

1 EXT. EASTER ISLAND - DAWN 1

We open with a rough sea along the coast of Easter Island. The sun appears on the horizon between a row of stone *moai*, silent witnesses of a once prosperous civilization that disappeared long ago.

2 EXT. ARCTIC CIRCLE - DAY 2

Another shot of the sea before the imposing edge of a glacier. An immense block of ice breaks away with a deafening crunch and falls into the water. Silence. Calm.

3 EXT. NEW YORK SKYLINE - DAY 3

The water, now calmer, dirtier, continues to dominate the frame. Behind it we see the New York skyline. Helicopters and airplanes sail through the sky above the bustling city.

4 EXT. LAGOS COASTLINE - AFTERNOON 4

A clear afternoon sky. The sea is calm and softly rocks hundreds of rustic wooden boats, tied up in front of an endless row of small huts.

5 EXT. OIL PLATFORM, QATAR COASTLINE - SUNSET 5

An oil platform in the middle of the sea. The enormous structure is riddled with tiny lights that shine brightly like a cathedral. It's raining. The image is lonely and bleak. Workers in the distance look like ants.

6 EXT. YOKOHAMA - SUNSET 6

Yokohama from the sea. We approach a gigantic block of dwellings that looks like a beehive. The sound of the sea fades and is replaced by the bustle of the city and the overwhelming buzz of locusts.

7 INT. MARIA AND HENRY'S BEDROOM, YOKOHAMA - SUNSET 7

Silence.

A bedroom dominated by a large window from which we see the peaceful ocean outside.

By the window, with her back to us, a woman carefully packs her things. Clothing is laid out around a suitcase riddled with stickers and baggage handling tags that show signs of frequent use.

BOY'S VOICE (O.S.)

Mom? Can you come in here for a second?

The woman turns and we meet MARIA (40), dark hair, thin and lanky, fragile on the surface, but with a strength in her eyes that suggests both sensitivity and a hot temper.

8 INT. LIVING ROOM, YOKOHAMA - DAY

8

Sitting before a computer we find LUCAS (9), surfing internet websites about Thailand on a desk filled with travel brochures and sheets of paper covered in itineraries.

On the floor, sitting in front of a Christmas tree we see THOMAS (7) and SIMON (5) sitting on each side of a globe. They're sticking small star-shaped stickers on the globe.

THOMAS

Grandpa George and Grandma Maria...

Simon puts a star on England, where many other little stars overlap.

Maria reaches the living room and Simon turns and smiles, showing her the globe.

SIMON

Look at all the friends we have!

Maria smiles and walks over to the children. Simon shows her the globe enthusiastically.

SIMON (CONT'D)

The red ones are family. The yellow ones are classmates from England, Mexico and Japan... and the blue ones are Dad's, from his job...

Maria notices that the globe is covered mostly by little blue stars.

TOMAS

I say the blue stars are cheating because we've never met any of dad's bosses.

SIMON

Daddy's the boss. They're people he works with, right Mommy? This way we know people in almost every country. We're only missing Australia.

This sparks Lucas' interest. He turns to his mother.

LUCAS

It would be awesome if they sent
Dad to Australia. I wanna go.
And we wouldn't have to learn a
new language.

Maria points at a lone star over the North Pole.

MARIA

(playing dumb)

And who do we know in the North
Pole?

Simon gestures with exasperation, as if to say "Who do you think?" Lucas crinkles his eyebrows and sighs, slightly embarrassed, turning his attention back to the computer.

MARIA

Oh, of course! Santa Claus!

Simon's expression changes a bit.

SIMON

Mom, I'm really worried.

The little boy pauses so dramatically it's funny.

SIMON

I don't know we'll get any
presents from Santa Claus this
year.

MARIA

Why wouldn't we?

SIMON

Because in the letter I wrote him
I said we were spending our
vacation in Thailand so he would
know to deliver them in advance.
But I forgot to tell him we live
in Japan now.

(speaking faster and
faster nervously)

He might take them to Mexico,
since that's where we were living
last year. Or to London, to
Grandpa and Grandma's.

Maria quells Simon's jabbering with a chuckle.

MARIA

But hey, look. You put a stamp
on the letter, right? And a
return address. I'm sure he'll
bring the presents here.

SIMON

But will he deliver them in advance? We're leaving tomorrow!

MARIA

There's only one way to find out. So go straight to bed, we have a long plane ride tomorrow.

LUCAS

Five hours and 35 minutes to be exact.

9

INT. OFFICE - NIGHT

9

Silence suggests the children are asleep. We see Maria with her back to us typing on the computer with the large window behind.

We hear keys in the lock and the quiet sound of the door opening and closing. Careful footsteps approach and HENRY (40) appears, a friendly-looking man with grey streaks in his hair. He looks tired and is carrying newspapers and a suitcase under each arm.

Maria continues writing her email. HENRY approaches from behind and kisses her.

HENRY

I'm the worst father of all time. I know.

MARIA

I just ordered another one from Amazon. But they won't ship him until after Christmas. So you can rest easy for the holidays.

Maria kisses him back.

MARIA (CONT'D)

Have you had dinner?

HENRY

I'm not hungry. I have news about work. I'll tell you later.

Maria cringes but tries to be supportive.

MARIA

I'm finishing an email to my dad. You can tell me when I'm done.

Henry walks out quietly. Maria finishes her email. We can read on screen:

KISSES FROM YOKOHAMA, MARIA. AND MERRY CHRISTMAS.

Maria presses the send button.

She looks out the window towards the tranquil sea. She looks somewhat troubled. She stares out the window for too long.

Then, on the window pane, a spider appears. It's very small, but looks menacing.

Maria takes a piece of paper from the table, rolls it up turns to crush the spider, but when she checks the glass again the spider is nowhere in sight.

10 INT. MARIA AND HENRY'S BEDROOM, YOKOHAMA - DAY 10

Maria enters the bedroom. Henry is lying on the bed in a Tshirt and pajama pants. He's fallen asleep. There's a folder on his lap with a piece of paper he was writing on. Maria carefully takes the pen out of his hand and looks at the piece of paper he was writing on with a tender smile. Henry shifts on the pillow.

HENRY
(half asleep)
Just five minutes and I'll help
you with the presents...

Maria smiles. She takes the letter and leaves the room, folding it carefully.

11 INT. LIVING ROOM, YOKOHAMA - DAWN 11

The house is completely silent. The first rays of sunlight bathe the room. We hear accelerated footsteps. Simon rushes into the living room. Presents are piled under the Christmas tree. Simon shrieks happily.

12 INT. MARIA AND HENRY'S BEDROOM, YOKOHAMA - DAWN 12

Henry is startled awake by Simon's screams. He turns to look for something and finds that his weight has crushed the metal frame of his glasses. Maria isn't next to him.

13 INT. CORRIDOR / LIVING ROOM, YOKOHAMA - DAWN 13

Henry walks down the corridor towards the living room. He tries to straighten the twisted frame of his glasses when he spots a large pile of suitcases by the door.

HENRY
Oh, God.

In the living room, Thomas and Simon jump for joy around the Christmas tree. Lucas concentrates, reading a letter as Maria stands behind him.

SIMON
Daddy, Daddy, Santa Claus came!

HENRY
(feigning surprise)
Christmas is almost a week away.
What are you talking about?

Thomas jumps on his father and shows him a present with his name on it.

THOMAS
Then who do you think brought this?

Henry looks at Maria and pretends to be surprised.

HENRY
For me?

Thomas nods. Henry opens his gift and takes out two beach paddles.

HENRY
Wow! Great!
(playing along, to Maria)
Beach paddles!

SIMON
He left a letter, too. But I can't read the handwriting.

Lucas starts reading the letter. Henry leaves his glasses with the twisted frame on a table and takes a seat.

LUCAS
Let's see. "Dear Simon..."
(looking at his father)
This Santa Claus guy has some pretty sloppy handwriting... Since you're going away on vacation I wanted to bring your presents a little early.

Simon opens a present, a large red plastic ball.

LUCAS
"I know you asked me for a Star Wars toy, but unfortunately while flying through a heavy storm my sleigh tipped over and your present was lost in the snow."

Simon reacts with genuine disappointment.

LUCAS (CONT'D)

"The CD your mother asked for was also lost. But don't worry, my elves are looking for it and they'll Fed Ex it to you."

Maria looks at Henry like he's completely nuts.

LUCAS (CONT'D)

Dad, you better read the rest of this, I think I'm gonna throw up.

Lucas passes the letter to Henry, who looks just as giddy as Simon.

HENRY

"As far as the other things you asked me for in your letter... that there be no more wars and to give water and food to all the children who don't have any, I promise I'll do whatever I can, but never forget that there's always something each and every one of us can do to help others."

Lucas makes a face like he's going to vomit. Simon hangs on his father's every word.

MARIA

You mean he didn't bring me anything?

Simon smiles and hands her a small present with her name on it. Maria opens it and feigns surprise as she takes out a silk scarf.

Maria smiles at Henry, who winks at her.

SIMON

(to Henry)

You read it without your glasses. And you can't read anything without your glasses.

Maria and Lucas quickly glance at each other, worried.

Henry hurries to come up with an explanation but before he can say anything Simon's face lights up.

SIMON (CONT'D)

It's a magic letter!

14 EXT. SKY - DAY 14

The roar of a large commercial jet streaming across the sky at full speed.

15 INT. AIRPORT, THAILAND - DAY 15

We discover the entire family among dozens of tourists.

Video monitors welcome tourists in a variety of languages with images of beach paradise.

16 EXT. TRAIN MARKET - DAY 16

We hear a train whistle. Simon sticks his head out the window of a slowly moving passenger car. The locomotive crosses an alley where an open air marketplace is held.

Simon runs off, rushing through the train, holding Maria's hand. He stops between two cars. Below him we see fruits, grains and vegetables of all colors being passed across as Simon waves at the street vendors.

Maria and Simon hurry to the last car where the rest of the family is leaning over the bar. The vendors close their awnings in unison as the train passes through, perfectly synchronized, like a giant Bubsy Berkeley musical production number.

HENRY (V.O.)

What do you mean, overbooking?

17 INT. ORCHID BEACH RESORT HOTEL, RECEPTION - DAY 17

The family's suitcases are on the floor next to the children. Maria and Henry argue with the RECEPTIONIST.

RECEPTIONIST

I'm very sorry, sir, but your room has been taken.

HENRY

But we planned this holiday months ago, what do you suggest we do now?

Maria looks at a sign on the wall with the prices.

LOW SEASON: \$120. MID SEASON: \$150. HIGH SEASON: \$200.
CHRISTMAS: \$450.

Maria tries to remain calm.

HENRY (CONT'D)
 (to receptionist)
 Look, we're tired, it's been a long trip and...

MARIA
 (raising her voice)
 And we want the family suite on the top floor with a terrace overlooking the sea like the one we booked six months ago! I won't have it any other way, you got that?

The receptionist is sweating.

VOICE (O.S.)
 Perhaps...

Maria and Henry turn. Behind them appears the MANAGER, dressed in an identical, yet somehow more distinguished, uniform.

MANAGER
 Perhaps I may be of assistance. I could try to compensate for the inconvenience.

18 INT./EXT. KHAO LAK BEACH BUNGALOW - DAY

18

The manager opens the doors of an amazing bungalow right on the sand, facing the sea.

Lucas and Simon look at each other enthusiastically. Henry looks around. An empty beach, palm trees, the sun. The little piece of paradise they'd been looking for is finally before them.

Thomas removes a plastic wrapper still covering one of the light switches on the wall. Lucas explores the minibar.

LUCAS
 Can I have a Coca-Cola?

MARIA
 Lucas, you know the answer to that question. If you're thirsty...

LUCAS
 (resigned)
 ...drink some juice or a glass of water.

MARIA
(to the manager)
Listen, this is great. I'm sorry
I was so rude.

The manager smiles and waves off her comment nonchalantly.

MANAGER
Welcome to the Orchid Beach
Resort, ma'am. I hope you enjoy
your stay.

19 EXT. BEACH, KHAO LAK - SUNSET

19

Lucas, Thomas and Simon walk in the sea. The water is
waist high.

SIMON
It's still shallow! It doesn't
get any deeper!

From Maria's point of view, we discover that the children
are more than 50 meters out from the shore.

Maria and Henry walk along the shore in silence. White
sand, palm trees, nobody in sight and the perfect sunset.

Henry then notices a TOURIST in his sixties walking down
the beach, combing the sand with a metal detector.

He remains silent for a while before speaking.

HENRY
Mr. Yunioshi is staying on with
the company next year.

MARIA
That's ridiculous. We came to
Japan because you were supposed
to replace him.

HENRY
He's renewed his post for two
more years. It makes no sense,
two of us doing the same job.
They relocated us to Japan and
now they don't know how to get
rid of me.

MARIA
Firing you would be too
expensive.

HENRY
Yunioshi has had the job for
years. I'm a real nuisance to
them.

(MORE)

HENRY (CONT'D)

And I don't think I can take two more years of this.

(silence)

We shouldn't have come to Japan.

MARIA

If that's how you feel, just quit and we'll go back to England.

HENRY

Look, Maria, we can't make any hasty decisions. I've been with the company for years and if we go back I'd have to start all over again from scratch.

MARIA

(trying to calm him)

Then we'll stay in Japan. The boys are happy there. We can grow roots anywhere.

HENRY

Yeah, but we have to do what's right for everyone.

Maria can't help laughing. She tries to lighten things up.

MARIA

We have to decide either to leave or to stay. It's that simple. The rest will take care of itself, Henry.

Their path is impeded by a river flowing into the sea. Henry turns and looks into Maria's eyes.

HENRY

You know me. I worry. A lot.

Maria smiles and tries to comfort him with a hug.

MARIA

Look at that. It's beautiful. Don't worry. We still have time to decide.

They hold each other, watching the sunset.

20

INT. MARIA'S BEDROOM, BUNGALOW - EVENING

20

An open suitcase on the bed. We slowly move towards the bathroom to spy through the crack in the door. We find Maria in her underwear standing before the mirror.

She contemplates her body, observing the cellulitis in her thighs, the skin on her arms which isn't as firm as it used to be.

21 INT. KIDS BEDROOM / BATHROOM - EVENING

21

Lucas fits his clothes in the wardrobe. When he closes the door he realizes someone has removed the night tables and pushed all three beds together. He snorts and rushes to move his bed away from his brother's. But someone has fixed the beds together and he can't move it. He walks into the bathroom.

LUCAS

Who put the beds together. I'm
not sleeping with you guys.

Thomas and Simon are in front of the mirror brushing their teeth with electric toothbrushes. They're playing at copying everything the other one does. Beside them Lucas carefully "uncombs" his hair. Thomas glances at Lucas out of the corner of his eye and Simon mimics the gesture, holding back his laughter.

LUCAS (CONT'D)

What?

TOMAS

(very serious)
Nothing.

SIMON

You're so gorgeous, Lucas.

Lucas lunges to smack one of them but Thomas and Simon run away laughing their heads off.

22 INT. MARIA'S BEDROOM, BUNGALOW - EVENING

22

The three brothers run in and immediately stop one by one with surprised looks on their faces.

Maria is standing before the terrace, wearing a beautiful green dress with a poinsettia on the flap. She's finally dressed up for once in her life. She looks gorgeous. Henry walks in the door, wearing shorts, flip flops and a T-shirt.

HENRY

(stunned)
Hey, what is this?

Maria points at the flower and her dress.

MARIA

Red and green. It's Christmas.

