

SAN ANDREAS

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Fade in

on THE EARTH, but not the GLOBE as we know it. The planet 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. And 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**

THE CAMERA SUDDENLY DROPS DOWN INSANELY FAST ON CALIFORNIA, THEN INTO THE LOS ANGELES BASIN LANDING ON --

-- A DRINK in a cup holder. Music plays. The first rays of morning light accents the placid surface, which --

-- suddenly gets interrupted by a quick VIBRATION that ripples across the surface. It lasts three seconds tops, before it goes flat, then --

-- the surface begins to VIBRATE AGAIN, but this time with a building intensity that gets so violent so fast, the drink sloshes out over the sides, and that's when we --

SMASH CUT TO

INT. NISSAN ROGUE - SAME

Widen - to see THE EYES of a young girl, maybe 18, who's nodded off at the wheel, snapping wide open in time to see that --

-- she's veered off the road onto a stretch of bumpy dirt, and is heading right toward a cliff.

She FOOT STOMPS the brakes and HARD CRANKS the wheel, creating a HALF MOON OF DUST AND ROCK, but it's too late as SHE PLUNGES BACKWARDS off the cliff -- SCREAMING.

*SLOW MOTION...*

We stay with the girl's pov - as her car does a FREE-FALLING BACK FLIP, girl shit flying everywhere, and by the time her windshield is facing down again, she only has a second to see the steep slope of a mountain side as she smashes right into it, upside down.

The NOISE IS DEAFENING as her car scrapes rocks and gravel, then plows through a THICKET OF SAPLINGS that beat against it in protest, it's violent, abusive, then --

-- it's COMPLETE SILENCE AGAIN as she blows out of the trees and finds herself in another FREE FALL, which feels like forever, until --

-- THE FRONT OF THE CAR catches another slope! AIR BAGS deploy right into her face -- the car begins to SOMERSAULT front over back.

EXT. MOUNTAIN SLOPE - SAME

The car comes right at camera, then SLAMS to an ABRUPT HALT between some rocks, nose up like a totem pole, stopping inches away from the lens, but the dirt and debris continue to BLOW RIGHT PAST CAMERA like an atomic blast.

As the dust settles, camera travels into the car, where we --

INT. NISSAN - SAME

-- find the girl, NATALIE, laying face first on the back window, beaten and bruised. As she stirs, we --

CUT TO:

Her pov - looking out the BACK WINDOW to find herself staring down into a FIVE-HUNDRED FOOT DROP into a gorge. That's when she hears the slight cracking of glass beneath her that's starting to give under her weight. Her panicked eyes search for a way out. They land on her --

-- BACKPACK'S SHOULDER STRAP that has looped over the backseat's headrest in the tumble. As she reaches for it, the car shifts -- she screams. More cracking. She tries again, but at a much slower pace, this is when she notices that her arm is bleeding badly from a deep cut. She ignores the pain as she stretches her fingers as far as they'll go. Just as she is able to grab hold of the strap --

-- CRASH! The back window drops out from under her and she suddenly finds herself DANGLING OUT THE BACK, with one hand hanging onto the strap for her life as all her possessions from the car RAIN DOWN into the gorge.

She struggles with everything she's got to climb up and over the back seat. She sits there a moment, out of breath, tears and angst clinging to her face -- then there's hope -- she sees her cell phone wedged between the seat.

DISSOLVE TO:

HELICOPTER BLADES CUTTING THE AIR

Stuttering our view of the San Gabriel Mountains.

EXT. SAN GABRIEL MOUNTAINS - DAY

We are swooping through steep mountain canyons from the POV of a Bell 412 EP Helicopter (LAFD Special Ops Division). Mountains rush by, tilting left, then right. Birds zip past, going the other way. It feels heavenly.

INT. BELL 412 - COCKPIT - SAME

*(All communication inside the chopper is done through ICS; an intercom system within the helmets)*

Maneuvering the chopper with confidence is the pilot, TOM WINSTON (40); charming and flawed, rugged and brave. He's a guy you want to hang with.

Sitting next to him is his CO-PILOT, HARRISON RHODES (late 30s), a little on the heavy side, he has a relaxed demeanor about him.

Behind them is CHANNEL 7 REPORTER, SERENA JOHNSON (30); authoritative, yet charming. Can roll with most anything, and fits in with the boys. Next to her is her cameraman DYLAN DORNBOS (22), right out of film school, who at the moment has his camera on Tom's other two crew members, MARCUS COWLINGS (38); black, athletic, with an underlying intensity, and JOBY O'LEARY (late 20s), sinewy, but strong; a flirt. All are harnessed in.

SERENA

I understand that you all were part of the 58th rescue squadron staged over at Bagram in Afghanistan for combat search and rescue.

MARCUS

Yes Ma'am -- two tours.

SERENA

And you're still together --

JOBY

Yeah -- we couldn't break up the team.

SERENA

So, what's the biggest difference between rescuing there and what you do here?

JOBY

(coy)  
Not getting shot at.

She laughs.

MARCUS

And here we know what we're getting into and the area. Over there, we were always flying blind.

SERENA

So Captain Winston --

Tom throws a glance back to Serena --

SERENA (cont'd)

I'm told that between Afghanistan and LAFD, you've have over six hundred documented rescues -- pretty near the top of your game.

