

SAN ANDREAS 3D

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SAN ANDREAS 3D

We are looking at THE EARTH.

But not the GLOBE we know.

It looks like earth but all the land masses are different.

AS TITLES ROLL, the various tectonic plates move: South America and Africa break apart to form their own continents. Two plates collide to make the Himalayans -- and form Asia.

As the earth ROTATES, we see two plates slide together and make the current shape of California.

At the end we see the Earth as we currently know it, but even this geological configuration is temporary...

S A N A N D R E A S 3 D

WE ZOOM DOWN INSANELY FAST ON CALIFORNIA THEN INTO THE LOS ANGELES BASIN LANDING ON --

EXT. SAN GABRIEL MOUNTAINS - DAY

A VISTA SHOT OF THE MOUNTAINS. We're just HOLDING ON IT.

Birds soaring on thermals. A road is on the left side of the frame. Not much else going on. In fact, fucking NOTHING is happening.

And we're wondering... *What the fuck?*

Then -- a Nissan Rogue appears on the road, rounding a corner into frame. It disappears out of frame -- reappears on the next curve.

Except it doesn't make it through the curve -- IT SHOOTS OFF THE ROAD. FLYING THROUGH THE AIR -- CRASHING DOWN ON THE STEEP EMBANKMENT.

SMASH CUT TO:

FROM THE WINDSHIELD

CHAOS. The Rogue catches and rolls. CAMERA SPINS. Girl shit flies around in the car. Washing machine like. Windshield busts apart. The car skids and then sticks against some rocks upside down. But we're close and can't see too much...

A female hand, with cute polka-dotted fingernails, falls into frame.

CUT TO:

HELICOPTER BLADES CUT THE AIR

Stuttering our view of the San Gabriel Mountains. "Absolute Zero" by Stone Sour BLASTING --

EXT. SAN GABRIEL MOUNTAINS - DAY

We are swinging through steep mountain canyons from the POV of an LAFD Search and Rescue Helicopter. Mountains rush by, tilting left then right, all the way out into the audience.

UP ANGLE SHOT of the BAD ASS RESCUE CHOPPER shooting overhead. We hear three search and rescue FIREFIGHTERS over their COM MIKES --

TOM (MIC)
Here we go.

RONNIE (MIC)
Oh shit... What happened here?

TOM (MIC)
According to 911, she was driving home from her job at a camp, fell asleep at the wheel.

PERKINS (MIC)
How are we going to do this?

FROM THE CHOPPER --

They spin in a tight circle above the NISSAN ROGUE, which we now see didn't plunge all the way down the canyon. It caught in a cluster of rocks part way down -- dangling over a precipitous 300 foot drop to the canyon floor.

RONNIE (MIC)
Rocks hemming us in on the left.
We get too low, we're going to lose our rotors.

PERKINS (MIC)
-- They're going to have to rappel down from the road.

The chopper rotates in and out of the sun high above the car.

TOM (MIC)
That'll take two hours, and she'll
be dead.

PERKINS (MIC)
No way to do it, man.

TOM (MIC)
Ronnie, you fly. I can do it.

PERKINS (MIC)
You're nuts, man.

TOM (MIC)
Maybe...

EXT. HELICOPTER - DAY

From out of the bay door descends TOM WINSHIP unspooling on a cable. Tom (40) is a guy you want to hang with. Charming and flawed, rugged and brave.

He's carrying a length of rope with a hook on the end -- and a cellphone. He dials the phone. It RINGS.

NATALIE (O.S.)
(scared shitless)
Hello?

TOM
(into phone)
Natalie, this is Tom Winship. I'm
an LA Firefighter. I got your
number from 911. You're gonna see
me in a minute here. I want you to
relax. I'm coming to get you...

NATALIE
(crying)
Thank you... Ohmygod... Thank
you...

Tom puts the phone away for a sec, looks up.

TOM (MIC)
Ronnie, don't get in too close to
those rocks.

RONNIE (MIC)
Then how you gonna reach the car?

TOM (MIC)
You just focus on not crashing, and
I'll figure the rest of this shit
out.

Tom swings the rope with the hook around over his head --

TOM (CONT'D)
(into phone)
Natalie, can you tell if anything's
broken?

NATALIE
I've got a lot of blood on my side
and my one leg really hurts...

Tom lets the rope fly. The hook catches on the far side of
the Rogue. He tugs on it and starts to pull himself in.

TOM
I'm here now, so I'm gonna hang up,
okay?

NATALIE
Okay.

He tucks the phone away. Starts pulling himself into the
Rogue. Except the car is hanging there so precariously, that
as he pulls himself in --

PERKINS (MIC)
Tom, the car's moving!

TOM (MIC)
Yeah, unfortunately I see that...

He pulls himself in VERY CAREFULLY. Edging closer without
pulling the car over the cliff.

He gets up to the CAR DOOR. Sees Natalie's AUBURN HAIR
spilling down. He peers in the upside down door.

NATALIE
Thankyou, thankyou...

TOM
Hang on.

Tom carefully pulls open the car door.

TOM (MIC) (CONT'D)
Perk, two more feet of
slack...

PERKINS (MIC)
-- Coming at you...

Tom swings in and puts his arms under NATALIE a pretty girl in her 20s. He pushes back the deployed airbags.

TOM (CONT'D)
I'm going to undo your belt. I
want you to hook your arms around
my neck, okay?

Okay. NATALIE

TOM
Hold onto me as tight as you can.

The CAR CREAKS on it's perch, TILTING, slipping -- SHIT --

Ready? TOM (CONT'D) NATALIE

Yeah...

Here we go. We gotta go fast now --

-- I'm scared. --

-- I know. Hang on!

Tom hurriedly unclicks the belt, she drops into his arms. He holds her tight as the car slides off the rock!

Tom and Natalie swing WAY OUT INTO THE AUDIENCE. The Rogue dislodges and FALLS AWAY -- plunging down into the canyon.

TOM (CONT'D)
It's fine. We're gonna be okay
now...

Natalie clutches him hard as they are spooled up into the chopper. Blades chopping the HOT SUN.

CUT TO:

EXT. CALTECH UNIVERSITY - DAY

A beautiful college campus tucked below the San Gabriel mountains.

SUPER: *California Institute of Technology, Pasadena, CA*

ROGER GENTRY (V.O.)
The largest earthquake ever
recorded in North America was in
Anchorage, Alaska in 1964 -- a 9.1.
The ground shook for twelve
straight minutes...

GRAINY 16 MM FOOTAGE (1964)

BLACK AND WHITE 16 MM FILM from 1964. Various clips are crudely spliced together: panning downtown '64 Anchorage to see it looks like it was hit by a tornado; 4 giant fishing boats now sitting in an Alaskan pine forest; the port of Anchorage where every boat is upended --

ROGER GENTRY (V.O.)

It happened at 5:36 PM. We know this because every clock in Anchorage stopped at exactly 5:36 PM.

INT. CALTECH CLASSROOM - DAY

Professor ROGER GENTRY stands at a lectern, shadowed by images from the screen. He's around 40, thick glasses, searingly smart. Think Phillip Seymour Hoffman. He's lecturing to a class of 200 or so.

ROGER GENTRY

The energy released was the equivalent of 10 million atom bombs the size of the one dropped on Hiroshima...

MORE GRAINY SHOTS -- an entire forest knocked down. City officials examining an Anchorage Dry Goods store cut in half and uplifted by a fissure -- half the store is now 12 feet higher than the rest.

ROGER GENTRY (CONT'D)

But that wasn't the biggest earthquake ever... The biggest earthquake ever recorded happened four years earlier in Chile. A 9.5 on the Richter scale.

ON THE STUDENTS. Eyebrows raise.

ROGER GENTRY (CONT'D)

It's hard to fully describe. It spawned a tsunami 82 feet high that leveled Hilo, Hawaii, 8,000 miles away.

(points to map)

It caused a rhyodactic volcanic eruption. A volcano exploded from the ground right here. It also caused Mount Estorelo over here --

(shows that region on map)

(MORE)

ROGER GENTRY (CONT'D)
-- to completely liquefy and
collapse, filling in this entire
valley here.

They all are actually listening and not checking Facebook.

ROGER GENTRY (CONT'D)
Does anybody know how a mountain
could liquefy in a mega-earthquake?

A KID in the front pumps up his hand. Roger calls on him --

ROGER GENTRY (CONT'D)
Yes.

KISS ASS STUDENT
The shear thinning effect.

ROGER GENTRY
That's exactly right.
(then)
You all know what the shearing
effect is...

Roger walks to a table center stage where there is a bottle
of Heinz ketchup and a big plate. He opens the bottle of
ketchup and turns it upside down. Nothing comes out.

ROGER GENTRY (CONT'D)
Who's done this before?
(off hands going up)
So how do you get your ketchup?

STUDENT #2
You shake it.

ROGER GENTRY
That's right... You shake it.

He now shakes the ketchup bottle vigorously.

ROGER GENTRY (CONT'D)
In ketchup, as in mountains,
resistance to flow decreases with
an increasing rate of shear stress,
aka shaking.

When he turns it over, ketchup plops out on the plate.

ROGER GENTRY (CONT'D)
There are calculations on this
concept in your problem set due by
email midnight Sunday.

He puts up a final slide -- Pink Floyd.

ROGER GENTRY (CONT'D)
Any last questions before we call
it a day?

STUDENT #3
Why do you have a Pink Floyd slide?

ROGER GENTRY
Because I like Pink Floyd. Any
other questions?

A tiny FEMALE STUDENT raises her hand.

TINY FEMALE STUDENT
Can that happen here? Can we have
a megaquake in LA?

ROGER GENTRY
Would you ever play Russian
roulette?

TINY FEMALE STUDENT
Um, no.

He points to a map of California on the wall riddled with
fault lines, like veins -- the San Andreas fault in red
running like a main artery right up the Central Valley.

ROGER GENTRY
Well, that's what you're doing by
living here.
(points)
The San Andreas fault runs right up
the spine of California. It's the
demarcation line between two
tectonic plates. And tectonic
plates are always moving.

TINY FEMALE STUDENT
Then why do you live here? You're
okay playing Russian Roulette?

ROGER GENTRY
Yeah, I'm betting I get an empty
chamber of the gun.

The class stares at him, not sure if he's crazy --

ROGER GENTRY (CONT'D)

And that's a reasonable bet because the typical human lifespan of 72 to 78 years is not even a blink of the eye in geological time.

(beat)

In my game of Russian Roulette, you win by dying. Because the plates are going to move. The question is not "if" but "when."

CUT TO:

EXT. LAFD SEARCH AND RESCUE COMPOUND - DAY

Framed up against the San Gabriel Mountains is this LAFD compound. Half fire station, half search and rescue base.

Outside the station house is a basketball court, a climbing wall, a burn house used to practice fire technique. Weights. Lots of other workout gear. And not a soul in sight.

AN LAFD chopper hammers the air as it drops in and lands next to two other LAFD choppers.

Out of the chopper comes Tom Winship and his fellow pilot RONNIE GREENE, (34) black, ex-athlete. And JOEY PERKINS (27). The rotors spin to a stop.

RONNIE

So where are you going on your vacation?

TOM

I'm driving my daughter up to Seattle. She graduated from UCLA in June, and now she's starting med school. I'm going to help her move into her new place.

Tom sees the rolling basketball. Picks it up. Looks around. Nobody's out here. That's strange.

PERKINS

Med school, huh? You must be a proud Papa.

TOM

Beyond proud.

RONNIE

She gets to boss around all the paramedics and firefighters who bring in patients.

TOM

I think that's the main goal.

They approach the open truck bays. *What the hell?!*

TOM (CONT'D)

All the trucks and helos are in house. Where the hell is everybody?

RONNIE

Got me, boss.

Tom looks confused. Walks inside. Ronnie and Perkins trade a sly smile.

INT. LAFD SEARCH AND RESCUE COMPOUND - DAY

Tom walks into the crew quarters -- SURPRISE! Everyone is here for a party for him. All the firefighters and search and rescue guys CHEER and APPLAUD him.

A big banner reads "Congratulations Captain Winship!"

NICK LOGAN (55), LAFD Battalion Chief, greets him --

CHIEF LOGAN

Congratulations, Tom. You're being promoted.

Tom looks totally surprised. And not all that pleased.

INT. LAFD SEARCH AND RESCUE COMPOUND - LATER

The party's in full swing. Music plays. Everybody's having fun. Dancing. Tom stands with Chief Logan --

TOM

Promoting me takes me off the flight roster, doesn't it?

CHIEF LOGAN

There's a natural progression to things, Tom. You move up, you get paid more, you tell more people what to do, and you work less yourself.

(MORE)

CHIEF LOGAN (CONT'D)

(beat)

Trust me, I'm the Battalion Chief.

Logan hands him his new badge and Fire Hat. Tom looks down at them. *FUCK.*

CHIEF LOGAN (CONT'D)

Now go have some cake.

CUT TO:

INT. CALTECH SEISMOLOGY LAB - DAY

The seismology lab feels both very high tech but also homey.

Roger Gentry is having a tuna sandwich and looking at footage on YouTube of an earthquake in China.

DR. EMEKA OKORO (40), (think Idris Elba) a research seismologist and Roger's codirector of the lab, arrives at Roger's desk.

ROGER GENTRY

(mouth full)

You see this footage of that quake in Yunnan?

EMEKA

I want to show you something else a little closer to home...

He begins wheeling Roger's chair across the lab. Roger's mouth is full of tuna sandwich so he can't protest --

EMEKA (CONT'D)

We've got a low level seismic swarm out here in Falco, Nevada. 23 small quakes -- all tiny -- 2.0 to 3.1 -- in the last 24 hours.

They get to the desk. Two Apple computer monitors. And many framed pictures of Emeka's wife, JESSICA, and 4 kids.

ROGER GENTRY

Where the hell is Falco, Nevada?

EMEKA

35 miles southeast of Vegas. Maybe five miles from Hoover Dam.

They look at the MONITORS.

ROGER GENTRY
There aren't any faults out there.

EMEKA
(points to screen)
Any *known* faults.

Roger finishes his sandwich. Studies the data.

ROGER GENTRY
You ought to go out there and see
what's going on.

EMEKA
I'm leaving in the morning. I want
to get some radon readings.

ROGER GENTRY
Do it from the bottom of the dam,
it's 700 feet lower.
(thinking)
Oh, and one more thing...

Roger pulls out a \$5 bill.

ROGER GENTRY (CONT'D)
Put this on the slots for me. Play
a dollar at a time on the machine
on the far right of the first row.
Statistically that's where the
payouts are the highest. I'm
talking about casinos, don't play
in a gas station or a motel -- and
never in a bar.

EMEKA
(this is ridiculous)
That's it?

ROGER GENTRY
No. Make it 10.

He gives him another \$5.

CUT TO:

INT. TOM'S CAR - DRIVING - NIGHT

Tom's driving home, eating an In-N-Out burger on his lap.
Annoyed at traffic. Pissed about everything. Pissed about
his life. He sees a guy texting while driving.

TOM
Hey, asshole, quit texting!

The guy flips him off. Tom flips him off back.

EXT. PASADENA NEIGHBORHOOD - TOM'S HOUSE - NIGHT

Tom pulls up to his house in a simple Pasadena neighborhood. Gets out of his car. SALLY KEMP (35), his next door neighbor, approaches --

SALLY
Hi, Tom, have you seen Buddy? He ran off this morning.

TOM
Sorry, I haven't.

SALLY
It's not like him. And he's not the only one either. The Grants up the street, plus that older couple that just moved in on the corner. Three different dogs, all gone since last night.

TOM
I'm sure he'll come back when he's hungry.

Tom's PHONE RINGS. When he sees who it is, he *smiles* --

TOM (CONT'D)
Hi, honey...

INT. BLAKE'S ROOM - PATRICK'S HOUSE - NIGHT - INTERCUT

It's his daughter. BLAKE (22) smart, athletic, and very cute without making any effort. She's in her room. Full of shit being packed.

BLAKE
Dad, I'm totally jammed up here. I'm not sure I can make it over.

Tom knows where this is going --

TOM
You want me to pack up your stuff for you?

BLAKE
Would you, please?

TOM
(smiles)
And bring it over?

BLAKE
Could you? Ohmygod, that would be
such a huge help.

TOM
Sure. What do you need?

BLAKE
I don't know. Probably everything
in my dresser.

TOM
Okay.

Just talking to her brings a smile to his face and takes all
the edge off for Tom.

BLAKE
Thanks, Dad. I'm so excited about
our road trip.

TOM
Me, too.

BLAKE
See you soon. Love you.

TOM
Love you, too.

And CLICK. She's gone.

INT. BLAKE'S ROOM - TOM'S HOUSE - NIGHT

Tom tosses Blake's stuff into a duffle bag. LACY BRAS and
SKIMPY UNDIES. *His little girl has grown up.* It's sad and
lonely.

Under her clothes he discovers a stack of photographs.
Looking through them, brings him to a full stop.

He sits down on the bed and looks at them.

They are of Blake at 14 and her sister, MALLORY, at 16 out at
a party. Mallory is laughing, effervescent, charismatic --
radiates love and charm and happiness.

There are MORE SHOTS including a picture of Mallory and Blake on a Cable Car in San Francisco, and doing funny poses in front of the Transamerica building.

Tom is powerfully affected. He both loves seeing the photos and can barely look. *All sorts of emotions flooding him.*

CUT TO:

INT. BLAKE'S ROOM - PATRICK'S HOUSE - NIGHT

Blake is packing up her main room with her mom, RACHEL (40), a natural beauty. Tough when she needs to be. No pretenses.