HENRY

Damn, you should have warned me.
I brouht nothing to wear to match
that!

Maria smiles at him, flirting.

23

EXT. HOTEL TERRACE - NIGHT

23

The Christmas dinner. A crowd of tourists seated around large tables. Hundreds of light tiny bulbs soften the atmosphere. There's a band on the stage in front, playing "Silent Night." The camera pans across the crowd, singing the song in their respective languages.

TOURISTS

(singing)
"Silent night. Holy night".
(in German)
"Alles schläft; einsam wacht".
(in Swedish)
"Skinner på barnet i stallets strå
och de vakande fromma två."
(in French)
"Le brillant coeur des anges
Aux bergers apparaît..."

Maria eats her last bite of dinner and sighs, satisfied.

Among the people in attendance there is one who is more focused on eating than on singing. It's GEERT (17), the teenage son of a German family. The boy has an orthopaedic prosthesis on his right arm. He has a claw where his hand should be. He's not singing, just looking towards the stage as he serves himself a coke with the help of his metal claw.

Henry notices Simon staring at Geert.

MARIA

Simon, stop staring. Would you
like it if you were him and
people stared at you?

Simon lowers his eyes, ashamed. Geert's father looks at Henry and smiles. He smiles shyly back at him.

SIMÓN

(covertly)
I was staring at the coke. Can't
we have one?

Maria looks at Simon. He doesn't fool her. He blushes.

24 INT. BUNGALOW - DAWN 24

Maria is jolted awake, startled for no apparent reason. She checks the alarm clock on the night table. 8:52 A.M. She looks out the window. The sun shines brightly over a quiet sea.

25 INT. CHILDREN'S BEDROOM, BUNGALOW - DAY 25

Maria opens the door silently and looks inside. The children are fast asleep. Simon turns over and crosses Lucas' chest with his arm, hugging him. Lucas pushes his arm away with a grunt.

26 INT. BATHROOM - DAY. 26

Maria takes a pill for her headache from her vanity case and swallows it with a gulp of water.

27 EXT. TERRACE - DAY 27

Tables and chairs have been arranged for breakfast. Maria steps out onto the restaurant terrace, yawning in the sunlight. She picks up a bottle of water.

Maria walks in front of Henry, playing volley using Simon's red ball with the boys in the pool for small children. Behind them, a row of bungalows that blocks our view of the beach.

It's very early and the pool is practically empty. Maria sits on a lawn chair, puts the bottle of water on a table and picks up a copy of "The Shadow of the Wind." As she turns the page, the spine comes unglued, annoying her. She has to make an effort to hold the book together as she reads.

We hear Christmas songs in the background played quietly on the hotel sound system. Maria raises her hand and massages her head softly while she drinks a sip of water.

A gust of wind blows away a page of her book.

Henry, playing with the kids, hits the ball too hard and it shoots off in the direction of the adult pool.

HENRY
Lucas, please...

Lucas, moping a bit, hops out of the pool and goes after it.

Maria runs after the page that blew away, which ends up stuck to the moisture on the glass of a shower screen by the pool.

MARIA

Shit...

Maria reaches to peel the page off the glass and notices the glass is vibrating. Maria's reflection is blurred by the vibrating glass.

At the far end of the adult pool, across the way from Maria, Lucas stops the wayward ball. He stops cold, stunned by a loud noise, a strange ROAR that seems to be coming out of the very center of the earth.

Maria turns towards to the pool, where Henry is looking around, disoriented.

Maria gazes towards the beach. Through the bungalows we can see how the coastline is rising.

MARIA (CONT'D)

(tries to scream but
nothing comes out)

Henry...

The line of palm trees farthest away is shaken violently in perfect synchrony, raising a strange cloudy mist of foam that rises and vanishes almost immediately.

Then an even higher enormous dark splash so thick light can't get through it rises as it crashes against the bungalows. The foam clutches them like a hand jumping out and grabbing prey caught off guard.

A tourist appears from around the corner of one of the bungalows, with his towel dragging behind him, running from...

A WALL OF BLACK WATER.

A giant wave brought to a boil, raging straight from hell, heading straight for the hotel swimming pool at unreal speed, destroying everything in its path.

Maria can't believe her eyes. She's paralyzed by fear and only has time to turn to Henry.

MARIA (CONT'D)

(this time the scream
comes out)

Henry! The boys!

The crash is so loud that Maria doesn't even know if he heard her. Henry takes one last look at Lucas - realizing he is too far away.

He grabs Thomas in one arm and Simon in the other and starts running.

Maria, frozen with fear, impotent, watches how the wave is about to swallow Lucas.

Lucas shares one last gaze with his mother.

He dives into the adult pool a second before the black wall engulfs him.

Maria presses her book to her chest. She is struck violently by the wave, which slams her against the glass shower screen, smashing it into a thousand pieces.

The dark water covers the camera and everything goes black.

CUT TO

28

EXT. THE FIRST WAVE — SURFACE

28

Maria emerges. She takes a desperate puff, almost out of breath. She is blinded by the sun. The current drags her through a thick mass of swirling grayish-brown mud, an endless expanse of black death. She can only hear a buzzing noise and the beats of her thumping heart.

Maria can't help but swallow more water. She's about to crash into the top of a palm tree breaching the surface. She opens her arms, crashes into the tree and grabs the trunk as tightly as she can. The current pulls her but she manages to hold on. That's when she manages to get a look at what's happening.

The water has completely covered the hotel, of which only the top floor and roof are visible. People are on the roof.

A large dresser appears in the water, its legs pointed at her in a threatening way. The object crashes into the palm tree, crushing her against the tree. She struggles to free herself. She manages to push it away and tightens her grip on the tree with what little strength she has left.

Maria tries to understand what's going on. Her face reveals shock, desperation, anguish.

Then, about 50 feet away, Lucas' head appears in the water amongst the waves of the deadly current.

Lucas turns towards his mother almost intuitively. They make eye contact for a brief moment before the waves block their vision again.

MARIA

(as loud as she can)

Lucas!

Lucas appears for a moment behind a wave and disappears again. We see him calling out to his mother, but the roar of the sea is so loud we can't hear him.

LUCAS
(barely audible)
MOM!! MOM!!

Maria immediately lets go of the palm tree.

She swims as fast as she can, fighting the current. Lucas' head appears and disappears between swells. Another wave engulfs Maria.

Underwater, from Maria's POV, we glimpse passing trees and something huge, black and sharp moving below the surface at full speed. The water is so dark we can't identify what it is.

Maria's head comes above the water again. She's 30 feet away from her son.

MARIA
Lucas, swim towards me!

Suddenly an enormous piece of splintered wood shoots out of the water like a projectile, dragging a piece of barbed wire fencing along with it. A security fence torn from the ground.

MARIA (CONT'D)
Lucas, watch out!

The dangerous braids of barbed wire slide across Maria. She pushes one of the wooden fence posts and the wire curls around her arm, biting into her flesh. She cries out in pain. The other end of the wooden fence gets stuck around a tree trunk and the barbed wire entraps Maria. She watches as the current pushes Lucas past her and then away from her. She finally frees herself from the wire and pushes the posts away. The whirlpool created at the base of the tree drags and swallows the fence.

Maria looks for Lucas. Now she's ahead of him and he has to swim following the current towards her. Lucas tries with all his might to beat the current so he can grab Maria.

A tourist reaches out, leaning on the branch of the top of a passing tree sticking out of the water.

TOURIST
Grab my hand!

Maria can't make it. She passes by the tree where a window crashes into it. Glass shatters, shooting fragments in all directions.

The amount of debris whirling around the trunk makes it dangerous to approach. Lucas tries to reach for the man's hand.

MARIA

Lucas, no!

Lucas lets the current carry him away from the tree.

They try to reach each other. Maria spots a mattress floating a few meters away.

MARIA (CONT'D)

Lucas! Grab that mattress!

Lucas and Maria swim desperately towards the mattress and each manage to grab hold of the edge a moment, but it slips away, carried by an even stronger current.

They reach out their hands, struggling to grab hold of each other. Their fingers touch but their hands miss each other.

LUCAS

They're all dead, Mom. We're gonna die.

Finally a current carries Maria towards her son. Their hands meet. Maria pulls him with all her might and manages to get her arms around him.

MARIA

(sharply)

No, Lucas. We are not going to die.

Lucas shudders in his mother's arms.

MARIA (CONT'D)

(authoritative)

Lucas, we have to look out for each other. You watch the front and I'll watch the back, okay?

Lucas nods, wiping snot hanging from his nose.

From their POV, we are dragged at full speed by the stream. Our vision comes in and out of the water, barely missing passing trees surrounded by whirlpools of menacing debris at a menacing speed.

A car floats by and overtakes them. In the back seat we see a small child still tied to his car seat. He isn't moving and he's covered in mud. They stare at him as the car floats past.

The water seems to carry them along more slowly until the current finally virtually comes to a stop.

Maria and Lucas move their arms and legs to stay afloat. They're not moving.

The floating car settles on the surface for a moment and then starts to slowly sink.

But then the undertow makes the vehicle spin, heading directly for Maria and Lucas. Maria snaps out of her trance.

The car is practically on top of them, dragged by a new wave loaded with debris. Lucas tries to push off with his feet and we see the car overtake them and then slide above the water, engulfed in a new current. Lucas and Maria watch as the car starts to spin around a gigantic whirlpool created by the undertow wave and the tide.

MARIA (CONT'D)

We have to find somewhere safe to hang on.

Lucas and Maria try hard to stay away from the vortex of the whirlpool. They have to let go of each other's embrace to swim but continue to hold hands. The current is too strong to beat.

Maria is sucked underwater, her hand slipping away from Lucas'. She disappears from Lucas' view. He panics.

LUCAS

Mom! MOM!!!

Underwater, Maria fights to reach the surface, so riddled with debris that no light gets through. A sheet caught between the branches of a tree is strangling her. She is hit by all sorts of sharp objects that come out of nowhere in the middle of the dark water as she tries to untangle herself.

From Maria's POV, underwater, we see Lucas being dragged away by the current until his features are no longer recognizable through the muddy mass of water. We see the desperation of her face. She doesn't fear her own death, but she's not going to leave her son alone. The air rushes out of her lungs. Her strength is reaching its limit, but she fights with all her might and she finally manages to free herself from the tangled sheets.

Maria resurfaces, freed from the sheet but with an awful-looking mark around her neck. Lucas lunges for her and throws his arms around her.

LUCAS (CONT'D)

(very angry, shouting)

Never do that to me again, Mom!

Never do that to me again!

Maria is too exhausted to speak. She just grabs Lucas with all her might. No force in this world is going to separate them again.

The current carries them in silence until seems to weaken. Lucas spots an uprooted palm tree trapped between the trunks of two trees still standing.

LUCAS (CONT'D)

How about that tree over there,
Mom?

MARIA

It's perfect, Lucas. That trunk
is perfect. Perfect.

They approach the uprooted palm tree and manage to grab hold. The crest is tangled in a very fragile manner between the branches of the two sunken trees. Lucas tries to climb on top of it, balancing the trunk in such a way that it looks like it might tip over.

MARIA (CONT'D)

Lucas, don't move! We have to
blend in with the tree like we're
leaves. That way we might be
able to trick the sea.

Lucas stops trying to climb up the tree. The two of them hold onto the trunk on the side that offers the least resistance to the current, without taking their eyes off the debris being dragged by the tide in their direction.

The water slowly returns to the sea, the situation has apparently calmed down.

LUCAS

Is it over?

MARIA

No, Lucas. The worst is yet to
come.

Lucas looks out to sea and at the surrounding area. He looks at this mother.

LUCAS

They're all dead. They must be.

MARIA

(sharply)

Now isn't the time, Lucas. You
have to be strong. We have to be
strong for each other.

Lucas can't believe what's happening and he suddenly feels ashamed. Maria holds him in her arms.

LUCAS

I thought I was a brave kid.

Maria reacts, touched, and embraces the boy.

MARIA

Only people who are brave admit
they're afraid, Lucas. You're
doing great.

Maria strokes his hair and kisses his forehead.

Lucas watches the current carry debris out to sea. Maria quickly checks herself discreetly so Lucas won't notice. She's covered with cuts. She sees blood flowing freely out of them.

The camera rises above them, further and further away, revealing a sea full of waste, death and debris.

From the sky, Maria and Lucas are an insignificant dot in the middle of the catastrophe. Cars, remains, animals, even a destroyed bungalow float out to sea.

DISSOLVE TO:

29

EXT. UPROOTED TREE TRUNK - DAY

29

We see the tops of two trees. We continue our descent and find an uprooted palm tree stuck between the two trees. We pan along the trunk until we reach the interwoven hands of Maria and Lucas, holding on to each other, and finally, their faces. They're exhausted, covered in sweat, but very alert.

Suddenly Lucas realizes something.

LUCAS

Mom, I think I can touch the
bottom.

Maria looks at him. She carefully slides off the tree and lets go enough to feel for the bottom. She grimaces with pain and tries to hide it.

MARIA

Yeah.

(pause)

We should look for somewhere
safer. Are you ready?

Lucas nods and lets go of the tree. Maria lets go of the tree and they walk hand in hand.

The palm tree, freed of the weight, sinks into the water. The crest comes unhooked from the two trees, heading back out to sea. Maria and Lucas watch the palm tree drift off, as if saying goodbye to a friend.

LUCAS
Will there be another wave?

MARIA
We should find somewhere safe
just in case.

Maria turns and looks forward. She spots a reedbed with a wooded area not too far away.

MARIA
How about those woods over there?

Lucas checks it out, thinking. He nods.

MARIA
Let's go.

30 EXT. REEDBED - DAY

30

Lucas walks behind Maria, water up to his chest through a lane in the reedbed. Some of them have broken off to block their path, making it difficult to navigate the puddled terrain. Lucas is covered up to his chest.

Behind them we see a electric post leaning. The cables are hanging dangerously close to the water.

LUCAS
Mom, what will we do now?

MARIA (O.S.)
Keep walking, son.

Lucas notices the cuts on his mother's back. One of them, chest high in her ribcage, look very serious and continues to bleed. The broken reeds along the way block his view.

LUCAS
How will we get by?

Maria continues walking without answering.

LUCAS
Where are we gonna live? Will we
have to move back to Spain and
live with Grandpa and Grandma?

MARIA
(very sweetly)
I don't know, Lucas. I don't
know.

Lucas pushes away the broken reeds, trying to get closer to his mother, but every time he pushes one away, several others take its place, blocking his path.

Something is floating in the water a few meters to the left, hooked between the stalks of the reeds.

Lucas stops in his tracks. The stalks open up, revealing a naked cadaver. It's the body of a man, fairly big and strong. His body is covered in deep cuts that no longer bleed. A look of desperation is frozen on his face.

A roar coming from the sea brings Lucas out of his trance.

Lucas turns and looks out to sea. All we can see are reeds rocking back and forth softly. A small whirlpool forms in the water, twisting the reeds.

LUCAS
(whispering)
Mom.

Lucas turns to his mother, who is looking out to sea, her face filled with anguish.

And for the first time he sees his mother, naked from the waist up, with her thorax torn apart.

One of her breasts has been almost ripped completely off. Her entire body is covered with cuts that bleed and bleed. Lucas takes it all in, horrified. The flesh of one of her thighs is completely hanging off the back of her leg. Lucas' eyes fill with tears and he turns away, ashamed.

LUCAS
Mom... Please...

Maria rips a piece off her shorts and tries to cover her breast with it. Lucas is touched by the gesture.