With a smile --

TOM

I just go where they tell me.

JOBY

(playful)

You know, the real talent are the guys who jump out and do the actual rescue part of it, that's why they call us "Rescuers" -- all pilots have to do is play with their little joy sticks.

A sudden dramatic tilt bangs Joby's helmet against the side of the chopper, compliments of Tom.

TOM

Like that time in Kandahar?

That brings an instant smile to the other crew. Joby is immediately humbled.

JOBY

Yeah, well -- except for that.

Serena nods to Dylan -- that's good for now. He stops rolling. Joby looks to Serena --

JOBY (cont'd)

Do you mind if I get a picture with you?

SERENA

(smirking)

Sure.

As Joby takes their picture with his phone --

JOBY  
I like how you bring the news right  
to us. It just always feels so  
real.

Harrison looks to Tom, covers his mic --

HARRISON  
News is real, dumbass. He's going  
to slip on his own drool.

As they slalom along the contours of the canyon, it starts to  
get more narrow --

TOM  
Alright, there she is.

From Tom's pov as he does a high orbit - he sees the Nissan  
down below, perched on the edge of the cliff, but what we  
didn't notice before is how narrow the canyon is that she's  
dropped into. It has huge rock formations on both sides that  
jettison out, making any descent down to her look impossible.

TOM (cont'd)  
Metro, this is LAFD Helo 5 -- on  
scene of cliff-V rescue. We have  
visual.

METRO (V.O.)  
Copy 5.

It's game time for the crew. A seriousness sweeps over them  
as they begin to move like a well rehearsed play, getting  
ready.

HARRISON  
Looks pretty tight. Ground team  
might have to repel down after all.

As Tom studies the canyon --

TOM  
What's the girl's name?

Harrison refers to a dispatch chart, then --

HARRISON  
Natalie.

TOM  
Metro, connect the girl's cell to  
our Sat phone, would you?

METRO (V.O.)  
Copy. One moment.  
(beat)  
Connected.

Tom flips a toggle switch to a Sat phone cradled on the control panel before him -- an LED light is PULSING RED.

A second later, a very scared and shaky voice comes over.

NATALIE (V.O.)  
...Hello?

With a soothing tone --

TOM  
Natalie, this is Tom Winston, I'm  
piloting the chopper above you.  
You hanging in there?

NATALIE (V.O.)  
...Yeah.

TOM  
Good girl.  
(beat)  
Have you been able to slow the  
bleeding down?

INT. NISSAN - SAME

Natalie is sitting in the back seat, scared to death. She looks to her arm where it was cut -- a shirt she's tied around it is soaked with blood.

NATALIE  
I don't think so -- I don't know.  
I'm not feeling very well.

TOM (V.O.)  
Don't worry -- we're going to get  
you out of there.

The car SLIDES A FOOT then jolts to a SUDDEN STOP. She screams.

NATALIE  
Ohmygod the car's slipping!!

Her nervous eyes are on the floorboards at her feet which are slowly filling up like an hour glass with dirt and rocks coming in through a busted door.

Resume -

Tom stays focused, surveying the canyon walls like a road map.

TOM  
Just stay calm, Natalie, we're  
coming to get you. And I want you  
to stay on the phone, okay?

NATALIE (V.O.)  
... 'kay.

He flips the toggle --

HARRISON  
I don't see a way in.

TOM  
*I do.*

Tom looks to his team --

Tom (cont'd)  
We gotta pull a zipper.

Eyebrows go up. Serena looks out the window -- confused.  
She glances to Marcus.

SERENA  
A zipper?

MARCUS  
Yeah, you may want to hold on.

Although she and Dylan are secured to safety straps, both  
reach for something else to hold on to, as --

-- Tom DRAMATICALLY PITCHES the chopper to one side, angling  
the blades enough to SLIDE UNDERNEATH a protruding rock  
formation, then dropping the chopper down like a lead weight,  
giving him enough room to level it back out and continue his  
descent, then REPEATS THE SAME MOVE again going the opposite  
way, ZIG-ZAGGING his way down.

Serena can't believe Tom just pulled that off. She shoots  
Dylan an amazed look -- did you get that? He gives her a  
thumbs up.

Tom continues his drop, maneuvering the chopper IMPOSSIBLY  
CLOSE to the canyon walls. His focus is intense. He keeps  
going until he's unable to go any further without digging the  
blades into the canyon walls. He stops and hovers in place.

Marcus starts to get the rescue basket ready as Joby moves to  
clip himself into the RESCUE HOIST.

TOM  
Forget the basket, we're going to  
have to do a double tie-in.

Joby looks to Tom -- seriously?

TOM (cont'd)  
That car goes, so does she.

There's something unspoken that's happening here, a trust they all share. Joby acknowledges him with a slight nod. So does Marcus, who then quickly unzips a duffle from the back and extracts a coiled CLIMBING ROPE. He threads one end through a MANUAL BELAY STATION mounted by the door, then secures Joby to it through his RESCUE HARNESS.

Harrison moves from the copilot seat, attaches a J-hook to the Hoist's cable, then positions himself next to Marcus, passing it to Joby.

Joby looks to both of them -- he's ready and immediately backs out of the helicopter and begins his descent as Marcus and Harrison work to feed the rope and cable out at the same time.