RACHEL

I want you to go out in the world
and be wonderful, but don't forget
to call me.

BLAKE

Of course I'm going to call you.

She comes over and hugs her Mother --

BLAKE (CONT'D)

Don't worry, Mom. I'm going to
Seattle, I'm not falling off the
face of the Earth.

RACHEL

(smiles)

That's your opinion.

Blake smiles back as Rachel's CELL PHONE RINGS.

RACHEL (CONT'D)

(into phone)

Hello?

(listening)

Sure... Noon's fine... Sure, I
know where it is. See you there...

She hangs up. Blake looks over --

RACHEL (CONT'D)

Beth. Patrick's sister.

BLAKE

The lawyer.

RACHEL

(nods)

We're having lunch tomorrow.

(MORE)

RACHEL (CONT'D)
She wants to go over "family
business" with me.

BLAKE
Sounds fun.

RACHEL
Like being slowly dissolved in
acid.
(beat)
All right, ready to tackle the
closet?

CUT TO:

EXT. CHANNEL 7 NEWS - ROOFTOP HELIPAD - DAY

Walking across the roof, Tom talks with his buddy, PETE
HELLER.

TOM
So Pete, tell me there's life after
the LAFD.

PETE HELLER
I loved being in the fire
department. But for me? This is
ten times better.

They walk over to the Channel 7 NEWS HELICOPTER.

PETE HELLER (CONT'D)
Tom, so here's the deal: I know you
can do things in a helo that no one
else can do... But flying a
traffic reporter is not the same as
dropping firefighters on a burning
ridge line.

TOM
Flying is flying.

Pete wants to be convinced --

PETE HELLER
I've got a guy out today. Why
don't you go up and see if that's
really true for you.

CUT TO:

EXT. HOOVER DAM - DAY - ESTABLISHING

The morning sun rises over this massive dam with Lake Mead behind it, built on the Colorado River.

INT. HOOVER DAM - DAY

Emeka, carrying an equipment case, is led through the towering TURBINES by BOBBY ORTEGA, chief engineer. They both wear hard hats.

BOBBY ORTEGA

This is the lowest spot in the dam
that's not wet or you have to
crawl.

EMEKA

This is perfect. Thanks.

Emeka opens his equipment case, sets up to take READINGS.

CUT TO:

INT. CHANNEL 7 NEWSROOM - DAY

We are on the KABC channel 7 news set with anchors JOHNNY PALMER and SABRINA WYNN.

JOHNNY PALMER

Coming up we've got film of the
newest baby condor in the world...

SABRINA WYNN

But first let's check in with Daisy
Chen in our Sky 7 Lookout Chopper.

INT. CHANNEL 7 NEWS CHOPPER - DAY - INTERCUT

DAISY CHEN (30) a fiercely ambitious reporter, who sees herself as vastly superior to Sabrina, rides with Tom.

DAISY

Thanks, Sabrina. Traffic's moving
steadily to the east on the 134 to
the 5 interchange.

(beat)

So if you can get out of work
early, now's the time to --

Tom suddenly DIPS the CHOPPER, leaving Daisy's stomach somewhere around her throat --

DAISY (CONT'D)

-- Shit!
(to Tom)
What are you doing?!

TOM (MIC TO DAISY)
We've got a police pursuit.

SABRINA

-- Daisy...?

DAISY (CONT'D)

Sorry, Sabrina. We have a police pursuit in progress right below us. A silver Honda being chased by several CHP units -- veering off now from the 210 freeway onto surface streets.

The SILVER HONDA SMASHES THRU several cars at the bottom of the off ramp, pinballing left onto the nearest street.

TOM

Look at this sonofabitch!

As the Honda slows at the next turn to maybe 20 MPH, the driver reaches for the passenger door and throws it open. A WOMAN PASSENGER TUMBLES OUT.

DAISY

Ohmygod, the suspect just pushed a woman out of the car! The good news is she appears to be okay -- she's up and running away!

TOM (MIC TO DAISY)

Hang on.

Tom dives the helicopter right at the speeding Honda --

DAISY

What are you doing?!

TOM

Getting you your shot.

The chopper pulls alongside the car. Tom and the SUSPECT meet eyes. And the suspect's eyes are full of fear. *Who's this crazy motherfucker in the helicopter?*

JOHNNY PALMER

(so close)

The suspect appears to be in his early 30s... Unshaven.

Now the DRIVER tries to evade the helicopter. Makes a hard right turn. Tom goes straight in the slot between two buildings, banks hard around a warehouse to meet the Honda on the other side --

DAISY
(getting vertigo)
We're very much in the middle of
this chase --

Johnny and Sabrina watch the monitors, tilting along with the chopper's banking POV --

SABRINA
And we are right there with you,
Daisy.

Now the helicopter comes straight at the Honda. A literal game of chicken.

DAISY
I'm not sure you're fully
appreciating -- ohmygod -- pull up!
Pull up! Pull up!

The Honda speeds closer. Thinking the helicopter's got to pull up -- but Tom bears down. *Fuck you, asshole!*

The Driver freaks out and bails just before they collide, whipping his car to the left and CRASHING into the side of a parked RAILROAD CAR.

TOM
(mic; to all)
Party's over, shithead!

Johnny and Sabrina look at the monitor. Clearly everyone in TV land heard that. After a pause --

JOHNNY PALMER
God damn right!

SABRINA
Um. Daisy...?

Daisy looks green. She grips the door as the chopper spins in a super tight circle over the crime scene.

CHP officers jump out and arrest the freaked suspect.

DAISY
(stomach churning)
The suspect's being taken into
custody by CHP officers...
(MORE)

DAISY (CONT'D)
 And this all now appears... to be
 over, Sabrina.
 (her stomach --)
 This is Daisy Chen --

Daisy VOMITS out of the chopper door, then back on camera --

DAISY (CONT'D)
 -- Eyewitness 7 news.

Johnny and Sabrina at the anchor desk can't believe it.

JOHNNY PALMER
 Thank you, Daisy. Uhm, I guess
 we'll go to that baby condor.

OFF DARCY MUELLER, the weather babe, standing in front of her
 WEATHER MAP, watching in amazement herself.

DARCY
 (in disbelief to Johnny)
 Did she just puke on camera?

CUT TO:

EXT. TOP OF HOOVER DAM - DAY

Various TOURS up here. Including a group of 9 year-old
 SCHOOL KIDS. One TOUR GUIDE leads a group of well-dressed
 ASIAN GAMBLERS --

DAM TOUR GUIDE
 The Hoover Dam was the first major
 dam on the Colorado River. It was
 built between 1931 and 1936 right
 in the middle of the Great
 Depression. During construction
 over 100 workers lost their
 lives...

An ASIAN TOUR GUIDE is simultaneously TRANSLATING with a
 small but annoyingly loud BULLHORN.

INT. HOOVER DAM - DAY

Down in the bowels of the dam Emeka is taking his readings.
 The readings have him AMAZED.

EMEKA
 This can't be right...

He suddenly feels a VIBRATION. He looks puzzled, puts his hand down on the stone floor. Suddenly, everything STARTS SHAKING. A light RUMBLE. But significant. He dials his CELLPHONE --

EMEKA (CONT'D)
(into phone)
You're getting this, right?

EXT. CALTECH SEISMOLOGY LAB - SAME - INTERCUT

Roger is there with his research grad students -- GLENDA (23), AVERY (25), and HANS (21). Roger watches the seismograph needle dance on the recording drum.

ROGER GENTRY
Yeah, the seismic activity? It's a 4.8. You're feeling it?

EMEKA
Why do you think I'm calling?

NOW the ground STARTS REALLY SHAKING HARD.

INT. HOOVER DAM CONTROL ROOM - DAY

The SUPERVISOR on duty yells to his Monitoring Team --

SUPERVISOR
Shut it down. Shut it down.

KLAXON HORNS SOUND. His Team begins EMERGENCY SHUT DOWN procedures. THE DAM TURBINES WHINE DOWN.

INT. DAM - SAME - INTERCUT

The POWER GOES DIM -- TO EMERGENCY LIGHTING. Emeka hears people running. He's been abandoned in the dam's bowels.

EMEKA
Roger, I'm going to have to call you back.

ROGER GENTRY
That last one was a 6.3. Take some video with your phone.

Emeka hangs up, looks around. Spots a sign that says EMERGENCY EXIT. Heads for it.

INT. HOOVER DAM CONTROL ROOM - DAY

The Supervisor looks closely at a shot of the DAM FACE on one of the VIDEO MONITORS.

SUPERVISOR

Oh Jesus. Look. We've got a crack
above Turbine 7.

EXT. TOP OF HOOVER DAM - DAY

The Tour Guide feels the shaking, hears the KLAXONS, goes into emergency mode --

DAM TOUR GUIDE

Ladies and gentlemen, that horn
indicates that we need to end our
tour right now. What I need
everyone to do is walk off the dam
to the left embankment in a calm
and orderly fashion.

The Asian Guide SIMULTANEOUSLY TRANSLATES something a little less modulated through her MEGAPHONE -- because the Asian Tourists RUN from the dam IN FULL TILT PANIC.

EXT. HOOVER DAM - DAY

Emeka bursts out the emergency door. Only to find himself on a deck at the very BOTTOM OF THE DAM staring up at the towering WALL OF CEMENT 725 feet tall.

He looks down. WATER IS THUNDERING AND CHURNING out of the turbine vents like the world's largest powerboat wake.

EMEKA

How is this an emergency exit?!

The ground is SHAKING LIKE HELL. He tries the door. He's locked himself out. *What the hell do I do now?*

That's when he sees --

A MAINTENANCE SCAFFOLD. It runs on cables up the face of the dam. *That looks pretty fucking scary. But jumping in the river is not a better option.*

He climbs up into the scaffolding, turns it on, starts riding it up. As it climbs the dam's face, he dials his CELLPHONE.

INT. CALTECH SEISMOLOGY LAB - SAME - INTERCUT

Roger answers.

ROGER GENTRY

Where are you, by the way?

EMEKA

You don't want to know.

ROGER GENTRY

That dam was built 80 years ago before there were any seismic standards. If I were you, I'd get the hell out of there.

EMEKA

Trying.

(then)

Ask me what the radon counts were before it went off.

ROGER GENTRY

Tell me.

EMEKA

75 spiking up to 83.

ROGER GENTRY

No shit...

EMEKA

And before it went off there was measurable GPS deformation. You know what that means?

ROGER GENTRY

Our model's predictive.

EMEKA

(pleased at their accomplishment)

Damn straight. We got it right.

ROGER GENTRY

But it doesn't explain one thing.

EMEKA

What?

ROGER GENTRY

How can we be having a seismic event of this magnitude on a fault line we never knew existed?

EMEKA

Yeah, well, there is that.

The scaffolding rises higher. Suddenly, a CHUNK OF CEMENT EXPLODES FROM THE DAMN'S FACE, shooting out into the audience.

EMEKA (CONT'D)

What the --

In the lab, Avery looks at the needles dancing on the seismic drum --

AVERY

The last spike was 7.5. This one is now a 7.7! Holy shit!

Emeka hears the noise of CONCRETE and REBAR SPLITTING. He looks over and sees A CRACK RIPPLING ACROSS THE FACE OF THE DAM -- splitting into two cracks. Then four.

EMEKA

(fuck me)

The dam's giving out.

ROGER GENTRY

You're sure?

EMEKA

I'm pretty sure.

Roger now hears ELECTRONIC STATIC.

ROGER GENTRY

Emeka...?!

ON THE DAM water starts jetting from the cracks, soaking Emeka as it rains down.

EMEKA

Roger? -- Roger?!

The call's been DROPPED. Emeka looks up. *Praying for this fucking thing to get to the top.*

Now a big block of concrete BLOWS OUT right over him. Water FIRE-HOSES from it. *Oh holy shit... the dam's going to blow...* He ducks down and holds on for dear life as the scaffolding gets BATTERED AROUND -- rising through the spewing water.

Emeka's heart is pounding like a drum.

The scaffolding suddenly SHUTTERS TO A STOP. He looks around -- he's at the top.

EXT. TOP OF HOOVER DAM - SAME

Emeka leaps from the scaffolding and RUNS LIKE HELL. He races toward the tour group of 9 year-old SCHOOL KIDS. They are among the last people still on the dam.

Their teacher MISS KALLER herds them to the left embankment then notices --

MISS KALLER
Where's Mason? ...Mason!!

LITTLE KID
He went to the bathroom.

Oh shit. She turns to go back for him, but Emeka sees this --

EMEKA
I'll get him. Get the rest of your kids off the dam. His name's Mason?

MISS KALLER
(yes, that's right)
Dark hair. He's nine. Thank you so much...

Emeka nods, goes running back across the top of the dam toward the old style building marked REST ROOMS. On the dam face water is spewing from a dozen cracks and holes. *Fuck.*

INT. HOOVER DAM RESTROOM - SAME

Emeka runs in. HEARS CRYING. Sees MASON, 9, huddled in the corner, scared.

EMEKA
Mason...?
(the kid nods)
C'mon, buddy. You need to be with all your classmates.

He literally picks Mason up --

EXT. TOP OF HOOVER DAM - DAY

Carrying Mason, Emeka runs across the dam. STRESS CRACKS now spider out across the top of the dam.

MASON
I'm scared...

EMEKA
Yeah. I know. Me, too.

That's when THE ENTIRE FACE OF THE DAM BLOWS OUT.

9.4 trillion gallons of Lake Mead water THUNDERS back into the Colorado River.

The HORRIBLE RUMBLE OF CONCRETE COLLAPSING and WATER THUNDERING knocks them to the ground. Emeka looks at the center of the dam CRUMBLING OUTWARD. He quickly gets up --

EMEKA (CONT'D)
(back to Mason)
Can you run, Mason?

Mason sees Emeka's steely look of determination --

MASON
(off Emeka's face full of
determination)
Yeah, I'm fast.

EMEKA
Good, show me how fast you are.

Mason takes off, running fast -- Emeka running with him.

The concrete is alligatoring away at the center of the dam and falling into the THUNDERING WATER.

Ahead at the edge of the dam, two DAM WORKERS in hard hats and reflective vests wait on the embankment with outstretched arms --

DAM WORKER
Hurry!

Emeka looks back, the dam is LITERALLY COLLAPSING BEHIND THEM as they run. As it closes in on him, Emeka grabs Mason and THROWS HIM the last 8 feet into the arms of the dam workers -- Mason is SAFE but --

Emeka cannot escape the collapsing concrete. HE FALLS AWAY WITH THE CONCRETE into the VORTEX OF EXPLODING WHITE WATER.

HOLY FUCK.

Miss Kaller and the Dam Workers react in horror. He's gone.

CUT TO:

EXT. BEND IN THE COLORADO RIVER - DAY

Downstream on a quiet, sunny bend in the river, a WATER SKIER ROARS BY CAMERA into the audience kicking up a rooster tail of water.

IN THE SKI BOAT some GUYS AND CHICKS -- party types from Orange County -- are drinking beer watching their buddy jumping the boat wake.

Suddenly, one of the girls drops her beer; her mouth falls open.

GIRL

Matt!!

They look. A MASSIVE WALL OF WHITE WATER APPEARS BEHIND THEM. The water from the busted damn.

Matt, the driver looks back, FLOORS IT. The boat races out into the audience, the tow line whipping out over our heads as the boat and skier cut hard to the left around the next bend in the river -- going really fast -- trying to outrun the water.

FROM THE DRIVER'S POV -- the canyon walls bend around us. He steers frantically downstream -- but can't outrun the flood.

It swallows them in a CHURNING AVALANCHE OF WHITE WATER.

CUT TO:

EXT. DIRT FARM - DAY

Three MEXICAN LABORERS work with hoes, kicking up dust, on this hard scrabble desert farm, when they hear something. They look up as the dry bed of the Colorado River (sucked dry by the time it gets to Mexico) is now flowing fully, water spilling over the banks and flowing out onto their crops.

The farmers drop to their knees in the calf-deep fresh water.

LABORER

Dios mio!!

CUT TO:

EXT. TOM'S HOUSE - DAY

A TRUNK LID pops open. Tom is loading up his car with an armful of Blake's stuff. Sally, the neighbor, comes outside.

SALLY

Did you hear? There was just a big earthquake in Nevada. It took out the Hoover Dam.

Tom puts the stuff down, slams the trunk, goes back inside --

INT. TOM'S HOUSE - DAY

He flips on the TV to see Johnny and Sabrina on TV. Behind them -- an IPHONE VIDEO shows the blown out dam. His cellphone RINGS.

TOM

(into phone)

This is Tom Winship.

INT. LAFD HEADQUARTERS - DAY - INTERCUT

CLOSE ON NICK LOGAN, the LAFD Battalion Chief --

CHIEF LOGAN

Tom, it's Nick. Did you hear?

TOM

(yeah)

I just put the TV on.

CHIEF LOGAN

We're going on tactical alert.

Tom's head drops, knows what this means.

TOM

You're kidding me.

CHIEF LOGAN

The Chief just made the call. We need to organize logistical support to send to Nevada. All vacation and leave is revoked.

TOM

I'm supposed to go meet my daughter in 30 minutes.

CHIEF LOGAN

Go meet her. I don't need you downtown until 4.

TOM

Nick, for months I've been planning to drive Blake up to Seattle to help her set up her new apartment for medical school...

CHIEF LOGAN

Yeah. I know.

TOM

...Which was my attempt to make up for the countless other times I haven't been able to be there for her because of this job.

