

SULLY

by

Todd Komarnicki

based on the book "Highest Duty:  
My Search For What Really Matters"  
by Chesley "Sully" Sullenberger III  
and Jeffrey Zaslow

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FULL BLUE

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BLACK

The SCREEN is BLACK. But it --

SHAKES.

AUTOMATED VOICE (V.O.)

'Too low. Too low. Pull up,  
terrain. Pull up. Pull up.'

Suddenly --

1 EXT. SKY - DAY

1

A PLANE falling two stories per second. This is real...

CUT TO BLACKOUT.

BLACK

VOICE (V.O.)

Mayday, Mayday, this is Cactus  
1549! Lost both engines. Both  
engines.

BLACK WHIPS INTO...

2 INT. COCKPIT - DAY

2

CAPTAIN "SULLY" SULLENBERGER, 57, lithe, intense, is  
behind the stick of this plummeting plane.

ALARMS are sounding.

CACOPHONY.

VERTIGO.

Beside Sully, First Officer --

JEFF SKILES, 49, youthful, handsome. Skiles is  
desperately trying to get the engines started again.

SKILES

No re-light. On one or two.

CUT TO BLACKOUT.

BLACK

The SCREEN QUIVERS and hums. All we hear is...

(CONTINUED)

SULLY - 11/18/15 (Full Blue) 2.  
2 CONTINUED: 2

AIR TRAFFIC CONTROL (V.O.)  
Cactus 1549, you can land on  
runway one-three, if you want it,  
it's yours.

AUTOMATED VOICE (V.O.)  
'Pull up, pull up. Terrain. Pull  
up.'

BLACK INCINERATES TO...

3 EXT. ENGINES - CONTINUOUS ACTION 3  
FIRE. Both engines howling and useless.

AUTOMATED VOICE (V.O.)  
'Terrain, terrain, pull up, pull  
up.'

4 INT. COCKPIT - CONTINUOUS ACTION 4

SULLY  
Departure control, we can make it  
back. We're returning to  
LaGuardia.

SKILES  
No relight. We got no power.

CUT TO BLACKOUT.

BLACK

The sound of the ALARMS wail on. The rip of the falling  
plane through the pitiless air.

SMASH CUT TO:

5 INT. COCKPIT - CONTINUOUS ACTION 5  
The ALTIMETER pins toward 0. Out the windshield, only --  
WATER, 360.

SULLY  
(into radio)  
LaGuardia Tower, 1549. Trying to  
make 1-3.

SKILES  
We're too low.

(CONTINUED)

SULLY - 11/18/15 (Full Blue) 3.  
5 CONTINUED: 5

AUTOMATED VOICE (V.O.)  
'Terrain. Pull up. Pull up.'

CUT TO BLACKOUT.

BLACK

The SCREEN RATTLES and SHORTS IN and OUT.

SULLY (V.O.)  
Come on, just a little further,  
goddamn it.

SMASH CUT TO:

6 EXT. MANHATTAN SKYLINE - CONTINUOUS ACTION 6  
The Manhattan skyline appears, nearly filling the plane's  
windscreen.

7 INT. CABIN - SAME TIME 7  
PASSENGERS scream and panic. The hellish wait for  
IMPACT.

8 INT. COCKPIT - CONTINUOUS ACTION 8  
SULLY  
Lorrie. I love you.

CUT TO BLACKOUT.

BLACK

Silence. Long silence.

CRASH. The --

SOUND of the plane smashing into a high-rise apartment  
building.

9 EXT. SKYLINE - SAME TIME 9  
The plane... shears the fourth floor in half. The skin-  
crawling screech of metal on concrete on bone.

EXPLOSION, as the engines catch fire and the plane  
careens down the city street...

(CONTINUED)

9 SULLY - 11/18/15 (Full Blue) 4.  
CONTINUED: 9

Taxis, pedestrians, all vanquished by the hurricane of violence.

BOOM. The plane --

EXPLODES. And spreads its damage as it burns.

The SCREEN FILLS WITH panic and fire and death.

SMASH CUT TO:

10 INT. DARKENED ROOM - DAWN 10

A MAN IN SILHOUETTE sits up, his breath banging out of him.

CLOSE ON MAN'S FACE

Sully. Breathing. Haunted.

SMASH CUT TO:

11 EXT. EAST RIVER BIKE PATH - DAWN 11

We are ON the BACK OF Sully's head, as he runs fast and hard along the East River.

Then AROUND TO Sully's face, his eyes dark with focus and the shadow of the nightmare he is trying to shed.

He wears an all-black sweatsuit, and despite the harsh cold, sweat pours down his expressionless face.

Not many out so early on a winter's dawn. Sully has the pathway mostly to himself.

And as he runs... he cannot elude the relentless sounds and images of his nightmare.

Out of nowhere...

SCREECH and HORN of a CAR as Sully just avoids getting clipped by a passing car.

Sully just keeps running... west now, back into the teeth of the city. Unable to get enough speed to elude his own thoughts.

SMASH CUT TO:

12

INT. HOTEL - ROOM - LATER

12

Silence. Just the hum of a hotel room as Sully slowly dresses in his white shirt, (no epaulets), and black pants.

Every motion he makes is precise, but a beat slow.

And it is too quiet in here. So he remotes on the TV.

Every channel he checks is focused on the flight 1549  
MIRACLE ON THE HUDSON.

Shots of the PLANE IN THE WATER, PASSENGERS on the wings  
and in the emergency rafts.

Ecstatic SURVIVORS hugging on the docks.

Surviving passenger BARRY LEONARD, 50, handsome and  
amazed, is shivering with cold and joy while being  
interviewed by a TV reporter.

BARRY (V.O.)

(Southern accent)

When I looked out the window and  
saw he was going to land us in the  
river... I thought... it's over.  
What else could I think?

Another channel. Another interview.

DIANE HIGGINS, 58, lovely and stunned, is in blissful  
shock.

DIANE HIGGINS (V.O.)

You think you're going to die,  
that's what you think. And  
then... miraculously... you don't.

Channel change. Back to Barry.

BARRY (V.O.)

(into camera)

... I guess I could only say thank  
you... thank you for saving my  
life.

Sully watches the television and it feels like a show  
more than the news. Is this his life?

DIANE HIGGINS (V.O.)

Thank you, Captain.  
(choking up)  
Thank you. Thank...

(CONTINUED)

12 SULLY - 11/18/15 (Full Blue) 6.  
CONTINUED: 12

He smooths out the lines in his shirt, looks in the mirror. But somehow can't quite meet his own gaze. \*

As we PUSH DEEP INTO Sully's eyes, we hear...

CHARLES PORTER (V.O.)  
(pre-lap)  
... you. Yes, thank you, Captain Sullenberger, for joining us today...

13 INT. HOTEL - CONFERENCE ROOM - CONTINUOUS ACTION 13

Sully and Skiles are sitting in a halogen-bright room, with two glasses of water in front of them.

Next to them is MIKE CLEARY, their union rep. He's 50s, black hair, intense bearing.

Across the table from them are the 3 NTSB members.

ELIZABETH DAVIS, late 40s, gentle face, BEN EDWARDS, 50s, a banker's demeanor and focus, and CHARLES PORTER, mid-40s, Marine-tough, who is beginning the session.

CHARLES PORTER  
... and welcome also to First Officer Skiles. Glad you could make it in this morning.

SKILES  
Not as glad as we are.

Slight laughter.

CHARLES PORTER  
For the record, we have an Aircraft Systems Team on this investigation, also Aircraft Structures, MRT, Aircraft Performance, ATC, Wildlife Factors, Survival Factors, and Emergency Response. Today, we begin with our Operations and Human Performance investigation, of the crash of U.S. Air Flight 1549.

SULLY  
Water landing.

CHARLES PORTER  
Captain?

(CONTINUED)

SULLY

This was not a crash. It was not a ditching. We knew what we were executing. A forced water landing.

BEN EDWARDS

Why didn't you attempt to return to LaGuardia?

SULLY

There was simply not enough altitude. The river was the only place long enough, wide enough, and smooth enough to even attempt to land the airplane safely.

BEN EDWARDS

Air Traffic testified that you stated you were returning to LaGuardia. But you didn't.

SULLY

As I began the left turn, I realized I couldn't make it back. It would have ruled out all other options. Returning would have been a mistake.

CHARLES PORTER

Let's get into how you calculated all those parameters.

SULLY

There wasn't time for calculating. I had to rely on my experience of managing the altitude and speed on thousands of flights, over four decades.

CHARLES PORTER

You're saying you...

SULLY

Eyeballed it.

CHARLES PORTER

You eyeballed it?

SULLY

The best chance those passengers had was on that river. I'd bet my life on it. In fact, I did. And I would do it again.

(CONTINUED)



BEN EDWARDS

Aviation engineers are theorizing that you had enough energy to make it back to a runway.

SULLY

Engineers are not pilots. They're wrong. And they weren't there.

BEN EDWARDS

Regardless, we have to follow up all implications as part of our investigation.

CHARLES PORTER

Our computers will run return scenario algorithms to generate simulations with your exact parameters. The dual engine loss, the altitude. Everything you faced when you made your decision.

SULLY

I'd like to oversee those computer simulations.

BEN EDWARDS

Not possible during an investigation.

CHARLES PORTER

You stated it was a dual engine failure due to multiple bird-strikes.

BEN EDWARDS

That would be unprecedented.

SULLY

Everything is unprecedented. Until it happens the first time.

The tension escalates.

Mike Cleary shoots Sully a look to calm him down. But --

Sully digs in as the questions continue to come in an overlapping blur.

BEN EDWARDS

How much sleep did you get the night before?

SULLY

8 hours. Enough.

(CONTINUED)

CHARLES PORTER

Is it possible your blood sugar  
was low?

SULLY

I was rested. Completely aware of  
my surroundings.

CHARLES PORTER

When was your last drink, Captain  
Sullenberger?

SULLY

A week ago.

BEN EDWARDS

Drugs?

SULLY

No. Never.

CHARLES PORTER

First Officer Skiles?

SKILES

Don't drink. Never have.

CHARLES PORTER

Captain. How about any troubles  
at home?

A beat.

SULLY

No more than anyone else. And  
nothing that affected my work.

Darkness. It's only 5 PM, but night presses in through  
the windows of the car driving Sully and Skiles and  
Cleary.

In the backseat, Sully looks exhausted. Skiles sits in  
the front seat, fuming.

SKILES

Why are they looking for something  
we did wrong, when it all turned  
out right? It's bullshit.

CLEARY

It didn't turn out all right for the airline and their insurance company. We should expect some blowback.

SKILES

Come on, Mike. What are they going to say, that he shouldn't have saved everybody?

SULLY

It's not personal, the NTSB is doing their job. Once they have all the facts, it'll calm down.

SKILES

They should just pin on the medal and send you back to work.

Sully doesn't answer. Instead, he starts to dial his cell.

SULLY'S PHONE (V.O.)

'The voice mailbox of Lorrie Sullenberger is full and cannot receive further messages.'

SULLY

I didn't call her since this morning. But apparently everyone else did.

ANGLE ON THE DRIVER

A handsome Egyptian man in his early 50s. He takes the silence as a chance to speak.

DRIVER

Not meaning to bother, but I have to say, it is an honor driving you today.

SULLY

Thank you.

DRIVER

What has it been this year so far? Bernie Madoff, the two wars without end, many million new people with no work... And that is just the first two weeks of January.

(beat)

Friday's headline? This is beautiful.

(CONTINUED)

SULLY - 11/18/15 (Full Blue) 11.  
14 CONTINUED: (2) 14

Driver holds up the Jan. 16th *DAILY NEWS*. Its headline reads... "HERO ON THE HUDSON." With Sully's photo inset.

SKILES  
Hey, Mike. How about we add the driver as a character witness?

The car stops as it awaits its chance to turn into the hotel entrance. Traffic keeps them at bay for the moment.

15 EXT. ALEX HOTEL - SAME TIME 15  
A pack of paparazzi is waiting.

16 INT. CAR - CONTINUOUS ACTION 16  
Sully sees the press and looks away. Then he pulls out his cell phone. Trying Lorrie one more time. It rings and rings and rings.

INTERCUT WITH:

17 EXT. SULLENBERGER BACKYARD (DANVILLE, CA) - SAME TIME 17  
LORRIE SULLENBERGER, 50, fit, pretty, is in the backyard. She answers her cell.

LORRIE  
Finally.

SULLY  
The NTSB had us tied up all day.

LORRIE  
I just wanted to hear your voice on the phone. Been hearing everyone else's. You'd be amazed at how many 'cousins' you have.

18 EXT. HOTEL - SAME TIME 18  
Driver finally makes the turn and stops outside the hotel. Cameras press up against the window, strobing Sully like a night at Studio 54.

A BELLMAN opens the back door of the Town Car and the rush of noise is deafening. Sully has to yank it shut again to hear Lorrie.

(CONTINUED)

18 SULLY - 11/18/15 (Full Blue) 12.  
CONTINUED: 18

SULLY  
Doesn't feel like family here.

19 EXT. SULLENBERGER HOUSE - SAME TIME 19

CRANE UP FROM the b.g. to reveal their little street is  
clotted with worldwide media.

Two dozen NEWS TRUCKS. PARABOLIC MICS, hordes of  
PHOTOJOURNALISTS.

The doorbell rings, the home phone rings, news trucks  
honk as they crowd the tiny street.

LORRIE  
Pretty quiet here, too.

Sully's door gets opened again. Mayhem in the streets.  
Chants of "Sully... Sully... Sully."

LORRIE  
The reporters want me to give an  
update. Inside the mind of Sully.  
What should I tell them?

SULLY  
Just tell them...

LORRIE  
I can't hear you. Call me back  
without the cheerleaders.

SULLY  
I was saying to tell...

LORRIE  
I can't hear you. Call. Me.  
Back.

Lorrie hangs up.

20 EXT. HOTEL - SAME TIME 20

Sully gets out of the car with Skiles exiting the other  
side. And like Michael Jordan and the rest of the Bulls,  
the press try to swarm Sully, and let Skiles slip through  
almost imperceptibly.

Skiles waves amiably to Sully, happy to avoid the crush.

And Sully is left behind, encircled by COPS keeping the  
tangle of cameras, arms, and microphones fifteen feet  
back.

(CONTINUED)

20 SULLY - 11/18/15 (Full Blue) 13.  
CONTINUED: 20

The REPORTERS shout their questions.

REPORTER #1  
How does it feel to be a miracle  
maker?

REPORTER #2  
Show us your cape, Super Sully!

REPORTER #3  
How did you pull off the  
impossible?

TIME SLOWS. Each FLASHBULB like a blow to a boxer's  
head.

Sully winces, blinks, and finally closes his eyes. His  
anonymity is gone. Forever. And maybe more than that.

21 INT. HOTEL - BATHROOM - LATER 21

The shower burns. The bathroom is so full of steam that  
visibility is almost gone.

The tub is running hot water and so is the sink.

Sully has stuffed towels under the door to maximize the  
steam effect.

Finally, amidst the murk, we see Sully sitting on the  
edge of the tub, with a wet towel over his head.

IN CLOSEUP

We see he is taking long, deep breaths. Trying to slow  
down his heart, which is still beating at double its  
regular rate.

It's not working.

22 INT. HOTEL - BATHROOM/BEDROOM - MINUTES LATER 22

The water is all stopped now, though steam lingers.  
Sully wipes the mirror to see his reflection and it comes  
back diffuse. Unclear in all the heat. And then the --

NOISE. The unmistakable roar of a PLANE plummeting to  
the ground. Deafening. He feels the sound crashing  
towards him, louder and louder. And louder.

As Sully hurries in to escape the sound, he finds...

(CONTINUED)

SULLY - 11/18/15 (Full Blue) 14.  
22 CONTINUED: 22

SILENCE. The sound is gone. Only the slow ticking of the bedside clock. And the fast ticking of his own troubled heart.

Everything feels unsafe. Even the ground beneath his feet.

23 INT. SULLENBERGER HOME - LATER 23

The SILHOUETTES of several photographers and reporters shadow the front window as --

Lorrie crosses in front, dialing the home phone. She walks downstairs as she waits. After several rings, it's picked up.