EXT. HELICOPTER - RIGHT AFTER

As Joby gets lowered on the rope, the chopper rotates in and out of the sun high above him.

He looks down to the Nissan and can see Natalie looking at him through a window.

INT. HELICOPTER - SAME

Tom's looking out his side window down to the car as he positions Joby as close as he can get, but he's still several feet from the side of the car.

Tom flips the Sat toggle --

TOM  
You're doing great, Natalie --  
we're going to have you out in no  
time. Just hang in there.

Serena stares at the canyon wall just out her window, watching the blades whirling so close, there's no margin for error. Whatsoever.

Intercut -

Just then -- the Nissan JOLTS DOWNWARD AGAIN, then stops. Rocks tumble. Even with the chopper blades whirling above, Joby can hear her scream.

JOBY  
Can you get me any closer?

TOM  
Hold on.

Tom starts TILTING THE CHOPPER FORWARD and BACKWARD, creating a PENDULUM MOTION for Joby, during which -- Dylan looks like he's going to throw up. With each swing forward, Joby gets closer and closer until, he gets close enough to --

-- throw the cabled J-hook toward the car, which SNAGS the rear passenger door inside the broken window. He then immediately uses it to pull himself to the car. Natalie, anxious to get the hell out of there, starts to move to the window, but --

-- THE CAR JOLTS DOWN AGAIN -- more rocks fall -- Natalie's anxiety is getting the best of her --

JOBY  
DON'T MOVE!

She watches Joby carefully pull himself toward her, during which she notices a lot more dirt now coming into the car.

NATALIE  
Please hurry!

Joby gets to the door and sees the amount of dirt coming in. He quickly maneuvers his way around to the upright belly of the Nissan.

The second he secures the J-hook to the frame -- THE CAR LOSES ITS GRIP on the mountainside and starts to SLIDE DOWNWARD, INCH BY INCH.

Tom immediately wrestles with the weight of the car, trying to keep it from going any further. He STRONG ARMS the Cyclic and the Collective as the chopper tilts noticeably to one side -- his feet jostle with the foot peddles -- all limbs coordinating movement together to stabilize the helicopter.

The HOIST begins smoking under all the weight and pressure.

Joby is moving like a madman to get back around the car to Natalie, who's now partially hanging out the window, scared beyond belief. His hands move fast, securing her into a rescue harness.

It's a tug of war between the car and chopper -- chopper's starting to lose as the car keeps INCHING FORWARD. Joby works fast to secure Natalie's harness to his.

NATALIE (cont'd)  
Don't let me fall, please --

Harrison and Marcus keep an eye on the smoking HOIST, stretched past its limit. Dylan keeps rolling. The stress of the moment is hitting Serena hard. She looks at Tom amazed; he's super calm and focused.

TOM  
 Joby, we're on borrowed time, talk  
 to me.

Silent beat.

TOM (cont'd)  
 Joby?

JOBY  
 We're locked!

TOM  
 Sheering!

Tom THUMB-FLIPS a RED TOGGLE -- there's a tiny explosion in the hoist system that severs the cable from the hoist, letting it and the car free fall at the same --

-- Joby and Natalie swing like Tarzan and Jane RIGHT INTO CAMERA just as the Nissan PLUNGES DOWN into the gorge hundreds of feet below.

Serena and Dylan look each other, shaken from the experience.

Joby and Natalie hang below the chopper, then as it rises, they're slowly hoisted to safety by Marcus and Harrison.

TOM (cont'd)  
 You did great, Natalie. Let's get  
 you home.

Wearing a smile of a job well done and the sun highlighting his face, Tom looks every bit of this girl's hero.

EXT. CALTECH UNIVERSITY - DAY

A beautiful college campus tucked below the San Gabriel mountains.

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

ROGER (V.O.)  
 The largest earthquake ever  
 recorded in North America was in  
 Anchorage, Alaska in 1964 -- a 9.1.  
 The ground shook for five 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 (V.O.)  
The energy released was the  
equivalent of 10 million atom bombs  
the size of the one dropped on  
Hiroshima...

INT. CALTECH CLASSROOM - DAY

Professor ROGER GENTRY stands at a lectern, shadowed by  
images from the screen. He's around 40; a jeans and T-shirt  
kind of guy with longish hair. And although there's a  
charming, intellectual confidence about him -- he also  
strikes you as somewhat of a nerd. He's lecturing to a class  
of 200 students.

ROGER  
But that wasn't the biggest  
earthquake ever recorded --

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 (cont'd)  
The biggest happened four years  
earlier in Chile. A 9.5 on the  
Richter scale. This one lasted  
over eleven minutes.

Eyebrows raise.

ROGER (cont'd)  
It spawned a tsunami 82 feet high  
that leveled Hilo, Hawaii, 8,000  
miles away.

A MAP OF CHILE emerges on the screen behind Roger.

ROGER (cont'd)  
And it caused a rhyodactic volcanic  
eruption, which exploded from the  
ground right here.  
(he points on the map)  
It also caused Mount Estorelo over  
here --  
(points again)  
-- to completely liquefy and  
collapse, filling in this entire  
valley here.  
(beat)  
Does anybody know how a mountain  
could liquefy in a mega-earthquake?

A STUDENT in the front pumps up his hand.

ROGER (cont'd)  
Yes.

STUDENT  
The shear thinning effect.

ROGER  
That's correct.