CHIEF LOGAN

What can I say? I'm sorry, Tom. I hate making this call. But I'm the Battalion Chief.

Tom hangs up, closes his eyes. *FUCK. DOUBLE FUCK.* The last thing he wants to do is disappoint Blake.

EXT. FANCY SAN MARINO NEIGHBORHOOD - DAY

Tom drives through this very upscale neighborhood. It may only be a few miles from where Tom lives, but it's a world apart. Big GATED ESTATES. Tom searches for an address --

EXT. OUTSIDE PATRICK'S HOUSE - DAY

Tom pulls up to a call box outside a set of 15 foot tall, beautifully varnished wooden gates.

He rings the buzzer. Sees he's being watched on the bubble video camera.

BUZZER VOICE

Can I help you?

TOM

Yeah, it's Tom Winship, Blake Winship's father.

No answer. But the gate rolls open.

EXT. PATRICK'S HOUSE - DAY

Tom drives up the long driveway where he's flagged to a stop by TRAVIS, ex-military security guard, blue blazer, earpiece.

TRAVIS
How are you today, sir?

TOM
I'm peachy. Where's my daughter?

TRAVIS
Have you been here before, sir?

TOM
Yes.

TRAVIS
Could you show me some ID?

It's humiliating for Tom. He wants to punch this motherfucker in the face but contains himself. He takes out his wallet -- but at that moment the front door opens and out comes --

Blake, Rachel and her b.f. PATRICK REDDICK (50) short, skinny, patrician, with tortoise shell glasses.

BLAKE
Hi, Dad!

She comes over and gives him a HUG. Patrick sees what's going on with the Guard --

PATRICK
Hey. We're good here.

TRAVIS
Yes, sir.

Travis walks off.

PATRICK
Sorry, Tom.

TOM
I have a no ID policy at my house.
It works out really well.

Rachel jumps in --

RACHEL
All right, Tom. He apologized.

Tom looks at her. *What? Suddenly this is on me?* Patrick's phone BUZZES -- he checks it.

PATRICK
Excuse me, I need to take this.

Patrick walks off.

RACHEL
You can try to be nice.

TOM
Why?

As in be nice to the guy *who's fucking my ex-wife*? Fuck that. Rachel hesitates for a beat, then --

RACHEL
Because we're getting married.

This hits Tom. *Way more than he expected.*

TOM
(can barely say it)
Congratulations.

They both see how hammered Tom is by this news. Blake tries to soften the blow --

BLAKE
(let's change the subject)
So dad, how far are we driving tomorrow?

TOM
(fuck it; just says it)
I'm sorry, Blake -- I can't go.

BLAKE
(confused)
I don't understand --

TOM
I came over with your stuff. But I can't go to Seattle. All leave in the department just got revoked because of the big earthquake in Nevada. I can't leave town.

BLAKE
You're serious?

TOM
I don't have any choice.

Blake is devastated. Tries to be chill about it --

BLAKE
(she doesn't; not at all)
I understand.

Rachel is hurt for her --

RACHEL
(pissed)
Shame on me. I thought this time
you were actually going to do it.

TOM
Whatever you say, Rachel, won't
make me feel worse than I already
do.

Now Patrick returns -- sees everyone is upset.

PATRICK
Everything all right?

RACHEL
(an old, familiar story)
Something came up on the work
front, so Tom's not going to be
able to take Blake to Seattle.

PATRICK
I'm sorry to hear that.

BLAKE
(what do we do now?)
Mom, I have to be there with all my
stuff in two days.

RACHEL
We'll figure it out. We'll get it
all shipped, and I'll take you.
Don't worry.

Rachel glares at Tom. He keeps his focus on Blake --

TOM
I'll pay for the tickets. I'm
really sorry, Blake.

BLAKE
Dad -- just -- don't even say
anything else. It's fine. I
understand.

But no -- she doesn't. Patrick jumps in, trying to be
helpful --

PATRICK
Why don't I take you up there on my
plane?

Tom turns, looks over. *Really?* Absorbs Patrick's offer and what a different world his daughter and Rachel are living in.

RACHEL

Thanks, Patrick, but she doesn't need to do that.

TOM

No, she doesn't.

PATRICK

It's literally no big deal. I'm taking my plane to a meeting in San Francisco in the morning, then we can fly on up to Seattle. It solves the whole problem.

TOM

(no)

We can get her a regular airline flight. Thanks.

BLAKE

(fuck you, Dad)

Thanks, Patrick. I'd love to go with you.

TOM

Blake, that's not --

BLAKE

-- It's not your decision. I'm 21 years-old.

Patrick realizes he's caught in the middle of this --

PATRICK

Rach -- what do you think?

Tom winces at hearing him use "Rach" --

RACHEL

(fuck you too, Tom)

Blake's right. She's an adult, it's up to her.

BLAKE

I'm going with Patrick.

She gives him a quick HUG (another fuck you to Tom).

BLAKE (CONT'D)
(to Patrick)
Thanks, Patrick. That's really
generous of you.

OFF TOM. Taking this in. This just fucking SUCKS.

CUT TO:

EXT. SKIES OVER CENTRAL CALIFORNIA - NEXT MORNING

We track in through the clouds whipping past us into the theater and come up on a gleaming Gulfstream 5 jet soaring over the patchwork of farms of California's Central Valley.

INT. PATRICK'S GULFSTREAM 5 - DAY

Patrick and Blake sit in the plush leather seats, trays of perfectly sliced fruit in front of them.

PATRICK
So. You excited about medical
school?

BLAKE
If by excited you mean nervous and
terrified, then yes.

PATRICK
(smiles)
I'm sure you'll do great.

BLAKE
I'm serious. I am terrified.

PATRICK
Why?

BLAKE
I don't know if I'm doing the right
thing. I always knew going to
medical school would please my
parents. But now -- I don't know --
I'm just not sure it's the right
thing for me.

PATRICK
Everybody gets nervous before
something like this.

BLAKE

Like having dreams where I'm doing surgery on myself? Poorly?

PATRICK

(smiles)

Want me to turn the plane around?
Head for Mexico?

BLAKE

(smiles back)

Yes!

PATRICK

Look, try it. See what happens.
You can always change your mind.

BLAKE

I would feel so awful -- letting everybody down.

PATRICK

You won't be letting anybody down.
Your Mom's always going to be proud of you. Same with me.

BLAKE

Thanks.

Blake SMILES. This guy's actually kind of awesome. Blake is liking him more and more.

CUT TO:

EXT. LAFD SEARCH AND RESCUE COMPOUND - DAY

Tom supervises a group of firefighters loading up gear onto one of the engines bound for Nevada.

TOM

Got everything?

PERKINS

Everything on the manifest. Sorry your trip got blown up.

The Firefighters all climb into the cab.

TOM

(trying to blow it off
without much success)

I'm the one who decided to be a hero for a living.

PERKINS

That's Captain Hero now.

The diesel engine RUMBLES TO LIFE and the FIRE ENGINE rolls out of the station. Tom follows them out as they drive out of the compound, watching them go.

Tom picks up the basketball. Shoots. SWISH. But it does nothing to make his expression happy.

INT. CHIEF'S OFFICE - DAY

Tom brings a box of his belongings into the cleaned out chief's office -- now his space. He puts his new fire hat on the bare desk and then sets up a PICTURE OF BLAKE.

He stares at her happy smile in the photo experiencing his own special exquisite anguish at the irony of it.

Suddenly, the ROOM RATTLES. A small EARTHQUAKE. Tom reacts.

INT. FIRE TRUCK BAY - DAY

Tom SLIDES DOWN THE POLE into the TRUCK BAY where Ronnie is coiling hose and two other guys are cleaning one of the remaining trucks.

TOM

You guys feel that?

RONNIE

(yeah)

Weird. Is that an aftershock from Nevada all the way over here?

TOM

(a bullshit reason --)

Maybe I should go up and do a damage assessment.

RONNIE

(smiles)

Yeah, you definitely should do that. You're not officially captain until Monday.

Tom looks at him appreciatively. Grabs his flight gear --

CUT TO:

EXT. BEDROCK CAPITAL BUILDING - SF - DAY - ESTABLISHING

A soaring high rise in the financial district.

INT. RECEPTION AREA - BEDROCK CAPITAL - DAY

Elevator doors DING open and Patrick and Blake exit out into the fancy lobby of Bedrock Capital. Patrick is greeted by three obsequious HEDGE FUND TYPES.

PATRICK
Give me an hour.

She holds up her iPad.

BLAKE
I've got movies.

Blake takes a seat. There's also a guy sitting there. His name is BEN TAYLOR (24) and he's wearing a new suit. He's very cute and very nervous.

BLAKE (CONT'D)
(smiles)
Hi.

BEN
Hello.

Oh, he's British. He smiles back, then looks away. Her looks are intimidating. This happens to her a lot.

CUT TO:

INT. CALTECH SEISMOLOGY LAB - DAY - INTERCUT

Roger is dialing his cellphone. Hans, Glenda, and Avery approach him --

ROGER GENTRY
I can't get Emeka back.

GLEND
The phone's are all down. It's total chaos out there.

Avery hands him some papers.

AVERY
Professor, we wanted to show you this.

Roger takes the papers, looks at them --

ROGER GENTRY
This being...?

AVERY
Current radon counts at our
monitoring stations all along the
San Andreas Fault.

HANS
The radon averages are 82 to 85.

ROGER GENTRY
There's no way.

AVERY
(I know)
We checked, we double-checked --

HANS
Then I reset all the instruments
and triple checked. Those are the
counts. And they're still rising.

Roger absorbs this, THINKING. Ignoring them he moves over to
a big MAP of SOUTHERN CALIFORNIA AND NEVADA. The SAN ANDREAS
FAULT and other FAULT LINES are illustrated in red.

They follow him. Roger STUDIES THE MAP DEEP IN THOUGHT.
Then takes a marker and draws a line from Brawley, CA at the
bottom of the San Andreas Fault up to the Hoover Dam.

ROGER GENTRY
Look at this... If we draw a line
from the bottom of the San Andreas
up to the Hoover Dam, it almost
literally follows the Colorado
River -- which is a natural
deformation event --

He shades in a whole section of the map --

ROGER GENTRY (CONT'D)
(drawing on the map)
And geologically, deformation
events mark boundaries. So what if
this whole chunk of land is
connected to our tectonic plate?
That would tell us what just
happened out in Nevada wasn't an
anomaly...

They're not exactly sure where he's going with this, but they get his CONCERN. He's overwhelmed himself.

ROGER GENTRY (CONT'D)

What if it was precursor movement
along the leading edge of the plate
boundary fault...?

GLEENDA

(can you explain what the
fuck you're talking
about)

Professor...?

ROGER GENTRY

Emeka -- Professor Okoro and I --
have been working on ways of
predicting earthquakes. Visible
deformation and radon emissions are
two of the things we've been
studying. And right before the
Hoover Dam went off, we had high
radon counts... Higher than we've
ever seen. Now you're seeing
counts at almost the same levels
all along the San Andreas...

The three grad students stare at him --

AVERY

(fearful)

So you're saying you think the
whole San Andreas might go off?

ROGER GENTRY

Our model is saying it, not me.

They all absorb the magnitude of this.

HANS

Holy shit.

AVERY

Exactly what I was thinking.

GLEENDA

(freaked out; small voice)
Who should we call?

ROGER GENTRY

Everybody.

CUT TO:

EXT. SKIES OVER PASADENA AREA - SAME

Tom flies along the 210 freeway corridor, parallel to the towering San Gabriel Mountains. He tries calling Blake.

BLAKE (V.O.)
Hi, this is Blake... leave me a message.

Tom hangs up. *Feeling like shit about their last encounter.*

CUT TO:

INT. BEDROCK CAPITAL - DAY

Blake sits in reception. Pulls out her iPad --

BEN
So is that your father? Patrick Reddick?

BLAKE
He's going to be my step-father. Are you meeting with him?

BEN
Not even close. I'm interviewing for a job, and I think Mr. Reddick is the boss of the boss of the boss -- of the boss I'd be working for.

Ben takes a drink from a cup of coffee, but because he's looking at Blake -- and sort of mesmerized by her -- setting it back down, he SPILLS THE COFFEE -- on his pants and shoes.

BEN (CONT'D)
Oh, bloody hell.

BLAKE
(coming over)
Here let me help.

BEN
That's all right.

But she helps anyway -- using her water bottle and some tissues to try and mop up the coffee.

BEN (CONT'D)
Thank you very much. That's very kind of you. I'm Ben, by the way. Ben Taylor.

BLAKE
Blake Winship.

They shake. Blake examines the clean up job.

BLAKE (CONT'D)
There. Much better.

BEN
I'm a complete idiot for doing
that. Thank you again.

BLAKE
So what kind of job are you
interviewing for?

BEN
Anything in finance. I'm not picky
or proud.

BLAKE
What do you do now?

BEN
I dominate a very eclectic niche in
the writing world. All those
poetic descriptions of shiny,
thick, luxuriant hair on the back
of shampoo bottles? Someone writes
those -- and that someone is me. I
work for an ad agency.

BLAKE
Then why are you here?

BEN
Because it pays like shit and makes
me want to kill myself.

An ASSISTANT comes out.

ASSISTANT
Mr. Taylor, Ms. Carter will see you
now.

Ben gets up, *sort of bummed to be going just as their
conversation was rolling*, Blake looks at his pant legs --

BLAKE
I promise, you can't even tell.

But when he starts to walk, his shoe squeaks.

BEN

(shit)

If this works its way up the chain of command to your soon-to-be step-father, you'll explain, right?

BLAKE

Of course.

Wow. He's completely charming. And Ben? He's totally taken by her. They share a smile as he heads for his interview.

CUT TO:

INT. CALTECH SEISMOLOGY LAB - DAY

Roger paces around. He's on the PHONE.

ROGER GENTRY

No, we're still collecting data.

(listens)

Sure -- but say we are right --

(listens)

Yes... No... I understand. Of course. Yes.

Roger hangs up. Hans, Avery and Glenda are waiting for the download.

ROGER GENTRY (CONT'D)

That was the Mayor himself yelling at me on the phone. Both him and his Chief of Staff at the same time. They won't even entertain it. "We're not going to cause panic." "There's no scientific proof." "This is highly speculative." Blah, blah, blah.

(beat)

He said if I went public with a word of this, he was going to come over here and cut off my nuts.

GLEENDA

The Mayor actually said that to you?

ROGER GENTRY

Yes, those were his exact words.

GLEENDA

That's intense.

ROGER GENTRY
I don't think he's literally going
to do it, Glenda.

CUT TO:

EXT. BEVERLY PARK HOTEL - DAY - ESTABLISHING

A hip skyscraper along Sunset Blvd bordering Beverly Hills.

INT. COSMOPOLITAN CLUB - DAY

In the private club on the TOP FLOOR, Rachel is having lunch with BETH REDDICK (45), Patrick's sister, a hard-ass lawyer. She slides some PAPERS to Rachel --

BETH
Just to be clear, the pre-nup's
already been vetted by Patrick. Be
sure and read it carefully so you
understand what the agreement is...

Their waitress, LARISSA, comes over --

LARISSA
Hi, I'm Larissa, and I'll be taking
care of you today. Can I tell you
about our specials?

BETH
(patronizing)
Can you come back in a few minutes,
Larissa?

LARISSA
Yeah. Sure.

BETH
Thank you.

Larissa walks off.

BETH (CONT'D)
Patrick wanted me to put something
on the table that was fair -- so
this is not the beginning of a
negotiation. This is where we want
to close.

RACHEL
You know, Beth, I'm not the enemy
here.

BETH

I didn't say you were. But my job as a lawyer and Patrick's sister is to protect the family businesses.

Rachel's phone BUZZES. She looks down at her lap. It's a text from Blake: "*How's Beth?*"

Rachel types back: "*Total nightmare.*"

BETH (CONT'D)

(miffed at her texting)
Everything okay?

RACHEL

It's Blake, my daughter. She's in the middle of moving to Seattle. In fact, she's with Patrick...

BETH

I heard. On his jet. You just have the one daughter, right?
(without any particular emotion)
Your other daughter died in a car accident?

Rachel bridles at Beth's indifferent attitude.

RACHEL

Yes. Mallory passed away six years ago.

Now Rachel's PHONE BUZZES with a call. She sees that it's Tom. Feeling completely fed up with Beth she gets up --

RACHEL (CONT'D)

Excuse me for a minute...

Rachel looks at her watch -- **12:12 PM.** And we GO IN CLOSE ON THE WATCH because this is going to be important.

RACHEL (CONT'D)

(into phone)
Tom, what is it?

EXT. TOM'S HELICOPTER - DAY - INTERCUT

Tom is flying over the city.

TOM

I feel terrible about what happened...

RACHEL
Why are you telling me?

TOM
Because I can't reach Blake. She's not taking my calls. She'll listen to you.

RACHEL
I can't be in the middle of this, Tom.

TOM
What happened was not in my control.

RACHEL
I understand, Tom. Because I've heard that same excuse from you for as long as I can remember. But I can't fix this for you. You're going to have to figure it out yourself.

WAAAA-UUUUUUUUUUMPPPPHHHHH. THE BUILDING ROCKS.

RACHEL (CONT'D)
Ohmygod...

WWWWWRRRRRRMMMMMMOOOOOOOMPH! It JOLTS the other way.

RACHEL (CONT'D)
Tom -- we're having an earthquake.
Oh shit --

The room is REALLY STARTING TO SHAKE NOW.

Tom looks out from the helicopter. Sees the dust starting to rise off everything. The city is SHAKING LIKE HELL.

