive.

DOMINIC

They have no clue. But I figure we'll probably be left alone after this one, at least until the 10th.

DONNA

Don't get me wrong, I don't mind doing the interviews because I don't want people to forget what happened, but c'mon, ground zero? Get real.

DOMINIC

Exactly, and don't call me on September 10th either, cause it's just not happenin'. Call me in August.

DONNA

I know. Really. Not even August! If they want me to be all pleasant, they need to look me up in July. The 9/11 mood strikes right around August 1st.

GULNARA

It's so true.

Gulnara snaps a few photos.

GULNARA

Okay Dom, just put your left hand on her shoulder.

DOMINIC

(wincing)

Eww, do I have to?

DONNA
(through smiling gritted
teeth)
He's such an ass.

Gulnara smiles and snaps away.

INT. VARIOUS LOCATIONS - LATER

(START MONTAGE)

Gulnara's photos with German article STERN magazine--5 year anniversary.

Gulnara's photos on cover of USA Today--5 years later.

(END OF MONTAGE)

INT. MEETING ROOM - WINTER 2006 - DAY

A cozy room with chairs in a circle and coffee table in the middle. Donna, sits next to a young Asian female, JULIE, on one side and an older white female, TARA, on the other side.

There is a female group leader, SARAH, at the head of the circle. Also a 40-something clean cut male, JAKE, and a mid-30's small Hispanic man, MANUEL sits opposite SARAH. JULIE slams down a paper titled "9/11 Con man limbos to jail."

JULIE
I just can't believe it. What a jerk!

DONNA
Tell me about it! Ewww, I'm so pissed off. I could just spit.

MANUEL
Why? What are you guys talking about?

Manuel reaches for the newspaper.

JULIE
Manuel, before you started coming to group therapy, that guy, Mario, used to come. We heard his story, and well, we thought he was one of us. He got his share of the 9/11 compensation fund. Like over a million dollars for a back injury. And he's a big fat liar.

(MORE)

JULIE (CONT'D)
He was caught on a wedding video
doin' the friggin' limbo!

MANUEL
Are you kidding me?

JULIE
Wish I was. The police are
investigating his case.

MANUEL
Wow. That's so wrong. I'm so sorry
you guys.

JAKE
I feel like such an idiot. I
believed his whole sob story. I
even felt bad for him.

TARA
Me too. I'm just mad because we let
him hear our stories too. He didn't
deserve to share this with us. I
feel so betrayed.

SARAH
We all do Tara. Unfortunately some
people only care about themselves.
I think to an extent Mario told us
some truths. But over all, he was a
shyster and quite frankly, he
doesn't deserve another minute of
your time.

Sarah picks up the newspaper from the table and folds it
over.

SARAH
Or mine. Unless any of you would
like to continue talking about it.

Everyone shakes their heads. Julie crosses her arms.

SARAH
Let's change the subject then. So
what's been going on since we last
met? Jake, let's start with you.

Jake straightens up in his chair and sighs.

JAKE
Just the nightmares. I've been
having them again.

SARAH

Which ones?

JAKE

The ones where I'm buried. I feel like I am suffocating to death. I actually wake myself up gasping for air. Scares the crap outta my wife.

SARAH

Have you looked into having that sleep study done?

JAKE

Nah, captain's got me working extra shifts here and there. I haven't had the time.

Jake leans back and balances on the back legs of his chair.

SARAH

I understand. I'm just worried about the health issues that are associated with sleep apnea. You really should make time to get it checked out. Do you need me to contact work comp for you?

JAKE

No, no. Don't worry about it. I'll be fine.

SARAH

It's no trouble at all.

JAKE

No really. I'm good.

Sarah shakes her head knowing to stop pushing the issue. Turns to Donna.

SARAH

Okay. Donna. We haven't heard from you in awhile. Anything been going on with you?

Donna shrugs.

DONNA

Well, kind of. It's not anything new, but it's been bothering me since the 5th anniversary so I probably should just get it out of my system.