LUCAS
I'm sorry.

Maria thinks what to say. She can't lie to him.

MARIA
(very weak)
Keep walking.

Lucas immediately obeys and sniffles. He wipes the dirt off his face with water, trying to hide his tears.

LUCAS
We need to cover those wounds.

MARIA
(in a faint voice)
As soon as we find somewhere safe
to stop. Keep going.

Lucas continues walking in silence.

31 EXT. JUNGLE - DAY

31

Through tree trunks we see Lucas walking ahead of Maria. They walk in silence in knee-high water. Maria's pace indicates she's trying to save her strength.

Lucas stops. He looks around, scanning the horizon. We can't hear anything. No motors running, not a single bird. Only his tired breathing and the non-stop roar of the sea.

LUCAS
That tree over there. Do you
think we can climb it?

Lucas points to a tree sticking out of the jungle. A mass of strong tangled weeds have been exposed by the current. The large twisted base of the trunk makes it easier to reach the higher branches stretching above the mark left by the water on the base.

MARIA
It looks safe. Fine by me.

Maria and Lucas start to walk when something breaks the silence. A squeal coming from the heart of the jungle.

CHILD'S VOICE (O.S.)
Help!

A perfectly audible cry for help, but the boy keeps walking, ignoring it. Maria stops.

MARIA
Did you hear that?

Lucas turns to his mother, begging her.

LUCAS
No, Mom, please...

Maria signals for him to be quiet. The two remain completely silent. Waiting.

CHILD'S VOICE (O.S.)
Help! Help!

Lucas looks at his mother. She stares into the jungle and tries to figure out where the cries are coming from. Lucas looks desperately out to sea. The roar continues.

CHILD'S VOICE (O.S.)
Help! Pleeese!

Maria walks over to Lucas. He shakes his head.

LUCAS
Mom, we can't. Look at yourself.

MARIA
Lucas, we have to help that boy.

LUCAS
If another wave catches us down here we'll die. We have to climb that tree right now.

CHILD'S VOICE (O.S.)
Help!

MARIA
Lucas. What if that boy were Simon? Or Thomas? What if they needed help somewhere? Wouldn't you want someone to help them?

LUCAS
Simon and Thomas are dead.

Lucas remains silent a moment, lowering his eyes.

Maria looks at the tree. Safety is only a few yards away.

CHILD'S VOICE (O.S.)
Help! Heeeeelp!

Maria takes Lucas by the chin and forces him to look at her.

MARIA
We have to help that boy, even if it's the last thing we do.

Lucas nods. He takes a breath.

LUCAS
(screaming)
Where are you?

CHILD'S VOICE (O.S.)
Help! Heeeeelp!

Lucas takes Maria's hand and follows the sound of the screams.

32

EXT. JUNGLE - DAY

32

Maria and Lucas walk through an area with more trees. The cries are getting closer and closer.

LUCAS

I think I see him.

Lucas starts running towards a small clearing, splashing through puddles that reach his knees or waist at most.

Tangled in the vines of a tree, five feet off the ground, we see a five-year-old NAKED BOY. He looks weak and scared and his skin is extremely pale. He doesn't look very tangled but he's in such a state of shock that he can't manage to free himself. Lucas walks over to him.

LUCAS

It's all right, you're safe.
What's your name?

NAKED BOY

Daniel.

LUCAS

Daniel, I'm Lucas. From Spain.
Where are you from?

DANIEL

Help!

LUCAS

Are you hurt somewhere?

DANIEL

Help!

The boy reaches out to Lucas. Lucas does his best to untangle him.

LUCAS

Come on, help me out here.

The boy kicks the vines and falls to the ground.

Maria walks over to him and tries to bend over, but a sharp pain stops her cold.

MARIA

You help him.

Lucas takes the boy in his arms. The boy sees Maria's injuries and starts crying.

LUCAS

Now we have to find somewhere
safe.

Lucas raises Daniel on his shoulders and starts walking inland.

33

EXT. JUNGLE CLEARING - DAY

33

The three of them reach the tree Lucas and Maria saw earlier.

The trunk is leaning slightly, which could simplify the climb. He notices the mark left by the water, which is only a couple feet higher than the present water level.

Maria looks at the top of the tree. In her present condition it won't be easy. Maria points at some palm fronds on the ground.

MARIA

Rip some leaves off that branch.

LUCAS

What for?

MARIA

(exhausted)

Please...

Lucas obeys and quickly rips some leaves off the branch. She takes one of them and does the best she can to tie the loose flesh from her thigh back into place with it. Fresh blood gushes out of the wound as she tightens the strips. Lucas looks away and Daniel starts crying.

Lucas wants to say something, he looks around, there's no sign of civilization.

MARIA

We have no other choice, Lucas.
I can't keep going on foot.
Someone will find us here.

The three of them walk towards the tree. Suddenly Lucas spots something floating in the puddle at the foot of the tree they've chosen. He runs over to it and holds it up. It's a can of Coca-Cola.

LUCAS

Can we?

Maria smiles ever so slightly and nods.

MARIA

I think today we can make an exception.

Lucas puts the can in the lining of his bathing suit and starts climbing the tree with Daniel on his back. The boy remains in a state of shock and doesn't move.

LUCAS

You can help me out, you know...

Maria reaches the tree. She leans her body over the trunk and hugs it. She notices her wedding ring on her finger, covered in dirt and mud. Maria looks at it sadly for a moment.

Maria's feet and hands push with all their might. The rough trunk of the tree presses against the open wounds covering her body and she lets out a cry of pain. Blood gushes from her wounds.

LUCAS

Can you do it, Mom?

MARIA

(shouting)

Of course I can, what's gonna stop me? Keep going!

Lucas obeys and continues climbing. Maria grips the tree with her nails and pushes with her good leg, dragging the bad one over her thigh, trying not to allow contact with the wounded side.

The "bandage" which she had over her thorax falls. She instinctively covers her breast with her hand and slips. She almost falls but manages to grab the trunk.

LUCAS

Are you okay?

MARIA

(whispering)

I slipped, that's all.

Maria rests a few moments, gathering her strength. She looks up at where Lucas and Daniel are resting on a branch. She looks down and sees her reflection in the middle of a small red puddle her own blood is forming in the water below. Maria seems ready to faint.

Lucas sees that his mother has stopped moving and he turns to Daniel.

LUCAS

Stay here. Don't move.

Lucas climbs down the trunk and stops next to his mother, hugging the opposite side of the tree.

MARIA

What are you doing?

LUCAS

I'll put my arms and legs where you need to grab on, okay?

(MORE)

LUCAS (CONT'D)

Use me for support. I'm softer
than the tree. That way you
won't hurt yourself so much.

Maria smiles. It's a silly idea, but it can't hurt.

LUCAS

Come on, your right foot on my
left knee, can you find it?

Maria moves her leg slowly until her foot slides over
Lucas' knee.

LUCAS

Now push yourself up.

Maria pushes. The muscles of Lucas' body tense up,
clinging to the tree. Maria slides up about a foot.

LUCAS

Now wait.

Lucas carefully slides his leg from under his mother and
repositions himself a little higher up the tree. He makes
sure his grip is tight and smiles, encouraging her.

LUCAS

Your right hand on my right hand.
Hold onto the tree from behind.

Maria obeys.

LUCAS

Now your left foot on my right
knee. And push.

Maria pushes and climbs another foot. The two hold each
other a moment around the tree with the trunk in between.
Maria looks at her son with her eyes full of tears.

LUCAS

You're almost there. Come on,
another step.

Lucas repositions himself over and over again. It's a
painful process for Maria but it's a beautiful sight, a
genuine display of love. Finally they look at each other,
their faces almost touching.

MARIA

Thank you, Lucas.

Maria kneels, putting pressure on her thigh to stop the
bleeding. A sudden jolt of pain rushes through her body.

Lucas appears behind her and sits on a branch near where Daniel is waiting.

Then, about 150 feet away, Maria spots a NATIVE sitting on top of a tree, watching the sea from a distance. The man looks at Maria. There's something primitive and pure about the sight that awakens powerful emotions in Maria.

The crack of the can opening snaps Maria out of her trance. Lucas offers Daniel a sip of Coca-Cola and passes it to Maria. She takes a swig to gain strength and passes the can back to Lucas.

Then she notices Lucas is pretending to drink, saving the precious liquid for his mother.

Maria takes another couple sips, rests her head on the trunk of the tree and closes her eyes.

BLACK.

35

EXT. TREETOP - DAY

35

Lucas wakes up his mother shouting. We hear the sound of a single-engine plane flying over the area.

LUCAS

Heeeeey! Shit, why don't they turn around? There's no way they didn't see us.

MARIA

They must be doing Recon. They have to evaluate the situation before they start rescuing people.

Maria looks at the tree where the man had climbed up. There's no one there.

MARIA

Where did he go?

LUCAS

Who?

Maria doesn't answer and closes her eyes.

Lucas settles down and takes out the can of Coca-Cola. He gives his mother a sip.

MARIA

It's warm...

Lucas shakes the can to see how much is left.

LUCAS
Drink a little more.

Maria shakes her head and turns to lean on the tree. She closes her eyes.

Lucas looks at her with concern and looks down at the trunk of the tree. It looks like the water level has risen.

BLACK.

36

EXT. TREETOP, MOMENTS LATER - DAY

36

Maria is awakened by TERRIFYING SCREAMS.

MAN'S VOICE (O.S.)
Help! Help! I'm dying!

Maria and Lucas turn and look in the direction of the screams but no one's there. They're coming from somewhere in the thick of the jungle. Daniel also wakes up.

Lucas looks at Maria, unsure what to do. She has clearly reached her limit. The branch under her leg is completely covered with blood.

Lucas leans over his mother as if he didn't want Daniel to hear him.

LUCAS
Promise me you're not gonna die.

Maria smiles tenderly.

MARIA
Sweetheart, I promise I'll do everything I can, but I can't guarantee I'll be strong enough.

They look at each other in silence. At that moment we hear a motor in the distance. They both turn and look in the same direction but can't see anything through the trees. Maria turns to the sea.

MARIA
That's west...

Maria looks up and to the left, raising her hand towards the sun. The shadow covers her eyes in a right angle.

MARIA
It must be almost noon. The tide has gone down a couple inches. In an hour or two...

Dark thoughts invade her mind. She struggles to contain them.

MARIA

Lucas, if what we don't want to happen happens,...

Maria searches for strength. Lucas doesn't want to hear this.

MARIA

...I want you to wait until the water level drops and take Daniel in that direction.

Maria points left, in the direction of the sun.

MARIA

We drove south and there weren't any villages on the way, so the road must be that way, not very far.

Lucas is about to cry.

LUCAS

Please, Mom...

Maria stops herself from going on. She realizes it's too hard for Lucas to listen to what she needs to tell him. Lucas withdraws to the other branch to make room for his mother.

MAN'S VOICE (O.S.)

Please! I'm dying! Can't anybody hear me?

His cries for help gets more and more desperate. Lucas covers his ears.

MARIA

(whispering)

Shut the fuck up.

Maria can't help but start crying. She lies back on the branch to regain strength and closes her eyes.

BLACK.

Everything is silent. Lucas' eyes are completely red from having cried for a long time. He looks at Maria. She isn't moving and her eyes are closed. She could be dead.

Lucas looks up and down Maria's body, stopping at her chest, which rises and drops slowly. He looks up at her face and finds her eyes open. She turns her head in the direction of the earlier cries for help.

MARIA

It's been quiet for a while now.

Lucas doesn't answer, he just offers her more Coca-Cola.

He pours the last few drops from the can onto his mother's lips. She closes her eyes.

Lucas squeezes the can and lets it drop from the tree. We follow it all the way to the ground.

The water has almost completely returned to the sea. The can floats in a puddle made red by Maria's blood.

BLACK.

38

EXT. TREETOP, LATER - DAY

38

Maria, Lucas and Daniel remain still in the same position. Beads of sweat cover their foreheads and their skin begun to burn from the sun.

The silence around them is more tense than relaxing. Suddenly the silence is broken.

LUCAS

Do you hear that?

Maria nods.

We hear footsteps in the jungle and movement can be detected in the vegetation. Two Thai men appear: a YOUNG MAN, strong and handsome, and an ELDERLY MAN, small and cranky-looking.

MARÍA

Lucas, climb down.

LUCAS

But Mom...

MARÍA

Go!

The young man signals to Daniel and reaches up to help him down. Lucas climbs down.

Maria smiles at the young man, relieved someone is going to help her out of the tree, but the young man hoists Daniel onto his shoulders and starts walking. The small elderly man shouts at Maria impolitely to climb down.

MARIA

(in a weak voice)
I'm coming.

Maria tries to slide down the trunk but slips and falls into the water.

When he sees this the elderly man notices her injuries and his expression slightly changes.

She tries to get up. The old man offers her his hand and takes her around the waist. Maria takes a couple of steps but the pain is too intense. She collapses to the ground.

The old man shouts something at her in Thai but she doesn't understand.

She lies on the ground in a puddle of water and points at a dry area, shaking her finger as if to say "Not that way."

Maria shows him her wounds. The old man nods.

She stretches her arms out, gesturing for the old man to drag her.

39

EXT. MUDDY PATH - DAY

39

The elderly man pulls Maria by the arms, looking for puddles of water that will do her the least harm. But there are times when it's simply impossible and he has no choice but to pull her across rough areas covered with stones and debris.

Maria winces in pain, but doesn't complain.

MARIA
(barely audible)
Thank you...

We can tell the man is very nervous and is constantly looking at the sea.

Maria tries to push herself along with her good leg.

MARIA
Thank you.

The sea gets louder and the elderly man shouts something at the young man, pointing nervously and insistently at the coast.

Maria's strength abandons her and she collapses in a puddle. The elderly man turns and shouts at her again and again. The sun is behind him, blinding Maria.

MARIA
I can't...

The man takes her head in his hands and turns it, showing her son, walking a few yards ahead with the young Thai man. The boy looks at his mother, very worried.

Maria reaches her arms out to him and the man starts dragging her again as she pushes with her other leg, sinking her foot into the mud over and over again.

Drops of black sweat stream down her forehead as her entire body trembles. The man strokes her face to encourage her, but keeps shouting at her to keep fighting.

We see the tops of trees pass before her eyes, alternating with moments of blinding sunshine.

The sound of the water gets louder and louder.

Maria turns towards the sea, but only sees mud.

The man's shouting fades and all she can hear is her own breathing and the roar of the sea getting louder.

She looks at the sky. The sun blinds her.

A group of shapes enter the frame. Several men and women pick her up. Maria exhales, relieved. She looks at her right hand. There's Lucas, holding her hand and smiling.

LUCAS

We made it, Mom. Everything's
going to be okay now.

Maria tries to smile back at him.

40

EXT. CROSSROADS - DAY

40

We're at the crossroads of a populated village. We see several children and Thai women coming out of three or four nearby huts carrying clothes.

Maria is lying on the ground with Lucas beside her. A group of LOCAL MEN contemplate her with a mixture of concern and curiosity. Maria feels embarrassed, not by her nudity but by her injuries.

A CORPULENT THAI WOMAN emerges from the group and comes over with a yellow button down shirt, speaking constantly. The woman gathers Maria into her arms and the other women help dress her.

Maria is brought to tears by the generosity of the women from the village who smile at her with comforting looks.

MARIA

Thank you.

But they haven't much time to dedicate to her. They disappear as quickly as they appeared as we hear people all around us crying out for help.