TOM
I'm flying. I see it. Where are you?

RACHEL
The Cosmo Club -- that place on the top floor of the Beverly Park Hotel.

Rachel puts up her hands up protectively as acoustic ceiling tiles and plaster RAINS DOWN.

RACHEL (CONT'D)
(scared)
It's shaking really hard now...

TOM
That building's all glass. You
don't want to be standing anywhere
near the bottom of it, okay?
(thinking; gets a better
idea)
Rachel. Go up. Go up to the roof.

RACHEL
Up to the roof?

TOM
You're already on the top floor.
You don't want to get stuck behind
500 people in the stairwell.
(beat)
I'm not far away. There's a
helipad on top of that building.
Go up. I'll come get you.

RACHEL
What? -- you're going to come --

THE PHONE GOES TO ELECTRONIC STATIC -- THEN DROPS.

RACHEL (CONT'D)
Tom?!

CUT TO:

INT. CALTECH SEISMOLOGY LAB - DAY

PUSHING IN on the WALL CLOCK. It reads: **12:13 PM**. Roger and his team feel the EARTHQUAKE BUILDING. Daisy and her crew are packing up, she ducks down under a desk, freaking out --

Avery, Hans and Glenda watch the needles dance on the seismometers. RED LINES rise on their computer screens.

The building starts shaking really fucking HARD. It's built on rollers so it pitches and sways like a ship in a storm.

HANS
Rock n' roll!

Avery is staring at the monitors, fixated, as dangerous shit comes TUMBLING OFF ALL THE SHELVES.

AVERY
(off monitors)
Look at this! We're at a 9.0,
ladies and gentlemen, the biggest,
baddest earthquake in the history
of Los Angeles!

ROGER GENTRY
Get under something, dumb ass!

Roger grabs him and pulls him under a desk.

CUT TO:

INT. HEDGE FUND OFFICES - DAY

Patrick comes out of his meeting. Checks his Patek Philippe.
It reads **12:10 PM**. (NOTE: We're getting this now -- we're
seeing this story 3 minutes before the earthquake hits.)

Blake is watching a movie on her iPad. He squeezes her
shoulder.

PATRICK
Ready Freddie?

She gets up and they head out.

INT. LIMO - DAY

Patrick and Blake sit in back of the limo as they drive
through the UNDERGROUND PARKING GARAGE.

The limo pulls up to the EXIT GATE. Patrick, impatient,
looks out to see the Driver of the car in front of them is
arguing with the ATTENDANT about validation stamps.

Blake is texting her Mom -- "*How's Beth?*"

PATRICK
What's the hold up?

LIMO DRIVER
Sorry, sir. I'm not sure.

He HONKS.

PATRICK
(impatient)
Just go around. There's another
exit on the other side.

Blake's phone BUZZES with the return text. She looks down -- "*Total nightmare.*" She smiles at their secret exchange.

The limo backs up and turns around. And as it does -- the digital car clock flips to **12:13 PM**. *And we know what's coming...*

A CAR ALARM GOES OFF. Then a SECOND CAR ALARM GOES OFF. They look over idly. *That's odd in a fancy, well-guarded building like this.*

Then a THIRD sounds. Then a CACOPHONY OF CAR ALARMS as the GROUND STARTS TO SHAKE. Patrick puts the window down. Confused.

PATRICK (CONT'D)
What the hell is going on?

Blake looks out, realizes what's happening.

BLAKE
We're having an earthquake...

PATRICK
(panicking)
Go! Go! Drive! Go!

The Driver, PANICKED, speeds across the squeaky cement floor toward the other exit, but sees it's BLOCKED CLOSED by one of those floor to ceiling SECURITY GRILLES.

PATRICK (CONT'D)
Back up, back up, back up!!

Blake's never seen this side of Patrick. The Driver, nervous from being yelled at, tries to go in reverse but -- SMASHES into a CONCRETE PYLON behind him.

The SHAKING INTENSIFIES. Chunks of CEMENT CRASH DOWN.

PATRICK (CONT'D)
What the hell is the matter with you?!

The limo driver screeches forward. Blake is gripped -- looking out the windows as concrete dust rains down.

INT. PARKING GARAGE - SAME

Suddenly, the floor in front of them COLLAPSES -- TURNS INTO A RAMP. The limo slides down it. Then --

WOOOMMPFFFFF! The floor literally drops from under them. Their P1 level drops on top of level P2.

WOOOMMPFFFFF! Now P2 drops onto P3.

INT. LIMO - SAME

Blake's stomach is in her throat. As they land -- the limo bounces on its springs.

PATRICK
Ohmygod, Ohmygod...
(yells at driver)
Drive!

BLAKE
Patrick, I think we should get out
of the car!

Too late. The ROOF GIRDERS ABOVE THEM CRASH DOWN. One explodes into the concrete right outside Blake's window. She tries to open her door but it blocks her exit. Now ANOTHER GIRDER CRASHES DOWN RIGHT THROUGH THE CAR.

IT CRUSHES THE DRIVER -- AND JUST MISSES BLAKE.

HOLY FUCKING SHIT.

But it caves in the car around her, like a crushed aluminum can. She's pinned in her seat. Patrick is on the other side of the girder.

PATRICK
Holy shit! You okay?

BLAKE
Yeah. What about you?

PATRICK
It missed me. But the driver...
ohmygod, he's dead. We've got to
get out of here!

BLAKE
I can't -- I can't move.

PATRICK
Okay. What can I do? I don't
really know what to do --

Patrick gets out his door --

INT. PARKING GARAGE - SAME

It looks like a bomb went off. COLLAPSED GIRDERS. A thick HAZE of concrete dust swirls in the EMERGENCY LIGHTING.

Shit is still raining down; he runs around to Blake's door, which is blocked by the fallen girder.

PATRICK
(doesn't have a clue)
Can you climb out the window?

BLAKE
(struggling)
No. I'm pinned under the steel beam. Can you lift it?!

The earthquake is still happening. The garage is RATTLING AND SHAKING, and the NOISE is like a fucking CYCLONE. Patrick tries to lift the beam but it doesn't budge a fucking inch.

PATRICK
I can't -- no -- it won't --

WHAM -- a chunk of concrete comes EXPLODING DOWN right next to him. Just missing him.

PATRICK (CONT'D)
Shit, shit -- shit...

He looks around anxiously. *That's it for Patrick.*

PATRICK (CONT'D)
I'm going to get help.

BLAKE
Wait -- Patrick! I've got an idea!

But he's gone.

INT. BEDROCK CAPITAL - MAIN LOBBY - DAY

People stream from the building in full panic. Patrick appears out of one of the emergency stairwells streaked with cement dust. He runs through the crowded lobby, looking for a SECURITY GUARD. He spots one -- a fat 60 year-old guy, helping people out the building front doors --

PATRICK
Hey! There's a girl trapped in a limo down there in the parking garage.

SECURITY GUARD

Where?

PATRICK

It was the valet level...

That's when the ORNATE CHANDELIER in the lobby CRASHES DOWN behind them. Patrick looks back -- then makes a decision --

FUCK THIS. With the Security Guard duly informed, Patrick runs out, saving his own ass. He runs right past --

BEN. Who sees Reddick alone, spins around, realizing --

BEN

Mr. Reddick...? Mr. Reddick?!
Where's Blake?!

Patrick either doesn't hear him or ignores him. Blows out of there, takes off down the street.

OFF BEN. Watching him go. *Bloody hell.*

CUT TO:

INT. HELICOPTER - DAY

Tom flies over LA. Camera punches in on the time on the instrument panel -- **12:13 PM.** (Tom's turn.)

He looks out at the UNFOLDING EARTHQUAKE.

It's like someone has taken the carpet under the city and is giving it a vigorous shake. In rolling waves, buildings sway and crumble.

Freeway overpasses are DROPPING, thudding to the ground with dust clouds. Houses are being blown over by what looks like an invisible wind.

Tom hears a DEEP RUMBLE, audible over the ROTORS.

He looks over to his right --

One of the SAN GABRIEL MOUNTAINS CRUMBLES INTO PIECES AND GOES LANDSLIDING DOWN INTO PASADENA.

THE WAVE OF TUMBLING MOUNTAIN AVALANCHES ACROSS NEIGHBORHOODS, THUNDERING DOWNHILL.

EXT. 210 FREEWAY - SAME

Cars slow. Brake lights as the road bounces in the earthquake. More aggressive drivers maneuver around the slower ones.

Suddenly the MOUNTAIN avalanches across the freeway. Cars pinball off each other, then are buried.

The freeway is blocked with a 100 foot tall swatch of earth.

INT. HELICOPTER - SAME

Tom watches the mountain ROLL ON ACROSS THE FREEWAY, burying everything in its path. He is DUMBFOUNDED.

RONNIE (MIC)

Tom, what are you seeing from up there?

TOM (MIC)

The 210 freeway just got buried under a mountain.

RONNIE (MIC)

(makes no sense)

Say again?

TOM (MIC)

At Lake Avenue. A mountain just buried the entire freeway.

RONNIE (MIC)

(silence; then)

God help us.

TOM (MIC)

It's surreal...

CUT TO:

INT. SALLY KEMP'S HOUSE - DAY

Sally tries riding out the earthquake by holding on to both sides of a doorjamb in her house. Pictures fall. Glassware breaks. Plaster spills down from the ceiling.

Then she hears the RUMBLE. Like the world's largest FREIGHT TRAIN. *She's scared shitless.*

EXT. SALLY'S HOUSE - PASADENA NEIGHBORHOOD - DAY

Sally comes running out of her house. In the middle of the street to see --

THE LANDSLIDE IS ROLLING HER WAY. Pushing houses, trees and cars in front of it. People are SCREAMING and RUNNING. Everything in its path is being crushed and buried.

Sally, frozen in terror, backs up involuntarily.

The landslide rolls over the top of the house across the street -- BURYING IT UNDER A MILLION TONS OF ROCK AND DIRT.

Sally knows she can't outrun this thing. She closes her eyes. Prepared to die.

But then the avalanche STOPS. Right there, in the yard across the street. Finally out of momentum.

Sally stares at the towering wall of dirt, rock, broken up trees, twisted road signs and demolished cars. OFF her expression of horror and disbelief.

CUT TO:

INT. BEVERLY PARK HOTEL - SAME

The building SWAYS. Patrons are screaming and running for the exits.

Find Rachel in the midst of this chaos with Beth, who falls off her high heels. Rachel helps her back to her feet. She's in full tilt panic.

BETH

We have to get out of here.

RACHEL

Tom, my ex, he's a search and rescue pilot for the LA Fire Department. I just spoke with him. He's on his way over here in a helicopter. We need to get up on the roof.

Beth looks at her like she's on fucking drugs.

BETH

That's suicidal. I'm getting out.

Beth takes off running for the stairs. Fuck Rachel.

INT. STAIRCASE - SAME

All the patrons pile up at the entrance to the stairs. And rich people are not polite. They shove and fight --

Rachel gets to the stairwell. Goes up to the roof. LOCKED DOOR. SHIT. She is forced to go down in the sea of bodies --

The building starts SHAKING AGAIN. People freak. They are jostling in the DENSELY PACKED STAIRWELL. Now SMOKE billows up the stairwell. Someone yells --

WOMAN
There's a fire!

Rachel is swept down by the panicked swarm --

FUCK THIS. At the next landing, Rachel pushes open the door and exits out -- onto the 8th floor...

CUT TO:

INT. HELICOPTER - DAY

Racing over the city, Tom cannot fucking believe what he is seeing.

Buildings toppled like dominos. Some of the letters of the **H-O-L-L-Y-W-O-O-D** sign are SCATTERED down the hillside and rearranged so it spells **D-O-O-M**.

The Griffith Observatory lies in crumbled pieces.

Gas lines have ruptured and the city is going up in FLAMES.

He flies on...

CUT TO:

INT. BEVERLY PARK HOTEL - 8TH FLOOR - DAY

(PROD NOTE: WE NEVER CUT in this next sequence. THIS IS ONE LONG SHOT FULL OF SPEED RAMPS AND CAMERA MOVES.)

PANICKED PEOPLE running in all directions. We find Rachel rushing down the hall. As Rachel runs, we stay behind her. We catch up to her as she hits the brakes. We SLOW WAY DOWN as a MAN ON FIRE runs into the hall, passing us, and LEAPS out of the shattered building's windows.

INT. HALLWAY - CONTINUOUS

Rachel sprints for a FIRE EXIT and blasts through it into --

INT. DIFFERENT STAIRWELL - CONTINUOUS

She hustles. Fast. Hard. Runs upstairs. Sometimes 2-3 steps at a time. Once again, like a pulsing blender, the SHAKING INTENSIFIES.

She rounds a corner as her stairwell STARTS FALLING AWAY FROM THE BUILDING. She grabs a door knob, throws the door open and LEAPS into --

INT. 11TH FLOOR HALLWAY - CONTINUOUS

The 11th floor hallway. Just as the stairwell SEPARATES from the rest of the building -- falling away. She looks --

No more stairwell above her or below.

Rachel gets up, runs down the hallway. She suddenly faces a STAMPEDE OF PEOPLE coming at her. She realizes --

RACHEL

No! Stop! You can't go that way!

She turns as the people open the FIRE DOOR and plow through it -- and we ZIP FAST TO --

INT. HIGH ABOVE THE MISSING STAIRWELL - CONTINUOUS

Like lemmings, the people fall though the air to their deaths SCREAMING. The CAMERA RACES BACK INTO THE HALL and --

INT. 11TH FLOOR HALLWAY - CONTINUOUS

Right up to Rachel'S SHOCKED FACE. But she can't stop. She turns and runs.

She runs as the shaking INTENSIFIES and then there is a terrifying JOLT.

The whole building convulses! HARD. She's bounced off the walls before she's FLUNG to the floor.

And we stop. WIDE behind her. She's rattled like a stone inside an angry kid's empty tin can.

She slowly gets to her feet, the world BUZZING -- vibrating (ala SAVING PRIVATE RYAN). She leans against the wall with one arm, willing every wobbly step forward.

As the world stops vibrating, we DOLLY ALONG SIDE OF HER as she slowly steps forward -- still wide -- people running in the opposite direction.

One shaky step after another, she keeps going.

We COME UP TO HER FACE -- nose bleeding. Her resiliency and determination are still beautiful.

The BUZZING finally goes away. Her eyes clear. She starts to hustle. Running again. Ahead the building suddenly opens up? *Is this real?*

She doesn't stop running -- until she comes to the end of the hall -- which is now completely open and the camera --

GLIDES WIDE OUTSIDE THE BUILDING

TO REVEAL that the remaining building above her has crumbled away and she's now looking up at OPEN SKY.

WE QUICKLY GLIDE BACK ON TO HER FACE

SLOW MOTION as her hair blows in the breeze, angle up on this woman. She looks like a HERO. She just lived through hell. There are girders GROANING, sirens WAILING, people SCREAMING, but that's not what Rachel hears --

She hears the SOUNDS OF A HELICOPTER.

She looks up and SEES a SILHOUETTED HELICOPTER cutting through the sky. She smiles. And now we finally --

CUT TO:

INT. HELICOPTER - DAY

Tom flies directly toward the Beverly Park Hotel. Four of the middle floors are on fire. Four of the upper floors are smashed down -- pancaked together. From his view it looks like hell on earth.

He's worried as he could be.

Until he flies close enough to see one single person up on the roof -- waving her arms. And even from this distance he recognizes the body language -- it's Rachel.

He smiles. *Relieved.*

TOM
I see you, baby.

He maneuvers the helicopter in closer.

The roof is twisted metal and broken concrete. The helipad destroyed. No way a chopper can land here --

But like most SAR helicopters, it has an AUTOPILOT designed to hold the chopper in a fixed position for rescue winching operations.

Tom activates the autopilot. The chopper HOVERS 40 feet overhead.

He hurries into the back, slides open the bay door. Tosses out the RESCUE basket and hits the winch. CABLE UNSPOOLS like a big fish running out line.

EXT. BEVERLY PARK HOTEL - DAY

The basket hits and skips across the roof. Another JOLT -- the building shifts right. Rachel's tossed to the ground. The roof splits even more.

TOM
C'mon, Rachel.

And even though there's no way she can hear him, it's like she does hear him because she gets to her feet, runs again --

Leaping across a fissure, falling again, getting back up and grabbing the moving, skipping basket --

INT. HELICOPTER - INTERCUT

She climbs in. Tom starts to winch her up, when --

LARISSA (O.S.)
Wait -- please help --

It's LARISSA, the waitress from the restaurant. She's dirty, bleeding, tattered --

RACHEL
(yells up to Tom)
Wait!

Tom stops the winch. Larissa runs for the basket --

Another QUAKE HITS.

Larissa leaps and catches hold of the basket. She's dangling there.

The hotel can stand up no longer. IT STARTS TO FUCKING CRUMBLE AWAY --

LARISSA

Help me!

Rachel grabs hold of Larissa's wrists -- tries to help her up. But Larissa's panicking.

RACHEL

Calm down! I've got you!

But she's crying and flailing -- grabs madly for Rachel.

LARISSA

Pull me in! Pull me in! I can't hold on!

RACHEL

-- I've got you. Let me help pull you up.

-- I can't hold on! Lower us down onto the roof!

-- There is no more roof!

Larissa looks down at the IMPLoding BUILDING. Rachel tries to grab her wrists but she's flailing around --

RACHEL (CONT'D)

Please let me help you!