SARAH

Shoot.

DONNA

Well, remember how we've talked
about the whole widows situation?

SARAH

Yes. What about it?

DONNA

Well, again I kept hearing the term
"9/11 survivors" thrown around in
the news. And, well, it just pisses
me off.

SARAH

Tell us why it bothers you Donna.

DONNA

Well, because, widows and families
of the people who died should not
be called 9/11 survivors.

MANUEL

Why not?

JAKE

Because they didn't survive 9/11,
we did.

DONNA

Exactly. They weren't there. WE
survived September 11th, not them.
They had a family member die. It's
totally different. I'm tired of
hearing them being referred to as
the survivors.

MANUEL

Oh.

DONNA

How much you wanna bet at least
half of them have gone on with
their lives? I'd say more than half
of them have gotten on a plane.
They've probably gone to the city,
or even sat by a warm fire instead
of been scared to death by it.

Donna sits back in her chair, crosses her arms and gets teary-eyed.

DONNA

I bet they can look in the sky and
not even think about low-flying
planes. But what about us? Did they
forget about us?

SARAH

I don't think you're forgotten.

DONNA

I'm sorry, but I'm just so friggin'
sick of it. They don't get it.
Everytime I look at a clock, I see
9:11.

All nod in agreement. She looks around the table and looks down at her arm.

DONNA

We have burns and scars. And these
God-awful memories that are just
like wounds but they never heal. We
have seen so our friends die.

Donna slams her hand down on the table and looks up to stop the tears from dropping out of her eyes.

DONNA

We can NEVER get away from it. My
body reminds me everyday. I have no
choice, but to live with this.

Julie hands Donna a tissue.

DONNA

(to Julie)

Thanks.

Julie nods.

DONNA

(to the group)

So I'm sorry, but I don't want to
hear about them anymore. You know I
lost people I really cared about.
But you know what? I'm still here.

(sarcastically)

So I guess that makes me the lucky
one? Because I'm a survivor?

(crying)

Oh yeah, I'm a survivor alright.

Tara puts her arm around Donna's shoulder. Donna looks down to her tissue.

DONNA

When do I get to live again? When will I be able to go on a vacation or smell a fire without getting sick? When will I get to go on with my life?

Donna breaks into a sob. Julie strokes Donna's hair and kisses her head.

DONNA

I'm sorry you guys.

SARAH

Donna, you never have to apologize with us.

Donna sniffs into a tissue.

DONNA

I know Sarah. I know. I just had to get it out.

SARAH

We totally understand. But you know what Donna...

Donna looks up at Sarah.

SARAH

...You *can* get on a plane or go to Manhattan or sit by a fire. You *DO* get to go on with your life.

Donna shakes her head and looks down.

SARAH

I know it *can* happen and I think it will. But it *won't* happen until *YOU* decide it's time.

(pause)

And when's that?

Donna shrugs her shoulders. Sarah shrugs her shoulders.

SARAH

The answer to that is entirely up to you.

I/E. TED'S CAR - DECEMBER 2007 - EVENING

Donna and Ted are dressed up and driving from New Jersey to NYC. Ted is driving and Donna is nervously fidgeting in the passenger's seat.

TEDDY

How are you doing?

DONNA

Eh. I'm hangin' in there.

Teddy reaches over and grabs her hand.

TEDDY

I know I said this before, but, you look so beautiful...

DONNA

(smiles)

Thanks.

TEDDY

...AND I am really so proud of you.

Donna shakes her head and looks down.

DONNA

Thanks. But we're not there yet.

(pause)

You know I'm not going to look when we get to the tunnel.

TEDDY

That's okay. You don't have to look. As a matter of fact, you can keep your eyes closed all day. I'll just lead you around the city and then I'll tell you where we went.

Donna smirks. She stares out the window and sees the city skyline. She takes a deep breath.

DONNA

Wow. I can't believe it's been over six years.

TEDDY

I know. Thanks so much for doing this. The tickets to the show, and well, you know. Everything.