We hear a banging sound coming from one of the nearby huts. Lucas turns to see what's going on. FOUR MEN appear, following the old man we already know. They exit a house holding a wooden door. The men lift Maria and place her on the door, using it like a stretcher. They drag the door to a pick-up truck and gently lift her into the bed.

Lucas gets in the back of the pick-up. One of the men taps the side of the pick-up and it drives off. But the old man shouts at them and the pick-up stops. He hops in back.

The pick-up drives off, leaving the crossroads behind.

MARIA
(to Lucas)
What about Daniel?

Lucas looks back. He can't see him anywhere.

LUCAS
I don't know.

41 EXT. PICK-UP, ROAD - DAY

41

The pick-up drives along rugged terrain, through areas still covered by water. Each bump cause Maria extreme pain. The old man realizes and sits behind her, sitting her on top of his own body.

Maria leans her head on the old man's arm. She can see Lucas sitting beside her and two curious children sticking their heads out of the back window.

She tries to look outside but all she can see is the back of the vehicle.

Maria closes her eyes and dozes off, but the old man slaps her awake. Lucas looks at him angrily.

LUCAS
Don't hurt her.

The old man shakes his head and says something incomprehensible.

MARIA
Just five minutes. I'm really tired.

Maria closes her eyes again. The old man is furious. He slaps her again, shouting at her and pointing at Lucas.

We start hearing more voices. Weeping. People crying out desperately for help. More vehicles. Maria looks around, trying to find Lucas.

MARIA
Lucas, what's happening?

The pick-up truck stops. The back panel quickly drops.

In the middle of a large grass clearing we see a small clinic transformed into an emergency hospital. Injured people, medical personnel and tourists crowd before the entrance. The image stuns Maria after so many hours of solitude and neglect.

42 INT. HOSPITAL - DAY

42

Some men carry Maria inside, still lying on the door. The old man walks ahead of her, shouting for people to get out of the way. Lucas runs behind, trying to help them carry the door, but he's too short to offer much help.

Suddenly he slips and falls, noticing that the floor is covered with blood and thick mud. A NURSE knocks him out of the way and the procession stops. The nurse says something in Thai to the old man.

We can understand by the gestures that he's saying they can't leave Maria there, there's no room. But the old man starts shouting and gets the men to proceed down the corridor with Maria.

The nurse gives up and shows Lucas a wall full of papers in a mixture of Thai and English.

NURSE
(among other orders we
don't understand)
Names! List!

The nurse exits reception, leaving Lucas on his own in the lobby while the men take his mother inside.

The wall is covered with pieces of paper fixed to a bulletin board. On each paper we see names and a country of origin. Lucas takes a closer look.

England, Norway, Germany, Italy... People from all over.

There is constant activity. Some run in, others run out, some call out for their loved ones. Others lie on the floor on cardboard strips, Nurses try to go on with their work while being assaulted by people asking for help

A NURSE gives Lucas paper and a pencil and walks off.

Lucas writes quickly:

MARIA BENNETT, LUCAS BENNETT, MEXICO / ENGLAND / JAPAN.

He pins the paper to the bulletin board and runs out. He passes a NAKED MAN wandering aimlessly down the corridor.

NAKED MAN

It's all gone. Everything's gone.

Lucas looks around for his mother but can't find her. He runs into the old man, who points at another corridor.

LUCAS

Thank you... so much... for everything.

The old man smiles at him with no teeth and smacks him, trying to be affectionate. He says something Lucas can't understand, something that sounds like "good luck!"

LUCAS (CONT'D)

Ok!

43 INT. CORRIDOR, HOSPITAL - DAY

43

Lucas runs. He turns a corner just in time to see his mother as she disappears through a door at the end of the corridor. Lucas weaves around people trying to reach her, carefully avoiding the puddles of blood and the walls so he won't fall again.

44 INT. STOCKROOM, HOSPITAL - DAY

44

The small room in which they've left Maria is where they store medicine. A FEMALE VOLUNTEER enters and leaves a box of antibiotics covered with mud in the corner. Maria's door-stretcher is resting on an examination table. Lucas walks over to the volunteer and points at his mother.

LUCAS

Please. We need help.

The volunteer looks at Maria and, frightened, indicates in Thai that she'll be right back.

A BALD MAN enters the room, tall and with blue eyes. He looks at Maria.

BALD MAN

Är du svenska?

Maria looks at him without understanding.

MARIA

Sorry?

BALD MAN

Are you Swedish?

Lucas shakes his head.

BALD MAN
(to Maria)
Are you married to someone from
Sweden?

LUCAS
We're from Spain.

BALD MAN
Then I can't help you, I'm sorry.

The bald man leaves them the room. Maria tries to smile at Lucas but her body goes into violent convulsions which are beyond her control.

LUCAS
Mom, what's wrong? What do I do?

Maria looks at the medicine cabinet.

MARIA
Find antibiotics. Check that
cabinet. Read me the labels.

Lucas rushes nervously over to the cabinet and opens it. Right then a DOCTOR enters the room, accompanied by the volunteer we saw before. He has a beautiful face and a relaxed and rested voice. Maria wastes no time.

MARIA
(to the doctor)
You see this kid here? I'm the
only thing he has left in this
world. Do you understand?

The doctor nods.

Lucas is taken aback by his mother's frankness. The doctor opens the cabinet and prepares a syringe as he gives the volunteer quick and concise instructions in Thai.

The doctor sticks the needle in Maria's arm and notices the shock in Lucas' face.

DOCTOR
We'll get your mom to surgery.
Don't worry, she'll be okay.

Lucas turns to his mother. The doctor finishes giving her the shot and performs a quick examination. He carefully opens Maria's shirt. Lucas turns away. The volunteer takes notes.

We see the doctor's worried face as he examines Maria. He removes several leaves that were stuck to her wounds.

Lucas takes Maria by the hand. She doesn't look at him. She's too focused on trying to keep breathing.

The volunteer inserts an I.V. into her arm as the doctor lifts the flesh from her femur. He takes out a large jar of iodine and pours it on the wound. The brown liquid mixes with the mud trapped inside. The floor is a quagmire of iodine, mud and blood.

The doctor finishes cleaning the wound and the volunteer proceeds to bandage it but runs out of gauze. She picks up a roll of toilet paper and uses it to finish the job.

DOCTOR

Does anyone know you're here?

Maria becomes very serious. For the first time she has to face the situation.

MARIA

I lost my husband and two kids.
If anything happens to me...

The doctor indicates for the volunteer to close the door. She obeys. Then, with trembling hands, he takes a cell phone out of his pocket and hands it to Maria.

Maria takes the telephone. She starts dialing. On the screen we read: 34 93... Then she stops. We see her doing her best to remember.

LUCAS

What's wrong?

MARIA

Do you know any phone numbers in
Spain by heart?

Lucas shakes his head helplessly. We see Maria's face unravel with desperation.

MARIA

(to the doctor)

I can't believe it. I've known
this number all my life...

The doctor smiles, trying to relax her as she hands the phone back to him.

DOCTOR

Don't worry. It's the shock. If
it comes back to you, let me
know.

45 INT. CORRIDOR - DAY

45

TWO MEN rush Maria down the corridor. The camera follows them, revealing the general state of chaos in the hospital. Lucas grips his mother's hand tightly, though she appears unconscious. A FOREIGN TOURIST stops and turns Maria's head to get a better look at her.

TOURIST
Francesca?

Maria looks up at him, half-groggy.

LUCAS
Be careful!

The men get rid of the tourist and continue down the corridor with Maria.

46 INT. HOSPITAL - MAIN HALL - DAY

46

A large room with dozens of injured people lying in beds. Maria's door is placed on a bed frame beside a giant window at street level. When the bed is pushed against the windows the glass panes shake. Maria stares at them.

MARIA
(whispering)
No, not here.

There is ABSOLUTE CHAOS. People constantly rushing in and out amid screaming, crying and tension. We see the bald Swedish man passing from bed to bed. A NORWEGIAN WOMAN cries out to anyone who can hear.

NORWEGIAN WOMAN
Please, I need to pee.

The injection Maria was given in the stock room seems to have livened her up. She turns to one side where she finds a YOUNG WOMAN in her early twenties resting on a bed with a mattress, staring off into nowhere.

MARIA
What is your name?

The girl doesn't answer or react.

Maria looks in another direction, where she sees a MIDDLE-AGED WOMAN in very bad shape. She has various open wounds across her body and her face is bashed in. A spider crosses her face but she doesn't react.

Lucas and Maria contemplate the scene from afar. Maria turns towards another bed where a BRITISH TOURIST is lying. He doesn't look very seriously injured.

A RED-HEADED WOMAN is sitting beside him, holding his hand and stroking his hair.

NORWEGIAN WOMAN

(louder)

Please, someone, I really need to use the toilet.

Maria turns to the redhead.

MARIA

Excuse me, please...

The redhead turns to Maria and gives her a look of pity for a moment. Then she turns back to the man, pretending she didn't see her.

MARIA

Please, could you...

RED-HEADED WOMAN

(shouting)

I'm taking care of my boyfriend, leave me alone!

Maria is taken aback by the woman's reaction.

A CHUBBY WOMAN in her early thirties appears wearing a soccer team T-shirt. A stethoscope hangs from her neck and she carries several serum bags. She heads for the other woman's bed. She closes the woman's eyes and then we see the spider disappear running between the sheets.

MARIA

Excuse me, ma'am...

The nurse doesn't pay any attention to her as she covers the body with a sheet.

MARÍA

That shirt she's wearing, what's the team?

LUCAS

Manchester United.

MARIA

Manchester Girl!

The nurse turns, without moving.

MANCHESTER GIRL

We're taking you to surgery as soon as possible, ma'am. Nobody gets left behind, don't you worry!

The girl smiles at her and signals to two orderlies to remove the other woman's body. She takes a medical history sheet off a tiny board hanging off the bed. She puts a sticker on it and hands a copy to the other nurse. She leaves the empty board on the bed.

Lucas is taken aback. He stares at the empty board dangling from the bed, as if hypnotized.

MARÍA

Lucas.

Lucas looks at his mother. She grabs his hand.

MARIA

Listen. I want you to promise me that no matter what, you'll never let anyone take you to identify a body.

Lucas doesn't respond.

MARIA

Swear to me, Lucas. Never ever. Please, I'm begging you.

Lucas nods. She turns and looks him right in the eye.

MARIA

That woman needs help. See what you can do to help her.

LUCAS

No way, I'm staying right here.

Maria looks at him sternly. Then she looks over at the redhead. Lucas lowers his eyes.

LUCAS

Okay.

Lucas nods and walks over to the Norwegian woman. He finds her crying in silence. Her mattress is wet.

LUCAS

Need any help?

The woman is ashamed and takes a moment to speak.

NORWEGIAN WOMAN

Think you can find me some paper towels?

Lucas opens the stall doors searching for toilet paper, but there's none left.

He opens the last stall where he finds a BLONDE GIRL, who is startled by him. She's weeping inconsolably.

LUCAS

I'm sorry.

Lucas turns but quickly stops.

LUCAS

Is there something I can I do to help you?

The girl doesn't respond and keeps crying. Lucas gestures for her to wait.

LUCAS

I'll be right back.

48

INT. CORRIDOR / STOCK ROOM - DAY

48

Lucas hurries to the small stock room where his mother was treated. There he finds an ELDERLY THAI WOMAN with a swollen face and a smashed jaw. Two other women keep her company.

LUCAS

May I help with anything?

The family smiles back at him without understanding. The three of them fill up the room in the tiny room. Lucas squeezes past them to get to the roll of paper and rolls out a long piece. He discreetly glances behind him. The young woman chews a slice of tangerine and puts it in the elderly woman's mouth so that she'll be able to swallow it. Lucas has second thoughts and takes a shorter piece of toilet paper.

The elderly woman smiles at Lucas and says something to her daughter. She takes another tangerine out of her bag and offers it to Lucas.

LUCAS

Thank you.

THAI WOMAN

Kob hun kha.

Lucas doesn't understand. He smiles politely.

49

INT. MAIN HALL, HOSPITAL - DAY

49

Lucas hands the Norwegian woman the toilet paper.

LUCAS

I didn't take much. They're using it for bandages now.

The woman smiles at him, grateful.

NORWEGIAN WOMAN

Thank you so much.

Lucas leaves the woman and walks over to his mother's bed.

From afar we see Maria, immobile and with her eyes closed.

Lucas approaches and kneels quietly beside her. He focuses his attention on her chest, which rises and drops as she breathes easily. Lucas strokes her hair softly, now crusty from the dried mud.

He looks at another hospital bed where a SCOTTISH GRANDFATHER is holding the hand of a YOUNG WOMAN who is having difficulty breathing. Lucas doesn't understand what they're saying, but it's clearly a farewell.

SCOTTISH GRANDFATHER

(with tears in his eyes)

It's all right, love. It's all right.

Tears stream down the old man's cheeks. He whispers lullaby into the young woman's ear.

SCOTTISH GRANDFATHER

Sleep my love, and peace attend
thee all through the night...
Guardian angels God will lend
thee, all through the night...

The young woman looks at him with peace in her eyes and smiles at him gratefully.

SCOTTISH GRANDFATHER

(singing in a very low
voice)

Soft the drowsy hours are
creeping, hill and vale in
slumber steeping, I my loving
vigil keeping, all through the
night.

The woman exhales deeply and closes her eyes. The old man looks up and surprises Lucas, whose eyes are filled with tears. Lucas is holding his mother's hand in exactly the same fashion. The old man smiles at Lucas with a beatific gaze. The two of them share an extremely intimate moment amid the general chaos.

Tourists and locals pass from bed to bed, turning their heads, checking their faces in search of loved ones.

Lucas turns his mother's head face-up so that nobody will bother her. She wakes up. Lucas takes the tangerine out of his shorts.

LUCAS

Here. A woman gave me this.

Lucas offers Maria a slice and she chews with difficulty as she looks again over at the woman beside her.

Maria signals to her to share the tangerine but when Lucas offers her a slice the woman doesn't react.

MARIA

My name is Maria, and this is my son Lucas. What is your name?

The woman doesn't respond. Lucas checks the board and finds her name.

LUCAS

It says Simonne here.

The name returns Maria to her own devastating reality.

MARIA

I can't call you Simonne. I had a little Simon.

Maria chokes, deeply affected.

MARIA

(smiling)

I'll call you Anna, if you don't mind.

Lucas walks over and offers her a slice of the tangerine.

LUCAS

Here. Eat something.

The woman continues to stare up at the ceiling and starts to wince with pain. She panics and starts to cough and her coughing becomes gagging.

MARIA

You should put your face to the side.

Manchester Girl watches the scene from a bed nearby.

The woman keeps gagging and is getting worse.

MARIA

Please, turn your head or you'll choke...

(pause)

Lucas, turn her...

The woman starts vomiting a thick, black liquid and chokes on it. Manchester Girl runs over to her and lifts her, at which point Simonne sprays Lucas with vomit.

The vomit splatters Maria, who tries not to gag.

Unsuccessfully.

Maria starts throwing up a black liquid similar to that of Simonne. What looks like a branch hangs from her mouth. Maria starts having difficulty breathing, half suffocating. Manchester Girl lets go of Simonne and she rushes over to help Maria, softly tugging at the branch little by little as it becomes a tangle of straw and leaves that seems to never end, like some macabre magic trick.

Maria vomits and shakes violently. Another gag sprays Lucas with black liquid, but the clump of leaves and branches keeps suffocating Maria. Manchester Girl stands behind her and gives her the Heimlich, which reopens the wound in her ribs.