But Larissa loses her grip -- and FALLS AWAY SCREAMING into the IMPLoding BUILDING --

RACHEL (CONT'D)

Noooooo!

Larissa disappears into the DUST CLOUD. Sobbing, Rachel collapses back into the rescue basket.

INT. LAFD HELICOPTER - BACK OF CHOPPER - SAME

CABLE reels in. Tom runs the winch. DUST FROM THE BUILDING IS RISING AND BILLOWING ALL AROUND HIM. He can't see shit. Finally Rachel rises into view.

He pulls her into his arms. He can't help that part.

She's crying -- destroyed over Larissa's fall... Tom holds her tight. *It's so familiar -- and yet awkward.*

TOM

You're okay --

RACHEL

-- I couldn't hold onto her.

TOM
It's not your fault...
(then)
C'mon, we need to get out of here.

INT. HELICOPTER - DAY - FLYING

Tom gets in the pilot seat, Rachel in the co-pilot's seat.
He can't see shit in the thick dust.

Tom turns off the autopilot, starts flying forward -- dust clearing enough for them to see --

A MIRRORED GLASS HIGH RISE FALLING TOWARD THEM!!!!!!!!!!!!!!!!!!!!

Like a giant redwood, it is toppling right into the audience -- glass windows exploding as the building torques.

GLASS AND METAL RAINS DOWN -- THUDDING against the helicopter.

Tom jams the stick forward. Diving for speed.

Like a surfer getting tubed, the helicopter bursts from under the building's shadow just before it collapses in a COLOSSAL EXPLOSION.

Rachel looks back, Tom pulls up on the controls and the chopper speeds away.

CUT TO:

INT. LIMO - DAY

Blake is wedged under the STEEL GIRDER. Can't fucking move, no matter what she tries to do.

BLAKE
(struggling)
Uggghhhh.
(fuck; she can't move)
Patrick? Patrick?!

Nothing. She's pinned down and can't even see out.

BLAKE (CONT'D)
Help!

Another loosened chunk of cement comes CRASHING DOWN, taking out the front windshield (what's left of it.)

BLAKE (CONT'D)
Can anybody hear me?!

BEN (O.S.)
Blake?

BLAKE
(confused)
Who's that?

BEN'S FACE appears. Holding his iPhone as a FLASHLIGHT.

BEN
It's me, Ben. From upstairs...

BLAKE
Ben!

She's very relieved.

BEN
Are you hurt?

BLAKE
No, just stuck... I can't move
from under this beam.

She tries to downplay how fucked up her situation is. He starts to clear the debris. Tries lifting the beam. No go.

BLAKE (CONT'D)
So how was the interview?

BEN
I brought the house down.

Even in her predicament that makes her smile. He tries again -- can't budge the beam.

BEN (CONT'D)
Steel weighs about 500 pounds per
cubic foot, which is exactly our
problem here...

BLAKE
I've got an idea. Get the tire
jack from the trunk.

BEN
(getting her idea
immediately)
Brilliant.

Ben goes around to the trunk. The NEXT QUAKE STRIKES. All the girders GROAN and then **WHOOOOMMMPPPHH** -- the FLOOR ABOVE THEM crashes half way down, making the roof into a pie wedge. Ben is knocked to the floor -- EVERYTHING IS SHAKING...

The CEILING (THE FLOOR ABOVE) is now right above them.

EXT. SF STREETS - DAY

Patrick is wandering down one of the downtown streets, pissed that his cellphone won't work, when the SHAKING STARTS here.

A DEEP RUMBLE SOUNDS ALL AROUND HIM. DUST RISES from the surrounding buildings. Everything is SHAKING AND VIBRATING LIKE HOLY HELL.

Patrick looks around. CHASTENED.

He HEARS SCREAMING METAL -- looks up to locate it --

It's a HIGH RISE and it's SCREECHING because it's FALLING IN HIS DIRECTION. It's so large that it falls in slow motion.

Patrick turns and runs.

First the shadow catches him, then the BUILDING ITSELF. IT COMES CRASHING DOWN -- like some giant felled beast -- FALLING RIGHT ON TOP OF HIM, PILE DRIVING HIM INTO THE EARTH.

No more Patrick.

CUT TO:

INT. PARKING GARAGE - DAY

The SHAKING STOPS. Cement dust swirls everywhere. Blake can't see --

BLAKE
Ben...? Ben?!

Ben winces, climbs to his feet --

BEN
I'm here. Are you okay?

Another section of cement comes CRASHING DOWN.

BLAKE
Look, the building's collapsing.
You should get out of here. We
don't both need to die...

That's when Ben appears at her window, points his iPhone flashlight at the TIRE JACK.

BEN

Found it. And there's not a chance
in hell I'm leaving you in here.

OFF BLAKE. *Completely touched and moved.*

CLOSE ON THE TIRE JACK

It rises as Ben pumps on the lift bar. And as he works the jack, the beam starts rising off the floor. Ben pumps some more. Metal GROANS as the beam moves slowly up inch by inch.

Blake wiggles under the beam, pulls herself, wills herself, and fights her way -- out from the inside the car. She squeezes out the window frame and collapses on the polished cement floor. *She's so fucking relieved and grateful.*

BLAKE

Thank you.

BEN

Your idea.

He helps her up. She's a little scraped up but fine.

BLAKE

(looks around)

Where's Patrick?

Ben's expression darkens. The CEILING TILTS FURTHER OVER.

BEN

We need to go. Now.

Ducking low against the collapsed ceiling, they go racing off by the light of his iPhone -- through the thick dust -- for the GLOWING EXIT LIGHT of the STAIRWELL.

INT. BEDROCK CAPITAL - MAIN LOBBY - DAY

Blake and Ben run out the stairwell door into the shattered glass strewn lobby. CROWDS OF PEOPLE rush the exits.

Blake tries dialing her phone. No service.

BLAKE

(again; more insistent)

Where's Patrick?

Ben doesn't know how to say it other than to just say it --

BEN
Patrick left.

She looks at him, CONFUSED, as the crowd sweeps them outside.

EXT. BEDROCK CAPITAL BUILDING - DAY

Outside the building Blake and Ben join the crowds of people milling around. Windows are blown out, rubble litters the streets. But the aftermath is a fraction of LA.

BLAKE
What are you talking about?

BEN
I saw him leave. He ran up to one of the building security guys, told him you were trapped in the limo -- that's how I knew how to find you. Then he just took off -- went running down the street.

Blake can't process this --

BLAKE
He wouldn't do that.

BEN
Why on earth would I ever lie about something like this?

She can't refute his logic.

BLAKE
(incomprehensible)
Why would he do that?

BEN
I don't have any idea.

BLAKE
Why would he just leave me?

Ben has no answer for that either. *Blake looks sick.*

BEN
I'm sorry.

BLAKE
That coward.

BEN
I'm sorry.

After a awkward silence, Ben continues --

BEN (CONT'D)

When I went for my interview, I left my little brother at our hotel, so I really need to go and find him...

BLAKE

Your brother's here with you?

BEN

He came over with me from London. My parents thought it would be a fun adventure.

(beat)

So true.

(looking around; totally geographically confused)

Any idea how to get to 4th and Market?

CUT TO:

INT. HELICOPTER - FLYING OVER THE CENTRAL VALLEY - DAY

Tom and Rachel fly north.

Below them buildings and houses are leveled. FIRES RAGE. It's like the aftermath of war. Dust and smoke swirl.

Rachel is dialing and re-dialing but no service.

RACHEL

I can't reach her.

TOM

All cell service is out.

RACHEL

What are we going to do?

TOM

We're going to go get her.

Rachel is sort of taken aback --

RACHEL

We can't fly all the way to San Francisco in this, can we?

TOM

We'll get close.

RACHEL
Then what?

TOM
We'll figure it out, but I promise
you, I'm going to get us there.

And Rachel? She sees Tom's determination. *It touches her.*

RACHEL
I can't get Patrick either.

TOM
(pause; then)
So do you have a date yet?

She looks at him, confused --

TOM (CONT'D)
You and Patrick. For your wedding.

RACHEL
(uncomfortable)
No...

TOM
Big wedding?

RACHEL
I really don't feel like talking
about this right now.

Tom doesn't say anything for a while, then --

TOM
He's a lucky guy.

She looks over at him for any trace of irony or sarcasm.
Doesn't see it.

The helicopter SPUTTERS. Then STUTTERS. Tom checks all the
gauges. Quickly toggles some switches.

RACHEL
What's wrong?

TOM
Did I say something was wrong?

RACHEL
Tom, I know you.

TOM
(off gauges)
I think we've got a gas leak. From
when we got hit by the debris.

JUUUUUM-JUUUURRR-RRR-MMMMMMMM. Now the helicopter STALLS.

TOM (CONT'D)
(shit)
You buckled in tight?

Tom tries to RE-START. The engine WHIRS but doesn't catch.

RACHEL
We're going to crash?!

Tom can't get anything to fucking work --

TOM
We're going to auto-rotate down.

RACHEL
Auto-what?

The blades stop. Now there's just silence. The helicopter plunges -- until the rotors catch the air and start spinning the opposite way --

TOM
It's a slightly better version of a
crash.

Rachel looks over.

The helicopter drops, the blades chopping at the air, slowing their descent. But they are still RUSHING DOWNWARDS.

RACHEL
(as they plunge)
Is there anything you can do?!

TOM
(looking down)
Try not to land on that Walmart.

He jams the stick to the left, veering away from it.

A commercial shopping strip comes rushing up toward them.

TOM (CONT'D)
Hold on!

They smash down -- HIT HARD -- snapping the landing skids.

EXT. MOTEL 6, BAKERSFIELD - DAY

They've crash-landed in the parking lot in front of a collapsed Motel 6. *Jesus. That didn't feel too good.* They stagger out of the chopper.

TOM

You okay?

RACHEL

We made it. Are you okay?

TOM

Good. Yeah. I'm okay.

Bakersfield, never the world's prettiest town, is looking like it was fucking carpet bombed. The earthquake has leveled everything. There's a dark furtive energy here.

RACHEL

(holy shit)

Look at this place.

EXT. BAKERSFIELD - DAY

Tom and Rachel move through the lawless, decimated war-zone like atmosphere. People LOOTING. Smoke everywhere --

TOM

(spots something)

Follow me.

RACHEL

What are we doing?

TOM

Getting ourselves a car.

Rachel goes with him as they run toward the remains of KEAMY'S AUTO BODY SHOP --

INT. KEAMY'S AUTO BODY - DAY

Tom climbs through a tight tunnel of rubble into the collapsed office -- finds a pegboard of CAR KEYS...

EXT. KEAMY'S AUTO BODY - DAY

In the parking lot, holding a handful of CAR KEYS he spins, looking at the cars stored in the shop lot in various states of painting.

TOM

Pick your ride. Looks like we've got a rusted out Ford Explorer, a Toyota Camry, a Camaro, a pimped out Mercedes, or that ridiculously small Fiat.

RACHEL

Let's go with the Camaro.

TOM

Excellent choice.

Tom presses the KEY FOBS until one CHIRPS -- for the customized bad-ass CAMARO (with a back fender dent).

INT. RURAL ROAD, CENTRAL VALLEY - DAY

The Camaro goes blasting down the rural highway. "Ho Hey" by the Lumineers plays on the radio...

CUT TO:

EXT. UNION SQUARE - SF - DAY

Blake and Ben hurry through the square --

Through the MACY'S windows, they see the store is full of LOOTERS carrying piles of clothing half as big as themselves.

The Looter's are fighting over leather coats. Suddenly, one pulls a gun and SHOOTs. Someone else SHOOTs. A GUN BATTLE starts. Blake pulls Ben away -- they duck and run. Bullets EXPLODE through the GLASS.

BEN

I can't believe people are acting like this!

BLAKE

People act like this when they're actually paying for stuff.

BEN

Can we get out of here?

BULLETS FLY. PEOPLE are FREAKING and RUNNING.

BLAKE

Yes, please.

Blake and Ben take off running down an alley --

INT. ALLEY - DAY

About half way down the alley, Blake sees something --

BLAKE
Wait -- stop...

She spots a PAY PHONE inside the open back door to a BAR.

BLAKE (CONT'D)
My dad always made us have a land
line phone. He said they'd still
work during an emergency...

She heads for it...

CUT TO:

INT. CAMARO - DAY - DRIVING

Tom drives fast.

RACHEL
Why are you doing this?

TOM
What do you mean?

RACHEL
There are a million people for you
to help. You'd rescue a cat before
you showed up at a school event.
And now in the worst disaster ever,
you're here -- doing this.

TOM
I'm not going to be that guy
anymore.

She looks at him with some skepticism.

TOM (CONT'D)
It's fine. I don't expect you to
believe me.

RACHEL
What about your job?

TOM
I think technically I just stole
their helicopter.

RACHEL
(small smile)
I don't think there was anything
technical about it.

TOM
All I care about right now is
getting us to Blake.

With a softer expression now, Rachel takes in Tom's
determination --

TOM (CONT'D)
I can't turn back the clock, Rach.
But I'm going to change.

That's when Rachel's PHONE RINGS. *What?!* She reacts in
surprise, fishes it out, sees a strange number --

RACHEL
(into phone)
Hello?

BLAKE (O.S.)
Mom, it's me.

Rachel cannot fucking believe it.

RACHEL
Ohmygod baby, are you okay?
Tom swivels -- it's her!

INT. BACK DOOR OF BAR - DAY - INTERCUT

Rachel stands by the pay phone.

BLAKE
Yeah, it's totally crazy up here,
but, yeah, I'm okay. Are you?

RACHEL
I'm fine. Where are you?

BLAKE
In San Francisco. We just had a
huge earthquake.

RACHEL
I know. We did, too. But nothing
happened to you?

BLAKE
It was bad... but no -- I'm fine.

RACHEL
What about Patrick?

Blake doesn't respond.

RACHEL (CONT'D)
Blake?

BLAKE
He took off.

RACHEL
(confused)
I don't understand.

BLAKE
When the earthquake happened, I was
trapped in our car. He couldn't
get me out, so he saved himself.

RACHEL
He left you?

Tom is listening to Rachel's side in the car, figuring it
out. *Especially seeing the hurt and anger on Rachel's face --*

BLAKE
Yeah.
(reading her total shock,
even over the phone)
I know. I know...

Rachel is *trying to process this fucking betrayal*. Tom jumps
in --

TOM
Let me talk to her.

She passes Tom the phone --

TOM (CONT'D)
Hey, honey, where exactly are you?

BLAKE
(shocked)
Dad? You're with Mom?

TOM
Yeah, we're on our way to get you.

BLAKE

I don't know... somewhere near
Union Square.

TOM

How bad was the earthquake?

BLAKE

Most everything's still standing,
but it was bad.

Tom goes into professional search and rescue mode. *All
right, here's the plan --*

TOM

You're in a city of almost a
million people surrounded on three
sides by water and two bridges.
Getting out of there's going to be
a complete gridlock nightmare.

BLAKE

(looking around)
It already is.

TOM

I'm also worried about a tsunami,
so stay away from the water.

BLAKE

Okay...

TOM

You need to get someplace high up.
There also are going to be
aftershocks, so don't stand below
any tall buildings...

Blake looks around at the high rises looming above her.

BLAKE

Uh, okay...

TOM

What places do you know in the
city. From when we went up there
for Mallory's birthday?

BLAKE

I remember going to Coit Tower.

TOM

Great. Perfect. Go there. To the
top of that hill.

(MORE)

TOM (CONT'D)
But don't stand right below the
tower. We'll meet you there.

BLAKE
How are you and Mom together?

TOM
I'll explain when we --
(line goes dead)
...Blake? Shit.

Rachel grabs the phone --

RACHEL
I'll re-dial her.

Rachel tries but gets a FAST BUSY. *FUCK.*

CUT TO:

INT. CALTECH SEISMOLOGY LAB - DAY

Stuff has spilled over everywhere, but nobody gives a shit.

The team is all focused on studying the earthquake data on
their big electronic map of California.

HANS
The good news is most of our
emergency systems are still
working. We've got signals coming
in from 17 monitors.

Avery hands him the log tape from the seismic drum.

AVERY
At the peak we hit a 9.1. With six
spikes above 8 during the swarm.

Roger looks at the sine profiles of the quakes.

ROGER GENTRY
Look at this... These are slip-
strike incidents, but this whole
band here -- this is subducted
plate motion.

GLEENDA
At the same time.

ROGER GENTRY

The slip-strike motion along the lower San Andreas activated the Puente Hills thrust here. It was like a perfect storm. Everything moved at once. That we never predicted. The whole tectonic plate going all at once...

Now we hear SOFT CRYING.

ROGER GENTRY (CONT'D)

(hearing it)

What's that?

He moves to investigate -- to the hallway outside the lab.

INT. LAB HALLWAY - SAME

Looking out the door Roger sees a long haired CAMERA MAN, a black SOUND GUY -- and reporter DAISY CHEN all sitting on the floor against the wall, debris and their gear scattered all around them. Daisy is crying softly to herself --

ROGER GENTRY

Who are they?

Roger turns back to Hans --

HANS

That's Daisy Chen. She's a reporter from KABC 7 news. She came over here to interview somebody about the Vegas quake when our earthquake hit.

ROGER GENTRY

Is she all right?

HANS

Well... Okay... where to start... She's frustrated because she doesn't get the same opportunity as other reporters in the newsroom, she thinks the anchorwoman is a bitch, and now that everything at KABC got knocked off-line, she's sitting right in the middle of the biggest story ever, and she's totally sidelined, doing nothing.

Roger looks at him.

ROGER GENTRY
Did you have a speed date?