LORRIE  
I'm thinking about running over the press with the car. Self-defense. Think a jury would convict?

24 INT. HOTEL ROOM - SAME TIME 24

Sully, in a robe, with a beer in hand, is on the line.

SULLY  
Yes. Okay. Good.

INTERCUT:

LORRIE  
I'm taking that as permission. The cops will be coming after you.

SULLY  
Whenever you're ready.

LORRIE  
Sully. Are you even listening to me?

SULLY  
Is there a strange buzz on this line? Do you hear a buzz? Maybe we should talk later.

LORRIE  
Honey. I've been waiting all day. This is later. Are you okay?

(CONTINUED)

SULLY

Of course. Tired. That's it.  
(beat)  
How are the girls?

LORRIE

They're... a little overwhelmed.  
(beat)  
Sounds like you are, too.

SULLY

They'll be all right. It's a lot.

The sound of a photographer's camera clinking against the kitchen window as the photographer comes too close.

LORRIE

Yes, it is.

Lorrie draws the kitchen curtains, then remotes-on the kitchen TV.

PULL BACK to reveal Lorrie has muted it.

LORRIE

The whole world's talking about you. My Sully. I still can't believe it.

No answer.

SULLY

They need me here longer. For the NTSB investigation. Did I tell you that already?

LORRIE

Sully, what is it?

SULLY

Just tired. I apologize if I didn't tell you.

LORRIE

You don't have to apologize. You're where you need to be.

SULLY

I just want you to know. I did the best I could.

LORRIE

Of course you did. You saved everyone.

(CONTINUED)



SULLY

Maybe we can talk tomorrow. The fatigue is... it feels like someone is inside my skin, sitting on my bones.

LORRIE

Do you want me to come be with you?

SULLY

Thank you, Lorrie. But the girls... need you there.

(beat)

Tell them I love them, okay?

LORRIE

I love you. Get some sleep.

SULLY

Yeah. And maybe when I wake up, it will be January 14th. That would be nice.

They hang up. Both standing still. 3,000 miles of distance between them. And somehow, even further apart.

DISSOLVE TO BLACK.

KATIE COURIC (V.O.)

(pre-lap)

Why Captain Sullenberger made that fateful decision to turn the Hudson River into a runway, only he can answer... but we now know that it was the wrong choice...

FADE IN:

INT. HOTEL ROOM - LATER

Sully's in his sweats. "CBS News" is on, the volume peaked, replaying endless clips of the Miracle on the Hudson.

On TV, KATIE COURIC stands by the Hudson River.

KATIE COURIC (V.O.)

... A choice that endangered the lives of all on board.

(MORE)

(CONTINUED)

25 SULLY - 11/18/15 (Full Blue)  
CONTINUED:

17.

25

KATIE COURIC (V.O.) (CONT'D)

And while much of the country  
hails him as a hero, this new  
information will certainly change  
everyone's understanding of the so-  
called 'Miracle on the Hudson.'  
Sometimes fireworks only exist to  
disguise fraud. From the banks of  
the Hudson, I'm Katie Couric. CBS  
News.

Sully jerks AWAKE.

He's lying down in the hotel room. But the TV has been  
OFF the entire time. In fact, it's UNPLUGGED.

He rubs his face, wishing he could get his hands inside  
his skull to silence his brain.

The clock reads 12:41 AM.

He picks up his phone several times. Half dials Lorrie.  
Quits. Finally picks up the hotel phone and dials an  
extension. Two rings until...

26 INT. JEFF SKILES' HOTEL ROOM - SAME TIME

26

Skiles is sitting in a chair next to his made bed,  
drinking a soda, eating a mini-bar Snickers. He grabs  
the ringing phone.

SKILES

Hello?

SULLY (V.O.)

Jeff. Sorry to call this late.

INTERCUT:

SKILES

It's okay. No sleep in this room,  
either. Can you believe they  
charge five dollars for a  
Snickers? I could bankrupt the  
airline in about four bites.

SULLY

Just wanted to see if... maybe you  
wanted...

SKILES

... to talk? Absolutely. Let's  
grab some air...

27

EXT. 5TH AVENUE - MINUTES LATER

27

The wind-whipped streets are empty and the closed storefronts and window displays make the street feel even emptier.

The night is mean with cold and Sully and Skiles walk north on 5th Avenue, bundled up. Words don't come easy.

SKILES

You enjoying the shakes, the nightmares, and the rabbit heartbeat?

SULLY

A little bit.

(beat)

The union offered us counseling...

SKILES

What are they going to say? You were in a plane crash. And lived. It may have a minor impact on your day-to-day.

SULLY

I just... hate not being able to control this process. I want myself back.

SKILES

I'm hoping that six months from now, we'll just be laughing about how we got to meet David Letterman.

SULLY

We're doing 'Letterman'?

SKILES

Right after the NTSB interview. I'm guessing Dave will be funnier.

\*

SULLY

It's all so surreal. I guess I'm just having a little trouble separating reality from... whatever the hell this is.

SKILES

This... is two men freezing their asses off.

(CONTINUED)

They laugh, the steam from their mouths like unspoken thoughts.

SKILES

Sully... don't worry. You did a great thing and it's going to be remembered for a very long time.

SULLY

Funny thing is... I've delivered a million passengers, over 40 years in the air... and in the end I'll be judged on 208 seconds.

SKILES

Come on. Tomorrow's going to be a good day. Computer SIMS will prove you were right and we can all put our wings back on.

SULLY

You're right. You're right. All back to normal.

EXTREME CLOSEUP - SULLY'S EYES

The street lights reflecting, as we...

MATCH DISSOLVE TO:

Lights still reflecting, but these are TV lights. PULL BACK to reveal he is sitting across from...

INT. HOTEL ROOM - DAY

KATIE COURIC and her camera crew.

SULLY

... it was obvious this was a critical situation... losing thrust in both engines, at a low altitude... over one of the most densely populated areas on the planet...

KATIE COURIC

But choosing to land on the Hudson... there was still a big if...

(CONTINUED)

SULLY

I was sure I could do it.

KATIE COURIC

You were?

SULLY

Yes.

KATIE COURIC

How do you feel about people  
calling you a hero?

SULLY

I don't feel like a hero. I was  
just a man doing his job.

KATIE COURIC

The right man for the job, at the  
right time. You've been flying  
for nearly 40 years.

SULLY

42. It has been my life. My  
whole life.

Sully's eyes spark bright for a moment as we --

ZOOM INTO them and COME BACK OUT THROUGH --

FLASHBACK - INT. BI-PLANE - DAY (APRIL 3, 1967)

Seeing all of Denison, Texas stretched out below him.

Sixteen-year-old Sully sits in the front of this tandem  
two-seater prop plane.In the backseat is L.T. COOK, 50s, clean-shaven and  
gruff, but aware he's witnessing the birth of a pilot.

L.T. COOK

Your aircraft.

In the roar of the tiny cockpit, L.T. Cook circles the  
stick to signal it's Sully's plane, then takes his hands  
off the override controls. Sully circles his stick back  
in response.

SULLY

(amazed)  
My aircraft.Sully flies. He dips low over the verdant Texas  
landscape. Low enough for his parents --

(CONTINUED)

29 SULLY - 11/18/15 (Full Blue) 21.  
CONTINUED: 29

CHESLEY and PAULINE Sullenberger to wave up at him, proudly.

He soars back up against the perfect blue and he looks absolutely in control. And free. Looks like he never wants to come down.

30 EXT. LANDING STRIP - MINUTES LATER 30

Sully lands the plane on his own. When the wheels touch down, it's as if Sully's memorizing the feel. The thrill. He was up there. Now he's down here. He did it. Him.

He and L.T. disembark and stand on the grass strip as the propeller does its final spin. \*

L.T. COOK  
I'll be busy crop dusting in the Super Cub the rest of the summer. So you can take the plane up, I guess. When you please. \*

Sully doesn't say anything.

L.T. COOK  
Still six bucks an hour. I'll consider it lesson time. A pilot never stops acquiring knowledge. You'll make mistakes, everyone does. Just learn from them.

SULLY  
Yes, sir.

L.T. COOK  
And never forget, no matter what's happening, to fly the airplane.

SULLY  
Absolutely, sir.

L.T. COOK  
One other thing. And this is important.

SULLY  
Yes, sir?

L.T. COOK  
You can go ahead and smile.

Sully's face unleashes a deeply satisfied smile.

31 INT. BI-PLANE - ANOTHER DAY 31

Sully flies alone, trying out new maneuvers. Memorizing everything on the panels, constantly testing himself, improving. He banks into the blue, and when he returns to level, we are...

32 INT. BI-PLANE - ANOTHER DAY 32

And this time his Mother is on board. PAULINE Sullenberger is 41 and attractive. She's also relaxed, hands calmly on her lap, as if out for a Sunday drive.

SULLY

Your stomach's not queasy, Mom?

MOTHER

No.

SULLY

Not too noisy for you?

MOTHER

No, now let's enjoy. Just go low and slow.

She reaches over and squeezes his shoulder.

MOTHER

You realize that if you'd studied piano like this, we'd be on our way to Carnegie Hall now.

SULLY

This is my piano, Mom.

(pause)

And I can still get us to Carnegie Hall.

They laugh and she squeezes his hand, beyond proud.

PUSH IN CLOSE ON Sully's joy-filled face, not a drop of sweat despite the Texas heat...

MATCH DISSOLVE TO:

33 INT. HOTEL - DAY (PRESENT) 33

Sully's face, now 57, and moist with sweat.

The Katie Couric interview is over. Lights get switched off, camera packed up. Katie's long gone, and --

(CONTINUED)

CONTINUED:

ALISON, cute, mid-20s, is removing the rest of Sully's foundation, but he can't stop sweating.

SULLY

Sorry about the perspiration.

ALISON

After what you did, I'd think that Katie couldn't be too intimidating.

SULLY

Not Katie. The lights and camera she brought with her.

ALISON

(beat)  
All done.

Alison gets on tiptoes and kisses Sully's cheek.

ALISON

That was from my mom. Her name's Brenda. She says to say thank you, and she's single.

They laugh.

SULLY

Tell Brenda thanks, but I've got a girl at home.

ALISON

Lucky woman.

Alison exits and...

Sully is alone. Waiting in this strange hotel room, amidst the silence of not knowing what is going to happen next... he feels like the last man on Earth.

He stares out onto the streets of Midtown 30 floors below. Reflected in the window, we see the city before him. And then...

A PLANE... plummeting towards the Manhattan skyline.

SULLY'S POV

As the jet descends relentlessly across the canyon of buildings, hidden by high-rises and then reappearing, like a ghost that won't perish.

(CONTINUED)



CONTINUED: (2)

Half the left wing severs free as it slams a building, then the plane vanishes again, behind a wall of skyscrapers.

BOOM. The plane detonates out of view, fire and debris licking out and around, still visible... the explosion echoing through the streets.

MAN (O.S.)

Sully. Sully...

CLOSE ON SULLY

still gazing out the window. His eyes are vacant, his nightmare still shadowing him.

But there is no reflection in the window.

And outside, there is no plane in ruins. No fire. Just the city in motion.

\*

MAN (O.S.)

Sully!

Finally, Sully whiplashes back to find --

Mike Cleary, his union rep, standing by the door.

CLEARY

Sully, where are you?

Sully looks out the window one last time. Nothing.

CLEARY

I'm standing here, calling your name... what's up with you?

Sully keeps staring out. Transfixed.

CLEARY

You need to get focused, because the media request avalanche continues. Larry Rooney volunteered to jump in and ride shotgun with you the rest of the way. Thought you might need a friend. He'll take you to today's NTSB meeting.

(beat)

Sully. Are you hearing me?

Sully finally looks at Cleary.

(CONTINUED)

CLEARY

Airbus completed their computer simulations as well.

SULLY

Good. Good. That will help.

CLEARY

There's something else. Arnie Gentile called... he got the ACARS data.

(beat)

The left engine was still operating at idle.

Sully feels like he's been stabbed.

SULLY

That's not possible. I felt it go. It was like being stopped in mid-air.

CLEARY

Arnie said there was a chance it was sub-idle. That it still could've had thrust.

Sully doesn't answer.

CLEARY

Just thought you should know. Since the NTSB already does.

WOLF PACK OF PAPARAZZI at the hotel door, as --

Sully exits the hotel where the Katie Couric interview just took place. His eyes show an unfamiliar reticence, and he scans the crowd for a familiar face. He finds one in --

LARRY ROONEY. 47, stocky, friendly, intense. He wears a U.S. Air uniform, snugly over a slight paunch.

Larry waves from beside the car and Sully slowly makes his way through the mayhem.

Larry pulls him free of the final strangers, into a vehicle.

(CONTINUED)

34 SULLY - 11/18/15 (Full Blue) 26.  
CONTINUED: 34

INT. CAR - CONTINUOUS ACTION

SULLY  
Larry. Nice to finally see a  
friendly face.

The Town Car's dark windows turn the media throng into a  
horde of silhouettes.

LARRY  
Might be the last one you see  
today.

SMASH CUT TO:

35 INT. NTSB HEARING - LATER 35

The tension is high as Sully and Skiles sit across from  
the investigators. Rooney is by their side for support.  
And --

Skiles is riled up.

SKILES  
Isn't it a little early in the  
year to go fishing?

CHARLES PORTER  
Seeking the facts is hardly  
fishing, Mr. Skiles.

SKILES  
Okay. Then here is the most  
important fact. There are only  
two people who know what happened  
in the cockpit that day, and I'm  
one of them.

CHARLES PORTER  
And we appreciate your  
perspective...

SKILES  
Why do you think we're even here  
today? It's because Captain  
Sullenberger did not head back to  
LaGuardia.

No response.

(CONTINUED)

SKILES

Look, I just finished training on the A320, and I can tell you that the only reason the plane operated as well as it did, that the aircraft could land anywhere, is because Captain Sullenberger turned on the Auxiliary Power Unit.

ELIZABETH DAVIS

He was simply following the QRH...

SKILES

No. He wasn't following the proper procedure at all. And I know, because I had the QRH in my hands.

The board leans forward. Interested.

SKILES

He switched on the APU immediately after engine roll back. According to Airbus, that's the fifteenth thing on the list to do. Fifteenth.

Silence.

SKILES

If he'd followed the damn rules, we'd all be dead.

(heating up)

Maybe that's the part you don't like. You're not used to having answers to your guesses.

SULLY

(smoothing)

Look, what Jeff is saying is that I know the A320. What it does and doesn't do. I've read countless CVR transcripts of deceased pilots and I have significant accident investigation experience.

CHARLES PORTER

There is no question that you are an experienced, dedicated, talented professional.

(CONTINUED)

BEN EDWARDS

But all the flights you piloted before January 15th and every crash you investigated are not the purview of this investigation. Only U.S. Airways 1549 matters today.

The room takes a breath.

ELIZABETH DAVIS

Your union has been advised... ACARS data relayed that the left engine continued to turn throughout the flight.

SULLY

Then the data would be wrong.

ELIZABETH DAVIS

The evidence shows the left engine was at idle or sub-idle immediately following the bird strike.

SULLY

(punched)

Show me the left engine and it'll be dead geese and no power.

ELIZABETH DAVIS

The left engine was lost in the crash, due to the extensive damage on touchdown, but we'll circle back to that. Let's assume it was, as you say, a dual engine loss due to bird strike...

CHARLES PORTER

Your weight was 151,510 lbs. Wind and temperature, N-NW, 21 degrees. Speed and altitude, 200 knots at 2,818 feet. Agreed?

SULLY

That's correct.

BEN EDWARDS

We were able to run all the algorithms concurrently.

(CONTINUED)

CHARLES PORTER

And the resulting computer simulations of U.S. Airways Flight 1549 showed that the aviation engineers... were correct.

BEN EDWARDS

There was enough altitude and speed after the bird strike, for a successful return to LaGuardia.

SULLY

(dubious)  
Successful?

CHARLES PORTER

The plane landed at LaGuardia. Intact. Undamaged.

SKILES

You got that from one computer simulation?

BEN EDWARDS

No. From twenty.