Maria spits out a ball of dead leaves with black liquid and starts screaming in pain. Simonne has stopped vomiting. Manchester girl rushes out of the room.

She turns over and tries to catch her breath. Lucas stands there looking at her, soaked in vomit and shaking.

Manchester Girl reappears, accompanied by some orderlies, who pick up the door and carry Maria out of the room.

MANCHESTER GIRL

We're taking you to surgery now.

Lucas walks behind them nervously. Someone calls out from behind them.

VOICE (O.S.)

Hey, boy! I'd like some of that tangerine, if you still have it.

Lucas turns and finds a YOUNG PATIENT watching from a few beds away, holding out his hand. Lucas is about to offer him some, but he realizes that he squeezed it into a mash of pulp. Lucas gives him what's left and runs after the orderlies.

51 INT. CORRIDOR, HOSPITAL - DAY

51

The orderlies make their way through the crowded corridor. Manchester Girl leads the way. Lucas follows them. They reach the door of the operating room.

LUCAS

I'll wait for you here, right here, I'm not going anywhere.

MARIA

No way. I want you to help out
in any way you can. Understood?

LUCAS

What do you want me to do?

MARIA

You know languages. You have to
help.

ORDERLY

(to Lucas)

You stay here.

Lucas watches as his mother is carried into the operating
room as if in a trance.

52 INT. MAIN HALL, HOSPITAL - DAY

52

A group of volunteers rip sheets to use them as bandages.
Lucas goes from bed to bed asking people if they need help.
Most of the injured are either completely out of it or
don't even hear him. Others, the less seriously injured,
scream and complain but never ask him for anything.

There is a huge commotion at the entrance. Lucas heads
over to take a look.

53 INT. MAIN ENTRANCE, HOSPITAL - DAY

53

A crowd of tourists and locals are trying to get inside.
Volunteers do their best to contain them.

A THAI WOMAN is shouting with an INJURED CHILD in her arms.
A NURSE gestures that they can't take any more patients but
the woman won't back off. She hands her the child, which
is passed forward through the crowd as it reaches back for
its mother.

A BULKY MAN appears in the middle of the crowd. He's
asking everybody something Lucas can't make out until he
reaches him.

BULKY MAN

Benstrom?

LUCAS

Are you looking for someone?

The man kneels before Lucas and shows him a family photo,
of himself with his wife and children. The man points at
each one of them, stopping on the teenager, his eldest
child.

BULKY MAN

Benstrom. Joseph Benstrom.
Morten Benstrom. Agda Benstrom.

LUCAS

You're looking for your family.

The man nods.

LUCAS

I'll help you.

54

INT. HOSPITAL ROOMS - DAY

54

Lucas is holding a piece of paper on which he's written BENSTROM. He stops before each bed, checking each patient's face and asking over and over again.

LUCAS

Benstrom? Benstrom? Do you know
a Benstrom from Sweden?

Nobody seems to understand him, but Lucas remains upbeat and rushes from room to room as if he were in a contest and each second was golden.

Some of them ask him about other names, and Lucas writes them down on the back of his piece of paper just in case.

The list begins to grow.

Boonmee, Benstrom, Castorini, Larralde, Ackerman,
D'Auvigne.

55

INT. SECOND HALL, HOSPITAL - NIGHT

55

Lucas continues like a travelling salesman, from bed to bed.

BOY

Jag är Morten Benstrom. Har du
sett min far?

Lucas stops. The boy gestures for him to come closer. The boy's face is so badly bruised and swollen we can't even tell his race.

LUCAS

Morten Benstrom?

The boy nods and starts to cry.

MORTEN

Var är min familiy? Har nagon
dött?

Lucas shakes his head and smiles to calm the boy down.

LUCAS
Your dad is here. It's all
right. All right.

Morten starts looking around, searching.

MORTEN
Pappa? Pappa!

56 INT. SIDE CORRIDOR - NIGHT 56

Lucas runs between beds, looking for Mr. Benstrom. He gives him a tug on his shirt and smiles as brightly as he can.

LUCAS
Your son is here!

57 INT. UPSTAIRS HALL - NIGHT 57

Through the glass, Lucas watches as father and son embrace. Their eyes are red from crying. Lucas smiles, satisfied, but something worries him and wipes his smile right off. Lucas runs downstairs.

58 INT. MAIN HALL - NIGHT 58

Lucas stops in front of his mother's bed, which is still empty. The silence in the hall is somewhat troubling.

He sees a couple of orderlies bringing in a new patient. They place her in Maria's bed.

LUCAS
(shouting)
No! This bed is taken! This is
my Mom's bed!

Lucas shakes Simonne, asleep in her bed.

LUCAS
What happened? Who took my mom's
record?

Simonne looks at him, half-asleep, but doesn't respond. Lucas is horrified. He struggles to gather his thoughts. He looks around for Manchester Girl, but she isn't there. He rushes out of the room.

59 INT. CORRIDORS / OPERATING ROOM ENTRANCE - DAY 59

Lucas runs down the corridor leading to the operating room. He rushes inside and finds another patient on the table. One of the doctors shouts at him. A nurse runs after him.

LUCAS
I'm looking for my mom. Where's
my mom?

The nurse shakes her head and leads Lucas out of the O.R.

60 INT. CORRIDORS - DAY 60

Lucas runs desperately down different corridors, checking each room.

61 INT. STAIRS / ROOMS UPSTAIRS - DAY 61

Some patients recognize Lucas and call out names for him to add to the list. Lucas runs desperately until finally stopping in the middle of one of the rooms.

62 INT. MAIN ENTRANCE, HOSPITAL - DAY 62

Lucas rests on a bench. He looks for any familiar face. He sees a couple of ORDERLIES pass with a cadaver. One of them stops in front of a board in the main entrance. He removes a piece of paper and sticks it on another board.

A few people walk towards the board. Lucas comes closer.

Something catches Lucas' eye. Under the column "ARRIVALS" we can still read "LUCAS BENNETT MEXICO / ENGLAND / JAPAN," but the paper is ripped and Maria's name is gone.

Lucas checks the floor. There's envelopes with x-rays, blood sample results, all sorts of papers over the blood and mud stained floor. Then he looks up at the list of "DECEASED" and takes a few steps closer for a better look.

Lucas stops in his tracks.

Pinned to the list, with four or five other names, is his mother's name written in his own handwriting.

Lucas doesn't react.

He turns and sits. He gets up again and rushes over to a nurse, squeezing him by the hand.

LUCAS
Please, help me. There's been a
mistake.

(MORE)

LUCAS (CONT'D)

Someone's put my mom's name on the deceased list, but she's all right.

The nurse tries to be sympathetic, but can't waste much time being sentimental. He leads Lucas by the hand to the end of the corridor, to the room we saw earlier where they were taking the corpse. He stops at the door and gestures for him to wait there.

Everything is more silent here. A fluorescent green light blinks intermittently from inside the gallery.

A couple of orderlies enter carrying a corpse on a stretcher. When they come out the stretcher is empty. They are visibly devastated.

Lucas remains still. He hears voices arguing in a side room. Then, as if hypnotized by the strange green light, he enters the morgue.

63

INT. MORGUE - DAY

63

Lucas crosses the entry hallway to a point where he can see the whole room. It's full of white plastic bags containing corpses. Some of them can't be closed. Sticking out we see stiff limbs, frozen as if trying to grab on to something, arms locked in some sort of horrible prayer. Other bags are unopened. Behind them more corpses. Some rest on gurneys, others on the floor. Some are covered, others are not. We see the woman who had shared a room with his mother.

The arms and legs of the corpses are twisted and crushed by the brutal force of the water. Other bodies are horribly swollen, their faces deformed, making it impossible to identify them. Their skin is all the same brownish color. It's a horrifying sight. Lucas doesn't dare to move.

The silence is broken by a distant conversation between volunteers.

VOLUNTEER (O.S.)

(whispering)

There's no more room here. I hear they're moving the bodies to Wat Yarn Yao for identification.

VOLUNTEER 2

This is bigger than I thought. It must have hit all over the coast.

One of the volunteers approaches Lucas, startling him.

VOLUNTEER

Are you looking for someone, kid?

Lucas' eyes fill with tears and desperation.

LUCAS
Nobody. I made a promise.

64 INT. CORRIDOR, HOSPITAL - DAY

64

Lucas walks aimless, stunned. He stops before a sea of people moving in all directions.

A BLONDE TOURIST wearing a vest immediately notices Lucas. She walks towards him.

BLONDE TOURIST
Hi. I'm Debbie. Are you lost?

LUCAS
I lost my mother.

Debbie extends her hand.

DEBBIE
Come with me.

Lucas hesitates. Debbie reaches out to him.

DEBBIE
Let me help you.

Lucas takes her hand and walks off with her.

65 INT. TAKUA PA HOSPITAL - LATE AFTERNOON

65

Lucas and Debbie walk through the crowd. The exterior of the hospital has been completely transformed. It's full of tents where the injured are treated and their families are sheltered. Dozens of volunteers unload assorted medical supplies. Others unload computers and printers. Bulletin boards have been prepared with lists of names.

DEBBIE
(very friendly)
What's your name?

LUCAS
Lucas.

66 INT. CHILDREN'S TENT - LATE AFTERNOON

66

We see dozens of children around them, all of them alone, each with a sticker with their name on their chest. Some of them are crying, others play happily. The blonde girl Lucas saw earlier in the bathroom is sitting in a corner. We see her name written on her chest: MARIE.

Two volunteers exchange papers behind a counter. Debbie picks up a blank piece of paper and sits with Lucas. The boy looks around

DEBBIE
Where were you staying?

LUCAS
At the Orchid Beach Resort.

DEBBIE
So you've lost your mother...

Lucas nods. Debbie looks at the boy sympathetically.

DEBBIE
What's your mother's name?

LUCAS
Maria Belon. We're from Spain,
but we live in Japan.

Debbie writes down everything Lucas is telling her.

DEBBIE
Are there any other members of
your family with you?

Lucas thinks about it. He shakes his head.

DEBBIE
You're a brave little man.

LUCAS
(sharply)
No, I'm not.

Debbie takes a sticker out of her vest and writes Lucas' name on it. The boy soaks in what this means.

They look at each other a moment. Debbie gets up and walks over to the table.

DEBBIE
Stay here.

Lucas remains seated a moment, unsure what to do. Something attracts his attention outside the tent. He sees Daniel, the boy they rescued from the tree earlier. The boy is smiling as he hugs a MAN.

Lucas stops at the door, watching Daniel walk off.

Lucas spots a HOTEL EMPLOYEE walking through the crowd wearing the uniform we saw the day before.

Lucas looks at him like he's from another world. The employee walks through a crowd of injured people covered with mud, his uniform completely new and clean from the knees up. His feet and calves are covered in dirt.

HOTEL EMPLOYEE
Orchid Beach Resort? Anyone here
from the Orchid Beach Resort?

Lucas hesitates a moment. He looks inside the tent. Debbie is busy with some papers. He looks outside again. The man is gone but we can still hear his voice in the distance.

67

EXT. TAKUA PA HOSPITAL - LATE AFTERNOON

67

Lucas follows the hotel employee's voice through the crowd. He spots him and rushes over to him.

LUCAS
Sir, I was at the Orchid Beach
Resort with my family.

HOTEL EMPLOYEE
Name?

LUCAS
(very nervous)
Lucas Bennet.

The employee looks at him obliviously.

LUCAS
L-U-C-A-S...

Lucas nods.

LUCAS
B-E-N-N-E-T-T.

The employee crinkles his brow. Lucas grows impatient and grabs the papers from him.

It's a photocopy of a photocopy of a photocopy. It's very hard to read. Under the heading "MISSING" we see a long list of names. Each is written in different handwriting.

Lucas spots his own name and his mother's.

His face lights up. Thoughts race through his mind.

Debbie rushes out of the tent and approaches Lucas.

LUCAS
My dad is looking for me.

DEBBIE

How do you know it's your dad?

LUCAS

This is my dad's handwriting.

68 EXT. SURROUNDINGS, ORCHID BEACH RESORT - LATE AFTERNOON 68

An immense clearing. The destroyed outline of the Orchid Beach Resort in the distance. The area is filled with all sorts of debris. There's nobody around and the silence is overwhelming.

We see a pair of bare feet covered in blood. The man has trouble walking. He's wearing a bathing suit.

His body is covered with bruises and cuts. He turns and we see it's Henry. One of his eyes is completely bloodshot red from an internal hemorrhage.

HENRY

(screams with a weak
voice)

Lucas! Lucas!

Sudden movement in the trees. It's a crow. It flies off. We see bodies tangled in the power lines like a spiderweb.

A virtually intact wardrobe appears floating behind him. Henry turns and sees it. He walks over and opens it. Inside he finds the umbrellas, bathrobes and towels we saw the night before.

Henry keeps walking. Some areas are more flooded than others. At times the water is waist high and at others it's all the way up to his neck.

There's more and more debris and we hear more and more animals. Henry spots the steps of a stairway leading nowhere. He climbs it. From higher up we see the devastation lasts for miles and miles.

HENRY

Maria! Maria!

Henry remains silent. He turns and looks at the hotel. The sun is about to set.

69 EXT. HOTEL - SUNSET

69

Henry walks towards what's left of the hotel. His feet are so bloody they don't even hurt anymore. We start to hear the sound of voices.

Henry walks under what's left of the hotel's entry arch.

He checks a bulletin board with photos and messages. On a piece of paper we see MARIA BENNETT / LUCAS BENNETT. It's the original of the photocopy we saw Lucas reading in the previous scene. Henry has to get closer to read it without his glasses. There's no news.

Far away he sees a THAI WOMAN wandering around. She moves clumsily amongst the debris, her arms stretched before her, looking for something to grab onto.

THAI WOMAN
Absara! Erawen!

Henry watches the woman for a while. She's the only one walking through the empty, devastated streets. He turns and walks to the remains of the hotel.

70 EXT. SWIMMING POOL - EVENING

70

Henry walks through mud and debris. He looks up and finds the devastated clearing where the bungalows were before. He walks over to the pool. Somewhat scared, he approaches the edge and looks inside.

The bottom of the empty pool is visible through the water, which for some reason is still clear.

Henry stops. He looks up at the main building. All that's left of the first floor are the columns. Stairs lead to the upper floors.

71 INT. HOTEL STAIRS - EVENING

71

The stairway is barely standing. It takes great effort for Henry to climb the steps. As he ascends, the stairs regain their full structure. Once he reaches the third floor, everything is strangely intact.

Henry crosses a tourist couple carrying their luggage. They're clean and impeccably dressed and pay no attention to him.

72 INT. ROOM WITH A HOLE IN THE ROOF - EVENING.

72

Henry enters a room with a hole cracked open to the roof. Someone stacked the furniture in the room to create an improvised staircase to gain access to the roof.

Henry climbs the furniture. He's almost reached the hole when he feels a sharp pain in his back and drops to his knees. The chair that was the last stair falls with him.

Henry gets up. He sees a mattress in a corner of the room and lies on it to catch his breath.

A head appears through the hole in the roof.

AMERICAN TOURIST
Hey, man. You all right?

HENRY
I'm fine. I just need to lie
down a minute. I'll be right up.

AMERICAN TOURIST
Any luck with your family?

Henry shakes his head.

AMERICAN TOURIST (CONT'D)
Save yourself the climb. There's
an alert. A second wave might
hit tonight and they're taking
everyone up to the mountains.