HANS
(sort of)
I've always been a good listener.

Roger shakes his head and heads back into the lab.

ROGER GENTRY
All right, even if the time line
was too short to do anything about
it, I want to prove that we were
able to predict this thing. Put
together all the numbers leading up
to the central swarm...

GLENDA
Professor, I'm not sure we can
prove it.

ROGER GENTRY
What are you talking about?

She leads him over to the big monitor.

GLENDA
(pushing keys)
Here are the radon counts before
the quake...
(more keystrokes)
And here are the radon counts now.
The same or higher. So the
earthquake didn't diminish them...

But Roger is seeing this data in an entirely different way.
It gives him a huge pit in the bottom of his stomach --

ROGER GENTRY
Holy shit.

Huh? But Glenda presses on.

GLENDA
So it's hard to argue that their
rise is predictive --

Roger is activated. Turns to Avery, Glenda and Hans --

ROGER GENTRY
-- Unless the exact opposite is
true.

(MORE)

ROGER GENTRY (CONT'D)
I want all the data from every
monitoring station still up on the
San Andreas fault. Get it to me
now.

CUT TO:

EXT. CENTURION HOTEL - DAY

Ben and Blake approach the hotel. The moment Ben sees that the front doors are striped with YELLOW TAPE, he breaks into a run, Blake right with him --

INT. CENTURION HOTEL - SAME

They duck under the tape. See the elevators are also taped off. They race up the stairs. Run to room 314 --

INT. ROOM 314 - SAME

Ben and Blake burst inside to find Ben's brother OLLIE, who it turns out is a 10 year-old kid. He's playing a game on his phone.

When he sees Ben, Ollie jumps up, comes over and hugs him --

OLLIE
Finally. What took you so long?

BEN
It's been quite the adventure. You all right, Ollie?

OLLIE
Yeah. I had room service right before the earthquake happened, then I was watching "The Hangover," but the power went out...

BEN
(looking around)
Where's the baby-sitter?

OLLIE
She up and left.

BEN
She just left?

OLLIE

I told you she was dodgy when she
got here, and you didn't believe
me. I rest my case.

(noticing Blake)

Who's she?

BEN

This is Blake.

Meanwhile, Blake looks at Ollie --

BLAKE

Your brother's a little kid?

OLLIE

I'm 10. Don't be condescending.

CUT TO:

INT. CAMARO - DAY - DRIVING

Tom and Rachel speed down the rural road. It's straight as
an arrow.

TOM

Did Patrick leave Blake? Is that
what I overheard?

She doesn't answer, but he stares over until she's forced to
tell him --

RACHEL

(tight)

That's what she said.

Rachel's jaw is set. Fighting back her emotions.

TOM

If that's what happened --

RACHEL

-- You're not going to do anything.
It's not your concern.

TOM

It is my concern. Blake is still
my daughter.

RACHEL

It's not your concern... because
I'm going to kill him myself.

Tom registers a small smile; okay, fair enough.

CUT TO:

EXT. LOS ANGELES - MONTAGE - DAY

In a SERIES OF QUICK SHOTS we see the state of the city a few hours after it was rocked by the epic quake:

1. From overhead it looks like 1/2 the city is leveled, 1/2 is ON FIRE.
2. The downtown 4 LEVEL INTERCHANGE is reduced to concrete chunks.
3. Almost all the houses have slid down the Hollywood Hills.
4. The Ritz-Carlton has fallen over, crushing Staples Center.
5. A FIRE STORM rages through Beverly Hills consuming Rodeo Drive.

INT. CALTECH SEISMOLOGY LAB - DAY

Roger sits at his paper strewn desk going through print-outs. And the more he looks at the numbers and papers, the more worked up he gets --

ROGER GENTRY

Look at this -- and this --

(stunned)

The readings at the northern end of the fault are like the front edge of a frickin' bell curve...

He paces around. Thinking. Not sure what to do. Then --

ROGER GENTRY (CONT'D)

(getting an idea)

Is that reporter still here?

INT. LAB HALLWAY - DAY

Roger goes marching out of the lab and down the hallway to where Daisy, Camera Guy, and Sound Guy are still sitting. He's trailed by Avery, Glenda and Hans.

ROGER GENTRY

Miss Chen? Daisy...?

She looks up.

ROGER GENTRY (CONT'D)
I'm Roger Gentry. Director of the
seismology lab. I have a huge
story for you.

DAISY
I'm sure you do. Everybody does.
But there's no way for us to file
any stories. There's no way to
upload to the studio.

ROGER GENTRY
(undaunted)
You're at Caltech. Follow me.

INT. CALTECH - DAY

Roger, Hans, Avery -- with Daisy and crew in tow -- hurry
across the campus. Lots of the buildings are badly damaged.
Displaced students are milling around.

Our group crosses to the MEDIA LAB.

DAISY
What exactly are we doing?

ROGER GENTRY
Daring the Mayor to cut my balls
off.

INT. MEDIA LAB - DAY

Pushing through wreckage, they enter the CAMPUS BROADCAST
CENTER. A bunch of media GEEKS are in here trying to clean
shit up. One girl is still doing her homework.

ROGER GENTRY
(making this shit up)
Hey, who wants an A in an
Independent Study in say... "Media
Integration with Current Broadcast
Technology"?

A bunch of the Geeks look up.

CUT TO:

EXT. RURAL ROAD, CENTRAL VALLEY - DAY

Tom and Rachel blast down the road in the Camaro. On the radio the SEETHER song "Like Suicide" is interrupted by a series of **BLEEPS**, then --

RADIO (V.O.)

This is the Emergency Broadcast system. This is not a test. California has suffered a massive series of earthquakes along the southern San Andreas fault. It is imperative that all non-emergency personnel stay off all roads...

Tom turns the radio off.

That's when up ahead they see a ROAD BLOCK.

We shoot up ahead down the road to see them CLOSE --

AT THE ROADBLOCK

A bunch of BIKER DUDES with motorcycles and cars, and a couple of stolen COP CARS have blocked the road.

They have some barrel fires and beer and plenty of guns. They're collecting "road tax" from whoever comes by.

We glide back at high speed back to Tom and Rachel approaching it.

INT. CAMARO - SAME

RACHEL

How do we get by this?

TOM

This is why it's good that you didn't pick the Fiat.

Tom downshifts. And FLOORS IT. The Camaro ENGINE ROARS.

AT THE ROADBLOCK

The Bikers look up to see the Camaro heading for them at 90 MPH and climbing. Shit -- no time -- they drop their beers and scramble for their guns.

TOM (CONT'D)

Get all the way down, low as you can...

They start shooting at the car. Tom ROARS TOWARD THEM, staying down himself -- but also intentionally clipping a BARREL OF GAS -- rupturing it -- and IGNITING IT INTO A WALL OF FLAMES.

The Camaro BLASTS OUT THE FAR SIDE of the FLAMES.

INT. CAMARO - DAY - DRIVING

Tom and Rachel look back as they blast on down the road. Relief. They're safe.

Except -- they are not.

From out of the fire and the roadblock, emerges a stolen CHP POLICE INTERCEPTOR. LIGHTS and SIREN. OH FUCK.

Tom floors it.

EXT. RURAL ROAD, CENTRAL VALLEY - DAY

Low on the road, the Camaro speeds OVER CAMERA. Followed closely by the Interceptor.

IN THE INTERCEPTOR. FOUR TATTOOED GUYS with guns.

The DRIVER smiles. Bad teeth. The needle hits 110. The Interceptor noses up alongside the Camaro --

The TATTOOED PASSENGER hangs out the window pointing a pistol --

TATTOOED DUDE
(screaming)
Adios, asshole!!

But right before he fires, Tom VEERS OFF THE ROAD. BLAM! The shot misses as the Camaro fans out in an exploding dust cloud across the flat land next to the highway.

He keeps FIRING. Bullets PING OFF the Camaro. One shatters the back window. The Camaro skids to a stop.

The Tattooed Dudes ALL CACKLE.

TATTOOED DUDE (CONT'D)
(to Driver)
Turn around!

The Driver takes a swig of Jack Daniels. Starts to brake, but his eyes go wide and he SPITS THE JACK OUT --

The COP CAR SUDDENLY ARCS OUT INTO THE MOVIE THEATER.

Because there is no more road.

DROP BACK TO SEE -- The car is shooting off a 100 foot tall cliff -- or VERTICAL DISPLACEMENT in earthquake parlance.

The rest of the road is now at the bottom of the cliff. The cop car plunges nose down -- like the Coyote in the Road Runner cartoons.

It falls 100 feet to the bottom and EXPLODES INTO FLAMES.

EXT. TOP OF CLIFF - DAY

Tom and Rachel pull the Camaro back up onto the road and roll slowly up to the end of the road. They get out and walk to the edge of the cliff.

They look out in awe.

RACHEL
Ohmygod. What is this?

TOM
The San Andreas Fault.

PULLING WAY BACK NOW

We now see just how big this cliff is. Because this VERTICAL DISPLACEMENT runs for 50 fucking miles along the Central Valley.

Anyone who didn't know where the San Andreas fault was before does now.

We zip back in on Tom and Rachel up on the edge.

RACHEL
How do we drive around this?

TOM
We don't.

CUT TO:

INT. ABC WORLD NEWS, NEW YORK - DAY

We are in the ABC World News headquarters with anchors DIANE SAWYER and DAVID MUIR.

DIANE SAWYER

With the power grid in Southern California completely down, our coverage is very limited. We do know that many waterlines are broken, there is no water pressure throughout the city, and therefore no ability to fight fires. Sewage lines are also ruptured, meaning there is a huge potential for diseases like cholera...

DAVID MUIR

Diane, we have Mike Von Fremd via satellite phone in Santa Monica --

IN THE CONTROL BOOTH, some of the monitors go to STATIC.

Then up pops DAISY'S FACE. On one monitor. Then 2. Then 5.

DAISY

Hello. World News Tonight in New York...? Do you guys hear me?

The Tech Guys in the booth stare, wide-eyed.

BACK ON SET, Mike Von Fremd IS DESCRIBING the fire storm that is burning Santa Monica. All we see is a still photo of Mike Von Fremd's face.

Meanwhile, Diane is listening to her earpiece, stunned.

DIANE SAWYER

-- Mike, we're going to have to interrupt you... It looks like we have our first live video report from virtually ground zero...
(listens)

We have Daisy Chen, a reporter with our KABC affiliate in LA. She's at Caltech in Pasadena, California...

INT. CALTECH MEDIA LAB - DAY - INTERCUT

The Geeks are watching Diane Sawyer on TV. Up comes Daisy on the screen behind her.

AVERY

Yes! We're in!

The Geeks are all fist bumping and CHEERING.

DIANE SAWYER
Daisy, what can you tell us?

Daisy fucking rolls -- full pro mode --

DAISY
Hi, Diane. I'm here at Caltech with Dr. Roger Gentry, Director of the Seismology Research Lab. Dr. Gentry, can you explain to our viewers what happened?

ROGER GENTRY
In seismology terms it's what we call a swarm event, Daisy. Basically the entire tectonic plate that we all live on here in California -- it moved -- it shifted. But I need to warn people this is not over.

Diane Sawyer is startled.

DIANE SAWYER
What do you mean, Doctor?

ROGER GENTRY
Based on our monitor readings, the upper end of the fault line hasn't moved yet.

DIANE SAWYER
But San Francisco suffered major damage in what I'm sure you know is now being called the monster-quake.

ROGER GENTRY
The earthquake they felt was from movement on the fault line in the Central Valley. Their end of the fault has not moved yet. I promise you. I'll stake my career on it.

(impassioned)

Anyone in or around the low-lying areas of San Francisco or the Bay Area needs to get out -- and get out now.

(emphatic; to camera)

Walk out your front door right now and get out of the city or get to high ground.

(beat)

(MORE)

ROGER GENTRY (CONT'D)

Not only is another major earthquake extremely likely, but the city of San Francisco is also surrounded by water on three sides, so there is tremendous tsunami danger.

The picture of Roger pixelates, then locks up.

DAVID MUIR

(taken aback)

Doctor Gentry? It appears we've lost him for the moment.

DIANE SAWYER

That was Director of Caltech's Seismology Lab, Roger Gentry, who is predicting another major earthquake will soon strike San Francisco. He is emphatically urging all residents to evacuate the city or get to higher ground immediately.

The Geeks cheer. Mission accomplished.

OFF ROGER. Taking off his mike and earpiece. He looks emotionally drained. *God only knows what he just set in motion.*

CUT TO:

INT. HANGAR - DAY

DARKNESS. A HANGAR DOOR is rolled open blasting light onto a Cessna 182 stenciled *Coalinga Jump School*. Tom and Rachel rush in.

EXT. RURAL AIRPORT - COALINGA, CA - DAY

CLOSE ON the PROP spinning to life. Tom and Rachel taxi out on the runway of this rural AIRSTRIP.

INT. CESSNA 182 - DAY

They taxi down the runway. Tom sees something, hits the brakes hard. *Fuck.*

RACHEL

What's the matter?

TOM
Sink hole. We can't use the
runway.

In front of them is a SINK HOLE big enough to swallow the
plane. *No way to take off. Shit.*

CUT TO:

EXT. MAIN STREET - COALINGA, CA - DAY

A GUY in a pick up truck pulls up to STOP SIGN. Looks left.
The Cessna 182 blasts through the intersection.
OFF PICK UP TRUCK GUY. *What the fuck?!*

INT. CESSNA 182 - DAY - ROLLING

Tom roars down the main drag of Coalinga -- using it as his
runway.

From inside the plane we watch them go speeding by
McDonald's, Carl's Jr., a tanning salon, a collapsed CVS --

Tom pulls back on the yoke. They ROAR INTO THE AIR, banking
over a Chevron station.

INT. CESSNA 182 - DAY - FLYING

Tom and Rachel fly north over Interstate 5. The road below
them is buckled. Sections collapsed. Scattered with
abandoned cars. People wandering around.

Rachel's mind is elsewhere. *Thinking about how fucking
betrayed she was by Patrick --*

RACHEL
You know how stupid I feel right
now?

TOM
Don't do that to yourself. There
was no way to know.

RACHEL
He was nice. He *acted* nice. He
was there for me.

TOM
I know. He was.

Tom pauses. *He needs to tell her how he feels --*

TOM (CONT'D)
Listen... I just need to say this --
I'm sorry about how everything
ended with us, Rach.

Rachel shrugs.

RACHEL
After Mallory died, I wouldn't have
wanted to live with me either.

He looks over, surprised she's admitting this.

RACHEL (CONT'D)
I just felt totally dead inside.

TOM
I know what you mean. I realize
the pain's never going to go away,
but it does seem like it gets
easier. Or maybe I'm just more
used to it...

RACHEL
(she understands
completely)
No, you're right, it does.
Thinking about Mallory always used
to make me feel like crying, but
now a lot of times I find myself
smiling...

TOM
I can't tell you how happy it makes
me to hear you say that.

Rachel looks over at him, eyes wet. *This is the most
connected they've been in ages.*

RACHEL
(then; nervous)
Are we really going to be able to
find Blake?

TOM
(hell yes)
I promise you we will.

CUT TO:

EXT. SF STREETS - DAY

Blake, Ben and Ollie cross the crowded, debris scattered city. Lots of people out roaming. It feels kind of dangerous.

OLLIE

Where are we going?

BLAKE

Coit Tower. That's where we're meeting my dad. He's a search and rescue firefighter. He's going to get us out of here.

OLLIE

How? What's his plan?

BLAKE

(turns to Ben)

I didn't expect your brother to be 10.

BEN

My mother was quite unprepared for either of us. She got pregnant with me when she was 20, which led to my parents getting married.

They maneuver through a SEA OF PEOPLE heading for the bridges. Obviously, Roger's warning has had impact.

BEN (CONT'D)

Then they went along for many years quite happily as the parents of an only child, until a certain romantic weekend in the Cotswolds. My mother was still only 35 and therefore very fertile --

OLLIE

Would you please stop? I'm impressionable. I don't need to hear this.

BEN

(to Blake)

I'm sure you can deduce the rest.

OLLIE

Yes, I'm sure she can. In the meantime, you can charm her without having to talk about sex.

Blake finds Ollie quite amusing. Suddenly, she stops. SEES up ahead of them on the next hill that COIT TOWER has FALLEN OVER.

BLAKE

Look at that.

They climb one of the side streets up the hill toward the Tower. As they get closer they notice the road is blockaded by a sideways RV.

Suddenly, a SHOT RINGS OUT -- and BEN DROPS.

OLLIE

Ben!

BLAKE

What happened?

Now MORE SHOTS COME THEIR WAY. Blake looks up the road, and thinking quickly, drags Ben -- with Ollie's help -- into the doorway of an adjacent home -- out of the line of fire.

OLLIE

Are you all right?

BEN

Ugh. God. I got shot.

BLAKE

Lemme see. Lemme see...

She quickly examines the wound in his leg.

BEN

That doesn't feel good.

BLAKE

I know. Just give me a minute.
You're lucky. It doesn't look like
it hit anything major.

A couple of more BULLETS SPLINTER off the wood near them. Now the door to the house opens and CAITLIN (42) peers out, looks around --

CAITLIN

Hurry up. Get him inside.

She helps Blake and Ollie drag Ben to safety into --

INT. CAITLIN'S TOWNHOUSE - DAY

The front entrance of her home.

BLAKE

Thank you.

CAITLIN

I couldn't leave you out there...

BLAKE

What's going on?!

Her windows have an expansive view of San Francisco.