CHARLES PORTER

Including attempts for Teterboro runway 19, and LaGuardia, runways 22 and 13. Every computer simulation, with the exact flight parameters, demonstrated that a return was possible. And not just possible. Probable.

The room goes ghost quiet.

BEN EDWARDS

Does anyone need to hear further computer evidence?

Silence.

BEN EDWARDS

Captain Sullenberger, First Officer Skiles?

SULLY

(shaken)  
Not at this time.

SKILES

No.

(CONTINUED)

SULLY

I would like to go over all the parameters used...

BEN EDWARDS

We'll make them available to the union.

LARRY ROONEY

Thank you.

ELIZABETH DAVIS

And once the investigation is complete, we'll be able to share the actual computer simulations. For now, they remain confidential. We can't afford a leak to the press.

(beat)

There's been far too much talk in the press already.

NTSB stands. The room is somber.

CHARLES PORTER

When the complete Cockpit Voice Recording is compiled, with ATC, and all on-board transcripts combined, we will call you back.

The NTSB exits. So does Larry Rooney, who follows them out with hushed questions.

Only Sully and Skiles remain. Sully looks stunned.

SKILES

They're playing *Pac-Man*, you were flying a plane full of human beings.

SULLY

Somehow. Not the way I remember it. It just doesn't seem right.

SKILES

Because it's not right. Sully, you did everything you could. And it was more than enough. Ask the passengers. Ask your wife and kids. Ask mine.

The two men stare straight ahead, dumbfounded by the turn of events. PUSH IN CLOSER. CLOSER...

MATCH DISSOLVE TO:

36

INT. HOTEL ROOM - EXTREME CLOSEUP - SULLY AND SKILES' FACES

36

... PIXILATED...

Because we are watching them on TV.

Their expressions are now strained smiles, as they weather lighthearted questions from --

DAVID LETTERMAN.

LETTERMAN (V.O.)

The first thing, the only thing  
the Captain said over the radio...

PULL BACK FROM THE CLOSEUP to reveal that Sully and Skiles are both in full uniform and are standing behind flight attendants.

DONNA DENT, 51, short hair, lovely smile... SHEILA DAIL, a very pretty and young 57... and DOREEN WELSH, 50, strong, confident... on the set of "David Letterman".

LETTERMAN (V.O.)

... was 'Brace for impact'?

DONNA (V.O.)

'Brace for impact.' Yes.

The flight attendants all have the wonder of survival on their faces. And --

Skiles seems utterly at ease under the lights.

Sully looks hemmed in. The one person at the dance who is hearing a different music.

PULL BACK ALL THE WAY to reveal --

Sully has been watching his and the crews' performance on Letterman, taped earlier that night, on his hotel room television. He holds his cell phone to his ear as it rings out.

LETTERMAN (V.O.)

(on TV)  
'Brace for impact.' Ever hear  
that before, coming out of a  
cockpit?

DONNA (V.O.)

(on TV)  
No, not ever.

(CONTINUED)



36 SULLY - 11/18/15 (Full Blue)  
CONTINUED:

32.

36

LETTERMAN (V.O.)

(on TV)  
Ever hear that in any other aspect  
of your lives?

The audience and the crew laugh, but Sully's no longer  
listening, he's connected on the phone with...

INTERCUT WITH:

37 INT. SULLENBERGER HOUSE - SAME TIME

37

Lorrie. She's on the cordless, walking through their  
house.

LORRIE

I'm sure you were fine.

SULLY

Nervous as hell. Jeff was relaxed  
and funny. He should be getting  
all the interview requests.

LORRIE

How long before we get you back?

SULLY

I don't know.

LORRIE

The girls miss you. I miss you.

Lorrie peeks out the curtain. All the media trucks  
remain.

LORRIE

Are they paying you to do all this  
media stuff, at least?

SULLY

It's news, Lorrie. No payment  
necessary.

LORRIE

Wish the bank felt the same way.

Lorrie reaches their bedroom, only her side of the bed  
slept in. She takes an open envelope off the nightstand.  
It's a bank statement.

SULLY

What do you mean?

(CONTINUED)

LORRIE

It's just... we got another notice about the space in Butte County.

SULLY

We'll find a tenant. It takes time.

LORRIE

You've been saying that for nine months, Sully, and it's still vacant.

SULLY

The economy... has to take a turn...

LORRIE

If we lose that space, it feels like the next domino to fall... is the house.

SULLY

We're not going to lose the house. Lorrie, what are you...?

LORRIE

I'm sorry. Feeling a little anxious and alone at the moment. Not a lot of sleep...

SULLY

I know. Not much sleep here, either.

LORRIE

Just tell me you'll be back in the air soon.

SULLY

Not before the NTSB finishes the investigation.

LORRIE

We need you flying.

SULLY

Well, they're in no rush. It's their job to scrutinize every thought I had, every syllable I uttered, every choice I made.

LORRIE

Of course you'll be back flying.

(CONTINUED)

SULLY

Lor. If it goes badly, my career as a safety expert will end as a website and a business card.

LORRIE

I'm more worried about your career as a pilot.

A pause. Then...

SULLY

What if I did blow it?

LORRIE

Wait.

SULLY

If I got this wrong, so close to the end of my career... if I endangered those passengers' lives...

LORRIE

Sully. Watch the news. You're a hero. And everybody's going to have to get used to it. Including the NTSB.

SULLY

The NTSB doesn't like heroes. They like to find and assign responsibility.

LORRIE

(worried)  
What do you mean 'responsibility?'

SULLY

Worst case scenario, the NTSB lists me as the probable cause... immediate retirement. No pension... a life's work... gone.

LORRIE

I don't understand what you're saying... this could all fall on us?

SULLY

If it's my fault, it should.

LORRIE

What fault? You won. They can't take that away from you.

(CONTINUED)

SULLY

Since I was 16 with L.T., the one thing I've focused on was excellence. Attention to every last detail. And now they're etching my epitaph as, 'He crashed a 60 million-dollar airplane in the river.' Goddammit. I feel like I'm in a vice, but I'm the one who can't stop tightening it.

LORRIE

You're scaring me. Sully, what's going on?

Long silence.

SULLY

The left engine... it might have still been idling. And the Airbus computer simulations... they say I could have made it back.

Lorrie's worry is an unspoken sound.

SULLY

It doesn't make any sense. Doesn't jibe with what it felt like in the cockpit, but... dammit.

LORRIE

Why did you do it? Sully. Land in the water?

Sully hears the ROAR OF APPLAUSE and laughter from the "LETTERMAN" SHOW, in direct contrast to how far away his wife and his old life feel.

LORRIE

Wasn't that the most dangerous thing you could have done?

SULLY

I did it because... I knew... I thought... it was the only chance for survival.

Lorrie hears the uncharacteristic doubt in her husband's voice.

She looks at the bank notice and other unopened bills.

(CONTINUED)

LORRIE

Now all we have to do is survive  
surviving.

Long silence.

Two people breathing, unable to find the words.

LORRIE

Come home.

SULLY

I can't.

LORRIE

Why not?

SULLY

Ever have the feeling... that you  
don't want to be anywhere at all?

LORRIE

Thanks, Sully.

SULLY

It's not you, Lorrie. I need you.  
And the girls. I just, I'm not  
myself. If I did fly back, it  
wouldn't be me you're getting.

LORRIE

What happened up there, Sully?

SULLY

I thought I knew.

SMASH CUT TO:

Sully rolls his carry-on luggage through the crowded  
airport and he's got a friendly word for everyone. He  
stops for a sandwich from his regular vendor, GURSIMRAN,  
46, an Indian woman.

SULLY

The tuna/basil, Gursimran? Or the  
ham and cheddar.

GURSIMRAN

Tuna/basil, Mr. Sully. Very fresh.  
(beat)  
Be careful up there, too cold  
today. Too much cold.

(CONTINUED)

SULLY

When are you going to come fly  
with me?

GURSIMRAN

When U.S. AIR starts flights to  
Hyderabad.

SULLY

(laughs)  
Let me talk to the chairman. See  
what I can do.

Sully pays and rolls on, but --

CAMERA LINGERS BEHIND to find --

DIANE HIGGINS, 58, attractive and bright-eyed, pushing  
her mother, LUCILLE PALMER, 85, in an airport wheelchair.  
Lucille has an elegant sweep of light gray hair, a  
gorgeous, brand new, green, velour pantsuit. And a  
mischievous smile and spirit.

LUCILLE

Just a little something.

DIANE HIGGINS

The suitcase is already  
overstuffed with gifts for Will.

LUCILLE

Always fun to get something from  
the airport. Feels like you  
traveled, too.

DIANE HIGGINS

Mom. He's turning one. Don't  
think he'll be discerning what  
gift came from where.

LUCILLE

But I will.  
(beat)  
Maybe a snow globe. Something  
he'll remember. Something New  
York.

DIANE HIGGINS

(teasing)  
Were you this generous when we  
were kids?

LUCILLE

Okay, sweetheart. I'll get you a  
snow globe, too.

(CONTINUED)

38 SULLY - 11/18/15 (Full Blue) 38.  
CONTINUED: (2) 38

Mother and daughter laugh and move toward the Lady Liberty snow globes.

39 INT. COCKPIT - SAME TIME 39

Sully is settling in alongside his First Officer, Jeff Skiles, and running his pre-flight routine to the letter.

SKILES \*

ECAM (ee'kam). \*

SULLY \*

Checked. \*

SKILES \*

MCDU (M-C-D-U). \*

SULLY \*

Set. \*

SKILES \*

Altimeters verify three-zero-two-three. \*

SULLY \*

Three-zero-two-three. \*

SKILES \*

Start checklist complete. \*

(pause) \*

Really think they'll release us? \*

SULLY

Just checked the latest reports...  
we're clear all the way to  
Charlotte.

SKILES

Then steaks at Del Frisco's. On  
me.

SULLY

Never been. I hear good things.

SKILES

The rib-eye will break your heart.

SULLY

I'm more of a porterhouse man.

SKILES

The porterhouse will stop your  
heart.

40

INT. AIRPORT TERMINAL - SAME TIME

40

Three MEN in a hurry, racing toward a gate.

ROB KOLODJAY, 60, handsome and ruffled in equal measure, tries to keep pace with the hurrying --

JEFF KOLODJAY, his son. Jeff is 31 and young De Niro good-looking. Keeping stride with Jeff is --

JIMMY STEFANIK, 27, a cousin, with close-cropped hair and a worried face.

ROB

Jeff, we're not going to make it.

JEFF

Been waiting a year for this trip, Dad. I am not missing this flight.

(beat)

We'll meet you at the gate.

Jeff and Jimmy take off into a full run.

Rob slows, catches his breath.

41

INT. GATE 21 - MOMENTS LATER

41

Jeff and Jimmy slalom through a final clutch of people and reach the gate for Flight 1549. No line.

Just an extremely pretty gate attendant, name tag "EMILY." She is 38 and focused on her paperwork.

JIMMY

Spirit sent us. We got canceled and they said we were rerouted. That you guys had seats.

Emily doesn't look up.

EMILY

Flight is closed.

JEFF

Wait. Wait. See the old guy, just limping up? That's my dad. He needs to be on this flight. It's an emergency.

EMILY

(dubious)  
What kind of emergency?

(CONTINUED)



JEFF

A golf emergency.

Emily cannot suppress a grin.

EMILY

I.D.s, please. How many people  
are traveling?

JEFF

Three. And thank you...

EMILY

Nothing together.

JEFF

Hell. I'll fly on the wing.

Rob finally reaches the gate, a little winded.

ROB

Canceled, right? Ought to be.

EMILY

Here we go.  
(extending boarding  
passes)  
22A, 6A, and 6C.

SKILES

I Googled you last night. Read  
all about your company on your  
website. Impressive.

SULLY

Thanks.

SKILES

Man, I thought I was a good  
bullshitter, but you could go pro.

SULLY

Hey.

SKILES

I'm only teasing. But the site  
does make your air safety  
consulting business sound like  
you've got about 100 employees and  
headquarters in three states. But  
then, when I dug deeper, I  
realized... it's only you.

(CONTINUED)

SULLY

Go easy, I'm just getting it going.

(beat)

Not usually accused of being a bullshitter.

SKILES

Don't take it wrong. Actually a compliment. Off that website... I'd hire you.

43 INT. PLANE - MOMENTS LATER

43

Sheila is preparing to close the main cabin door when --

Rob, Jeff, and Jimmy appear, just slip on. They walk down the aisle, squeezing by people jamming OVERSIZED BAGS into the overhead bins.

Jeff starts heading further down the aisle.

ROB

Where you headed? Jeff, we're here in 6.

JEFF

That's all Jimmy. I was up 'til three. I need to sleep.

ROB

You can sleep here.

JEFF

Not with you verbally walking the course the whole flight. 'Think I'll go... with the nine iron on the 7th.' No. No. Good night...

As Jeff walks deeper into the cabin, he passes PASSENGER WITH BABY, 33, a lovely mother sitting alone with her eight-month-old, DAMIAN. The baby rifles through the seat-back magazines and safety instructions like he's looking for treasure.

\*  
\*

Sitting at the window by the woman is JIM WHITAKER, gentle, 46, and busy scooping up what Damian is tossing.

PASSENGER WITH BABY

I'm sorry. He likes to throw everything.

\*

(CONTINUED)

43 SULLY - 11/18/15 (Full Blue) 42.  
CONTINUED: 43

JIM WHITAKER  
(smiling)  
Perfect. I like to catch  
everything.

Jeff walks deeper into the plane, past a couple speaking  
in Russian...

Past a man speedily texting before the doors get cross-  
checked.

Past a WOMAN wrestling with a too-big bag in a too-small  
overhead.

Jeff delivers the final shove and the bag jams into  
place.

44 INT. CABIN - CONTINUOUS ACTION 44

Donna begins the SAFETY INSTRUCTIONS over the PA while --

Sheila demonstrates in the front of the cabin and Doreen  
demonstrates at the back. All three work with practiced  
and professional enthusiasm. Almost --

NO ONE is paying attention.

DONNA (V.O.)  
... please review the safety  
instruction card in the seat-back  
pocket in front of you...

80% of the passengers are mentally elsewhere. Reading  
magazines, catching a snooze.

DONNA (V.O.)  
... your seat cushion serves as a  
flotation device...

45 INT. COCKPIT - CONTINUOUS ACTION 45

SKILES  
LaGuardia Ramp, Cactus 1549, ready  
for pushback at gate 21.

RADIO (V.O.)  
Cactus 1549, gate 21, cleared to  
push, spot 28, ground for taxi.

46

INT. PLANE - SAME TIME

46

The flight attendants do final checks, buckle in, and then they feel the plane --

Halt on the tarmac.

Donna checks her watch as Sheila joins her in the galley.

SHEILA

Just once, I'd like to get out of LaGuardia on time.

\*

DONNA

Sheila, you know there's only one way to depart LaGuardia on time.

\*

\*

SHEILA

What's that?

\*

DONNA

Fly out of JFK.

\*

They laugh.

47

INT. COCKPIT - CONTINUOUS ACTION

47

SKILES

Takeoff min. fuel quantity, verify. 19,000 pounds required, we got 21.8 onboard.

SULLY

19,000 pounds required, 21.8 onboard.

TOWER RADIO (V.O.)

Cactus 1549, runway four, clear for takeoff.

SULLY

Cactus 1549, cleared for takeoff.

Skiles picks up speed as they begin down the runway.

SKILES

TOGA.

SULLY

TOGA set.

They build acceleration...

(CONTINUED)

SULLY

80.

SKILES

Checked.

SULLY

V one, rotate.

They liftoff and start to climb.

SULLY

Positive rate.

SKILES

Gear up, please.

SULLY

Gear up.

Sully unclips his shoulder harness, as is his ritual, and slips out of it for comfort during the flight.

It could not be more beautiful. Up above the weather, the sky is stunning. Sunlight reflects off the Hudson like a million spilled diamonds.

This is the glory of flying.

SULLY

What a view of the Hudson.

(beat)

I will never get over how beautiful it is up here.

SKILES

Life's easier in the air.

SULLY

Yes. It. Is.

Skiles guides the plane higher. The splendor of the New York skyline appears off in the distance. A moment of quiet wonder.