He looks across the sea of students.

ROGER (cont'd)  
You all *do know* what the shearing effect is, right?

It's apparent that very few do. Roger walks to a table center stage where there is a bottle of ketchup and a big white dinner plate. He opens the bottle and turns it upside down. Nothing comes out.

ROGER (cont'd)  
Who's done this before?

A few hands go up. He points to a cute female student in the front row.

ROGER (cont'd)  
So how do you get your ketchup?

CARLA  
You shake it.

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

He now shakes the ketchup bottle vigorously.

ROGER (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. The class looks on, almost bewildered by the analogy.

A male student wearing GLASSES raises his hand.

GLASSES  
Do you think that could ever happen here in LA?

Roger points to a map of California on the wall filled with fault lines that look like red veins, with the San Andreas fault running like a main artery right up the Central Valley.

ROGER

(pointing)

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. So yes. And it's not a matter of if, it's a matter of when.

GLASSES

Then why do you live here?

ROGER

(simple)

Well, it's better to study where all the action is, and the typical human lifespan of 72 to 78 years is not even a blink of the eye in geological time. And I love the beach.

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, hangar, and a burn house used to practice fire technique.

We pick up Tom on a helipad, where he's with the compound's mechanic, ELGIN; a cantankerous old fart dressed in overalls. He's examining the winch like it's heart surgery. There's another Bell helicopter sitting idle next to them.

Marcus pulls a couple gear bags out of the back of their chopper.

ELGIN

It's pretty much toast. What the hell'd you do to her?

TOM

Played tug of war with a car.

(beat)

When can you get her fixed?

ELGIN

I'll call GSD today and get a new one sent over.

Elgin walks away. Tom looks to Marcus, who hands over a camera's battery pack left behind by Dylan --

MARCUS  
The kid forgot this.

Marcus picks up the bags and they both head back to the station, where they see Serena, who is talking on her cell next to a ABC Channel 7 van parked out front of it. Dylan is putting equipment away through a side door.

MARCUS (cont'd)  
Harrison said you're taking off  
with Blake for a few days.

TOM  
Yeah tomorrow, I drive her back to school. She's got this father daughter thing at her sorority this weekend, so we thought we'd spend some time together and head up the coast, do some camping.

MARCUS  
I can't believe she's in college.  
I remember having to help her get into a chopper.

TOM  
Goes by fast.  
(beat)  
I'll catch you inside.

Tom peels off toward the van.

EXT. FRONT OF STATION - ABC VAN - SAME

Serena paces with her cell to her ear. She's not happy.

SERENA  
Daisy got it? What happened to reporting being more important than your breast size? This is bullshit Charlie, and you know it. Two years I've been in the field, covering everything they've asked. No one deserves that anchor position more than me. Those were your words.  
(listens)  
I'm giving you my notice.

She clicks off her cell. Pissed.

TOM O.C.  
This was in the chopper.

She looks, sees Tom approaching with the battery pack. He hands it over.

SERENA  
Rookie move, sorry.

She forces a smile, then --

SERENA (cont'd)  
You guys gave me one hell of a story.

TOM  
Thanks.  
(beat)  
I hope things work out for you.

Realizing Tom overheard her conversation --

SERENA  
Yeah, me too.

As she gets into the van, Tom heads toward the station.

INT. CALTECH SEISMOLOGY LAB - ROGER'S OFFICE - DAY

Roger's sitting behind a desk. Tech shit and books everywhere. There's a bike and helmet against a wall.

Walking in is DR. DARIAN ELBA (35). He looks more like a football player than a research seismologist. He's Roger's codirector of the lab and good friend. Carries in an open laptop. He's excited --

DARIAN  
You've got to see this.

Darian holds the computer for Roger to see.

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

ROGER  
Where the hell is Falco, Nevada?

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

Roger looks at the screen --

ROGER  
There aren't any faults out there.

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

As Roger studies the data --

DARIAN (cont'd)  
I'm leaving in the morning.

ROGER  
Get the radon readings from the  
bottom of the dam, it's 700 feet  
lower.

Darian looks at him --

DARIAN  
Really? I didn't know that the  
bottom of the dam is lower than the  
top -- wow -- thanks.

ROGER  
(laughs)  
Smart ass.

EXT. PASADENA NEIGHBORHOOD - TOM'S HOUSE - NIGHT

Tom pulls up to his house; a simple bungalow styled home in a  
simple Pasadena neighborhood. Gets out of his truck.

His PHONE RINGS. Looks to caller ID -- *smiles*.

TOM  
Hi...

BLAKE (V.O.)  
Hi dad.

He continues to the front door.

EXT. SPANISH HACIENDA - BACK YARD - SAME

We meet bikini clad BLAKE WINSTON (19); smart, athletic, and  
very cute. She's kicking back on a chaise next to a stunning  
pool in the backyard of an expensive Spanish Hacienda. Cell  
to ear. Face to the sun. We notice she's wearing TWO  
IDENTICAL SILVER necklaces, each is shaped like half a heart.

TOM (V.O.)  
Getting packed up?

BLAKE  
Working on it.

Intercut -

TOM  
(playful)  
Haven't even started, huh?

BLAKE  
(smiles)  
Okay, getting my tan on, you know  
how grey Seattle is, I gotta get it  
when I can!

Tom laughs as he opens his front door.