Henry looks like he's about to faint. He takes a deep
breath and catches his breath.

HENRY
Can you please tell them I'm
back?

The tourist nods and disappears. The camera rises slowly
up to the hole. The sun peaks out as we approach. Finally
we see Thomas. Simon appears next to him. They both look
perfectly fine.

THOMAS
Dad, are you okay?

SIMON
Have you seen the helicopters?

Henry nods. We see Thomas is extremely worried.

THOMAS
Mom and Lucas?

HENRY
I still haven't found them.

We see the disappointment in Simon's face. And something
more in Thomas': distrust.

THOMAS
You said you'd be back in a
couple hours and it's almost
nighttime.

HENRY
Thomas, come down here for a
second.

SIMON
What about me?

HENRY
You stay up there. Let me know if
any helicopters land nearby.

Simon nods. The American tourist helps Thomas climb down,
which he does carefully and somewhat scared. Once he's
down he sits on the mattress beside his father.

THOMAS
Does it hurt?

HENRY
Only when I try to breathe hard.

Thomas looks at his father again, more trusting.

THOMAS
We should go to a hospital and
get you looked at.

HENRY
I can't rest until I find Mom and
Lucas. Actually, I need you to
do me a favor.

Thomas remains silent.

HENRY (CONT'D)
Listen, I hear they're taking us
to a shelter in the mountains.
But I can't go with you. I have
to keep looking. You have to
help me tonight, Thomas. I need
you to take care of Simon.

THOMAS
But Dad...

Henry takes Thomas' hand. We see how painful it is for him
to ask this of his son.

HENRY
Mom and Lucas need us now.

Silence.

HENRY (CONT'D)
I know you understand.

Thomas doesn't respond. He's very scared.

We hear a car horn honk outside. The American tourist
peeks out of the hole in the roof.

AMERICAN TOURIST
They're here!

henry takes a deep breath.

HENRY
Will you help me?

Thomas nods.

73 EXT. ORCHID BEACH RESORT - NIGHT

73

We can still see faint light on the horizon. Henry walks hand in hand with Thomas and Simon. The tourists from the hotel are getting into pick-up trucks. Among them we see the married couple Henry saw on the stairs. They're screaming at one of the hotel employees. The argument is interrupted when the tourist receives a call on his cell phone. Henry can't believe his eyes. He walks towards the couple with the boys.

HENRY
Are you all right, have you lost someone?

She gestures for him not to come any closer.

DARK WOMAN
(slight Latino accent)
We're fine, we just want out of here.

Henry looks at her a moment.

HENRY
Mexican?

She's surprised and nods, but doesn't want to pay too much attention to Henry. He clings to that little detail to try to gain her sympathy.

HENRY
(to the woman, in spanish)
You see, I've been trying all day to place a call to Spain...

The man gives Henry a nasty look.

HENRY (CONT'D)
(to the tourist, begging)
Excuse me... Listen, if I could please use your phone for a minute, I lost my...

MALE TOURIST
(interrupting)
Sorry, pal. I'm almost out of
battery and I need this phone.

Henry stares at him. Something jumps out at him: while his own feet are covered in blood, the tourist is wearing what look like brand new sneakers with very little mud on them. He's standing beside a large suitcase.

HENRY
(very softly)
I've been looking for my wife and
kid all day and my feet hurt. If
you could spare a pair of
sneakers...

The American drops his manners and gets serious.

MALE TOURIST
Just what part of FUCK OFF don't
you understand?

Henry stares at him in disbelief. He turns and heads for the pick-up.

A SWEDISH TOURIST who witnessed the scene walks over to Henry and gives him his flip flops with the hotel logo on them.

SWEDISH TOURIST
Here, you can have these. It's
all I have.

Henry looks at the tourist. There is extreme pain in his face. It's obvious he's been personally affected by the tragedy.

HENRY
Thank you.

Henry puts on the flip flops. They're small on him but it's better than nothing. He helps the boys get on one of the pick-up trucks.

SIMON
You're not coming, Dad?

The pick-up starts its engine.

THOMAS
Dad has to find Mom and Lucas.
I'll take care of you.

Henry smiles, proud and touched.

TOURIST 3
 (to Henry)
 You know it's useless.

Henry looks at him, his face broken by fatigue, but illuminated by a feeling of blind love and hope. He shakes his head.

The pick-up drives away towards the mountains. Henry watches it drive off. The boys raise their hands and wave goodbye.

He stares at the deserted road. He's all alone.

THAI WOMAN
 Absara! Erawen!

Henry turns. He discovers the figure of the woman he'd seen wandering around the hotel. Her arms are extended, searching as he walks towards him. But she doesn't seem to notice he's there. Then we realize the woman is blind.

He walks to her. Before he reaches her side she turns to him. She extends her hands and feels his face. Once she realizes she doesn't know him she turns and goes her way.

Henry turns and looks at the blind woman. He walks towards her. Before he can reach her she turns.

HENRY
 Let me walk with you. We can
 look for our families. Together.

The woman thinks it over. She holds out her hand. Henry takes it and they walk off together.

74

EXT. WOODED AREA - NIGHT

74

Henry walks with the blind woman through a swampy area. She guides him, as if heading for someplace in particular.

THAI WOMAN
 You see bridge somewhere?
 Everything's changed.

He looks round. A few meters ahead he can see the remains of a bridge crossing over a small current.

HENRY
 This way.

Henry guides the woman towards the remains of the bridge. He notices that his flip flops are getting stuck in the mud and he can't keep up with her. He kicks them off.

BLIND WOMAN
 Abshara! Erawen!

HENRY
Maria! Lucas!

They cross the current. The water level is up to their waists. The branches of the trees crunch. Henry thinks he can hear something snap.

BLIND WOMAN
Animals scared. Many people bite
by spider and mosquito today.
Dangerous. Infections.

HENRY
Are you going somewhere you know?

BLIND WOMAN
Home. This way.

Something moves quickly in the water. Henry turns but can't see anything. He has difficulty breathing. He's very concerned. The woman has also stopped.

HENRY
Did you hear that?

She puts her index finger to her lips.

Silence.

We hear something moving quickly in the water again. Henry turns just in time to see a serpent disappear into the roots of a tree.

Henry is terrified.

HENRY
We should find dry land.

The two of them step out of the water and keep walking. Henry is very nervous.

Then he sees something else that scares him again. Hooked to a branch, a clump of shredded fabric rocking in the night breeze. Henry thinks he can make out two human figures trapped.

HENRY
There's something. Over here.

Henry guides the blind woman over to a tree with twisted roots.

Two bodies are hanging from the tree, hooked to the fabric. They look like a giant insect cocoon. A hand is sticking out of the fabric in a gesture of desperation.

Henry walks over to them and unravels the fabric. The woman feels the bulk with her hands.

Finally Henry reveals the faces inside. The bodies of two adults clinging to each other. It's dark but we can tell the corpses are very swollen. The woman feels their faces to see if she recognizes them.

HENRY
(dares not ask)
Did you know them?

BLIND WOMAN
(frustrated, in Thai)
I can't recognize anybody.

The woman's hands feel the tree.

BLIND WOMAN
(in Thai)
But I know this tree...

The woman walks off and Henry looks up.

There's a wall standing a few yards away from the tree. It's all that remains from a house.

The blind woman stumbles upon the wall. She extends her hand reaching for the door. But there's nothing there. We see the confusion mounting up on her face as she tries to understand what's happened.

The blind woman's hand runs along a doorway with no door. She enters and goes up the stairs of a very humble home. It's almost pitch black. Henry stays in the doorway. The way she moves indicates that she knows her way around.

Henry walks to her side.

BLIND WOMAN
Me wait here. If my brothers are
well, they'll come for me here.

Henry remains silent.

HENRY
I have to go.

The woman remains lost in thought.

BLIND WOMAN
You are a kind man. May God
bless you.

HENRY
You too.

Henry walks away from the woman. The camera raises to show us the remains of the house in the middle of a small village destroyed by the wave as the woman goes fetal on the floor.

75

EXT. CLEARING - NIGHT

75

Henry walks like a lost soul, wandering, through darkness and desolation.

HENRY
(barely has any voice
left)
Maria! Lucas!

Everything feels like a nightmare. The wind picks up and shakes the branches of the trees. All kinds of debris roll on the ground.

A hand grabs him by the ankle in the darkness. He is startled, but it's only a branch stuck in the mud.

Henry thinks he can hear faint voices whispering pitifully. He looks around, trying to figure out where they're coming from. It's pitch black.

Henry climbs a pile of debris and stops at the top, exhausted. His search is useless. He thinks he can hear what sounds like a road. Headlights shine in the distance.

Henry walks on what looks like the floor torn out of a house. Wood creaks beneath his every step. He can hardly keep his balance in the mud.

The distant sound of a motor breaks the silence. A shining light sweeps the darkness and he realizes he's about to fall into a hole in the floor.

He stops and takes a couple steps back. The wood cracks. The floor collapses under him and he slides towards a hole in the ground. Henry kicks around, trying to stop his fall. His foot reaches a splintered piece of wood that sinks into his flesh. A great concrete block slides towards the hole hitting his chest.

Henry tries to scream, but the impact leaves him breathless. He tries to breath. He can't.

76

EXT. CAMP IN THE MOUNTAINS- NIGHT

76

Dozens of people are resting around campfires high up in the hills. Some of them are asleep. Others tell each other stories around the campfires.

Simon is sleeping at Thomas' feet. Thomas takes a roll of toilet paper and puts it under Simon's head like a pillow. Simon's arms and hands are covered with bites.

A mosquito lands on Simon's arm and Thomas blows it away. Simon wakes up.

SIMON
What are you doing?

THOMAS
A mosquito landed on you.

Simon shifts his body. Thomas is invaded by a profound sadness. He feels incredibly alone and vulnerable.

Simon turns over and snores softly. Thomas stands up quietly and walks away towards some trees nearby.

77 EXT. FOREST - NIGHT

77

Thomas seats on a rock away from the camp. He sinks his head between his knees and weeps like a baby.

Someone surprises him touching his shoulder. Thomas squints, bothered, as he tries to control his sobbing.

OLD LADY
May I sit with you?

An OLD WOMAN of delicate and frail figure watches him. She has no hair and her features are androgynous. Her wrinkled face has Asian features. Thomas feels uncomfortable being watched.

He shrugs his shoulders. The lady stoops and sits by his side with the aid of a dry tree branch she uses as a cane.

OLD LADY (CONT'D)
When I'm sad I also want to be alone.

The woman takes two pebbles from her pocket and plays with them. The rhythmic sound awakens Thomas's curiosity. She looks at her wrinkled hands, with prominent veins and liver spots.

THOMAS
How old are you?

OLD LADY
Almost eighty four.
(pause)
And you?

THOMAS
Seven and a half.

OLD LADY
And why are you so sad?

The kid looks at the old lady. Her benevolent smile inspires trust.

THOMAS

Because my dad left me here with my little brother and he asked me to lie to him.

(pause)

He doesn't want him to know that my mom and my brother may be dead.

OLD LADY

I see... It hurts a lot when you feel pain. I know.

The woman remains pensive.

THOMAS

(confused)

Once I fell jumping on my bed...I got seven stitches. See?

Tomás shows the lady the scar on his head.

THOMAS

That was painful. But what I have now feels so horrible... as if my chest is going to blow up.

OLD LADY

I have felt the same many times in my life.

THOMAS

When?

The woman looks at him in the eye. She speaks slowly. Pain registers on her face.

OLD LADY

Once for Kaito and Natsuki. Then for Riko. Again for Misaki. Last year was my dear Nanami.

Thomas looks at her, confused. He sifts on the rock, getting closer to the woman.

THOMAS

I have a Nanami in my class. She is the best one with origami.

(bashful)

I've never hurt like this. I don't know the name for it.

OLD LADY

Suffering is like the sea. We give it many names but all of them are one and the same.

(MORE)

OLD LADY (CONT'D)

And just like the sea, sorrow
surrounds all of us and brings us
all together. Like you and me.

Thomas thinks about this.

THOMAS

I will never, ever go back to the
sea. I don't like it any more.

The woman leans closer to his ear and whispers.

OLD LADY

Can I give you something?

Thomas nods, curious. The woman opens her hand and offers
him one of the bright blue marbles. Thomas takes it,
fascinated.

OLD LADY (CONT'D)

It will give you courage next
time you go to the sea. Each big
wave we survive makes us stronger
and wiser. I promise.

THOMAS

(slightly annoyed)
I don't feel any stronger or
wiser...

OLD LADY

It takes some time... Painful time,
but nothing else will take you
there.

THOMAS

Where?

The old lady, very serenely takes her hand to Tomás's
heart. She looks at him with a tender gaze, wise and
comforting.

OLD LADY

You will see.

Thomas is moved by the old lady's gesture. He stands and
walks a few meters, gently caressing the blue pebble.

The boy looks ahead. From the top of the hill he can see
the full coastline, splattered with bonfires. The full moon
reflects on the sea, now calm.

Thousands of stars fill the sky.

His eyes water up. He turns to the old lady, but she's
gone.

78 EXT. ROADSIDE - NIGHT.

78

We descend from the stars to discover Henry. He limps along the side of a devastated road.

A pick-up approaches behind him. He turns and raises his arms.

79 INT. SHELTER - NIGHT

79

We see a table with mini-bottles of alcohol from a minibar, toiletries with hotel logos on them, bottles of water, newspapers cut into strips... On the ground we see several suitcases with piles of clothes and shoes. People take whatever they need from the pile.

Henry is lying on a gurney. A nurse uses a cigarette lighter to sterilize a needle. The woman takes out a box of dental floss and cuts a long string. She picks up a mini-bottle of vodka and pours the liquid on Henry's lip. He winces in pain from the sting.

NURSE

This may hurt a little.

The nurse starts stitching Henry's lip. He doesn't flinch.

80 INT. HALL - SHELTER - NIGHT

80

A couple of candles softly light the hall. A dozen people are lying on the floor. Nobody can sleep.

Henry is stretched out on a mat. In a corner, four men share their stories amid whispers. Henry looks at one of them. It's Geert, the German boy with the prosthetic arm from the Christmas dinner. He's lost his prosthesis and his stump is exposed. He's sitting beside his father, DIETER (45).

With great effort, Henry gets up and joins the group. They all smile at him and make room for him. JOAKIM, a man with a broken leg, looks him in the eye.

JOAKIM

So what about you?

It's the first time Henry has tried to piece it all together.

HENRY

The wave hit when my whole family was by the pool. I found my two youngest kids. I'm looking for my wife and my eldest son.

DIETER

You were staying at the Orchid Beach resort, right? Ferdinand and I were there with our family too. We're looking for my wife and my two daughters. My other son is dead.

Henry is struck by Dieter's admirably calm demeanor.

DIETER

I would give everything I own for the chance to speak to my wife just one more time.

The men turn and look at the German. Geert puts his good arm around his father's shoulder.

DIETER

There's so many things I wish I could say, so many things I'd like to take back. If anything, what happened today has made me so... humble. I hope to God she's alive.

Dieter smiles sadly, but with hope in his eyes.

DIETER

(to Henry)

Have you had a chance to call home already?

HENRY

I haven't been able to call anyone yet. Perhaps if my wife and kid are safe, they would have...

Henry doesn't need to continue. Dieter takes a cell phone out of his pocket.

DIETER

I'm saving my battery just in case my family calls. Please.

Dieter offers him the cell phone. Henry is touched by the gesture.