Until a sudden black curtain of GEESE covers the windshield and darkens their view up ahead.

SULLY

Birds!

SKILES

Oh, shit!

48 INT. ENGINES - CONTINUOUS ACTION 48

Geese from the flock get SUCKED INTO each engine.

Blood. Shredded bone and metal. Both engines cough and bang to a --

STOP.

FIRE rages in the right engine well. Useless.

49 INT. COCKPIT - CONTINUOUS ACTION 49

The alarm begins to chime. Banging and ringing every 5.7 seconds.

Sully is Wyatt Earp CALM amidst the madness of the alarms.

SULLY

We got one roll... both of 'em  
rolling back. Ignition start.

(beat)

I'm starting the APU.

He turns on the AUXILIARY POWER UNIT.

The engines are toast, but the plane's flight controls can now continue to work. He's bought them a sliver of time.

SULLY

My aircraft.

Sully takes over flying the plane, despite feeling the narrowing of his VISION and the spiking of his PULSE. He forces himself to concentrate.

SKILES

Your aircraft.

SULLY

Get the QRH. Loss of thrust on  
both engines.

50 INT. AIR TRAFFIC CONTROL - SAME TIME 50

The room is filled with CONTROLLERS and SUPERVISORS behind their consoles. Another day of focus and details.

(CONTINUED)

ANGLE ON PATRICK HARTEN

SULLY (V.O.)  
(into radio)  
Mayday, Mayday, Mayday. This is  
Cactus 1549. Hit birds.

34-year-old, stocky, handsome, thick New York accent.  
Patrick, the ACT, hasn't heard Sully's Mayday.

He has keyed his microphone and is talking to another  
departing aircraft in his charge, oblivious to the  
danger.

PATRICK  
(relaxed)  
Maintain one-five thousand, Delta.

Patrick releases his mic, sips his coffee in time to  
finally hear.

SULLY  
We've lost thrust on both engines.  
We're turning back towards  
LaGuardia.

Patrick jumps on the emergency immediately.

PATRICK  
Okay, Cactus 1549, turn left  
heading two-two-zero.  
(beat)  
Which engine did you lose?

SULLY (V.O.)  
Both. Both engines.

Patrick goes off radio and shouts to his SUPERVISOR, 54,  
thin, vigilant, two consoles away.

PATRICK  
Supe, I have an emergency.

Supervisor hustles to Patrick's console. Plugs his  
headset into the console above Patrick's.

SUPERVISOR  
What's the report?

PATRICK  
Both engines.

SUPERVISOR  
What?

(CONTINUED)

50 SULLY - 11/18/15 (Full Blue)  
CONTINUED: (2)

47.

50

PATRICK  
Both engines gone. No thrust.

SUPERVISOR  
(receiving info over  
headset)  
LaGuardia says bring him around to  
one-three.

PATRICK  
(into radio)  
Cactus 1549, if we can get it for  
you, do you want to try runway one-  
three?

\*

51 INT. COCKPIT - SAME TIME

51

ALARMS are chattering at Sully. Ringing. Warning.

The plane is dropping. Two stories per second. But he  
remains steadfast.

SULLY  
(realizing)  
Unable. We may end up in the  
Hudson.

52 INT. AIR TRAFFIC CONTROL - SAME TIME

52

Patrick works the touch screen to carve out a path to  
Teterboro. Supervisor is on the phone calling for rescue  
support from the Coast Guard, police helicopters, any and  
everyone. Patrick demands the rest of the controllers'  
attention.

PATRICK  
I've got an A320 diving for the  
river.

\*

Patrick turns to his colleague, Al, at the next console.

PATRICK  
Al, stack all the inbounds to  
LaGuardia.

SULLY (V.O.)  
What about New Jersey? Maybe  
Teterboro?

PATRICK  
(into radio)  
Teterboro Tower, I need a runway.  
(MORE)

(CONTINUED)



SULLY - 11/18/15 (Full Blue) 48.  
52 CONTINUED: 52

PATRICK (CONT'D)  
Cactus 1549 needs to go to the  
airport right now. Newark Tower,  
what have you got?

NEWARK TOWER (V.O.)  
You have runway 2-9, cleared and  
ready. Need emergency...?

PATRICK  
Yes.

Patrick looks back at the radar screen just as --

The L.A. (low altitude) light flashes on-screen and the  
data block spells out the rapid descent.

The MSAW plays out the beep-beep-beep alarm of a plane in  
altitude danger. On the screen, the plane drops as if  
off a cliff.

PATRICK  
Shit.  
(into radio)  
Cactus 1549, turn right two-eight- \*  
zero. You can land runway one,  
Teterboro and I also got you  
Newark, off your two o'clock.

53 INT. COCKPIT - SAME TIME 53

PUSH INTO Sully's eyes. The reflection of the sun off  
the river close enough to REFLECT in his calm eyes... as  
we see him make the DECISION.

SULLY  
We can't do it. We're gonna be in  
the Hudson.

54 INT. AIR TRAFFIC CONTROL - CONTINUOUS ACTION 54 \*

1549 VANISHES from the radar screen.

PATRICK  
Cactus 1549 radar contact lost.  
You also got Newark off your two  
o'clock in about seven miles.

Silence. Patrick's heart is in his throat.

PATRICK  
(off radio)  
Don't go in the river.  
(MORE)

(CONTINUED)

54 SULLY - 11/18/15 (Full Blue) 49.  
CONTINUED: 54

PATRICK (CONT'D)  
(into radio)  
1549? You... still on?

No response. Patrick works the touchscreen, the radar screen, anything to bring the plane back.

PATRICK  
(into radio)  
Cactus 1549, if you can... you got \*  
runway two-nine available at \*  
Newark it'll be two o'clock and \*  
seven miles. \*

Patrick's whole being wills contact. None comes.

PATRICK  
(off radio)  
Come on. Please, God. \*

Supervisor looks at Patrick's blank screen. Hangs up his phone line.

SUPERVISOR  
Patrick. I'm sorry.

PATRICK  
He's inbound to Newark, I know it.  
He just went off the box to focus.

SUPERVISOR  
Patty.

PATRICK  
He'll come back up. He's on his  
way to Teterboro. We need other  
eyes and ears.  
(into radio)  
Attention, all aircraft in \*  
vicinity of the GW, we have an \*  
A320 on emergency descent... \*

55 EXT. HUDSON RIVER - SAME TIME 55

A SIGHTSEEING HELICOPTER is darting its way above the city skyline.

56 INT. HELICOPTER - SAME TIME 56

A MALE PILOT, 40, scattered whiskers, operates the copter, with two TOURISTS, a young FRENCH COUPLE on a honeymoon, in back.

(CONTINUED)

MALE PILOT

When we come around this bend,  
we'll be looking at the *U.S.S.*  
*Intrepid*. One of New York's...

Pilot pauses as over the radio he hears...

PATRICK (V.O.)

Cactus 1549 is low level, above  
the Hudson.

Just as 1549 comes INTO VIEW... two hundred feet below  
them.

Male Pilot increases altitude to create space and keys  
the radio.

MALE PILOT

This is Four-Six-One Sierra Alpha.  
I have him.

\*

PATRICK (V.O.)

Okay, okay.

57 INT. AIR TRAFFIC CONTROL - CONTINUOUS ACTION

57

PATRICK

I've got a chopper with visual.  
I'm staying on this.

\*

Supervisor backs off a few feet.

PATRICK

He's out there, he's headed to  
Newark. Seven miles, only seven  
miles.

Patrick changes transmitters to the "REMOTE TRANSMITTER."

PATRICK

(into radio)  
Cactus 1549, do you read?

\*

Silence. Patrick hits another button.

PATRICK

He's on emergency. That's it.  
Call Newark, see if they see him.

Supervisor knows what's waiting, but he calls Newark  
anyway.

(CONTINUED)

57 SULLY - 11/18/15 (Full Blue) 51.  
CONTINUED: 57

PATRICK  
(into radio)  
Cactus 1549, this is departure  
control on guard, do you read? \*

58 EXT. HUDSON RIVER - CONTINUOUS ACTION 58

The heli chases the descending plane. Only the  
inevitable awaits.

MALE PILOT  
Shit. He's going down.

59 INT. AIR TRAFFIC CONTROL - CONTINUOUS ACTION 59

PATRICK  
... Cactus 1549, do you read me? \*

MALE PILOT (V.O.)  
(into radio)  
He's going down.  
(beat)  
He's gonna hit the water.

Patrick goes sheet white.

Supervisor puts his hand on Patrick's shoulder.

Patrick keeps staring at the blank radar screens in  
disbelief.

SUPERVISOR \*  
(to another \*  
controller) \*  
Take Patrick's seat. \*

A CONTROLLER takes Patrick's spot and plugs in his phone \*  
to the console, replacing him.

SUPERVISOR  
Testers will come down. Urine  
sample, breathalyzer. Standard.

PATRICK  
His voice was so calm. When he  
said the Hudson, I didn't believe  
it. This isn't happening.  
(beat)  
People don't survive water  
landings, Henry.

Sudden tears. He can't wipe them away.

(CONTINUED)

59 SULLY - 11/18/15 (Full Blue) 52.  
CONTINUED: 59

PATRICK  
All those people. God help them.

60 INT. COCKPIT - SAME TIME 60

The river beckons from outside the window. Time is up.  
The cockpit alarms RINGING, RINGING, RINGING.  
Sully looks out the window. Too late to go back. Only  
the river ahead. Reaches for the radio to the cabin.

SULLY  
(into PA)  
This is the Captain.  
(pause)  
Brace for impact.

Sully thinks about saying more to the cabin. Doesn't.  
Hand steady, he sets the PA mic down. \*

61 INT. CABIN - CONTINUOUS ACTION 61

The stewardesses buckle in, while shouting instructions.  
They chant it out in unison...

STEWARDESSES  
(in unison)  
Brace! Brace! Brace!  
Heads down! Stay down!  
Brace! Brace! Brace!

But the passengers can't help but look out the windows.  
In row 17, Diane holds Lucille's hand.

DIANE HIGGINS  
(crying)  
I love you, Mom. I love you, I  
love you.

LUCILLE  
To the moon and the stars and...

DIANE HIGGINS  
(trembling)  
... and all the way back.

In row 6, Jimmy grabs Rob's arm. They hold fast.

JIMMY  
We're not gonna make it, Uncle  
Robbie.

(CONTINUED)

SULLY - 11/18/15 (Full Blue) 53.  
61 CONTINUED: 61

In row 1, Barry Leonard is braced with only the bulkhead to smack into. He is praying. We can't hear the words, but his face looks totally peaceful. As if he has already surrendered.

In row 19, Passenger With Baby is trembling. Without a seat belt for her lap child, she doesn't know what to do. \*

JIM WHITAKER  
Let me hold him.

And Passenger With Baby trusts Jim with her child. \*

Jim holds onto Damian with strength and tenderness.

In row 12, a MAN writes "Mom, Jane - I love you." on his business card, with a shaky hand. Then he plants the card deep into his pocket, so that when he does not survive, the note just might.

In row 22, Jeff watches the water speeding up toward the plane. Then he shuts the blind. Unable to watch.

62 INT. COCKPIT - CONTINUOUS ACTION 62

Chimes. Alarms. Automated warnings.

Sully begins the flare for landing. Sidestick back, back, full aft. \*

WARNING SYSTEM (V.O.)  
'Pull up, pull up, pull up, pull up.'

Sully gives the airplane everything he's got. But it won't give him any more.

SULLY  
We're gonna brace.

SMASH CUT TO:

63 INT. HOTEL ROOM (PRESENT) 63

Sully is spent from the telling.

The hotel clock has rolled to 12:57 AM.

64 INT. SULLENBERGER HOME - SAME TIME 64

Lorrie holds the phone so tight, she's white-knuckled.

(CONTINUED)

CONTINUED:

INTERCUT:

SULLY

I have to go.

LORRIE

I'm sorry, Sully. I love you.

SULLY

I have to go.

Sully hangs up. His hands, so steady in flight, now shaking a little.

And he and Lorrie are left on opposite sides of the divide between before Flight 1549.

And after.

EXT. TIMES SQUARE - NIGHT

The blinding images include the NEWS SCROLL announcing the Miracle on the Hudson, on a seemingly endless loop.

Then, through the tourist crowd, jogging, fast, comes Sully. It's another frigid winter night, but Sully is in his black sweatsuit and he is on the move.

And yet, running cannot turn off the images that rush at him from inside his head.

SERIES OF FLASH CUTS

Sully runs deeper into Times Square and the SCROLL changes to an endless loop of "Flight 1549 CRASH. Pilot needlessly risks lives of all on board." "Pilot error. Pilot error."

Sully runs harder and harder, trying to run out of his skin. But every step brings another flash. He heads west on 45th Street, away from the glare and cacophony.

At Tenth Avenue... he turns, right, directly into a huge congregation of --

PIGEONS...

The noise of their panicky flight, the gray black of their wings, shoot Sully back to the --

GEESE curtaining the jet's windshield...

(CONTINUED)

SULLY - 11/18/15 (Full Blue) 55.  
65 CONTINUED: 65

He stops. The last pigeons vanishing into the darkness. Every corner is just another edge of his mental prison.

66 EXT. WESTSIDE HIGHWAY - MINUTES LATER 66

Sully is now running across 12th Avenue and headed for the Hudson. He's at a full clip, as if chased.

The CAMERA GETS so TIGHT ON his face, the entire world is his breathing, his breath like smoke signals in the frigid night.

He hears the voices of LORRIE, her slip of doubt... of SKILES, backing him up all the way... of his MOTHER, her pride clear... of MIKE CLEARY, about the left engine still being alive... of L.T. COOK, saying details are the difference between life and death... never stop flying the plane...

An endless stream of VOICES, all overlapping into a cacophonous attack.

Inescapable. Even his running is a trap.

67 EXT. HUDSON - CONTINUOUS ACTION 67

At the railing to the river, Sully stammers to a stop. His heart bangs. Lungs and legs burn. Finally his mind goes --

SILENT.

He looks out at the inky river. As if the runway he chose could tell him why he chose it. But it offers nothing.

He turns to see the --

*U.S.S. INTREPID.* The deck of the aircraft carrier/museum is dotted with aircraft.

A Concorde SST. A Lockheed A-12. An F/A-18. All visible from the river's edge.

His eyes focus on the FIGHTER PLANE. He can almost feel himself behind the stick... as we...

SMASH CUT TO:



68      FLASHBACK - EXT. NELLIS AIR FORCE BASE (NEVADA) - DAY      68  
           (1978)

F-4 in flight.

Low altitude, high-speed and the --

26-YEAR-OLD SULLY in charge of the military exercise.  
 The --

SOUND is a feeling down to your bones. Flying barely 100 feet off the ground.

69      INT./EXT. F-4 - SAME TIME      69

Sully is flying, his face a mix of concentration and ecstasy. He was born for this. He is gifted, and fearless.

His GIB (guy in back), ANDREW CARRIGAN, 25, takes Sully's cues and provides Sully with the assistance he needs. They are a synchronized team.      \*

SULLY

How you feeling today, Andrew?      \*

GIB

Rough n' ready, sir.

SULLY

Good. Because I feel like flying all day.

(into radio)

Ready to zoom and boom.

Sully circles toward the bombing target when suddenly, his F-4 --

KICKS LEFT. On its own. Inches from a disaster. Only Sully's deft touch keeping him from trap-dooring into the earth.

SULLY

Goddammit.

GIB

What the hell was that?

SULLY

I don't know.

Sully is pulling on the stick, like riding a bucking bronco. His GIB can only watch and hope.

(CONTINUED)

CONTINUED:

Sully decides the only way out is up and he --

PINHOLES the F-4 straight for the skies, pulling maximum Gs.

Sully disarms all the bomb switches, runs every check.

SULLY

Mayday, Mayday, Mayday. This is  
Tasty One One, flight control  
malfunction.

At 15,000 feet, Sully finally evens out. But the stick is jelly and the plane tugs this way and that.

SULLY

(into radio)  
Las Vegas Approach, Tasty One One  
with an emergency, flight control  
malfunction. Need a straight-in  
approach.