TOM  
Fair enough. What's up?

BLAKE  
Do we have room to bring up my  
bike? I thought I could ride it to  
school and not have to buy a  
parking pass.

Tom comes in. The place is bachelor pad simple.

TOM  
Good idea. I'm sure we can fit it  
in.

He tosses his keys onto a credenza where there's a framed  
Disneyland photograph of he and Blake, freeze-framed, on  
Space Mountain. Looks recent.

BLAKE  
The key to the lock is either in  
the top drawer of my dresser or in  
the closet in that pink shoebox, I  
can't remember. It's on a strand  
of beads.

TOM  
I'll find it.

He heads into a small kitchen area -- crosses to a fridge.

BLAKE  
I can't wait to hang, dad. Love  
you.

TOM  
Love you, too. See you tomorrow.

He hangs up. Opens the refrigerator. Two beers and a  
questionable carton of Chinese.

Resume -

Blake is getting up from her lounge chair when her mom, RACHEL (40) walks up, talking on a cell. We see where Blake gets her good looks.

RACHEL  
Noon is fine -- I'll see you there...

She hangs up. Blake looks over --

RACHEL (cont'd)  
Beth.

BLAKE  
*Ahhh -- the Ice Princess.*

RACHEL  
We're having lunch tomorrow. She wants to go over "family business" with me.

BLAKE  
Sounds fun.

RACHEL  
Patrick wants to take us out for dinner -- your last night and all. Any place special you'd like to go?

INT. TOM'S HOUSE - BLAKE'S BEDROOM - RIGHT AFTER

Tom enters with a beer in hand. Flips a light switch. Like the house, the room is simple. Day bed. Dresser. There's a poster of Ryan Gosling from "The Notebook" tacked to a wall. The room doesn't look like it's lived in much.

He goes to the dresser, where we see another framed photo of Blake, geared up like a fireman, standing next to Tom on the helipad. Arms draped. Helo in the b.g.

He digs through the top drawer, but can't find the key. Moves into a closet and comes back out with the pink shoebox, that he sets on the dresser. Opens it. He digs through it, rummaging past concert stubs, a pine cone, sea shells, sees the key, but some photographs catch his attention. Takes them out and sits on the bed. He's impacted.

The first one is of Blake at 14 and her younger sister, MALLORY, at 13, out at a party together. Mallory is laughing, effervescent -- has her mom's looks as well.

He moves onto the next -- a picture of Mallory and Blake on a Cable Car in San Francisco -- then another of Blake and Mallory posing in front of the Transamerica building with Tom and Rachel. It's a really happy family moment together.

Tom is powerfully affected.

DISSOLVE TO:

EXT. HOOVER DAM - NEXT DAY - ESTABLISHING

An AERIAL SHOT of the morning sun rising over this massive dam with Lake Mead behind it.

EXT. TOP OF HOOVER DAM - DAY

Various TOURS up here. Including a group of 9 year-old SCHOOL KIDS with their teacher. One TOUR GUIDE leads a group of well-dressed ASIAN GAMBLERS, all wearing headsets.

DAM TOUR GUIDE  
The Hoover Dam was built between  
1931 and 1936, right in the middle  
of the Great Depression.

A petite ASIAN TOUR GUIDE is simultaneously TRANSLATING into her headset/mouth piece.

INT. HOOVER DAM - DAY

Down in the bowels of the dam, Darian has his equipment spread out, and is noting his readings, which at the moment have him amazed, almost unbelieving.

He suddenly feels a VIBRATION. He looks puzzled, puts his hand down on the stone floor. Another light RUMBLE. But more significant. He dials his CELLPHONE --

CUT TO:

EXT. CALTECH SEISMOLOGY LAB - SAME

DARIAN (V.O.)  
You getting this?

Roger is there with two research GRAD STUDENTS -- LILLY (23); Tomboyish with off the charts smarts, and REED (25); a pudgy hipster that follows Roger around like a loyal dog.

Roger watches the seismograph needle dance on the recording drum and has a phone to his ear.

ROGER  
Yeah, it's a 4.8.

Intercut -

DARIAN  
The radon counts were spiking to 83  
before it went off.

He now has Roger's full attention.

ROGER  
No shit.

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

ROGER  
Our model's predictive.

DARIAN  
(pleased at their  
accomplishment)  
Damn straight. We got it right,  
Doc!

ROGER  
But it doesn't explain one thing.

DARIAN  
What?

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

NOW the ground STARTS SHAKING REALLY HARD.

SMASH CUT TO:

INT. HOOVER DAM - CONTROL ROOM - DAY

The SUPERVISOR on duty yells to his Monitoring Team who have  
their eyes glued to a bank of monitors as the shaking  
continues.

SUPERVISOR  
Shut it down! Shut it down!

KLAXON HORNS SOUND. His Team begins EMERGENCY SHUT DOWN  
procedures, all trying to keep on their feet as they do so.  
THE DAM TURBINES WHINE DOWN.

INT. DAM - BOWELS - SAME

The POWER GOES DIM -- TO EMERGENCY LIGHTING. Darian, who's  
still on his cell, hears people running.

DARIAN  
We're having a major quake, Rog. I  
gotta go.

He hangs up and takes off, leaving everything behind.

INT. HOOVER DAM CONTROL ROOM - DAY

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

SUPERVISOR  
We've got a crack above Turbine  
seven!