DONNA

You're welcome. Happy Birthday.

She leans over and gives Ted a kiss on the cheek.

TEDDY
I love you.

DONNA
Love you too honey.

Donna looks out the front windshield.

DONNA
Okay. Here comes the tunnel.

Donna takes a deep breath, holds onto Ted's arm, closes her eyes and buries her face into his armpit.

TEDDY
You're fine. It'll be over before
you know it.

DONNA
Mmmhmmm.

The car enters the tunnel. Donna begins to hum. As the lights pass over the car, other vehicles SWISH past.

TEDDY
You want me to turn on the radio?

DONNA
No. Not right now. Is it almost
over?

TEDDY
Mmm, Not quite.

A car in front steps on the brakes and a horn BEEPS. Teddy slows down. Donna grips tighter.

DONNA
What the hell? How long is this
friggin' thing?

TEDDY
I can almost see the end of it.
Hang in there babe. You know, I
remember the first time I went to
Rockefeller Center at Christmas
time. What an amazing thing to see
that tree! Nothin' like that in
Brooklyn.

DONNA
Uh-huh.

TEDDY
And skating on the rink.

DONNA
Yup. Are we out of the tunnel yet?

TEDDY
Just another minute. I haven't seen
the show at Radio City in so long.
I can't even remember. When was the
last time?

DONNA
I'm not sure. Are we out?

TEDDY
Just a sec...one more second...and,
okay. You can open your
eyes...nnnnnow!

Donna lets go of Ted's arm and opens her eyes. She gasps at
the sight of Manhattan and tears run down her face.

DONNA
I did it!

TEDDY
You did it! Welcome to New York
City, baby! I'm so proud of you!

Teddy grabs Donna's hand and kisses it. The traffic slows to
a crawl. A cab BEEPS as it cuts off in front of Teddy's car.

DONNA
(to the cab)
Hey asshole!

They both laugh.

TEDDY
As you can see not much has
changed.

She wipes away her tears and smiles.

EXT. BEACH - 9/11 - PRESENT DAY

Dominic and his 2 sons, Nicholas, 20, and GianMarco, 16, are
standing next to surf poles that have fishing lines in the
Gulf of Mexico. Dom's parents are on beach chairs under a
beach umbrella. The RADIO is on.

RADIO (V.O.)
...and that concludes our live
coverage on this the anniversary of
September 11th, 2001. Thanks for
listening.

Dom Sr. leans over and turns off the radio. He walks up to
the boys and gets busy helping with fishing lines.

EXT. DONNA'S HOUSE - 9/11 - PRESENT DAY

A bouquet of red, white, and blue flowers is carried to the
door of Donna's house. The DELIVERY MAN RINGS the doorbell.
Donna, with long hair, answers the door.

DELIVERY MAN
Good morning ma'am. Flower delivery
for...
(looks at his clipboard)
...Ms. Donna Spera.

DONNA
That's me.

DELIVERY MAN
Alrighty. I just need you to sign
here.

Donna signs the man's clipboard, takes the bouquet from his
arms and hands him a tip.

DELIVERY MAN
Thank you.

DONNA
Thank you.

Donna smells the flowers, flips up the notecard attached to
the bouquet, and reads it to herself. "TO CRANKY, FROM CRANKY
(WITH LOVE)" She smiles, and closes the door.

INT. DONNA'S KITCHEN - CONTINUOUS

She places the bouquet on the counter as Teddy walks past and
stops to smell the flowers.

TEDDY
Let me guess. Flowers from Florida?

She shows him the notecard, he smiles, and shakes his head.

DONNA
How'd ya guess?

Teddy kisses Donna on the side of her head. She carries the flowers to her living room and places them on her 9/11 memorial bookshelf containing photos of friends that died on 9/11, a shadow box that holds her ID and license, a snowglobe of the Towers, bumper stickers, assorted Twin Towers trinkets, and a framed 8 x 10 of the 9/11 photo of her and "her marshal," Dominic.

FADE TO BLACK.