\*

AIR TRAFFIC CONTROL (V.O.)

Okay, Tasty One One, cleared for a  
visual approach to runway 2-1  
right. Keep your turn to final  
within five miles.

Sully begins to descend. But the aircraft is SHAKING like it wants to tear apart.

Sully drops to 14 thousand. Thirteen. At twelve a --

GUST OF WIND knocks the right wing down hard, and the plane dips precariously.

Sully maintains enough control to get the plane back to level.

Despite the high speed descent in an out of control military fighter...

Sully looks like he's having an afternoon by the pool.

High-speed approach. Rapid descent.

His GIB filled with fear... and --

Sully scorches the landing, clean and mean, the --

DRAG CHUTE deploys and the fighter shreds the clear air as it finally comes to a halt.

(CONTINUED)

SULLY - 11/18/15 (Full Blue) 58.  
69 CONTINUED: (2) 69

CLOSE ON SULLY

SULLY  
(wry smile)  
Ready to go back up again?

70 EXT. INTREPID (PRESENT) 70

Sully's memory severs. The F-4 on the ship is a museum piece, never to be flown again.

As he stands in the black-ice air, he realizes the chances are real that he, too... may never fly again.

71 EXT. LANDMARK TAVERN - MINUTES LATER 71

The neon sign on 11th Avenue highlights Sully ducking inside.

72 INT. LANDMARK TAVERN - CONTINUOUS ACTION 72

Sully enters to a quiet, nearly anonymous bar. He sits on a bar stool, his face still flushed.

BARTENDER, 49 and bearded, slides him a napkin.

BARTENDER  
Hey. You look like that guy...

Sully bows his head a bit.

BARTENDER  
... the plane with the... Sully.

SULLY  
I get that a lot.

BARTENDER  
All right. Sully! Nice to meet you, sir. That was good, what you did. That was unreal.

Sully doesn't answer. No matter where he goes, he can't escape his fame.

BARTENDER  
Check it out, I invented a drink after you. Ask Johnny. Johnny, did I not, right then and there?

(CONTINUED)

DRUNK CUSTOMER

Yeah. You did. Fact, I'll take one.

BARTENDER

You're gonna love 'The Sully,' Sully. Ready? Grey Goose. Splash of water.

Sully manages a laugh, a small release after trying to restrain so much.

BARTENDER

Can't believe you're sitting in my bar.

Bartender makes Sully "his" drink.

BARTENDER

To January 15th, the best day of the year.

Bartender lifts his own "Sully" to toast.

They all drink. Drunk Customer points to the TV mounted on the wall.

DRUNK CUSTOMER

Hey, look, Pete. Sully's here, and there.

On the wall-mounted TV another report on Flight 1549. It has Sully's image on the screen, with footage of the plane in the Hudson behind it. Inescapable.

DRUNK CUSTOMER

He's everywhere.

The TV image goes to a shot of the Hudson and we --

PUSH IN ALL THE WAY UNTIL we --

COME OUT the other side...

The *Thomas Jefferson* ferry is chugging towards its Manhattan port, passengers in every seat.

ANGLE ON VICTOR GAGGERO

\*

All NYC confidence and focus is at the helm. He steers the ferry towards its destination.

(CONTINUED)

73 SULLY - 11/18/15 (Full Blue) 60.  
CONTINUED: 73

A DECKHAND, HECTOR RABANES, approaches.

GAGGERO \*

Little ice on the city side, and  
dispatch said the chop's coming  
up, so I'm gonna run her real  
slow.

74 EXT. FLOYD BENNETT FIELD (BROOKLYN) - JAN 15, 2009 74

An NYPD air/sea rescue helicopter sits outside the  
hangar.

75 INT. AIR/SEA RESCUE BUILDING - SAME TIME 75

Scuba cop MIKE DELANEY, 32, brown hair, easy manner, is  
hanging with his partner, ROBERT RODRIGUEZ, 35. The rest  
of the scuba cops are scattered throughout the break  
room.

DELANEY

I cannot believe you have the sack  
to say that. That's literally  
like giving the city the finger.

RODRIGUEZ

I'll say it again, Dennis  
Eckersley is without question the  
greatest relief pitcher in the  
history of baseball.

DELANEY

You're blinded by the leg kick.  
That what it is. Or the  
moustache.

RODRIGUEZ

You're just jealous he was never a  
Yankee.

They get interrupted by an impossibly loud ALARM... then  
they scramble back to the helicopter.

76 EXT. GEORGE WASHINGTON BRIDGE - CONTINUOUS ACTION 76

Afternoon traffic crawls and drivers hear the JET ROAR.  
They crane their necks to see the plane passing directly  
overhead. It just barely --

CLEARs the bridge.

- 77 INT. APARTMENT - SAME TIME 77
- One ELDERLY MAN, in his 80s, uses his cane to get to the window. Compassion and hope and fear crowd his heart.
- 78 EXT. BUILDINGS/STREET (MANHATTAN) - SAME TIME 78
- In a city tuned to the fear of planes crashing... countless windows begin to fill with APARTMENT DWELLERS... magneted by the --
- SIGHT of Flight 1549 so close to the riverfront. They fishbowl to the glass in building after building.
- 79 EXT. THOMAS JEFFERSON FERRY (HUDSON) - SAME TIME 79
- Gaggero and the *Thomas Jefferson* are 50 yards from the dock when he hears an enormous NOISE overhead. All look up. \*
- A plane plummeting toward the Hudson.
- GAGGERO \*
- ... all hands on deck, this is a Mayday!
- He throws the ferry into full impulse and hurtles forward.
- GAGGERO \*
- This is Victor Gaggero of the *Thomas Jefferson*. We have a... plane... \*
- EXTREME CLOSEUP - GAGGERO'S EYES \*
- as they go wide with astonishment. The REFLECTION and the sound of impact tells the story just as the plane hits the Hudson.
- 80 INT. CABIN - CONTINUOUS ACTION 80
- The plane hits the water.
- The passengers react as the plane jerks to a halt.
- A passenger in the last row dares to open the window blind. Water is already halfway up. Fish in a fishbowl. Surreal.
- People begin to vacate their seats.

81 INT. COCKPIT/CABIN - SAME TIME 81

Sully bangs OPEN the cockpit door, looks out at the stunned passengers.

SULLY

Evacuate!

Barry Leonard is first by the emergency door as it opens. He looks out onto the freezing river.

82 EXT. PLANE - FRONT LEFT DOOR - SAME TIME 82

The life raft has not deployed. Barry is the only one who can see its useless shape, adhered to the plane.

DONNA (O.S.)

Jump. Jump!

Barry takes off his shoes. And obeys. He jumps directly into the frigid water.

83 EXT. PLANE (WATER) - CONTINUOUS ACTION 83

Barry sinks several feet below the surface. For a moment, it seems this will be his ending place. And then he --

Rises.

At the surface, in shock... he begins to swim.

But AWAY from the plane... with half a mile between him and the coast. Madness.

84 INT. BACK OF PLANE - CONTINUOUS ACTION 84

Icy river water FLOODS into the plane through a gaping hole in the floor.

Doreen has BLOOD POURING from a leg wound, but she's still shouting instructions to passengers.

DOREEN

The aft exits are unusable!  
Everyone forward to the overwing  
exits. Don life vests, now!

85 INT. ROW 22 - CONTINUOUS ACTION 85

Jeff is soaked and shivering, water to his knees already.

86

INT. ROW 6

86

In row 6, Rob is screaming towards the back of the plane.

ROB  
Jeff! Jeffrey!

The chaos blocks any visual contact.

Jimmy dons a life vest and grabs one for his distraught uncle.

JIMMY  
Put this on. Uncle Robbie.

ROB  
Can you see Jeff?! We have to get him.

Rob pushes into the aisle, tries to make it back towards Jeff. But the rush of people coming at him make passage impossible.

Too many bodies, and Rob winds up pushed back into row 6.

87

INT. ROW 17

87

In row 17, Diane is unbuckling Lucille's seat belt. Lucille tries to stop her.

LUCILLE  
Diane. You have to go.

DIANE HIGGINS  
I'm not leaving...

LUCILLE  
Please go. I'll only trap you here.

DIANE HIGGINS  
Mom. I won't leave you.

LUCILLE  
You have to.

Their connection goes deeper than ten thousand words. Diane takes her mother's face in her hands. After a long moment...

DIANE HIGGINS  
(to the plane)  
Help! My mother needs help!



88 INT. CABIN - FORWARD AISLE - ANGLE ON SULLY AND SKILES 88

as they march through the morass of confused passengers.

SULLY

Come forward! Grab life vests!

Sully and Skiles rip free the left behind LIFE VESTS, hand them out as they walk the cabin.

SULLY

Going to be bitter out there.

Sully and Skiles hand out blankets and coats to every departing passenger.

SULLY

Everyone take a blanket. Pass them along!

The freezing water rises. It's at their knees. Now at their waists. Relentless.

The heavy plane is inhaling water and --

SINKING.

And still, some passengers are popping open the overhead bins, trying to take their luggage with them.

Skiles slams an overhead shut.

SKILES

Evacuate. Now.

89 EXT. SIGHTSEEING HELICOPTER - AERIAL SHOT - CONTINUOUS ACTION 89

REVEALS the crippled, drowning plane, lonely in the river. Then at the EDGES OF THE FRAME, a cavalcade of --

FERRY BOATS and first responders begin to close the gap.

ANGLE ON THE WINGS

slowly taking on SURVIVORS, hanging on for desperate life.

Not enough room.

90 EXT. LEFT WING - CONTINUOUS ACTION

90

Rob and Jimmy squeeze out onto the wing. Followed by others. The center cannot hold.

ROB  
(overwhelmed)  
Jimmy. Jeff's still in the plane.

Rob makes a sudden move, heads back toward the plane. He tries to step over escaping passengers, but the wing is icy, the water too close, everyone coming towards him in waves.

Jimmy finally gets a good grip and Rob fights against it.

ROB  
We're not... leaving him in there!

JIMMY  
Crew will grab him, Robbie.

Rob sees there is no way back for him. But he can't accept it. His heart hammers with the darkest of fears.

Other passengers cry out. Fear passing between them. Hypothermia climbing from toes to torso like a virus. And every new passenger on the wing... makes the plane --

SINK DEEPER into the river. Which will it be first?  
Drowning or freezing to death?

91 EXT. FERRY DOCKS - SAME TIME

91

CBS reporter RANDALL PINKSTON is live from the docks as the rescue unfolds.

PINKSTON  
With a water temperature of 36 degrees and wind chill of -5, the surviving passengers of Flight 1549 literally... have minutes to live.

92 EXT. HUDSON - ANGLE ON BARRY LEONARD

92

... he has swam 30 yards toward New Jersey. Stops, breathless. Knows he will never make it. Both the coast and the wreckage seem too far a swim. The water owns him.

93 INT. CABIN - ROW 17 - SAME TIME 93

Donna Dent is shouting/waving to the last remaining MALE PASSENGERS for assistance. And one of them makes it back to the 17th row. And scoops up --

Lucille Palmer into his arms. Diane trails behind as they all make their way to the exit.

94 EXT. FRONT RIGHT RAFT - CONTINUOUS ACTION 94

They reach the exit and Lucille is carried with the greatest of care into one of the life rafts. All make room for her and Diane slides in beside her. She holds her mother as if she were a tiny child.

DIANE HIGGINS

I won't leave you.

95 EXT. THOMAS JEFFERSON FERRY - CONTINUOUS ACTION 95

Gaggero is barking commands to the commuters, mobilizing them to assist in the rescue. And they are responding. United. \*

GAGGERO \*

Oxygen's in the medical closet!  
Blankets, aft storage. Life vests  
in the lockers. Gonna need  
everybody!

(to ship)

Come on, you sonofabitch, go!

He hits the chop head on. 20 knots, the ferry maxed out, knocked sideways.

Ferry passengers hang on like pirates in pursuit, the whole of them ready to help.

96 EXT. LEFT WING - CONTINUOUS ACTION 96

SHAE CHILDERS, 38, frightened, exits onto the wing. She looks to the closest LIFE RAFT. But it is overturned and sinking. She sees a slick of jet fuel in the river... panics...

DIVES in, swimming, gulping, trying to get away from the plane.

- 97 EXT. NYPD AIR/SEA RESCUE HELICOPTER - SAME TIME 97  
The NYPD AIR/SEA RESCUE HELICOPTER flies toward the Hudson.
- 98 EXT. THOMAS JEFFERSON FERRY/RIGHT WING - CONTINUOUS ACTION 98  
The *Jefferson* is the first to arrive at the scene. Gaggero tosses a ROPE into the right-side wing and the rescue is on. \*
- 99 EXT. FRONT LEFT RAFT - CONTINUOUS ACTION 99  
Barry Leonard finishing his swim back to the left raft, shivering with shock and confusion. Passengers pull the nearly-dead Barry into the raft. They huddle around him for warmth. Giving up their own clothes to warm him.
- 100 EXT. LEFT SIDE (WATER) - CONTINUOUS ACTION 100  
Passengers shout out for Shae to return to the wing, but she has seized up with cold and fatigue. She is barely moving, her head dipping below the water's surface, water rushing into her gaping mouth. Her seat cushion floats away.  
Drowning.
- 101 EXT. DOCKS - SAME TIME 101  
NY1's BOBBY CUZA films a report, surrounded by a cavalcade of first responders. Police. Firemen. EMT. Awaiting the survivors.  
CUZA  
Whoever has miraculously survived this plummet from the skies into the icy Hudson has about three hundred of New York's finest ready to help them. The only question remaining is, will it be too late.
- 102 EXT. MOIRA SMITH/LEFT SIDE OF PLANE - CONTINUOUS ACTION 102  
The bow of the *Moira Smith* drifts INTO VIEW and there, just bobbing for life is --  
Shae Childers.

(CONTINUED)

SULLY - 11/18/15 (Full Blue) 68.  
102 CONTINUED: 102

We WIDEN to reveal the stern of the *Moira Smith* swinging toward the front left raft. It stops just before crushing the raft and its survivors against the sinking plane.

103 INT. CABIN - ANGLE ON SULLY - CONTINUOUS ACTION 103

Sully, Skiles and a few remaining male passengers stand abreast of the exit and pass out blankets, life vests, spare coats. Anything to stem the cold and keep people alive. Sully grabs the plane's emergency location transmitter and hands it to someone in the front left raft.

Finally, with nothing left to hand out and every other person on a wing or in a raft...

Sully walks down the aisle searching for passengers.

SULLY  
Is anyone else here?! Come forward. Come forward!

Water up to his waist, teeth chattering, he wades back of the front of the plane.

104 EXT. NYPD AIR/SEA RESCUE HELICOPTER - SAME TIME 104

The NYPD AIR/SEA RESCUE HELICOPTER arrives overhead, rippling the water and scanning the entire tableau.

105 EXT. *MOIRA SMITH* FERRY - CONTINUOUS ACTION 105

With her all strength gone, Shae somehow reaches out and catches the rope ladder attached to the bow of the ferry.

But holding on is all she can do.

She sobs. She prays.

DECKHANDS shout down at her, encouraging her to climb.

But her extremities are frozen. And she cannot move an inch.

SHAE  
The boat... is going to pull me under. I have to let go.

DECKHAND ALFONSO  
No! Hang on, ma'am, I can climb down to you.

\*

(CONTINUED)

105 SULLY - 11/18/15 (Full Blue) 69.  
CONTINUED: 105

DECKHAND CARLO ALFONSO, limber and fierce, scampers down the rope ladder, reaches for Shae's hand. \*

But she won't let go of the rope. Too afraid. Too cold.

SHAE

I can't...

The ferry drifts closer to the left wing.

And the wing gets closer and closer, the tip just missing Shae's back.

JOE HART, a Flight 1549 passenger, leaps off the wing and onto to the rope ladder.

He desperately tries to pull her up. But she is paralyzed by fear and cold.

SHAE

I have to go. Please, let me go.

Shae nearly gives up. Lets her arms begin to release the ladder... Until the river around her begins to --

106 EXT. NYPD AIR/SEA RESCUE HELICOPTER 106

SHIMMER with the NYPD AIR SEA RESCUE HELICOPTER appearing overhead.