EXT. TOP OF HOOVER DAM - DAY

Everyone is running to get off the dam, to the safety of the parking lot on the side.

INT. HOOVER DAM - BOWELS - SAME

Darian is running at warp speed. Spots a sign that says EMERGENCY EXIT. Heads for it.

EXT. HOOVER DAM - RIGHT AFTER

Darian 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.

The ground is NOW SHAKING VIOLENTLY. He tries the door to get back in. 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 gnarly, but jumping in the river is not a better option.*

He climbs up into the scaffolding, turns it on, starts riding it up at a pretty good click. Suddenly, a CHUNK OF CEMENT EXPLODES FROM THE DAM'S FACE, just missing him.

The noise of CONCRETE and REBAR SPLITTING draws his attention to A CRACK RIPPLING ACROSS THE FACE OF THE DAM -- slicing into two cracks. Then four.

ON THE DAM water starts jetting from the cracks, soaking Darian as it rains down -- his heart pounds like a drum.

He looks up just as --

-- a big block of concrete BLOWS OUT right over him. Water FIRE-HOSES from it. *Oh shit... the dam's going to blow...*

He holds on for dear life as the scaffolding gets BATTERED AROUND -- rising through the spewing water. More chunks fall.

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

EXT. TOP OF HOOVER DAM - CONTINUOUS

Darian leaps from the scaffolding and GOES INTO A FULL TILT SPRINT to get off the dam. He races toward the tail end of the tour group of 9 year-old SCHOOL KIDS scrambling with their teacher to get off and to the parking lot. They are among the last people still on the dam.

As he's passing one of the dam's entrance buildings, he sees a 9 yr. old boy, cowering in a door frame. Darian barely slows as he SWEEPS THE BOY off his feet and continues running across the dam with him in his arms --

-- STRESS CRACKS spider out across the top of the dam.

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 pushes Darian even harder -- he glances back at the center of the dam now CRUMBLING OUTWARD.

He races toward the edge of the dam, where kids, tourists and dam workers are all standing, screaming at him to hurry!

Darian looks back, the dam is now COLLAPSING BEHIND HIM. As it closes in on him, he literally HEAVES the boy the last 8 feet into the arms of the two dam workers. The boy is SAFE, but --

-- Darian FALLS AWAY WITH THE COLLAPSING CONCRETE.

-- Off the boy's look of absolute horror, watching the man who just saved his life disappear into the VORTEX OF EXPLODING WHITE WATER, we go --

EXT. BEND IN THE COLORADO RIVER - RIGHT AFTER

Downstream on a quiet, sunny bend in the river, a WAKE BOARDER ROARS BY CAMERA, doing an incredible flip across the wake.

IN THE SKI BOAT are five GUYS AND GIRLS (20s), who are drinking beer, watching their friend.

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

GIRL

*Oh shit...*

They all follow her look to see A MASSIVE WALL OF WHITE WATER COMING AT THEM. We catch glimpses of a houseboat being pushed ahead of the wave, tumbling like a paddle boat wheel --

The driver SLAMS THE BOAT'S THROTTLE FORWARD -- engine roars as the boat cuts hard to the left around the next bend in the river, whipping the boarder around it at twice the speed, but it's not enough as THE HOUSEBOAT and mass of water rolls right over the wake boarder and them in a micro-second, then continues on.

CUT TO:

EXT. TOM'S HOUSE - DRIVEWAY - DAY

A TONNEAU LID mounted on the PICKUP is open. Camping gear has been packed inside. Tom comes into frame, loading a bike in.

A TEXT NOTE goes off from his cell. He looks to the LED, it's from someone named CHIEF LOGAN. Opens and reads:

TEXT

Large earthquake, Nevada. All vacation and leave is revoked. Assessing now. Everyone on standby status.

Tom closes the text, shuts his eyes -- damnit.

EXT. UPSCALE SAN MARINO NEIGHBORHOOD - DAY

Tom drives through the neighborhood; gated estates and manicured grounds. He's got his radio on --

RADIO

-- all hotels on the strip have suffered extensive damage as well. The Governor has declared --

CUT TO:

EXT. ESTATE - FRONT GATES - DAY

Tom pulls up to a call box outside a set of tall, beautifully varnished teak gates. Rings the buzzer. Looks at a video camera next to it.

EXT. ESTATE - RIGHT AFTER

Tom drives through tropical grounds along a curved stone driveway, which leads to the magnificent, two storied Spanish Hacienda we saw from the back earlier.

EXT. FRONT OF HACIENDA - RIGHT AFTER

Tom gets out of his truck, where he's parked under a portico leading to the front entrance. Sees a suitcase, sleeping bag and a school backpack with University of Washington embroidered across it -- all set and ready.

The front door swings open and out runs Blake, all smiles.

BLAKE

Hi dad, you're early!

She gives him a hug only daughters can give.

BLAKE (cont'd)

I just need a couple more minutes,  
I had Gloria make us some of those  
sandwiches you like for the road.

Tom struggles to say the words, then -- she sees the look on his face and deflates slightly.

BLAKE (cont'd)

You can't go, can you?

TOM

There's been an earthquake in  
Nevada... a big one. We're all on  
standby.

Blake doesn't need to hear any more, she's heard this before, and believe it or not, she understands. She always has.