HENRY

I'll make it quick, I promise.

Henry quickly dials the number. The seconds waiting feel endless. We hear a voice answer.

HENRY

George?

GEORGE (V.O.)
Yes, Henry, thank God.

HENRY
Has anybody called you?

There's an uncomfortable silence.

FERNANDO (V.O.)
No, Henry, you're the first to
call. Is everybody all right?

Henry tries to be strong, but he falls apart and starts
crying like a little boy.

HENRY
Maria and Lucas are gone.

GEORGE (V.O.)
(nervous)
They're gone?

HENRY
(sobbing)
The wave swept them all away. I
found Simon and Thomas but I
can't find Maria and Lucas.

GEORGE (V.O.)
Easy, Henry. Calm down.

HENRY
George, I'll call you back as
soon as I can. A lot of people
here need this phone. I'll call
you back.

Henry hangs up the phone and weeps inconsolably. The men
around him put their arms around him, trying to comfort
him. It's a communal moment in which all of them share the
same pain and hope.

Henry graciously accepts their encouragement.

JOAKIM
Don't lose hope. You have to
stay strong. We all have to.
Together.

Dieter looks at Henry.

DIETER
Call him again.

JOAKIM
Tell him you're going to find
your wife and kid. He needs to
hear that.

Dieter holds the phone out to him again.

Henry dries his tears. He clings to that thought like a life vest. He looks into Dieter's eyes.

DIETER

Make the call. Go on.

Henry lets go of the embrace of his peers. He's holding the cell phone and dials again.

GEORGE (V.O.)

Henry.

HENRY

(more composed)

George, it's me again. I'm going to find them. I swear I'm going to do the impossible to find them.

81 INT. CHILDREN'S TENT - NIGHT

81

Lucas sleeps on the ground surrounded by other children. A THAI BOY shifts and puts his arm around him just like Simon did in an early scene at the hotel. This time Lucas doesn't push the arm away, but he gently caresses the boy's arm.

It's getting noisier outside, a growing nervous murmur. The wind shakes the canvas of the tent. The headlights of a passing car project the shadows of people running on the side of the tent. Lucas sits up.

82 EXT. ENTRANCE, HOSPITAL - NIGHT

82

People crowd around the bulletin boards as large numbers begin to flee the hospital heading for the mountains. Lucas notices the lists blowing in the wind.

The piece of paper with his name is still there. Nobody has written anything on it. He lowers his head. He's afraid to look at the piece of paper with his mother's name on it, as if he could somehow avoid the truth, but he can't help himself.

Then he sees something that disorients him. The piece of paper with Maria's name on it is no longer on the list of the DECEASED. He looks around for it on the floor. A shadow of doubt, of hope, contrasts with the desperation of the people around him.

83

INT. HOSPITAL - NIGHT

83

Lucas checks the hospital again. He looks in every room, every bed, every door. He goes in the operating room again. The shyness with which he went around offering people help is gone.

Then we hear people shouting. There's a huge commotion. Everyone is screaming and running.

The employees try to maintain order. We see injured people rushing for the exits, terrified.

A woman hopping on one leg clings to Lucas for support.

WOMAN

Please, help me get to the roof.

LUCAS

What's happening?

WOMAN

(freaking out)

A second wave is coming.

LUCAS

What?

The woman clings to the boy and continues hopping. Lucas tries to weave through all the people rushing past. Seriously injured people on the floor in the corridors reach out for help. An old woman holds her hands together in prayer.

They cross a large room on their way to the stairs. Then Lucas thinks he sees someone. He turns and takes a few steps back.

It's Maria.

Lucas tries to break free from the injured woman. She clings to him as tightly as she can.

WOMAN

Please! Please don't leave me here!

LUCAS

I'm sorry, I need to go...

Lucas pulls away from the woman and walks towards his mother. Everybody else is running in the opposite direction. Lucas walks slowly, like he's afraid what he's seeing might vanish.

The rumble of the thundering crowd is mounting. It's identical to the constant roaring of the sea Lucas had heard on the reedbed.

Maria is lying on a bed, sleeping on the door on top of a bed frame.

Lucas kneels beside her. She looks awful, but she's alive.

The noise in the hall is so loud the windows are shaking. Lucas embraces his mother. He doesn't think about the wave on its way. He's decided with whom and when he's going to die.

Lucas hugs Maria with all his might.

Seconds go by.

And then the rumble starts to fade away.

Mother and son remain still. They wait for the wave. It never comes.

MARIA
(in a faint voice)
Lucas...
(pause)
See if you can find a mattress.

As soon as she finishes her sentence, Maria falls back asleep.

Lucas notices the machines that monitor her mother's vital signs. Her pulse is constant but very weak. It's difficult for her to breathe. He watches her bandaged chest rise and fall silently, breathing with great difficulty. The boy whispers into her ear sweetly.

LUCAS
They're looking for us, Mom. You
just have to hold on a little
longer.

84 EXT. MOUNTAINS - DAWN. 84

The sun rises over the mountains.

85 EXT. PICK-UP - DAY 85

The roads are packed with people fleeing to the mountains. Some are walking, some piled into all sorts of vehicles. Henry and Joakim are sitting in the back of a pick-up, nervous about how slow they're going.

HENRY
(to himself)
Come on, damn it...

Then we see a cattle truck pass by. It's filled mostly with kids.

There are also some very old people and a few people too wounded to walk. Henry watches the truck go by with a worried face.

Joakim is speaking to a WOMAN in a language we don't understand.

JOAKIM

They're taking the kids away. On a train.

HENRY

What do you mean?

JOAKIM

They're starting to evacuate everyone to higher ground.

HENRY

But where?

86 INT. MINI-BUS - NIGHT

86

A beat-up mini-bus drives through an area with trees untouched by the devastation. It's an old vehicle without a back door. We see a lot of children inside.

Thomas is sitting in an aisle seat, protecting his brother with his body in case he falls.

SIMON

I need to pee.

Helicopters pass overhead. The children stand to look out the windows. Thomas makes Simon sit down without taking his eye off the missing back door.

87 INT. HOSPITAL - INTENSIVE CARE ROOM - DAY.

87

We hear a helicopter getting closer.

The few injured who aren't already awake open their eyes, startled.

The windows begin to tremble from the noise.

Maria slowly opens her eyes and hugs Lucas.

LUCAS

It's okay, they're only helicopters.

One of the windows flies open, filling the room with dust and shaking the curtains. Lucas runs over to close it. We see a supply helicopter outside the hospital about to land.

The blades stir up a huge cloud of dust and violently shake the tents outside.

From the other side of the window we see the reflection of the helicopter descending over Lucas' face. Then we see the reflection of a pick-up approaching the hospital. Lucas is too fascinated by the helicopter to notice.

Lucas turns to Maria right before we see Henry reflected in the window, arguing with the driver of the pick-up. A second pick-up parks in front of them, blocking our view. Lucas doesn't see Henry.

Maria hardly has enough breath to speak. She looks out of it.

MARIA

Lucas... Is there any Coca-Cola left in the can?

Lucas thinks, worried by his mother's delirious state.

LUCAS

I'll go find it, Mom.

88 EXT. PICK-UP - DAY

88

Henry argues with the driver.

DRIVER

They no take no more sick. No more sick! Full! We move on!

HENRY

(gesturing)
Just five minutes! Five!

89 INT. CORRIDORS - DAY

89

Henry rushes up and down the hospital corridors. He enters the main hall. There are so many beds he only stops a second or two at each. He raises the faces of injured patients and checks the ones further away from a distance.

90 INT. CORRIDORS, REHABILITATION ROOM - DAY

90

Lucas turns the corner and reaches a vending machine by the stairs. He heads down the stairs and reaches a room where food and water are being handed out.

Henry enters the same room at the same time on the opposite side. They don't see each other.

91 EXT. PICK-UP - DAY

91

The driver of the pick-up is getting impatient. There's a British couple sitting in back, holding hands.

BRITISH TOURIST

Please, they told us our daughter could be in Surat Thani. Will we be leaving soon?

DRIVER

Two minutes.

92 INT. REHABILITATION ROOM / STAIRS - DAY

92

Only a few bottles of water remain. Lucas takes one of the last ones but somebody tries to take it from him.

Henry passes behind him, across the room.

Lucas argues over the bottle.

Henry is very nervous. He's running out of time and he doesn't see anyone.

A volunteer approaches Lucas with another bottle. The boy says thank you and turns.

His father has left the room.

Lucas goes back up the stairs. From the second floor he can see the main entrance hall. And there's Henry, who walks out the front door. Lucas finally sees him.

LUCAS

Dad..

93 INT. MINI-BUS - DAY

93

The mini-bus in which Thomas and Simon are riding stops abruptly. Thomas gets up to look out the window. An endless line of cars, military trucks and people on foot is blocking the road near an area filled with tents.

SIMON

I need to pee! I need to pee right now!

Simon gets up and jumps over Thomas, making the most of the stop.

TOMAS

What are you doing?

94 EXT. HOSPITAL - DAY 94

Lucas sprints out the front door. He stops and looks around, trying to spot his father. Not an easy task, with all the commotion and cars outside.

Lucas runs after the vehicles.

95 EXT. BULLETIN BOARDS - DAY 95

Henry is standing in front of a row of bulletin boards covered with messages and lists of names, trying to read them. The helicopters are blowing the papers, making them impossible to read. He turns nervously towards the pick-up.

From this angle he can't see the vehicle, but we hear someone honking a horn over and over again.

96 EXT. MINI-BUS - DAY 96

Simon is trying to urinate by a tree. But the knot on his bathing suit is so tight he can't get it undone. Finally he pulls up the pantleg and improvises.

THOMAS
Hurry up! They're going to leave
us here!

97 EXT. CLEARING OUTSIDE HOSPITAL - DAY 97

Lucas is lost in the crowd. He's desperate and confused.

98 INT. PICK-UP - DAY 98

Henry takes Joakim's hand and hops in. The driver starts the engine, sticks his head out the window and shouts at the cars following behind, gesturing. He grabs the wheel and starts driving through the crowd.

99 EXT. MINI-BUS - DAY 99

Simon finishes urinating. He obeys his brother and gets back on the bus as the woman hurries him inside.

SIMON
I'm coming!

Simon's face lights up.

SIMON
Lucas is there!

Thomas looks around in disbelief.

TOMAS

No way.

SIMON

There!

Thomas turns and looks where Simon's pointing.

There's Lucas, lost and about to burst into tears. We see the disappointment growing in his face as it hits him that whoever he saw couldn't have been his father.

SIMON (O.S.)

Lucas!

Lucas turns. Simon and Thomas are standing there.

Lucas can't believe his eyes. He doesn't dare move, afraid he might lose sight of them. His brothers rush over to him and the three melt into a silent embrace.

A woman from the mini-bus appears in the distance and shouts at them, but nothing in the world can separate the three brothers.

WOMAN

Get back on the bus, please!
Now!

The brothers hug and kiss at the same time. People around them stop what they're doing to observe them. Some of them smile. Others start crying.

100 EXT. PICK-UP - DAY

100

The pick-up is stuck in the traffic jam of cars. Henry is lost in thought, sitting in back. He shakes his head.

HENRY

This makes no sense.

Joakim looks at him.

HENRY

We could be moving in circles and never meet. We've got to stay in one place. And sooner or later...

Joakim shakes his head.

JOAKIM

I can't stay here. I want to check wherever they're taking the kids. You should come too.

Henry thinks it over. Then he looks outside. It looks like people have stopped to observe something in the distance, but he can't manage to see what it is. Henry looks like a zombie, but the most beautiful smile in the world lights up his face. He can't believe his eyes.

101 EXT. CLEARING OUTSIDE HOSPITAL - DAY 101

The boys can't let go of each other. They jump all over each other.

LUCAS
Mom is alive! She's in bad shape
but she's here!

TOMAS
Dad too! Dad is okay, Lucas!

Lucas looks up and sees his father. The two freeze a moment, trying to lengthen the moment of bliss. Suddenly Henry rushes to Lucas and takes him in his arms. They embrace, both of them in tears.

102 INT./EXT. MAIN HALL - DAY 102

Lucas, Thomas and Simon sit beside Maria's bed as she sleeps. Henry is sitting on the other side, holding her hand. Lucas shakes her shoulder delicately.

LUCAS
Wake up, wake up.

Maria opens her eyes and sees her entire family sitting around her.

She doesn't react.

MARIA
I'm dead.

Henry smiles.

SIMON
Mom, were you on the same wave as
me?

Maria barely reacts. She hardly even smiles. Thomas and Lucas share a look of concern: Maria is on her last leg.

Henry smiles at Maria. He looks exhausted and has cuts all over his body. He leans over to give her a kiss, which seems to momentarily bring her back to life.

Henry sits beside Maria, who tries to say something. He can barely hear her. He puts his ear to her mouth.

MARIA

Now I can die in peace. Take good
care of the boys.

Henry shakes his head firmly. Lucas grabs Thomas and Simon and tries to take them away. Simon refuses at first, but he finally obeys and exits the room following his brothers.

HENRY

That's not what I came here for.

Henry strokes her hand sweetly.

HENRY (CONT'D)

When I surfaced I thought I'd
lost everything.

(beat)

Then Thomas appeared. And then
Simon. And now I found you two.

Tears stream down Henry's cheeks.

HENRY (CONT'D)

I've been looking for you non-
stop for two days. I've seen it
all, Maria. People much less
fortunate than us..

Henry tries to gather his composure, but he's unable to
come up with words.

HENRY (CONT'D)

I don't understand anything,
Maria. I don't know what it is
we've done to deserve this... to
be so lucky.

Henry calms down.

HENRY (CONT'D)

All I know is that I made the
most important decision of my
whole life a long time ago. To
share it with you. And the boys.

Henry strokes Maria's hair, still crusty and covered in
mud.

HENRY (CONT'D)

I don't care what, how or where
we live. All that matters to me
is that we're together.

Maria is very tired, but her eyes say plenty in silence.

HENRY

We can't give up, Maria.

103 INT. CORRIDOR - NIGHT

103

Lucas watches them through the glass as Henry takes Maria's hand the same way the old man did his daughter's earlier when he was saying goodbye to her.

Even Simon looks worried when he sees his brothers' faces.

SIMON

Is she going to die?

They don't answer.

SIMON (CONT'D)

Well, if she has to die, that's all right. She'll get better afterwards.

Thomas' eyes fill with tears.

The three stand there watching in silence. Simon takes Thomas by the hand. Lucas takes his other hand. The three boys observe their parents in silence.

104 INT. HOSPITAL - NIGHT

104

At the end of a long corridor, a doctor speaks to Henry, who nods. Henry asks the doctor something and the doctor shakes his head back at him, denying.

105 INT. OFFICE - DAY

105

We see Henry make a telephone call in an office that is packed with people waiting their turn.

106 INT. CORRIDOR - DAY

106

We're in a small hospital waiting room. It's the quietest corner Henry could find to speak to the boys alone.

HENRY

Boys, I need to explain everything to you..

The three boys exchange confused looks.

HENRY (CONT'D)

Mom is in bad shape. Very bad shape. She's going into surgery soon, but even if everything goes well we would have to take her somewhere else. This clinic isn't equipped for the operation Mom needs.

The boys nod expectantly.

LUCAS

Then why don't we take her now?

HENRY

We'd have to take her in an ambulance to the airport. I spoke to the insurance company and they can send a medical airplane to pick us up.

Simon nods with a serious look on his face, acting older.