Scuba cop MIKE DELANEY, wearing only flippers and mask...

LEAPS twenty feet from the chopper and swims madly to Shae.

107 EXT. HUDSON RIVER 107

He arrives just in time.

Terrified, Shae fights Delaney, pulls him under for a moment. Until at last, Delaney reigns her in.

DELANEY

You're all right. I got you. I got you, ma'am. Relax!

She spits water from her blue lips.

DELANEY

My name's Michael, what's yours?

(CONTINUED)

SHAE  
(shivering  
unstoppably)  
Shae...

Scuba cop Rodriguez leaps out of the helicopter and swims toward the rescue, as well.

SHAE  
I can't... get on... that boat.

DELANEY  
Then let's get you on another  
boat. We got plenty of boats.  
Okay?

SHAE  
I jumped... I was afraid the plane  
was going to explode... I'm so  
sorry.

DELANEY  
No apologies. We got this. You  
and me.

Sully is doing a second and final search for passengers. With water up to his belt, he is standing on the seat of the fourth row from the back. Hypothermia chases after Sully as he searches every row, every seat. The cold plays against his heart, shortens his breath.

DONNA (O.S.)  
Captain, it's time to go! We've  
got to get off this plane! Right  
now!

SKILES  
They're here!

SULLY  
I aimed for the *Intrepid*. Close  
to the boats.

Sully climbs over the seats toward the front. Water rising. At the wing exit, one last look as he straddles the doorway... but then he races back toward the cockpit.

109 INT. COCKPIT - CONTINUOUS ACTION 109

Sully grabs the metal AIRCRAFT MAINTENANCE LOGBOOK. He snares his overcoat and takes a final look around. The instrument panel is completely dead.

110 EXT. FRONT LEFT DOOR - SULLY'S POV - CONTINUOUS ACTION 110

As he steps OUT of the left forward entry door. Nearly an entire plane-load of people on the slippery wings. The rest in emergency life rafts. But the river is deathly cold. And --

RISING.

ANOTHER ANGLE

Sully, last man out, squeezes onto one of the life rafts next to Skiles.

111 EXT. THOMAS JEFFERSON FERRY - CONTINUOUS ACTION 111

The deckhands use the Jason's Cradle to rescue Lucille.

112 EXT. FRONT LEFT RAFT - CONTINUOUS ACTION 112

Sully is rapidly scanning the wings, rafts, everything, his lips moving in a silent count.

113 EXT. ATHENA FERRY/RAFT - CONTINUOUS ACTION 113

The last passengers are being plucked from the rafts, including Barry.

Deckhands FRANCO SANTINI, gray-haired, linebacker strong, and BRIAN KELLY, 28, laser focus, cover him in blankets as he reaches the deck. \*

SANTINI \*

We gotta warm him up. Get him a blanket. Fast!

Kelly wraps him in a blanket. \*

BARRY

I can't... this isn't...

He grows increasingly distraught.

(CONTINUED)



KELLY

It's okay. You're good now, sir.

\*

Kelly takes off his coat and hat and puts them on Barry, to still his quivering, but he can't stop shaking.

\*

KELLY

Safe home.

\*

BARRY

It was supposed to be me... it was supposed to be me... it was...

SANTINI

Calm down, sir.

\*

BARRY

I was sure I was going to die.

Santini embraces Barry, pulls him close. Looks him in the eye.

\*

SANTINI

Hey. No one dies today.

\*

ANGLE ON SULLY

who is still counting. Scanning the boats, the rafts, as the final passengers from this raft climb up to safety. He relieves Skiles of the rope connecting them to the *Athena* ferry, sends him up the ladder.

Sully is alone in the raft, trying to hold it close to the ferry, but his frozen hands refuse to function. He's drifting away from the rescuers' reach.

SKILES

(from the ferry)

Sully! Wrap it around your arms!

Sully barely manages to twist the rope around his frozen arms and pull himself slowly back toward the ferry.

SKILES

Climb out now!

Sully reaches toward the ferry ladder. Has to --

HOOK HIS ELBOWS around the rungs and, rung-by-rung, haul himself up toward the ferry deck. The last three rungs he's --

(CONTINUED)

113 SULLY - 11/18/15 (Full Blue)  
CONTINUED: (2)

73.

113

PULLED UP by deckhands and Skiles. They immediately try to throw a blanket around him, but he pushes through. Still carrying the metal aircraft maintenance logbook.

While others celebrate and weep, Sully soldiers on, pinpoint focus. Still counting.

But he's so surrounded by "thank you"s and embraces he can't keep track.

ANOTHER ANGLE ON SULLY

... he goes to a railing, trying to count passengers on the other ferries, even as they dock further down the pier. Impossible. Looks out at the plane, listing and sinking.

Then in front of him, on the river...

PERSONAL ITEMS begin floating by. Purses, souvenirs, I LOVE NEW YORK bags.

The two SNOW GLOBES OF NYC Lucille bought, bobbing in the choppy water. The Statue of Liberty ringed in fake snow, floating on the darkening river.

Sully reaches onto his belt for his cell phone. And somehow it works.

He dials Lorrie.

INTERCUT WITH:

114 INT. SULLENBERGER HOUSE - SAME TIME

114

Lorrie casually picks up the phone.

LORRIE

Hello.

SULLY

I wanted to call to say I'm okay.

LORRIE

Are you still on the 5:50 PM home?

SULLY

No.

LORRIE

Oh, Sully. Don't be late, the girls were really hoping to...

(CONTINUED)

SULLY

There's been an incident. I'm  
okay. Not a scratch. Somehow.  
Turn on the television.

LORRIE

What do you mean, the television?

Sully gets swarmed by more grateful embraces.

SULLY

Lorrie, I can't talk now. I'll  
call you from the pier, once  
things quiet down.

LORRIE

Sully. I don't understand.

SULLY

I had to land... in the Hudson. I  
love you. I'm okay, tell the  
girls I'm okay, but I have to go.

Sully hangs up.

Lorrie quickly turns on the news, still confused. It's  
on every channel that she rifles through.

The floating plane. The rescue.

It finally begins to dawn on her. And she begins to  
shake.

EXTREME CLOSEUP - TELEVISION - SAME TIME

ZOOM INTO CNN coverage of the rescue, live. The *Thomas  
Jefferson* ferry is just pulling into dock.

MATCH DISSOLVE TO:

115 EXT. FERRY TERMINAL (NY) - SAME TIME

115

The *Thomas Jefferson* ferry docks to MAYHEM.

PRESS everywhere.

POLICE trying to keep order amidst the madness.

Passengers borrow cell phones from police and firemen to  
contact love ones immediately.

Donna and Sheila continue to help passengers with  
blankets, comfort, attention.

(CONTINUED)

CONTINUED:

Rob Kolodjay disembarks from the ferry and immediately pushes through the crowds. He is wrapped in a blanket and followed by Jimmy, but all he wants to do is find his son, Jeff.

ROB

Maybe he's here, maybe he beat us somehow. There were a lot of boats...

(yells out)

Jeff!

Stops to describe Jeff to police officers. And the swirl of humanity just makes it more exasperating.

ANGLE ON SULLY

who is just shouldering past, towards...

U.S. AIRWAYS Captain DAN BRITT, 54, in full uniform, the union rep from LaGuardia, wearing his union badge. Dan is slender, handsome, easygoing even in this startling environment.

SULLY

Dan. Need to know who's hurt and how badly. And I need a count. 155 is my number, passengers and crew.

DAN

How about you?

SULLY

I'll answer that when we've counted 155.

ANGLE ON BARRY

pacing through the thicket of rescuers and rescued, he is handed a phone and begins to dial.

\*

\*

SHERRI LEONARD (V.O.)

I know. You're calling to say they canceled your flight...

BARRY

Sort of. I won't be home tonight...

SHERRI LEONARD (V.O.)

I knew it. The weather report was bad news.

(CONTINUED)

BARRY

Sherri... I can't believe I'm  
talking to you.

SHERRI LEONARD (V.O.)

Barry, what is it? You sound...

BARRY

When you were so sick last year,  
and I asked God that you would be  
saved and I would be taken  
instead...

SHERRI LEONARD (V.O.)

What are you... I don't  
understand?

BARRY

And you said... God was too  
merciful to make me hold up my end  
of the bargain...

After a beat.

BARRY

... you were right.

BACK TO SULLY

as a POLICE CAPTAIN sidles up.

\*

CAPTAIN

Captain, I'm here to escort you to  
meet with Mayor Bloomberg and  
Police Commissioner Raymond Kelly.

\*

SULLY

If the Mayor wants to say hello,  
he'll have to come down here.  
We're still working.

DAN

Sul, I can keep assembling a  
count.

Skiles approaches.

SULLY

I need a count, Jeff. I need a  
count.

SKILES

No way to get a real count out  
here.

(CONTINUED)

DAN

Jeff's right. Let's get you in some dry clothes before you freeze to death.

CAPTAIN

Captain, what if the Mayor and Chief Kelly head down here to meet you?

\*

It doesn't change Sully's point of focus.

SULLY

(to Dan Britt)  
Dan, being a domestic flight...

DAN

... no manifest. We'll have to track the passenger info down one-by-one.

SULLY

Can you get help?

DAN

I'll call John Carey. We'll get your count. You've done enough, Sully. Let me take it from here.

Sully sees the flashing lights of the waiting ambulance. But he's not ready yet. Something draws him to the edge of the pier and Skiles follows. The magnet is the --

PLANE, now lashed to fireboats and ferries.

CAMERA FINDS CLOSEUP after CLOSEUP.

SULLY AND SKILES. Shock and disbelief.

BARRY LEONARD. Tears of joy.

DONNA DENT. Silent awe.

DIANE and LUCILLE. Exhausted and seeking aid.

PASSENGER WITH BABY and 8-MONTH-OLD BABY. Joyous.

\*

ROB KOLODJAY, his face cratered by worry and fear... looking at every face that passes, desperate to see his son...

Until his cell phone rings. Caller ID reads --

"JEFF".

(CONTINUED)

SULLY - 11/18/15 (Full Blue) 78.  
115 CONTINUED: (4) 115

Rob answers. Hears his son's voice. All he can do is weep.

116 EXT. FERRY TERMINAL (JERSEY SIDE) - SAME TIME 116

JEFF  
I'm okay. Pop. I was on the other wing. And they brought us to Jersey.

INTERCUT:

ROB  
I couldn't find you, I couldn't see you.

JEFF  
(amped)  
I heard you shouting my name the whole time. I shouted back. I guess the river...

ROB  
You're okay? You're not hurt?

JEFF  
I'm okay, Pop. I'm here. Dad. Don't cry.

ROB  
I love you.

JEFF  
I love you, too. Can you believe we made it!? I mean... the plane... crashed. In the river. Are you fucking kidding me!?!

117 EXT. FERRY TERMINAL (NY) 117

Finally, we CIRCLE BACK TO --

Sully and Skiles. Sully is still total concentration. But Skiles finally lets his relief show.

SKILES  
Never been so happy to be in New York in my life.

118

INT. AIR TRAFFIC CONTROL OFFICE - SAME TIME

118

Patrick, the ATC guy in charge of 1549, sits in this windowless room, head in his hands. He looks like he's had the longest hour of his life. Tears still pool in his eyes.

The door opens and a ATC #1 pops his head in.

ATC #1

Hey, Patty, aren't you coming?

Down the hall, noises emanate.

ATC #1

Everyone's going nuts up top.  
Supe sent me looking for you.

PATRICK

I guess you didn't hear. Lost  
Cactus 1549. In the Hudson.

ATC #1

I guess you didn't hear. He  
landed the sonofabitch.

PATRICK

What?

ATC #1

Everyone just got pulled off.  
It's a miracle.

Patrick grabs his friend in an embrace of disbelief.

PATRICK

I thought I lost them all.

Man, still being hugged, scans the barren room.

ATC #1

They have got to get a TV in here.

119

INT. ST. LUKE'S HOSPITAL - EXTREME CLOSEUP - SULLY'S EYES 119  
- LATER

A light beam examines cornea and iris.

PULL BACK to reveal Sully, still in his wet clothes,  
sitting on an examination bed.

The DOCTOR, 36, thin hair, thinner waist, writes notes on  
his pad, then listens to Sully's heart and lungs.

(CONTINUED)



SULLY

What's my pulse?

DOCTOR

110.

SULLY

My normal resting is 55. 110 is not good.

DOCTOR

You're right. It's not good. After what you just went through, 110 is extraordinary.

SULLY

How is Doreen?

DOCTOR

Fairly deep laceration, we'll keep her a day or two to stem infection.

SULLY

But she'll...

DOCTOR

... have a scar and a story to tell, although no one will believe her. I'm here with you and I don't believe it. You landed a plane on the Hudson. Not a scratch on you. Rest of your crew, too.

A voice from the other side of the curtain.

ARNIE (O.S.)

Captain Arnie Gentile to see Captain Sullenberger.

SULLY

Wow, the union is sending all the big guns today.

The curtain pulls back. ARNIE, middle-aged, stocky. Serious.

ARNIE

I talked to Dan Britt, Sully. We've got a count.

A beat. Sully's heart constricts.

(CONTINUED)

119 SULLY - 11/18/15 (Full Blue)  
CONTINUED: (2)

81.

119

ARNIE

155.

For the very first time, Sully's professional face gives way to something more vulnerable. The shock of the human experience breaks across his brow, shadows his eyes, opens his mouth.

He leans against the wall.

SULLY

155?

ARNIE

It's official. 155.

SULLY

(spent)

155.

120 EXT. COURTYARD MARRIOTT HOTEL - LATER

120

ESTABLISHING of the nondescript hotel. If not for the three police SUVs parked out front, it'd look like just another quiet night in Queens.

121 INT. HOTEL HALLWAY - THAT NIGHT

121

U.S. AIR Captain CARL CLARKE, tall, soft-spoken, 50, is walking down the hall with two big shopping bags. He's accompanied by hotel manager EVELYN MAY, late 30s, tall, lovely. They knock on rooms 311 and 313.

\*

Skiles exits one door, Sully the other.

Skiles is showered and in a robe.

Sully is still in his wet uniform, six hours after the landing.

SKILES

Hey. Carl.

CARL

Jeff. Sully. Helluva thing you pulled off out there today.

SULLY

We're here. That's about all I know at the moment.

(CONTINUED)

CARL

This is Ms. May, from the hotel.  
She wanted to have a quick word.

\*

EVELYN

I won't take your time, gentlemen.  
This is only to say that my staff  
and I are committed to protecting  
your privacy. And if there's  
anything I can do at all...

\*

SULLY

Is it possible... I'd love to get  
my uniform dry-cleaned overnight.  
It's the only clothing I have.

EVELYN

Dry cleaning?

\*

SULLY

If it's too much, this late...

EVELYN

Are you kidding? Captain  
Sullenberger, I'd give you this  
whole hotel if I could.

\*

Tears rim her eyes.

EVELYN

The families of crash victims  
often stay here after... this  
hotel has seen a lot of grief.  
But this time... we get to see  
joy.

\*

She hugs him. Sully is stiff, unsure of what to do.  
Still in shock.

CARL

Thanks, Evelyn.

\*

EVELYN

Anything for Sully. Have a  
blessed day.

\*

She walks away, radioing for a bellman to go to Sully's  
room.

SULLY

What just happened?

CARL

You got hugged by a total  
stranger.

(MORE)

(CONTINUED)

SULLY - 11/18/15 (Full Blue) 83.  
121 CONTINUED: (2) 121

CARL (CONT'D)

(beat)

Sully, when's the last time you  
heard of someone landing a jet on  
the water. And everybody lived?

Sully is silent.

CARL

Exactly.

122 INT. SULLY'S ROOM - MOMENTS LATER 122

Carl empties one bag on the bed.

CARL

Shaving cream, razors,  
toothpaste... also got you new  
clothes.

He pulls out identical BLACK SWEATSUITS, socks, and  
black, low-rise briefs.

SKILES

You thought we were ninjas?

CARL

K-Mart was the only store open.  
It's Queens at ten in the evening.  
You find a Brooks Brothers.

SKILES

(to Sully)

What are you even still doing in  
uniform?