BLAKE

...It's okay, dad. It must be bad.

TOM

They're assessing now, but things  
don't look good. I'm on second  
team, might head out tomorrow.

PATRICK REDDICK (50), confident and charismatic with a toned build, exits the front door with Rachel -- she and Tom's eyes meet --

TOM (cont'd)  
Rachel.

RACHEL  
Hey Tom.

Patrick extends his hand for a shake, which Tom accepts.

PATRICK  
Hello Tom.

TOM  
Patrick.

Blake turns to her mom --

BLAKE  
We can't take our road trip,  
there's been an earthquake in  
Nevada.

Rachel can see that Blake is doing her best to not make her dad feel bad in any way. She fights her own reaction to this as she looks to Tom --

RACHEL  
How long's your hold?

TOM  
Seventy-two hours.

RACHEL  
So no matter what, you're going to  
miss the father daughter dinner.

He nods, then looks to Blake.

BLAKE  
(covering)  
It's just a dumb sorority thing  
anyway.

TOM  
When's your next break? We can try  
to do our trip again then.

BLAKE  
It's in the spring. That'd be  
great.

Patrick steps up to Blake, putting his arm around her shoulder.

PATRICK

I've got an idea -- why don't I take you up there? I don't think you'd lose any points for bringing your soon to be stepfather, would you?

Tom is blown away by the news -- he had no idea. He looks to Rachel, and so does Patrick, realizing --

PATRICK (cont'd)

You haven't told him?

There's an awkward moment.

RACHEL

No, I just haven't had the chance.

We wonder if there's more to it.

BLAKE

It's alright Patrick, I'll be fine.

PATRICK

No, I insist. I'm flying up for a meeting at corporate in San Francisco tomorrow, and we'll just continue on from there.

(coy)

*I'm taking the Gulfstream.*

We detect a little less than enthusiastic response from Blake, who shoots her dad a look --

BLAKE

It's okay, *really*.

PATRICK

Come on -- it'd be great for us to spend the time together. We can play in Seattle, do some shopping.

This is killing Tom, but he's trying not to show it.

TOM

You should go, sounds fun.

BLAKE

...Well sure, okay, thanks.

Patrick smiles -- a man used to winning. Looks to Tom.

PATRICK

There. All taken care of, and don't worry, I'll make sure she has a great time.

Off Tom --

EXT. FRONT OF HACIENDA - DAY

Tom exits the front door that Rachel is holding open. He turns, looks to her --

TOM  
I'll get her bike.

RACHEL  
I'm sorry you guys can't go up there together.

TOM  
Yeah, me too.

Tom heads to the truck. Gets Blake's bike out. Rachel wrestles with something to say, then --

RACHEL  
Tom --

He turns -- yeah?

RACHEL (cont'd)  
I was going to tell you, I just --

TOM  
(dismissive)  
-- Don't worry about it. Now I know.

He gets in his truck. She watches him drive off.

EXT. TOM'S HOUSE - DRIVEWAY - DAY

Tom pulls into the driveway. Get's out. Lifts the truck's Tonneau up to unload, takes a moment, then -- SLAMS the lid back down.

SLOW DISSOLVE  
TO:

INT. LAFD SEARCH AND RESCUE COMPOUND - KITCHEN - THE NEXT DAY

Tom walks in. Joby is pouring himself a cup of coffee.

JOBY  
Morning.

TOM  
Hey.

The headline of a newspaper on a nearby table grabs his attention.

JOBY  
Get you a cup?

TOM  
Sure.

Tom looks at the front page. The Headline reads: NEVADA  
QUAKE ROCKS STATE. There's a photo of what's left of the  
Hoover Dam with a very empty Lake Mead behind it.

EXT. LAFD SEARCH AND RESCUE COMPOUND - DAY

Tom and Marcus make their way across the tarmac toward a row  
of parked cars next to the hangar.

MARCUS  
You should've just called in sick --  
chances are we won't even head out  
to Nevada. How many opportunities  
do you get to go on a road trip  
with Blake?

TOM  
And that's why you'll never make  
Captain.

MARCUS  
Maybe, but it's also why I'm still  
married.

They share a look as Marcus peels away from Tom and continues  
to the cars. Elgin (maintenance guy) exits the hangar, which  
gets Tom's attention.

TOM  
Hoist fixed?

ELGIN  
New one hasn't come in yet.

Tom looks at him -- really?

TOM  
We're on standby. We don't want to  
have a perfectly good chopper  
sitting here because it can't drop  
a rescue basket.

Elgin shrugs --

ELGIN  
Don't get your panties in a wad,  
I'll see what's going on.

TOM  
Screw it. Tell GSD I'm flying over  
now -- and they'll have to do the  
hoist install when I get there.  
This can't wait.

INT. PATRICK'S GULFSTREAM 5 - DAY

Patrick and Blake sit in the plush leather seats, trays of perfectly sliced fruit in front of them. Blake is looking out the window, lost in thought.

Patrick is viewing a TV screen that has the news on, revealing an image of The Bellagio Hotel on fire in Vegas. The sound is off. He looks to Blake --

PATRICK  
Blake...?

She looks over.

PATRICK (cont'd)  
I know how you wanted to go with  
your dad, but I also want you to  
know that I'm never going to try to  
take his place -- this is just  
about you and me having fun  
together, okay?