CAITLIN

Some crazy survivalist types have taken Telegraph Hill. They're shooting anybody who goes up there.

She bends down, sees Ben's leg bleeding.

CAITLIN (CONT'D)

I don't know what to do about his leg... There's no one around to help us...

Blake moves into her calm professional mode --

BLAKE

If you have it, can you bring me a flashlight, hydrogen peroxide, a sheet, some tape and a sewing kit?

CAITLIN

(confused because she's young but is acting very confident)

Do you have... medical training?

BLAKE

I'm a fully certified EMT. I worked the last two summers with the LA Fire Department, and I'm just about to start medical school.

Caitlin is suitably impressed.

CAITLIN

I'll get the stuff for you.

She scurries off. Ben looks over at Blake --

BEN
You're going to be a doctor?

BLAKE
That's the plan.

OLLIE
Mom's going to love her.

CUT TO:

EXT. FLYING OVER SF - DAY

Tom and Rachel fly over San Francisco. The roads below are choked with outbound cars and people -- on both sides.

RACHEL
Isn't that the airport down there?

TOM
On the radio ATC says it's closed.
Plus --

He points down at the MASS EXODUS OF HUMANITY...

TOM (CONT'D)
It looks like the whole city's
evacuating. There's no way to get
into town.

RACHEL
Then what are we going to do?

Tom puts the plane on Auto Pilot. Heads for the back.

TOM
Excellent question. Follow me...

On the interior walls is also stencilled *Coalinga Jump School*. Tom grabs 2 parachutes --

RACHEL
You're kidding me, right?

TOM
(nope; it makes total
sense, at least to Tom)
In about three minutes we're going
to jump over the Embarcadero...

RACHEL
What about the plane?

TOM
The plane's going to fly out over
the Pacific and run out of gas.

RACHEL
That's your plan?!

She's stares at him, incredulous. He smiles --

TOM
I've missed that look.

EXT. CESSNA 182 - MOMENTS LATER - FLYING

The jump door slides open -- WIND RUSHES IN -- Rachel looks out, hesitant.

TOM
Ready?

RACHEL
No!

Rachel nods. He holds her close against to him. *It's a little surprising -- the chemistry of it.*

TOM
One, two -- and three.

They LEAP.

EXT. SKY OVER SF - SAME

WIND RUSHES AGAINST THEM AS THEY FALL -- Tom looks down, sees the spires of the financial district rotating up toward them.

TOM
STEER WITH THE HANDLES...

And he pulls her chute. It POPS OPEN. She floats up. He pops his own. It POPS OPEN. They float down over the city.

The wind is blowing very hard.

Rachel tries to steer into the city, but is having no luck --

EXT. ROOF OF PIER 35 - DAY

Buffeted by the wind, she lands on the ROOF OF PIER 35. Tom lands right behind her. The wind stays in her chute.

Rachel tumbles over -- can't get unclipped -- and her chute is pulling her toward the bay.

Tom unhooks his chute -- goes running after her.

Tom tackles her -- and unclips her -- SAVES HER right before she's yanked off the roof into the water. They lie there on the roof, catching their breaths.

RACHEL

Can we just walk the rest of the way, please?!

CUT TO:

INT. CAITLIN'S TOWNHOUSE - DAY

Blake finishes sewing up Ben's leg. She expertly wraps it in torn sheets and tapes it all up with some PACKING TAPE.

BEN

(very impressed)

I'm going to have to make you my regular doctor.

BLAKE

It's a long commute from London.

BEN

Yes, but clearly worth it.

BLAKE

(finishing up)

That's good enough for now.

BEN

You could probably work on your reassuring bedside manner.

OLLIE

So what do we do now?

Good question. Blake looks out the windows -- SEES SOMETHING. Whatever she sees, it lands for her --

BLAKE

I know.

CUT TO:

INT. OCEAN - DAY

A SCHOOL OF FISH zig and zag in a frenzy. Because --

DEEP UNDERWATER below them, BALLS OF ROCK AND FIRE come SPITTING OUT of a fissure. There are billowing clouds of underwater STEAM. The sea floor STARTS RUMBLING and pouring out ORANGE MAGMA...

CUT TO:

INT. CALTECH SEISMOLOGY LAB - DAY

Roger is sitting at his desk going over the numbers when the room starts SHAKING --

AVERY
Something's happening...

HANS
Maybe it's an aftershock.

The shaking GROWS MORE INTENSE.

ROGER GENTRY
(fuck me)
I want to be wrong. Right now I want to be so wrong that I'm the laughingstock of the whole geological community...

AVERY
Radon counts are spiking at 91 at both Point Reyes and Point Arena at the top of the fault...

The room is SHAKING EVEN HARDER.

GLENDIA
I don't think this is an aftershock.

CUT TO:

EXT. SF - STREETS - DAY

Ben, Blake and Ollie are heading down a VERY STEEP section of California Street. Ben is LIMPING, struggling to put weight on his leg, but he's bearing it -- trying to hide the pain.

That's when THE EARTHQUAKE HITS. THE SHAKING IS RISING IN VIOLENT INTENSITY. They get knocked from their feet because the SHAKING GROWS SO FUCKING INTENSE.

BEN
(wincing in pain)
Bloody hell...

Blake sees something --

BLAKE
MOVE!

She grabs Ben AND Ollie and leaps with them to the side of the road -- just as a CABLE CAR TUMBLES THROUGH FRAME, ROLLING TWICE -- AND BOUNCING OVER THEM.

Blake turns and watches it TUMBLE ON DOWNHILL.

OLLIE
I don't like this!

CUT TO:

EXT. PIER 35 - DAY

Tom and Rachel walk back across the rooftop of the pier building when the EARTHQUAKE HITS. Before they can even react, the SHAKING GETS SO FUCKING HARD --

The ROOF COLLAPSES.

INT. PIER 39 - DAY

They GO TUMBLING AND CRASHING down inside the pier.

Which is used for storage for cars and recreational boats.

ALL HELL IS BREAKING LOOSE.

The REST OF THE ROOF IS FALLING IN ALL AROUND THEM --

Tom pulls a piece of corrugated ROOFING over the top of them to protect them. Rachel holds onto him tight.

CUT TO:

INT. OCEAN - DAY

The underwater fissure spits MAGMA and STEAM and we can literally see the exposed ground on each side of the fissure slipping in opposite directions. The VIOLENCE TRIGGERS A MASSIVE UNDERWATER LANDSLIDE WASHING OUT THE FRAME.

EXT. ABOVE THE OCEAN - DAY

Think of what happens when you drop a giant rock into a pond. Same thing here. The underwater disturbance triggers A MASSIVE WAVE ON THE SURFACE.

EXT. OCEAN - SPEEDING ABOVE IT - DAY

FROM ABOVE we glide with the WAVE, following it as rolls across the Pacific, going very fast --

It approaches a FISHING TRAWLER below us. The trawler RISES UP on the huge swell -- right into the theater -- so we can see every detail of the amazed FISHERMEN -- then it FALLS AWAY on the far side.

The wave speeds on. And now we PIVOT to see it speed towards a tiny, distant, vulnerable Golden Gate Bridge...

CUT TO:

EXT. CALIFORNIA STREET - DAY

The ground finally stops shaking. Blake, Ben and Ollie recover. Thick DUST envelopes them. There is an unsettling quiet. They climb to their feet, Ben WINCING.

BLAKE

Can you walk?

BEN

Of course I can.

Ben grits his teeth. It hurts like hell, but he pretends that it doesn't. Ollie looks WORRIED.

OLLIE

You're pretending!

BEN

That's enough! I'm fine!

Ollie shuts up. Ben walks away, as if to prove he's okay. They head off through the swirling dust past dazed survivors.

CUT TO:

EXT. PIER 35 - DAY

Tom and Rachel climb out from under the rubble into the daylight. And when they see this city their reaction is: *Holy fucking shit.*

1/2 of the buildings are down. Rubble dust clouds the city. Fires burn. People are emerging from buildings -- bloody, dazed, injured and lost. Rachel looks around --

RACHEL

What about Blake? What do you think happened to her?

But Tom is seriously distracted by SOMETHING HE SEES.

TOM

Follow me. This way.

And they go -- quickly.

EXT. PIER 39 MARINA - DAY

They run along the Embarcadero and drop down onto the docks of this pleasure boat marina. All the water is EDDYING OUT around the piers, exposing rocks and barnacles.

RACHEL

What are we doing?! We need to get to Coit Tower!

Tom jumps down into a small powerboat. Throws open the engine hatch and starts trying to HOT WIRE it --

TOM

Look at the water -- it's receding. We don't have time to get to Coit Tower!

He *can't* get this fucker started. Meanwhile, Rachel opens the glove box next to the controls, finds the boat key on a little floatation KEY RING.

RACHEL

Would this help?

She holds it up -- but doesn't give it over.

TOM
Yes, it would.
(then)
Trust me, Rach. Please.

He looks at her. She looks back at him. There is too much between them. She tosses him the BOAT KEY.

Tom FIRES the ENGINE UP. They go ROARING OUT INTO THE BAY.

CUT TO:

EXT. TRANSAMERICA BUILDING - DAY

Ben and Blake and Ollie approach the Transamerica building. They stare up at it. The pyramid shaped building rises 48 floors above them. Still intact.

BEN
Which way?

BLAKE
This is it. This is where we're going.

PEOPLE are rushing and stumbling to get outside the building.

BEN
You do realize that everyone else is frantically trying to exit the building?

BLAKE
(with certainty)
Once my parents realize that we can't get up to Coit Tower, they'll know to come here -- that this is plan B.

BEN
Plan B...?

BLAKE
Growing up with my dad, there always had to be a plan B. He'll know this is plan B.

Ollie turns to Ben --

OLLIE
She's crazy in that way that hot girls often are.

BLAKE

You guys are obviously free to do what you want, but I'm going to the top of this building.

BEN

All right. We're with you.

OLLIE

Don't I get a vote?!

INT. TRANSAMERICA BUILDING - DAY

Blake, Ben and Ollie dodge around the Guards, moving in through the throngs of people trying to get out.

They find a STAIRWELL. Pushing in against the people exiting. They start up, Ben doing his best on his bad leg.

CUT TO:

EXT. POWER BOAT - DAY - MOTORING

Tom and Rachel drive way out into the bay. Tom stares over at the mouth of the bay -- "the gate" -- where a CONTAINER SHIP is heading to sea under the bridge.

We ZIP ACROSS the bay right up to the ship --

EXT. THE CONTAINER SHIP, ARGOT - DAY

-- To the name "Argot" on the stern, then GLIDE AROUND to the deck rail where we find THREE SAILORS videoing the aftermath of the earthquake on their camera phones.

The ship is passing under the TOWERING SUPERSTRUCTURE of the Golden Gate Bridge when suddenly a **KLAXON HORN** bellows --

NAVIGATOR (V.O.)

(in Greek)

Emergency Stations! All sailors to their emergency stations. Close and lock down all hatches now!

The Three Greek sailors look at each other, confused. *What could possibly be this urgent in the fucking harbor?*

INT. ARGOT - DAY

Looking out binoculars, the NAVIGATOR is freaking out --

NAVIGATOR
Holy Mother of God...

He passes them to the GREEK CAPTAIN (63).

CAPTAIN
(looking out)
Hold our bearing and speed.

NAVIGATOR
What?!

The helm crew stares at him in holy disbelief --

CAPTAIN
There is no other choice!

And now we see what they're seeing --

The same WAVE we were following earlier is rolling right at them. It's 150 feet tall and moving fast.

(NOTE: *the speed of a tsunami is nearly 500 MPH.*)

Spray whips from the top. Now the wave FILLS THE FRAME --

The nose of their ship hits the wave. It plows into it, spraying the ship with water, then the entire ship pitches to near VERTICAL.

Everyone and everything falls downhill.

EXT. SF BAY - DAY

The ship rises on the crest, spilling containers overboard.

And is pitched back -- right into the Golden Gate Bridge.

The freeway deck is knocked SIDEWAYS like a swing set. Bridge cables SNAP and ZING. People and cars spill like toys.

The TSUNAMI ROLLS ON BY, leaving the freighter stuck in the cabling, which can't bear the weight. More cables SNAP and FLY -- slicing cars in two -- then the entire center of the bridge gives way and COLLAPSES INTO THE BAY.

EXT. BOAT - SAME

Tom and Rachel watch, STUNNED. Both by the bridge collapse and the giant fucking WAVE now rolling toward them --

RACHEL

Holy god...

Tom slams the throttles forward, doing the correct -- but counter intuitive thing -- and drives toward it.

TOM

Hold on. We're going over it.

DROPPING WIDE we see Tom and Rachel's boat climb the wave's monster face. Their boat looks tiny and vulnerable.

They make it up to the crest -- over the top -- then their boat SURFS DOWN the backside of the wave, sliding and skipping uncontrollably fast.

THE TSUNAMI ROLLS ON -- RIGHT INTO THE HEART OF THE CITY.

EXT. SAN FRANCISCO WATERFRONT - DAY

The TSUNAMI CRASHES INTO LAND. ROLLS over everything. Blasts apart all the enclosed piers on the Embarcadero. Ocean front buildings topple. Cars are tossed.

People run -- in a frenzy -- but there is nowhere to go -- they are buried under the SURGING WALL OF WATER.

CUT TO:

INT. TRANSAMERICA BUILDING - DAY

Blake, Ben and Ollie are climbing the enclosed stairwell. It's dark and moody with the emergency lighting. They are going slow because of Ben's injured leg --

BEN

(needs a rest)

Give me two secs...

BLAKE

Of course.

They stop to rest WHEN THE WAVE HITS. THE BUILDING FEELS LIKE IT'S HIT BY A FUCKING CRUISE MISSILE. Of course, in the windowless stairwell, they have NO IDEA a wave just hit them.

The stairwell PITCHES SIDEWAYS -- knocking them off their feet -- sending them tumbling down to the next landing.

Blake SMACKS HER HEAD on the concrete.

Ben scrambles over to her. SHE'S OUT COLD.

OLLIE
What the hell was that?!!

Ben's more immediate concern is Blake --

BEN
Blake?!

OLLIE
It felt like a bomb went off!

-- Blake, are you all right?!

No response. She's not moving. WATER starts to FLOOD the stairwell.

OFF BEN. *OH FUCK.*

CUT TO:

EXT. SF BAY - DAY

Rachel and Tom look out in stunned amazement. Water covers most of the low lying parts of the city. That's when Rachel glances out the gate --

RACHEL
Tom?

TOM
What?

RACHEL
There's another one.

TOM
You've got to be fucking kidding me.

A second TSUNAMI -- even bigger than the first -- is rolling into the bay, tearing apart what's left of the Golden Gate Bridge. Tom spins the boat --

CUT TO:

INT. STAIRWELL - DAY

CLOSE ON BLAKE. Her eyes blink open. Blood on her forehead. She looks up to see the very worried expressions of Ben and Ollie huddled over her --

BEN
Welcome back.

Blake tries to shake the cobwebs off. *Shit, that hurt. Her ears are ringing. Her thinking is very foggy and slow.*

BLAKE
(to the building...)
What happened?

BEN
(has no fucking idea)
I could make something up...

BLAKE
Help me up.

Ben and Ollie help Blake to her feet. Ben wipes the blood off her forehead.

BEN
You've got a nasty bump.

She blinks, trying to clear her head. Her HEAD HURTS.

BLAKE
I believe you...

BEN
How many of me are you seeing?

BLAKE
(lying)
Three.

BEN
That's a serious problem.

BLAKE
(a small smile)
It's not that bad.

Ollie watches. *Oh, brother...*

OLLIE
When you're done... can we go see
what the hell happened?

CUT TO:

EXT. SF BAY - DAY

Tom and Rachel speed toward the SECOND TSUNAMI. Tom drives the boat up the wave's face. They get over the crest and down the back side.

The CAMERA FOLLOWS THE WAVE. Watching it build in size in the shallows BEFORE SMASHING INTO THE CITY.

Cars, cable cars, busses -- everything is swept up in the EXPLODING FOAM at the front of the wave.

The city is buried underwater.

CUT TO:

INT. TRANSAMERICA BUILDING - DAY

Ben, Blake and Ollie come out of the stairwell. The offices look like they were bombed. Shit is scattered everywhere. They hear a DEEP RUMBLE.

OLLIE
What's that noise?

It draws them to the windows. They look out to see --

The second tsunami ROLLING IN. It PLOWS OVER the remaining high rises on the Embarcadero.

BEN
I don't want to be the alarmist
here but --

BLAKE
Run.

They take off -- running across the offices -- Blake looks back -- *FUCK -- wave coming -- no time --*

BLAKE (CONT'D)
Get down! Hold onto something!

Ben dives down. Blake grabs Ollie, pulls him with her under a desk just as --

THE WAVE EXPLODES AGAINST THE BUILDING. ALL THE WINDOWS BLOW OUT. OCEAN SPRAY SHOOTS UP. THE BUILDING PITCHES SIDEWAYS ON IT'S ROLLERS.

And they're thinking, Jesus, it's going to topple over.

WATER WASHES OVER THEM. Blake and Ollie go sliding -- Blake grabs Ollie -- Ben grabs them both.

OLLIE
I don't like this...

A desk slides by on the water -- just missing her. It blows out through the window and plunges into the SURGING WATER.

The wave rolls on by. The WATER WASHES OUT. The building slowly RIGHTS ITSELF on it's rollers -- part way.

They lie there on the tilted floor. Wet. Scared. They look out the downward tilted glass to see not a street is visible. The water is flowing around the buildings just below them.