SULLY

I... don't know.

CARL

Been a long day. Get some rest.  
Mike Cleary will be by in the A.M.  
Make sure you're both doing okay.

SULLY

Thanks, Carl.

CARL

Thank you, Captain. Been awhile  
since New York had news this good.  
Especially with an airplane in it.

They shake. Take in the gravity of the statement. Then  
part.

(CONTINUED)

122 SULLY - 11/18/15 (Full Blue) 84.  
CONTINUED: 122

Sully stands alone. Uniform wet. Bed full of new items.  
His phone battery dead.

He pulls his wallet out of his soaked trousers. Opens  
it. The contents are soggy, but intact. Out of an  
inside slot, he pulls a yellowed slip of paper from a  
fortune cookie. One he's carried around for years. Now,  
he can only look at it in stunned wonder.

It reads: "A delay is better than a disaster."

Sully turns on the TV. And every channel is showing --

The plane floating in the Hudson, passengers on the  
wings.

PUSH INTO the TV image, 'til it pixelates.

123 PIXELATED TV IMAGE 123

PRE-LAP DIALOGUE:

REPORTER (V.O.)  
The word that city officials keep  
repeating is 'timing.'

DISSOLVE TO:

INT. LANDMARK TAVERN (PRESENT)

PULL OUT of TV image until we see we're back in the bar  
where Sully was given his "Sully" drink.

Reporter is now on-screen.

REPORTER (V.O.)  
The perfect timing of the NYPD  
scuba unit, and the ferry boat  
captains. And, of course, the  
inexplicably precise timing of the  
pilot, Captain Sully Sullenberger,  
who with almost no time, became a  
man for all time.

ANGLE ON SULLY AT THE BAR

SULLY  
(to himself)  
No time. No time...

Slowly something seems to be dawning on him.

(CONTINUED)

SULLY - 11/18/15 (Full Blue) 85.  
123 CONTINUED: 123

ANGLE ON THE BARTENDER

mixing another drink.

BARTENDER  
Can I buy you another 'Sully,'  
Sully?

But when he turns, Sully is gone and there's a 20-dollar  
tip on the bar.

124 EXT. NY STREET - CONTINUOUS ACTION 124

Sully's on the move and he's on his cell phone. It's  
ringing. And ringing.

SULLY  
Answer. Answer.

MAN (V.O.)  
Hel... hello.

SULLY  
The CVR recording is in two days,  
how fast can you arrange a favor?

INTERCUT WITH:

125 INT. LARRY ROONEY'S BEDROOM - SAME TIME 125

Larry Rooney is up on one elbow, half-asleep. His wife,  
with eyeshades, sleeps next to him.

LARRY ROONEY  
Sully?

SULLY  
I know Airbus has scheduled  
simulations in their S22 sim at  
the factory. Can you get them to  
reschedule?

LARRY ROONEY  
It's 1:30 in the morning.

126 EXT. NY STREET - CONTINUOUS ACTION 126

Sully stops on the corner, the *Intrepid* moonlit behind  
him.

(CONTINUED)

SULLY

They're using mostly U.S. Air pilots, some of whom I know, so I got wind of it. Next week in Toulouse.

LARRY ROONEY

Okay. Yes. That's right.

SULLY

I need you to make it happen... before we listen to the CVR. Before our testimony is complete.

LARRY ROONEY

Why?

SULLY

I have the right to see the simulations. And I have a feeling that with human pilots, not a computer, the results are going to be different.

LARRY ROONEY

What if they show the exact same result?

SULLY

If they do, I'll hand you my wings myself. It's all about time, Larry. You can do anything, if you're never in a hurry.

LARRY ROONEY

I sure as hell agree with that.

SULLY

I spent so much time thinking I might have gotten it wrong... I forgot that I had actually gotten it right.

(beat)

The CVR is on Wednesday. That's 36 hours. Can you arrange it?

LARRY ROONEY

I'll try. That's a lot of phone calls to make.

SULLY

It's already 7:30 in France. You better start now.

Sully hangs up.

(CONTINUED)

SULLY - 11/18/15 (Full Blue) 87.  
126 CONTINUED: (2) 126

And for the first time since the crash, hope in his eyes.

DISSOLVE TO:

127 EXT. L'ENFANT PLAZA - NTSB HEADQUARTERS - TWO DAYS LATER 127

It's so cold, even the building looks like it wants to duck for cover.

127A INT. HALLWAY - SAME TIME 127A

The door to the NTSB conference room is closed, the noise of set up audible slightly through the door.

ANGLE ON SULLY

He is about to enter the rest of his life, and gathers himself for what awaits him.

His heartbeat has still not slowed since the crash, and even the deepest of breaths cannot slow it.

128 INT. NTSB CONFERENCE ROOM - MINUTES LATER 128

Sully enters. Sits next to Skiles. They wait in silence.

Larry Rooney sits steadfast, as well as other airline and union reps.

Across from them are Porter and the other NTSB board members.

All have headsets on the tables in front of them.

CHARLES PORTER  
Before we listen to the cockpit voice recording, and we will be listening to it for the first time, along with you, gentlemen...

ELIZABETH DAVIS  
... per the request of Captain Sullenberger, and the union, Airbus has agreed to link us via satellite to today's piloted simulations.

BEN EDWARDS  
Upload the link, please.

(CONTINUED)



SULLY - 11/18/15 (Full Blue) 88.  
128 CONTINUED: 128

Sully sits stone-faced.

The satellite link revs up and shows the stunning --

129 EXT. S22 SIMULATOR 129

The outside looks exactly like the nose of an A320, and it is on a gimbal, to provide the full rise and fall, shaking and plummeting of a distressed plane.

130 INT. AIRBUS SIMULATOR - CONTINUOUS ACTION 130

Inside it looks exactly like the A320 cockpit.

A square-jawed AIRBUS TEST PILOT, 35, in civilian clothing, buckles into the seat with a CO-PILOT beside him. And the flight begins.

From inside the cockpit, the simulator shows a perfect graphic representation of the take-off from LaGuardia. Everything is precise.

131 INT. NTSB HEARING ROOM 131

Skiles leans toward Sully.

SKILES  
They're just simulations, Sully.  
Won't change my mind about what  
happened up there.

SULLY  
It might change theirs.

132 INT. AIRBUS SIMULATOR 132

BIRD STRIKE.

The AUTOMATED WARNING SYSTEM begins inside the "cockpit" and it is devastating and rattling.

Even though it's only a simulator, the Pilot and Co-Pilot's faces betray the terror of the situation. The simulator drops the plane two stories a second. Death-defying.

Then the Pilot makes an IMMEDIATE left turn to return to LaGuardia.

Co-Pilot runs the QRH, every proper part of the checklist. Pilot steadies the plane.

(CONTINUED)

SULLY - 11/18/15 (Full Blue) 89.  
132 CONTINUED: 132

Flaps 2, just like Sully used. Everything exactly the same. The approach is harrowing. They can only configure for landing in the last fifteen seconds. Moments from crashing until a --

PERFECT LANDING on LaGuardia runway 1-3. Pilot and Co-Pilot hi-five, like *Top Gun* devotees.

133 INT. NTSB HEARING ROOM - SAME TIME 133

The room is buzzing after the successful landing.

CHARLES PORTER  
For the record, the pilot's and the computer sims bear the same result.

Sully's expression betrays nothing.

134 INT. SIMULATOR - CONTINUOUS ACTION 134

A NEW PILOT, a woman, and NEW CO-PILOT enter the simulator.

Take off. Bird strike. Tremors. Chaos of the warning system every 5.7 seconds. The checklist. Attempt for Teterboro.

The tension is just as thick. Full concentration. Last minute flaps and another --

Perfect landing on LaGuardia 1-3.

135 INT. NTSB HEARING ROOM - SAME TIME 135

Edwards and Porter are writing notes. And the room feels more and more like a gallows.

Larry Rooney leans forward toward Sully to say something, but Sully blocks the comment with a gesture.

136 INT. SIMULATOR - CONTINUOUS ACTION 136

THIRD TEST PILOT, a lanky 40-year-old man, slides into place confidently, with his Co-Pilot.

A new target is chosen. Teterboro airport.

Bird strike. CHAOS. The river beckoning, and 3rd Pilot yanks the plane into an extreme bank.

(CONTINUED)

136 SULLY - 11/18/15 (Full Blue) 90.  
CONTINUED: 136

The simulator strains at the effort. Extraordinary flying. At the last possible second, he comes out of the bank and --

SLAMS it down on the runway. Harrowing. But safe and sound.

137 INT. NTSB HEARING ROOM - SAME TIME 137

BEN EDWARDS  
Three simulations, multiple runways and airports. Three successful landings. We're simply mimicking what the computer already told us.

CHARLES PORTER  
A lot of toes were stepped on... in order to set this up for today. And, frankly, I'm not sure what you gentlemen planned to gain by it.

Silence. The room tightening at the edges.

CHARLES PORTER  
Captain Sullenberger?

For a moment, it seems Sully is out of rope. Finally...

SULLY  
Can we get serious now?

CHARLES PORTER  
Captain?

SULLY  
We've heard about the computer simulations and now we're watching actual sims, and I find it hard to believe you're still not taking into account the human factor.

CHARLES PORTER  
Human-piloted simulations show that you could have made it back to the airport.

SULLY  
No. They don't.

His "no" is clear and strong and galvanizes the room's full attention.

(CONTINUED)

SULLY

These pilots are not reacting like human beings. Like people who are experiencing this for the first time.

CHARLES PORTER

They may not be reacting like you did, but...

SULLY

Immediately after the bird strike, they're turning for the airport. Just as in the computer sims, correct?

CHARLES PORTER

That is correct.

SULLY

They obviously knew the turn and exactly what heading to fly. They didn't run a check or switch on the APU...

CHARLES PORTER

They had the same parameters you faced...

SULLY

No one warned us. No one said, you're about to lose both engines... at a lower altitude than any jet in history. But be cool. Turn back for LaGuardia like you're going out to pick up the goddamn milk.

His outrage pins the room to the wall.

SULLY

This was dual engine loss at 2,800 feet followed by an immediate water landing. With 155 souls on board. No one has ever even trained for an incident like that. No one.

SKILES

Sully's right. It's absurd to expect an immediate turn for the airport.

(CONTINUED)

SULLY

And the Teterboro landing, with the unrealistic bank angle... this wasn't the Blue Angels up there. I'd like to know how many times the pilot practiced that maneuver before he actually pulled it off.

Long pause. No answer from the NTSB forthcoming.

SULLY

I'm not questioning the pilots. They're good pilots. But they've clearly been instructed to head to the airports immediately after the bird strike. You have allowed no time for analysis and decision making. And with these sims, you have taken all the humanity out of the cockpit. How much time did these pilots spend making their plans for this event? Hours, days?

(beat)

You're looking for human error...? Then make it human.

NTSB confers.

SKILES

It wasn't a video game, it was life and death. Sully's right. That's worth a few seconds.

Charles Porter contacts Airbus via satellite and confers with them while the others await the decision.

The room is heavy with anticipation.

SULLY

Please ask them how many practice runs they had...

ELIZABETH DAVIS

17.

SULLY

17?

ELIZABETH DAVIS

The pilot who landed at Teterboro had 17 practice attempts. Before the simulation we just witnessed.

All Sully can do is shake his head.

(CONTINUED)

137 SULLY - 11/18/15 (Full Blue)  
CONTINUED: (3)

93.

137

Charles Porter hangs up with Airbus.

CHARLES PORTER  
The reaction-decision time will be  
set at thirty-five seconds.

SKILES  
(to Sully; sotto)  
That's not enough time.

SULLY  
It's something. We only had 208  
seconds total, so I'll take it.

138 INT. SIMULATOR - CONTINUOUS ACTION

138

The first Pilot and his Co-Pilot, who high-fived after their first run, re-enter the simulator. They fly this simulation with more confidence, barely reacting to the bird strike, no fear in their faces. Then they wait 35 seconds before returning to the airport. When they do, they --

CRASH. Coming up short, despite going full aft on the stick. The plane --

CARTWHEELS into the water just short of the runway. And is torn into pieces. The Pilot looks stunned.

PILOT  
Let me run it again. Runway 2-2,  
with a right turn, is the better  
choice.

Same Pilot. Same 35-second reaction-decision time. This attempt, a hard right turn to LaGuardia, almost like flying blind during the turn. This approach, the --

CRASH is worse. The plane nosedives, half into the water, half onto the edge of the runway. Splinters like a shattered bone.

CHARLES PORTER (V.O.)  
(stoic)  
Let's... try Teterboro.

The Pilot who successfully landed at Teterboro with the extreme 66 degree bank and sudden set down, buckles in.

The flight. The madness of noise and technology. The delay and turn for Teterboro. The plane banked hard to 66 degrees, just as before, but this time the plane doesn't make it to Teterboro. It --

(CONTINUED)

SULLY - 11/18/15 (Full Blue) 94.  
138 CONTINUED: 138

STRIKES several buildings on the Jersey side of the river  
and DISINTEGRATES onscreen.

139 INT. NTSB HEARING ROOM - SAME TIME 139

Sully isn't smiling on the outside. But on the inside...  
The 35-second delay, the human delay, is making all the  
difference.

SERIES OF FLASH CUTS

Attempt after attempt, for Teterboro or LaGuardia. With  
the 35-second delay --

Crash after crash. Finally --

SULLY  
Does anyone need to see any more  
simulations?

This time, the NTSB is silent.

Skiles can't hide his grin.

SKILES  
Now that we've seen what could  
have happened... can we listen to  
what actually did?

It takes a beat, but Charles Porter finally shuts down  
the satellite link.

CHARLES PORTER  
We'll study all the results at a  
later date. Elizabeth.

ELIZABETH DAVIS  
For the record, this is the CVR of  
U.S. Airways Flight 1549, January  
15th, 2009.  
(beat)  
Gentlemen, headsets.

They all don their headsets. And the switch is flipped.  
Sully and Skiles close their eyes.

140 FLASHBACK - EXT. AIR - JAN 15, 2009 140

The sky is achingly blue. It's 3:27 PM on a Thursday  
afternoon.

(CONTINUED)

SULLY - 11/18/15 (Full Blue) 95.  
140 CONTINUED: 140

A flock of CANADIAN GEESE appear, thick as a black and gray curtain, in an exact Y-pattern. The sound of their wings is rhythmic. Peaceful. Perfect.

141 INT./EXT. FLIGHT 1549 - COCKPIT - CONTINUOUS ACTION 141

SULLY  
Birds!

They are 100 yards away when Sully sees them. Before he blinks, they shadow the windscreen completely.

SKILES  
Whoa!

Several birds enter each engine. The engines both shudder to a complete and silent stop. Then BURST INTO FLAMES.

SKILES  
Oh, shit.

SULLY  
Oh, yeah.

SKILES  
Uh, oh...

SULLY  
We got one rol... both of 'em rolling back.

The power drains from the plane like blood from an open vein.

SULLY  
I'm starting the APU.

Sully flips on the auxiliary power unit. No engines, but now enough power to buy them a little time. A very little.

SULLY  
(beat)  
My aircraft.

SKILES  
Your aircraft.

Sully's focus is absolute. And his bearing, calm, but inside, his heart thunders.

(CONTINUED)



SULLY  
Get the QRH. Loss of thrust on both engines.

Skiles grabs the Quick Reference Handbook. It has 150 checklists for various emergencies. Which one works for double engine loss at 2,800 feet?

None of them.

Down below, the Hudson rushes up at them like an attack.

Sully turns left and calls ATC.

SULLY  
Mayday, Mayday, Mayday, this is Cactus 1549, hit birds, we've lost thrust on both engines. We're turning back towards LaGuardia.

Sully's called "Mayday," but Patrick, the ATC, hasn't heard it.

He has keyed his microphone and is talking to another departing aircraft in his charge, oblivious to the danger.

\*  
\*  
\*

Patrick releases his mic, sips his coffee in time to finally hear.

SULLY (V.O.)  
... we've lost thrust on both engines. We're turning back toward LaGuardia.

\*  
\*

Patrick sits up straight at the news. Immediately, charts a return route on his computer.