HENRY (CONT'D)

We can take her, but the roads are in bad shape and it could be a rough trip. And long. She might not be strong enough for the trip. It's happened to others who have tried it.

A grave silence. They all think it over.

HENRY (CONT'D)

Let's say we put it to a vote. What would you be your call?

Quique looks at his boys very seriously.

HENRY (CONT'D)

Lucas?

Lucas looks into his father's eyes, confused.

LUCAS

I vote we do whatever the doctor says we should.

Quique looks at Thomas, who seems somewhat disgruntled.

TOMAS

I'm a child. I can't vote.

Frustrated, Quique looks at Simon.

HENRY

Simon?

SIMON

I vote Mom lives.

Quique looks at the boys. It's his call.

Simonne and Maria are lying in beds next to each other.

Simonne has trouble breathing. Maria is lying with her head turned towards her. She seems out of it.

A nurse approaches Maria and speaks to her in a relaxed tone.

NURSE

We'll be taking you to surgery in a minute.

Maria doesn't respond. The nurse turns to Simonne.

NURSE (CONT'D)

Your ambulance will be here shortly. We are taking you to Surat Thani hospital. They'll take better care of you there.

Simonne remains silent. She concentrates on her breathing.

The nurse squeezes her hand warmly and leaves the room.

Simonne turns to Maria. Her eyes are filled with tears, but a profound smile lights up her face.

SIMONNE

(in French)

Everything will be all right.

Maria listens to Simonne, fascinated to finally hear the sound of her voice. Simonne grabs her hand.

SIMONNE (CONT'D)

I too have a family. I've been saving all my strength so I can be by their side once more. I need them to know I feel nothing but love for them. And I want to thank them for everything they have given me. I know this wish will keep me alive.

Maria hardly has the strength to squeeze Simonne's hand, but smiles at her warmly.

108

INT. CORRIDOR - DAY

108

Two orderlies bring out Maria on a gurney. Quique and the boys watch as they take her to the end of the hall.

LUCAS

I need to talk to her.

HENRY

Lucas, we can't keep the doctors waiting.

Around them the hospital is still in chaos. Henry puts a hand on Lucas' shoulder, trying to comfort him

SIMON

I don't want them to take her away.

HENRY

It's all right, Si.

109 INT. OPERATING ROOM - DAY.

109

Maria is placed on an operating table. We're not in a proper surgery room. It's a normal office that has been converted into an operating room. The place has a large window. Maria looks at it, terrified.

The doctors take off her clothing and bandages and start cleaning her.

Maria's open shirt reveals her breasts almost completely torn off. The deep lacerations in her thorax and back and her mutilated thigh have turned a color that can mean nothing good.

She is turned over, face-down on the table.

Maria can see the legs of the surgeons. One of them is Western, wearing a bathing suit and flip flops under his green paper robe. The floor is covered in mud. The doctors turn her carefully.

She can see a second improvised operating table next to hers where another woman is awaiting a procedure. She's asleep, naked and with her body and face covered in swollen bruises and cuts.

Her whole body is covered with bruises and we can see bone sticking out through flesh in certain areas.

The doctors finish the preliminary cleaning and she is placed on her back again.

A nurse puts a mask on Maria to administer the anaesthetic.

MARIA

Do you have to?

The nurse seems surprised by the comment, but gives her a warm smile.

NURSE
We don't want you to feel any
pain.

MARIA
I'm afraid to go to sleep.

The nurse gently puts the mask on her.

MANCHESTER GIRL
You're in good hands. Just think
of something pleasant.

We get closer to Maria's eyes as they battle to stay awake.

110 INT. STORAGE ROOM - DAY. 110

Simon and Thomas hug Henry while he strokes their hair.

Lucas seats across from them. He seems restless. Henry
looks at him.

Tears begin to flow from Lucas' eyes. Simon and Thomas
notice.

LUCAS
I'm really scared.

Lucas stands. He's drowning in his own anguish.

HENRY
She's going to be all right.

111 INT. OPERATING ROOM - DAY. 111

Maria battles to stay awake. She opens her eyes violently,
shaken.

NURSE
Shhh. Just think of something
pleasant.

112 INT. STORAGE ROOM - DAY. 112

Lucas storms out of the storage room.

113 INT. INTEENSIVE CARE UNIT - DAY. 113

We see the door where Maria had laid. Lucas walks to it
slowly and curls on top, going fetal. Simonne's stretcher
is also empty.

114 INT. OPERATING ROOM - DAY. 114

Maria close her eyes.

Darkness fills the screen. Complete silence.

Then, gradually, we begin to hear the sound of the raging water raising to a point where it becomes unbearable.

115 INT. HALLWAY - DARKNESS. 115

Maria opens her eyes underwater.

Its almost pitch black. The deafening roar is both strangely muffled and amplified underwater.

Maria is lying with her back to the floor.

She tries to turn over and stand up but the tremendous pressure is keeping her down. Once she finally manages to turn over she sees cracks appear in the floor.

Unidentified objects crash violently into her.

116 INT. INTENSIVE CARE UNIT - DAY 116

Lucas is curled up on the floor, lost in dark thoughts.

117 INT. MORGUE - DAY. 117

A green fluorescent light flickers. Lucas stands on the gateway to the morgue, glued to the spot he didn't dare cross before.

He takes one step forward.

The room is filled with twisted and swollen corpses. None of them seems to rest with a peaceful expression.

Lucas keeps walking.

118 INT. OPERATING ROOM - DAY. 118

A scalpel cuts through Maria's thigh. We hear the rhythmic beeping sound of the machine that monitors her vital signs.

Somewhere else on her body a surgeon proceeds to secure a broken bone using two side titanium bars. We see him grab a small surgery drill.

Maria is asleep, immobile as her body is intervened.

119 INT. HALLWAY - DARKNESS. 119

The pressure of the water pushes Maria. Behind her the floor begins to crack around her hands and other objects embedded on the concrete. The air escapes her lungs.

The camera turns ninety degrees to discover that Maria not lying on the floor, but smashed against a wall.

We hear a loud cracking sound and the wall gives in and cracks open, dragging Maria's naked body against new walls and glass panes. Her body starts spinning around in circles in the middle of all the objects dragged by the current, as if she were riding in a giant washing machine.

120 INT. OPERATING ROOM - DAY. 120

Restless hands try to contain a hemorrhage.

DOCTOR
She's loosing too much blood.
She's going to need a
transfusion.

A nurse immediately gets a blood bag ready.

121 INT. STORAGE ROOM - DAY. 121

Silence reings on the small storage room where Henry hugs Thomas and Simon, all three curled on a corner. There's fear in Henry's eyes, lost in his memories.

122 EXT. SWIMMING POOL - DAY. 122

The wave invades the hotel swimming pool, brutally dragging Henry as he holds Thomas and Simon under his arms.

They're pulled along a patio filled with columns. Henry tries to avoid the pillars as the wave destroy everything around them. They head straight towards a strong pillar. Henry turns so that the children won't receive the blow. His body crashes full on against the pillar.

The boys slide out of his arms.

123 INT. HALLWAY - DARKNESS. 123

Maria crashes against another wall of concrete and glass. Her body gets stuck a moment until the pressure forces it through.

Glass whistles past Maria's ears while the thundering sound gets louder and louder.

Maria is dragged upstairs by the current (or downstairs, everything is spinning so fast it's impossible to orient ourselves) and ends up floating motionless in the middle of a dark and endless corridor that opens before her in both directions.

Maria stops fighting.

He only hear the terrifying roar of the water.

124 INT. STORAGE ROOM - DAY. 124

Simon scratches his arms. We see thatt they are covered by little spots and bites. Thomas holds tight to Henry.

125 EXT. TREETOP - DAY 125

The sound of the wave destroying everything is unbearable. Simon holds on to a tree branch while hundreds of red ants crawl over his as they try to escape the water.

126 EXT. TALL TREE - DAY. 126

Thomas grabs a tree trunk with all his might. He's panicking, helpless as his body slides over the tree trunk towards the water.

127 INT. OPERATING ROOM - DAY. 127

Maria lays with her eyes closed.

DOCTOR 2
(speaking in Thai)
This is worse than I tought...

TRANSLATOR
We're going to need more help.

DOCTOR 2
(in Thai)
I can't stop the hemorrhage.

VOICE
Please, we need silence. Anyone
who isn't needed here, please
leave now.

128 INT. HALLWAY - DARKNESS. 128

A faint light starts to appear at the end of the corridor. Maria reaches her hand out towards the light.

The walls give way and Maria shoots upward, higher and higher, as if some strange force took her by the arms and dragged her, leaving a trail of waste and debris in her wake.

Maria emerges from the water only for a moment and sees Lucas floating just a few feet away, but the current drags her back down again, into the darkness.

Maria fights with all her strength. She tries to swim to the surface, where she can see Lucas floating.

Maria screams under the water, losing what little air was left in her lungs.

129 INT. MORGUE - DAY.

129

Lucas walks towards the end of the room, shaking.

He finds the dead bodies of Simon and Thomas.

The boy keeps walking. Henry's body appears among many other anonymous corpses.

An unbearable pain comes over Lucas' chest. But he keeps walking.

At the end of the room, lying on the floor, we discover Maria's body, lifeless. Her face seems peaceful. Serene.

130 INT. ENSIVE CARE UNIT - DAY.

130

Lucas is curled up on Maria's door. His eyes are red and swollen from crying.

Henry appears behind him and sits by his side.

Lucas turns to him, impatient. But fearful of the news he might bring.

HENRY

We're going home. Mom made it.

131 EXT. HOSPITAL - DAY

131

Some nurses carry Maria from the front door of the hospital to an ambulance.

Lucas passes a bulletin board with lists of names. Benstrom is there, tirelessly continuing his search.

They pass the children's tent. Tourists and locals search for their children with nervous looks on their faces. Marie is still sitting alone in her corner, looking lost.

Some people hug, others cry, other wander aimlessly. The doors of the ambulance open and Maria is loaded inside.

Henry, still barefoot, steps into the ambulance, leaving hell behind. We see all sorts of contradictory emotions in his face.

132 INT. AMBULANCE - DAY 132

The driver wastes no time and quickly shuts the doors. Simon looks at the sticker on Lucas' chest.

SIMON
What's that for?

Lucas looks down at the sticker with his own name on it. He tears it off sadly without answering.

The ambulance drives off.

133 EXT. TAKUA PA HOSPITAL - DAY 133

We see Lucas' face in the back window as the ambulance drives away.

134 EXT. ROAD - DAY 134

Shafts of bright light break through heavy clouds. The ambulance advances towards an open valley and then the fog begins to dissipate. Prehistoric rock formations crown an asphalt highway in perfect condition. The ambulance speeds across it.

135 INT. AMBULANCE - DAY 135

Henry is sitting next to his wife. They boys surround them.

Maria's eyes are open.

MARIA
Where are we?

HENRY
On the way to Surat Thani airport. They're taking us to Singapore.

Lucas is holding her hand.

MARÍA
How are you holding up, Lucas?

Maria smiles tenderly and gives him a wink.

They all remain silent.

The ambulance hits a bump. Simon and Thomas quickly hug Henry, very afraid.

They all remain silent.

136 EXT. RUNWAY, AIRPORT - DAY

136

The ambulance drives out onto the runway and stops beside a huge medical transport plane.

The doors of the ambulance open and Henry steps out, holding Simon in his arms. A MAN IN A SUIT is waiting at the foot of the steps with TWO WOMEN IN WHITE ROBES walks over to him.

MAN IN A SUIT

Mr. Bennett, I'm Oliver Tudpole.
The insurance company sent me to
take care of your wife.

Some nurses take Maria out of the ambulance. Lucas stays with her.

The men stop the stretcher next to another ambulance just as a third nurse covers Simonne's face with a sheet.

Maria's smile disappears. A profound sense of loss invades her face. Lucas is paralyzed.

The boy's hand and Maria's find each other, melting into one another.

137 INT. MEDICAL AIRPLANE - DAY

137

An enormous medical plane. Other than our family, Mr. Tudpole and the two nurses, it's empty.

A nurse secures Maria's stretcher while the other places an intravenous catheter on Simon on another stretcher.

The nurse walks by Lucas.

NURSE

Please take your seat. We'll be
taking off shortly.

Lucas seats next to Maria. She remains gloomy, lost in her thoughts.

LUCAS

Mom, while you were away I did
what you asked me to do. I helped
some people.
(MORE)

LUCAS (CONT'D)

This guy named Benstrom, from Sweden, came to the hospital and I helped him find his son. And you want to now something else?

Maria looks at Lucas, intrigued.

LUCAS (CONT'D)

I saw Daniel again. He was smiling a lot. In somebody's arms. I bet he was his father.

There's a very long silence. Maria finally smiles. It's a smile full of sadness, but with a trace of satisfaction. She's proud of him.

138 EXT. /INT. AIRPORT / AIRPLANE - DAY.

138

The engines accelerate to takeoff speed. Lucas feels how his body is pushed against the seat while his eyes grow moist. Simon leans his head on Thomas' shoulder, his face sad. Thomas stares at his his blue pebble and plays with it.

Henry watches his family. Reunited and safe. He begins to tremble.

Maria turns and looks out the window, releasing herself to the grief completely for the first time.

All sounds disappear as we start to hear music. It's the lullaby we heard the Scotsman sing, now played by a full orchestra. A sad, but comforting melody.

We see her face reflected on the glass of the window. We fly over miles of devastated coastline, understanding the scale of the tragedy. And then the plane turns and the sea floods Maria's face, torn by grief.

139 EXT. THE SEA - DAY

139

From very high up, above the clouds, we see the minuscule aeroplane flying over the sea. A small dot making its way across the endless ocean.

CUT TO BLACK.

140 INT. SUBWAY STATION, BARCELONA - DAY

140

The sound of a train builds in a normal subway station. The train roars into the frame.

141 INT. SUBWAY CAR, BARCELONA - DAY

141

Henry and Maria are in the back of the car with the boys, wearing winter clothing.

In a video monitor on the wagon:

It's the first anniversary of the tsunami and we can see acts of tribute to the victims in Thailand.

Hundreds of people release floating lanterns into the sky in memory of their loved ones. Only our family seems to pay attention to these images. Then the newscast turns to another story.

Light streams in through the windows. The train has come out of a tunnel. The whole family looks out the window. In the distance, between buildings, we can make out the coastline.

142 EXT. BEACH, BARCELONA - DAY

142

Lucas is standing on the shore. His eyes are closed and he clenches his fists.

Lucas nears the water and kneels. He opens his fist and we see a piece of clay. He drops it into the water and watches as it comes apart. Little by little the mud fades into the sea.

Lucas opens his other hand, revealing another piece of clay. He turns and behind him we see Maria standing on crutches. Henry, Simon and Thomas are also there.

Each of them does the same, dropping one piece of clay into the sea and keeping the other.

Lucas helps Simon and looks at his mother, his eyes filled with love. Thomas tosses his piece of clay into the water without getting too close. Henry squeezes his the hardest and takes his time before finally letting the sea carry away his piece of clay.

Maria opens a wooden box and each of them deposits his piece of clay inside.

Maria leans her head on Henry's shoulder.

They all remain still a moment watching the sea in total silence.

143 INT. SUBWAY PLATFORM. DAY.

143

The wooden box rests now in Lucas' arms. He holds on to it as if it was the biggest treasure in the world. His family surrounds him. They wait silently for the train to arrive on a platform packed with people carrying bags with their Christmas shopping.

The train arrives and the family boards it melting in with the crowd.