CUT TO:

EXT. SF BAY - DAY

Tom and Rachel turn the boat back toward the washed out city. Tom looks out the gate. No more tsunamis, but OCEAN WATER IS RUSHING IN THROUGH THE GATE. It's like a Biblical flooding.

RACHEL

It's over. Everything we knew.
It's over...

Tom cannot deny this. *And now she says what she's really afraid of, what's tearing her apart inside --*

RACHEL (CONT'D)

How is there any chance that Blake survived that?

TOM

She made it to high ground. She made it somewhere safe.

RACHEL

Where? Where's Coit Tower?!

Tom looks over at the flooded city.

TOM

It's underwater.

RACHEL

Then how can you say she made it?!

TOM

What do you want me to say? That she didn't?! I'm not going to say that because I don't believe that.

Tom scans the city -- or what's left of it. The tops of a few of the highest buildings and hills still stick up above the water.

TOM (CONT'D)

We used to talk about how in emergencies you always needed a plan B. She has a plan B -- something she knows we'll figure out. She had to think -- where would she know I would go? What would she remember --

Then Tom's eyes land on the center of the city. On one of the few landmarks still recognizable and partially above water. *And then it hits him --*

TOM (CONT'D)

That's it.

RACHEL

What's it?

Tom speeds the boat toward the Transamerica building.

TOM

Do you remember when we took the girls to San Francisco?

RACHEL

For Mallory's birthday.

TOM

(nodding)

Mallory saw the Transamerica building and thought it was so cool. Then the next morning the girls went down there without telling us.

RACHEL

And we had no frickin' idea where they were.

TOM

That's right. They tried to go up to the top of the pyramid, but the guards turned them away. They took pictures out front.

(beat)

I promised them that one day I'd pull strings through the SF fire department to get them up to the top.

(totally convinced)

Blake will remember that.

RACHEL
(amazed)
I'm surprised you remember.

TOM
After we split up, I remembered a lot of things.

CUT TO:

INT. STAIRWELL - TRANSAMERICA BUILDING - DAY

Blake, Ben and Ollie climb to the top of this stairwell. They try the door but it's JAMMED.

BEN
Won't budge.

BLAKE
Let's go down one floor.

INT. 47TH FLOOR - SAME

They bang out the fire door into some deluxe offices.

BEN
Wow. Very fancy.

BLAKE
Would this office inspire some good shampoo bottle writing?

BEN
If all the floors below us weren't flooded underwater, yes, it would.

CUT TO:

EXT. BOAT - DAY

Tom speeds the boat through the maze of building tops, heads for the top of the Transamerica building. Rachel sees the surging ocean flooding in over the city.

RACHEL
The water's still rising. It's flooding over everything...

TOM
We'll find her. We've got time.

CUT TO:

INT. 47TH FLOOR - TRANSAMERICA BUILDING - DAY

Ben, Blake and Ollie climb onto the sides of some cubicles now suspended 30 feet over the glass "floor." The water is another 40 feet below that.

Ollie looks down in TERROR. His bravado finally gone --

OLLIE
(crying)
I just want to go home!

They almost have forgotten he's only 10 years-old --

BEN
Ollie -- hey! -- Ollie. It's going to be okay.

OLLIE
How's it going to be okay?! In what universe is it going to be okay?

Ben looks over at Blake --

BEN
What do we do now?

BLAKE
(trying to make this sound good)
We wait.

OLLIE
We wait?! For what?!

BLAKE
My dad to show up.

OLLIE
How's he going to find us? How's he going to know where we are? Even if he does know where we are, how is he going to get here?!

Yes, it's hard to acknowledge that they are anywhere but rock bottom.

BLAKE

I'm sorry. It was a shitty plan.

BEN

Not that shitty. We're still alive.

OLLIE

For now.

BEN

Shut up, Ollie.

Ollie does shut up as they all just sit there -- realizing how totally FUCKED they are.

CUT TO:

EXT. BOAT - DAY

Tom and Rachel motor up to the TRANSAMERICA BUILDING.

The top 15 stories jut out of the swirling and surging waters at a STEEP SLANT. An extreme version of the Tower of Pisa.

Tom drives the boat around the perimeter --

TOM

(points underwater)

There's a blown out window down there. I can get in.

Rachel sees louvered blinds drifting in the water. Tom gets up gets ready to dive --

TOM (CONT'D)

Stay with the boat. I'll be back.

RACHEL

Tom, the building's sinking. You don't know how much time you have. Who knows how much further underwater that window is going to be by the time you're back? How are you going to get back out?

She doesn't want to say the rest out loud -- *I don't want to lose you, too.* Tom is touched that she is worried for him.

TOM

I have to go do this.

And with that -- he DIVES INTO THE WATER. *This is who he is. This is what he does.*

INT. WATER - DAY

Tom swims down through the cold water. He follows the windows down until he gets to the one that is blown open. He pushes into the building -- fighting off the lack of oxygen in his lungs -- and strokes for the surface.

INT. TRANSAMERICA BUILDING - INSURANCE OFFICES - DAY

Tom pops up in an office, lungs straining, GASPING FOR AIR. He pulls himself out of the water. Wet and cold.

TOM

Blake!

No answer. *Yeah, that's a little too optimistic.*

CUT TO:

INT. STAIRWELL - TRANSAMERICA BUILDING - DAY

Tom races up the stairs, wet, cold, breathing hard. In a series of JUMP CUTS he climbs higher -- until he gets to a place where the stairwell is caved in and blocked by RUBBLE.

INT. 39TH FLOOR - DAY

Tom is forced to exit the stairwell, looks around --

TOM

Blake!!

No answer. He sees the ELEVATOR BANK.

INT. ELEVATOR SHAFT - DAY - MORE QUICK CUTS

Tom pries open the doors, uses the cables to climb the angled elevator shaft. He gets all the way to the top. 48th floor. Catches his breath.

This is it. He's praying he's going to find his daughter here. He's amped and also terrified because what if he's wrong? He pries open the doors --

TOM

Blake?!

INT. TOP FLOOR - DAY

Tom climbs out of the elevator. Most of the top floor is a BIG CONFERENCE ROOM.

TOM
Blake! Blake!!

Nothing. Nobody's here. He searches the service area behind the conference room.

The capstone of the building has collapsed down through the ceiling.

TOM (CONT'D)
Anybody here...?

That's when Tom notices the two emergency exit stairwells are both blocked by collapsed cement. He moves closer --

He realizes nobody can get in or out through those doors. She never could've made it to the very top floor...

He runs back to the elevator shaft.

CUT TO:

INT. 47TH FLOOR - DAY

Blake sits in the cubicle with Ben and Ollie.

BEN
(considering their
options)
We could jump...

BLAKE
Water's about 53 degrees. Since we don't have any floatation, that gives us less than an hour before hypothermia kicks in. And since people swim at about 2-3 miles an hour, there's no way we can swim faster than the currents, so it'll be a total crap shoot where we end up.

BEN
But other than that it's a good idea, right?

The BUILDING GROANS AND TILTS MORE.

BLAKE
(looking around)
On the other hand, the last thing I
want to do is die in this coffin.

The Building JOLTS LOWER once again.

BLAKE (CONT'D)
If we jump at least we have a
chance.

OLLIE
(are you crazy?)
Jump where? Down through that hole
way down there -- then into the
water?

Ollie sees their determined faces. That is indeed the plan.

BEN
(to Blake)
One thing first? Since it might be
the last thing I ever get to do
that I really want to do.

BLAKE
What's that?

BEN
Kiss you...

*Her heart melts. She answers him by leaning in and presses
her lips against his. Gently. With great feeling.
Connection. Electricity. It's an amazing kiss.*

*The kiss breaks. They both are quiet afterwards. It landed
harder than either one is willing to acknowledge.*

OLLIE
Now that that's out of the way, can
we discuss this idea?

BEN
Discuss away. But go fast.

OLLIE
Before we jump -- and I'm not
saying I love the idea, but I know
as a 10 year-old I don't have a say
in the matter -- wouldn't it be a
good idea to throw some stuff down
around here that floats? Like
those chairs? And those wood
bookshelves?

BEN
That's actually a very good idea.

OLLIE
Oh. Shocker.

BLAKE
It is smart. Help me move this...

Blake wrestles a heavy wood bookcase -- with Ollie and Ben's help -- to the edge of the cubicle.

BEN
Ready?

Ben pushes it over. The bookcase FALLS --

But MISSES THE HOLE. It busts apart into pieces CLATTERING off the THICK GLASS.

INT. ELEVATOR SHAFT - SAME TIME

Tom is climbing back down the shaft when he hears the sound of the BOOKCASE CLATTERING OFF THE GLASS. He stops.

INT. CUBICLES - 47TH FLOOR - DAY

Ollie looks over at his brother --

OLLIE
I hope your aim is better when you jump yourself.

Now the building STARTS TO SHAKE AGAIN -- ANOTHER BIG AFTERSHOCK. The cubicle wall holding them up SUDDENLY BREAKS APART -- SENDING BLAKE TUMBLING DOWNWARD.

BLAKE SCREAMS AND FALLS 30 FEET THROUGH THE HOLE IN THE GLASS -- THEN 30 MORE FEET -- SPLASHING INTO THE WATER.

BEN
Blake!

She pops to the surface far below --

BLAKE
BEN!

BEN
(turns to Ollie)
Wait here --

OLLIE

-- For what?

Ben turns to him, deadly serious --

BEN

I need to help her. After I jump, throw down anything else that floats, then wait for me to tell you that it's safe to jump. Only then do you jump. I'll be down there to get you. Okay? Do you understand?

OLLIE

But --

Ben cuts him off, *he's not fucking around* --

BEN

-- Tell me you understand.

Now TEARS flood Ollie's eyes --

OLLIE

I don't want you to die.

BEN

I'm not going to die. You're not going to die. None of us is going to die. All right?

OLLIE

All right.

Ben doesn't wait another moment. He jumps -- 30 feet through the hole -- then falls another 30 feet INTO THE BAY.

EXT. WATER UNDER THE BUILDING - DAY

Ben POPS to the surface, gasping. *Shit it's so cold it's hard to breathe.* He looks around anxiously for Blake --

BEN

BLAKE!

He SEES HER! Treading water. 20 feet away. Ben looks around at the cold, swirling water. The building hangs over them. OPPRESSIVE. DWARFING THEM. Blake gives him a sad smile --

BLAKE
(sad smile)
Sorry.

SPLASH!!! Several wood book shelves drop into the water.

BEN
Shit -- watch out!
(calling up)
Maybe you could warn us!

KER-SPLASH! Ollie plunges in the water. Pops up.

OLLIE
Bloody hell. That's cold...

BEN
What are you doing?! I told you
not to jump --

OLLIE
(scared and mad)
-- I wasn't going to stay up there
by myself! Stop yelling at me!

Ben sees his little brother's fear. He softens.

BEN
Sorry.

OLLIE
What do we do now?

Ben and Blake trade a look. Good question.

CUT TO:

INT. 47TH FLOOR - DAY

Tom pries open the elevator doors, climbs out --

TOM
Anybody here?!

He hurries to where Ben and Blake and Ollie were, but of course they are not there anymore.

TOM (CONT'D)
BLAKE!!

EXT. OCEAN UNDER THE BUILDING - DAY

She can't hear him.

INT. 47TH FLOOR - DAY

Tom looks totally crushed. His last hope gone. He stares out, realizes just how ridiculous the idea was that he would find her here.

GRRRRROOOOOAAAAANNNNNN. This is it.

EXT. OCEAN UNDER THE BUILDING - DAY

Blake, Ben and Ollie look up to see --

THE BUILDING IS FALLING STRAIGHT DOWN ON TOP OF THEM.

And Ben and Blake and Ollie can't do anything.

EXT. BOAT - DAY

From the boat Rachel watches the building fall over. (She's on the far side -- blocked from seeing them in the water.)

IT SMASHES DOWN INTO THE WATER.

RACHEL

Tom!!!!

EXT. OCEAN UNDER THE BUILDING - DAY

Blake, Ben and Ollie close their eyes ON IMPACT. Expecting to be hammered.

But that doesn't happen...

BECAUSE WHEN THE BUILDING FALLS -- THEY ARE UNDER THE HOLE IN THE GLASS AND THEY END UP --

INT. TRANSAMERICA BUILDING - SAME

-- Back inside. Ben and Ollie look around in ASTONISHMENT.

OLLIE

Whoa.

Meanwhile, Blake is TRAPPED UNDERWATER, blocked from reaching the surface by an interior wall of the building flooded underwater. She swims desperately, looking for a door, an opening -- anything that's going to get her to the surface and AIR -- when suddenly she looks over and sees someone swimming toward her. IT'S HER FATHER. *WHAT?! No, that can't be. She must be having a delusion. It's not possible.* Tom pulls her into his arms.

Swimming powerfully, he tows her along the wall to a space that leads them up to the surface.

Blake BREAKS THE SURFACE, GASPING and COUGHING. He helps her up onto "dry land." Nearby Ben and Ollie climb out. Blake recovers, catching her breath, is amazed and overwhelmed --

BLAKE
You remembered...

Tears flood her eyes.

TOM
I thought I was crazy, but yeah, I remembered.

BLAKE
I love you.

TOM
I love you, too.

But SHIT -- no time for sentiment -- the building GROANS HORRIBLY and is sinking away.

BLAKE
Dad, this is Ben and his brother Ollie. Ben saved me...

BEN
Quite the contrary. She saved us.

BLAKE
Where's Mom?

OLLIE (O.S.)
-- Hey! There's someone out there in a boat!

They look over at Ollie peering out the windows.

EXT. TRANSAMERICA BUILDING - DAY - INTERCUT

IN THE BOAT, Rachel stares at the remaining piece of the building still above water. She's terrified. Not knowing what to do. That's when she sees --

Ollie at the window. Waving. Now he's joined by Blake.

Rachel's mouth drops open.

Blake sees Rachel in the boat --

BLAKE
(yells through glass)
Mom!!!

Rachel can't hear her --

RACHEL
Blake!!

Then -- without even thinking, she swings the boat around, jams the THROTTLES FORWARD, picks up speed and races STRAIGHT TOWARD THE WINDOWS THAT SIT AT WATER LEVEL -- 50 feet to the right of where Blake and Ollie stand.

Right before impact she ducks down below the steering console. The boat SMASHES THROUGH THE GLASS!

INT. TRANSAMERICA BUILDING - DAY

GLASS SHATTERS and FLIES EVERYWHERE as the boat explodes into the building. Tom looks over. Holy shit --

TOM
That answers how we're getting out.

Blake looks at her mother in total wonder. *My Mom just did that? That was fucking insane!*

Blake scrambles over to her, anxious and excited, and drops down into the boat --

BLAKE
MOM!

RACHEL
I'm here, baby, I'm here.

Blake grabs her. Rachel grabs her back. They fall into each other's arms like they are never going to let go.

Now Ollie and Ben arrive.

OLLIE

That's your Mom? That was bad ass.

BLAKE

Mom, this is Ben and his brother,
Ollie.

RACHEL

Hi.

(then)

Where's your dad?

Tom now appears -- drops down into the boat. THE BUILDING
GROANS AGAIN.

TOM

We need to get out of here.

The building is in its final death throes. Tom gets to the
helm and quickly spins the boat around --

TOM (CONT'D)

All right. Here we go. Get down.

AS THE BUILDING SINKS AWAY he drives at FULL POWER toward the
WINDOWS. They BLAST OUT THROUGH THE GLASS. It SHATTERS AND
SPRAYS AROUND THEM as they BURST OUT of the building.

CUT TO:

EXT. PASADENA NEIGHBORHOOD - DUSK

MUSIC PLAYS OVER. "Stubborn Love" by The Lumineers. Orange
smoke drifts and swirls from the fires and debris in the air.

Out of it rides Roger Gentry on his bicycle. Heading home
from the lab.

People are camping in front of their destroyed houses. But
there is a sense of calm right now.

Roger steers around debris, turns down his street, and rides
up to his house -- or what used to be his house --

Now buried under the avalanche.

He gets off his bike and just fucking stares.

Oddly, the avalanche has stopped just shy of his MAILBOX.
Almost instinctively, he opens his mailbox and pulls out his
mail -- delivered before the quake.

He sorts through it, then realizing the futility of what he's doing, he tosses it all down onto his last patch of lawn.

During this, Sally Kemp approaches from across the street.

We realize Roger lives across the street from her.

She talks to Roger. Takes his arm kindly. Roger wheels his bicycle around in a U-turn as Sally escorts him over to her house. A gesture of goodness and humanity among the ruins.

CUT TO:

EXT. TRANSAMERICA BUILDING - DUSK

From the boat they watch the last piece of the Transamerica building sink beneath the water.

Dusk is settling on the remains of the city. In the muted light, it is hard to believe there was a vibrant city here mere hours ago.

All that is left are the buildings on top of the few hills still rising above the water.

Tom and Rachel, Ben and Blake, and Ollie look around at what remains. *It's tragic.* But they are filled with gratitude. *They made it. They fucking made it.*

RACHEL

Where are we going?

Tom stares across the wide plain of water. A few lights glow in the distance from the Berkeley Hills.

TOM

I think it's going to take us a while to answer that.

Rachel comes over and takes Tom's hand. Then Blake puts her arms around both her parents. Ben and Ollie look on.

OFF TOM. Despite the horror of the day, *there is nothing better than this. Ever.*

Tom turns the boat toward the lights of Berkeley in the distance and a new, uncertain future. They motor off. THE SONG ENDS.

FADE OUT.

THE END