PATRICK  
Okay, you need to return to LaGuardia.  
(beat)  
Turn left, heading of two-two-zero.

SULLY (V.O.)  
Two-two-zero.

Skiles reads from the QRH.

143 SULLY - 11/18/15 (Full Blue)  
CONTINUED:

97.

143

SKILES  
'If fuel remaining, engine mode  
selector, ignition. Ignition.'

SULLY  
Ignition.

SKILES  
'Thrust levers confirm idle.'

SULLY  
Idle.

SKILES  
'Airspeed optimum relight, three  
hundred knots.'

Skiles looks at the instrument board.

SKILES  
We don't have that.

SULLY  
We don't.

144 INT. AIR TRAFFIC CONTROL - CONTINUOUS ACTION

144

PATRICK  
Tower, stop your departures, we  
got an emergency returning. 1549.  
Bird strike. He lost both  
engines. Returning immediately.

\*

LaGUARDIA TOWER (V.O.)  
Which engine?

PATRICK  
He lost thrust in both engines.  
He said.

Patrick's face pales. "Both engines" begins to sink in.

145 INT. COCKPIT - CONTINUOUS ACTION

145

PATRICK (V.O.)  
Cactus 1549, if we can get it for  
you, do you want to try to land  
runway one-three?

\*

The alarm chimes punctuate Patrick's transmission.

(CONTINUED)

145 SULLY - 11/18/15 (Full Blue) 98.  
CONTINUED: 145

Sully looks out of the window. The Hudson is below. Sully's mind calculates how long he has remaining. He sees the --  
Manhattan skyline to the left.  
New Jersey to the right, the riverfront thick with buildings.

146 SERIES OF FLASH CUTS 146

PEOPLE watching TV, in their waterfront apartments, oblivious that their lives are at risk.  
A SIX-YEAR-OLD LITTLE GIRL with a dog, coming to the window at the sound of the jet plane.  
An ELDERLY MAN, with a cane, at his window, watching it all.  
Every building buzzing with life, just one bad decision away from death.

147 INT. COCKPIT - CONTINUOUS ACTION 147

It takes Sully only a few seconds to realize he's out of choices.

SULLY  
We're unable. We may end up in the Hudson.

Skiles continues the checklist.

SKILES  
'Emergency electrical power.  
Emergency generator not online.'

SULLY  
It's online.

SKILES  
'ATC notify. Squawk seventy-seven hundred. Distress message transmit.' We did.

PATRICK (V.O.)  
Cactus 1549, it's gonna be left traffic for runway three-one.

SULLY  
Unable.

\*

(CONTINUED)

147 SULLY - 11/18/15 (Full Blue)  
CONTINUED:

99.

147

PATRICK (V.O.)  
Okay. What do you need to land?

WARNING SYSTEM (V.O.)  
'Go around. Wind shear ahead.'

SKILES  
'FAC one off, then on.'

Sully watches the altimeter plummet. Looks left and right. And now, this low, only 1200 feet above the Hudson, water is all he sees.

148 INT. ATC - CONTINUOUS ACTION

148

Patrick checks his time readout.

PATRICK  
(to himself)  
Been ten seconds, Captain. Come on. Talk to me.  
(into radio)  
Cactus 1549, runway four's available if you wanna make left traffic to runway four.

\*

SULLY (V.O.)  
I'm not sure we can make any runway.

149 INT. COCKPIT - SAME TIME

149

SULLY  
Uh, what's over to our right, anything in New Jersey? Maybe Teterboro?

Skiles pauses a mini-beat. His first doubt. Almost challenges Sully, bites down on it.

150 INT. AIR TRAFFIC CONTROL - CONTINUOUS ACTION

150

PATRICK  
(relieved)  
Okay, yeah, off your right side is Teterboro airport.

Patrick works his touchscreen like a magician. Gets the number he needs and dials.

(CONTINUED)

PATRICK  
LaGuardia departure, got an  
emergency inbound.

TETERBORO TOWER (V.O.)  
This is Teterboro Tower, go ahead.

PATRICK  
Cactus 1549 over the GW bridge,  
wants to go to the airport right  
now. \*

TETERBORO TOWER (V.O.)  
Check, does he need assistance?

PATRICK  
Yes. Bird strike. Can I get him  
in for runway one.

TETERBORO TOWER (V.O.)  
Runway one. That's good. \*

151 EXT. GEORGE WASHINGTON BRIDGE - CONTINUOUS ACTION 151

The plane is dropping like a stone. The bridge looks  
like it's going to clip a wing.

152 INT. COCKPIT - SAME TIME 152

Skiles looks to Sully. Sees his calm. But wants to  
contradict the Teterboro call. Waits. Every second an  
eternity.

SKILES  
'No relight after thirty seconds,  
engine master one and two confirm  
off.'

SULLY'S POV

as they just --

BARELY clear the GW bridge. And its massive traffic.  
Already, lives saved.

BACK TO SCENE

PATRICK (V.O.)  
You wanna try and go to Teterboro?

(CONTINUED)

152 SULLY - 11/18/15 (Full Blue) 101.  
CONTINUED: 152

SULLY  
Off.

SKILES  
'Wait thirty seconds.'

Sully hears "thirty seconds." Knows he doesn't have it.  
Reaches for the radio to the cabin.

SULLY  
(into PA)  
This is the Captain.  
(pause)  
Brace for impact.

AUTOMATED VOICE (V.O.)  
'One thousand...'

153 INT. AIR TRAFFIC CONTROL - CONTINUOUS ACTION 153

PATRICK  
(excited)  
Cactus 1549, turn right, two-eight  
zero. You can land runway one at  
Teterboro. \*

SULLY (V.O.)  
We can't do it.

PATRICK  
Okay. Which runway would you like  
at Teterboro?

154 INT. COCKPIT - CONTINUOUS ACTION 154

SULLY  
(to Skiles)  
Go ahead. Try number one.

Nothing from the engine.

SULLY  
(into radio)  
We're gonna be in the Hudson.

Sully slips his shoulder harness belt back into place and  
secures it.

PATRICK (V.O.)  
I'm sorry, say again, Cactus 1549. \*

Sully doesn't key the radio. His only focus now, landing  
the plane on the roiling river.

(CONTINUED)

154 SULLY - 11/18/15 (Full Blue) 102.  
CONTINUED: 154

WARNING SYSTEM (V.O.)  
'Too low. Too low. Terrain.  
Terrain.'

The chimes are relentless. Cockpit noise, cacophonous.  
Sully eyes the approaching water as if it were a runway.

155 INT. CABIN - SAME TIME 155

Almost all are leaning forward, braced for impact, as the  
flight attendants keep reciting, over and over...

SHEILA  
Brace, brace! Heads down, stay  
down!

Barry Leonard prays.

Diane holds her mother Lucille's hand.

Jeff Kolodjay cannot bear to look out the window as the  
enormous river seems to rise to meet them.

FLIGHT ATTENDANTS  
(shout)  
Brace!

-- one more time, then bow their heads and lean forward.

Only sounds remaining are...

A prayer in Russian... the words need no translation.

The sound of a text being rush-typed.

TEXT: *I love you and the girls.*

The word "delivered" on the screen, bringing deep relief.  
Message sent/message received.

An overlapping chorus of praise and fear and hope and  
goodbye...

Some on their cell phones... "Daddy loves you, you know  
that, Jesse? Daddy loves you forever..."

Some from their souls... "Thank you... for this life."  
"Please. God. Mercy. Please."

156 INT. COCKPIT - CONTINUOUS ACTION 156

Chimes. Alarms. Automated warnings.

(CONTINUED)

WARNING SYSTEM (V.O.)  
'Too low. Terrain. Terrain.'

SKILES  
No relight.

SULLY  
Okay. Let's go put the flaps out,  
put the flaps out.

WARNING SYSTEM (V.O.)  
'Caution. Terrain. Caution.'

SKILES  
Flaps out?

WARNING SYSTEM (V.O.)  
'Terrain. Pull up. Pull up.'

PATRICK (V.O.)  
Cactus 1549, radar contact lost.  
You also got Newark off your two  
o'clock in about seven miles.

WARNING SYSTEM (V.O.)  
'Pull up, pull up, pull up, pull  
up.'

SKILES  
Got flaps out. Two hundred fifty  
feet in the air.

WARNING SYSTEM (V.O.)  
'Too low. Terrain. Too low.  
Gear.'

SKILES  
Hundred and seventy knots. Got no  
power on either one? Try the  
other one.

SULLY  
Try the other one.

PATRICK (V.O.)  
Cactus 1549. You still on? \*

WARNING SYSTEM (V.O.)  
'Caution. Terrain.'

PATRICK (V.O.)  
Cactus 1549, you got runway two-  
nine available at Newark, it'll be  
two o'clock and seven miles. \*

(CONTINUED)



156 SULLY - 11/18/15 (Full Blue)  
CONTINUED: (2)

104.

156

SKILES

Hundred and fifty knots. Got  
flaps two. You want more?

SULLY

No, let's stay at two.  
(beat)  
Got any ideas?

SKILES

Actually, not.

WARNING SYSTEM (V.O.)

'Terrain, terrain, pull up, pull  
up, pull up.'

Sully eyeballs the landing. Eyes on the airspeed  
displays, then the water. Back and forth.

Outside.

Inside.

Outside.

Inside.

157 EXT. AIR - CONTINUOUS ACTION

157

Sully fights to keep the plane's pitch optimum, the nose  
up. The wings level. One inch off and the plane will  
disintegrate on impact.

158 INT. COCKPIT - CONTINUOUS ACTION

158

WARNING SYSTEM (V.O.)

'Pull up, pull up, pull up.'

159 EXT. BELLY OF THE PLANE

159

We see the dark water, only feet from impact, RACING UP  
to meet us. The plane's skin shivers and moans. No  
escape.

160 INT. COCKPIT - CONTINUOUS ACTION

160

Sully begins the flare for landing. Sidestick back,  
back, full aft, everything he's got.

\*

SULLY

We're gonna brace.

(CONTINUED)

SULLY - 11/18/15 (Full Blue) 105.  
160 CONTINUED: 160

WARNING SYSTEM (V.O.)  
'Pull up, pull up, pull up, pull  
up.'

161 EXT. HUDSON RIVER - CONTINUOUS ACTION 161  
SLAM. The plane hits the Hudson.

162 INT. COCKPIT - CONTINUOUS ACTION 162  
Underwater.  
Blackness.  
All the power gone. Panel completely dark. Dead.  
Finally, the nose begins to bob up, and as the water  
clears, Sully and Skiles have a sudden and perfect view  
of the --  
MANHATTAN SKYLINE. Dream-like. As if they're inside a  
snow globe, all of NY, opening before them at river  
level.  
Sully and Skiles look at each other. Alive.

163 INT. NTSB HEARING ROOM - CONTINUOUS ACTION (PRESENT) 163  
Silence. No more words. Who could have survived that?  
The recording is over. The room hums with the quiet of  
shock.  
For the first time, Porter and the other board members  
seem to really look at Sully and Skiles. To take them  
in. To realize that they survived this impossibility.  
This was a miracle on the Hudson.  
Sully and Skiles betray almost no emotion, still shaken.

SULLY  
(rising)  
I need a quick break.

164 INT. HALLWAY - CONTINUOUS ACTION 164  
Sully and Skiles walk side-by-side, not a word between  
them.

165 INT. BATHROOM - CONTINUOUS ACTION 165

Sully and Skiles wash their hands. Still mute.

166 INT. HALLWAY - MOMENTS LATER 166

Sully exits alone, and as he waits for Skiles, his phone rings. Lorrie.

SULLY

Lorrie.

INTERCUT WITH:

167 INT. SULLENBERGER BEDROOM - SAME TIME 167

Lorrie is lying on their bed. Next to her is a large, opened FEDEX PACKAGE which held...

SULLY'S SUITCASE, rescued from the wreckage of Flight 1549. Including his --

Pilot's hat. Which Lorrie is cradling in her hands. Tears steal the rest of her speech.

SULLY

Sweetheart, what happened?

LORRIE

For the first time, just now, I realized that there were 155 people on that plane. And you were one of them.

More tears. Tears of relief and joy.

LORRIE

I almost lost you. The girls almost lost you.

SULLY

But you didn't. I'm here.

Long pause as they simply take in the sound of each other's breathing. Their existence. It is beautiful.

LORRIE

How are you holding up? Tell me it's almost over.

SULLY

It's almost over.

(CONTINUED)

LORRIE

I love you.

SULLY

I love you.

Sully hangs up. Takes a moment to gather himself.

Skiles exits the bathroom and joins Sully as they walk in silence back toward the conference room.

Just before they reach the doors... Sully stops.

Skiles stops, too. Faces Sully.

SULLY

What did you think? Listening to  
the CVR. Now.

Skiles can't muster an answer.

SULLY

I'll tell you what I think... I'm  
just so damn proud of you. You  
were right there with me, through  
all those distractions. With so  
much at stake.

(pause)

We did this together. We were a  
team.

Skiles' eyes brim with tears.

SKILES

Thank you.

Then they lock into an embrace. Brothers. For life.  
When they step back, the emotion is an invisible cord  
between them.

SULLY

We did our job.

SKILES

We did our job.

All have returned. The weight of the investigation has  
been replaced by a sense of humble awe.

CHARLES PORTER

That is, honestly, the first time  
I have listened to a crash  
recording... while actually  
sitting with the Captain and First  
Officer. Extraordinary.

SKILES

That was no simulation.

CHARLES PORTER

No, it wasn't.

The NTSB board is looking for the right words.

Finally...

ELIZABETH DAVIS

I also wanted to let you know that  
the left engine was recovered late  
yesterday.

Sully waits a beat.

The monitors they have been watching come to life with  
VIDEO FOOTAGE...

A massive crane lifts the LEFT ENGINE from the Hudson  
River. It dangles over the water, facing away. Its  
damage unseen.

On the video, the LEFT ENGINE rotates TOWARD CAMERA. It  
is mangled and decimated from within and without.

ELIZABETH DAVIS

Extensive damage on both the guide  
vanes and fan blades of the  
engine. Five compressor blades  
were fractured and eight variable  
guide vanes... missing.

\*  
\*  
\*  
\*

SULLY

No thrust.

ELIZABETH DAVIS

As you testified, it was  
completely destroyed. The ACARS  
data was wrong.

Sully and Skiles are transfixed by the video of the  
engine that almost got them killed.

ELIZABETH DAVIS

I'd like to add something on a  
personal note.

(MORE)

(CONTINUED)

ELIZABETH DAVIS (CONT'D)

I can say with confidence, that  
after speaking with the rest of  
the flight crew, with bird experts  
and airplane engineers, after  
running all the scenarios and  
talking to each of the players...  
...there is an X in this result.  
It's you, Captain Sullenberger.  
Take you out of the equation and  
the math just fails.

SULLY

I disagree.

The room hushes. Waiting for Sully to finally unleash.  
Instead...

SULLY

It wasn't just me. It was all of  
us. Jeff, Donna, Sheila, Doreen.  
The passengers, the rescue  
workers. Air traffic control.  
The ferry boat crews and the scuba  
cops. We did it. We survived.

ELIZABETH DAVIS

First Officer Skiles, is there  
anything you'd like to add?  
Anything you would have done  
differently, if you had to do it  
all again?

SKILES

Yes.

(beat)

I would have done it in July.

Laughter surprises the room. Finally, a little space to  
breathe.

FADE TO WHITE.

FADE IN:

The wreckage of U.S. AIR Flight 1549 on full display.  
The damage to the fuselage, the missing left engine. It  
doesn't look like the kind of plane you walk away from  
alive.

The lobby is filling up with visitors, but not just any  
tourists. Flight 1549 passengers, one and all.

(CONTINUED)

169 SULLY - 11/18/15 (Full Blue)  
CONTINUED:

110.

169

The real-life SURVIVORS...

They were strangers when they boarded the flight. Now they are family forever.

Jeff Skiles enters. An eruption of APPLAUSE, as Sully enters and signals for...

\*  
\*

Jeff and Donna and Sheila and Doreen to join him. He pulls them in line with him, so that the crew of 1549 are receiving the cheers. As one.

FADE OUT.

THE END

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