Blake reads the sincerity in his eyes.

BLAKE  
...Okay.

PATRICK  
(playfully)  
So you want to fill me in on this  
little sorority function we're  
going to be participating in? I've  
got to warn you, I'm not very good  
at beer-pong.

Blake breaks into a smile.

DISSOLVE TO:

EXT. BEDROCK CAPITAL - SAN FRANCISCO - DAY - ESTABLISHING

A soaring high rise amongst many. People come and go from the entrance. A stretch limo carrying Patrick and Blake turns into the underground parking entrance that takes them down below it.

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 passing a reception desk and waiting area. This place reeks POWER and MONEY.

PATRICK  
You going to be okay?

She holds up her backpack.

BLAKE  
I'll be fine.

As Patrick shakes the hands of the Hedge Funders, Blake takes a seat in the waiting area, just off the reception desk. There's also a cute guy sitting there. His name is BEN TAYLOR (21) and he's wearing a new suit. Looks nervous.

BLAKE (cont'd)  
(smiles)  
Hi.

BEN  
Hello.

*Oh, he's British.* He smiles back, then shyly looks away.

INT. CALTECH SEISMOLOGY LAB - DAY

Roger is at his desk, talking on the phone --

ROGER  
-- I've been trying to get through  
since yesterday, he's a colleague  
of mine.

There's a tap on his door. It's Reed. He waves him in.

ROGER (cont'd)  
Please, can you get someone to see  
if his car is still in the parking  
lot -- it's a white Prius with a  
Cal Tech parking sticker in the  
windshield.

He lets out a slight sigh of relief.

ROGER (cont'd)  
Thank you. I appreciate it.

He hangs up. Looks to Reed --

ROGER (cont'd)  
They're going to look for his car.

His worry hangs heavy, then --

ROGER (cont'd)  
Did you need something?

REED  
There's a reporter outside, says  
you have a scheduled interview to  
talk about the Nevada quake?

Roger takes a beat -- lets out a sigh of anxiousness.

DISSOLVE TO:

INT. CALTECH SEISMOLOGY LAB - DAY

Roger is seated behind his desk as Dylan, the cameraman from the chopper rescue, is rigging some audio to him.

He glances over to Serena, who looks like this is the last place she wants to be as she randomly thumbs through a book in her hands that has a photo of Roger on the cover. The title reads: Tremors.

ROGER  
You want a copy? I've got about a  
thousand of them in my garage. No  
one listens to me until the ground  
shakes.

Without looking up --

SERENA  
I'm going to lead with, I  
understand you're an authority on  
earthquakes and have stated that  
some day scientists will actually  
be able to predict them.

ROGER  
Yes, it's a program that I'm --

She looks at him like she could care less --

SERENA  
-- Let's save it for the interview.  
Then maybe have a few questions in  
regards to the book -- but all in  
all, this really shouldn't take  
very long.

Roger pauses, then --

ROGER  
 You know, if you don't want to be  
 here, there's other things I can be  
 doing.

Serena's caught off guard, knows he's right, then --

SERENA  
 I'm sorry -- that was very  
 unprofessional of me.  
 (beat)  
 I've just been having a tough time  
 at work lately and am in day one of  
 looking for a new job.

LILLY (O.C.)  
 Professor?

Lilly and Reed are at the open lab door.

LILLY (cont'd)  
 Talk to you a sec?

Roger senses an urgency in her voice --

ROGER  
 Sure.

They enter.

ROGER (cont'd)  
 What is it?

Reed holds out a stack of papers.

REED  
 Current radon counts at our  
 monitoring stations all along the  
 San Andreas Fault. The radon  
 averages are 82 to 85.

Roger reads them over -- this is serious news.

ROGER  
 There's no way.

He knows, but still --

REED  
 We checked, we double-checked --

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

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

He 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.

Serena indicates for Dylan to roll camera. He does.

ROGER

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 (cont'd)

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 (cont'd)

What if it was precursor movement along the leading edge of the plate boundary fault? Visible deformation and radon emissions are two of the things Darian and I have been focusing in on to predict earthquakes. 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...

They all stare at him --

SERENA

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

He suddenly realizes that everyone is listening, and Dylan has the camera rolling -- right on him.

ROGER

Our model is saying it, not me.

They all absorb the magnitude of this.

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

ROGER  
Everybody.

INT. BEDROCK CAPITAL - DAY

Blake sits in reception. Messes with her iPad. Ben steals a glance at her, then takes a drink from a cup of coffee. Accidentally SPILLS it on his pant legs and shoes.

BEN  
Oh, bloody hell.

He sits there stunned for a moment, unsure of what to do.

BLAKE  
Here, I've got something.

BEN  
I'm a complete idiot.

Blake opens her backpack and extracts a bottle of water and some tissues. Hands them to him. He puts them to work on the stains.

BEN (cont'd)  
Thank you very much. It's very kind of you.

BLAKE  
I'm Blake by the way.

BEN  
I'm Ben, Ben Taylor.

He pauses the cleanup for a quick hand shake.

BEN (cont'd)  
So was that your father? Patrick Reddick?

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

BEN  
Oh no, not even close. I wish. 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.

BLAKE  
So what kind of job are you  
interviewing for?

BEN  
Anything in hedge fund finance.  
I'm not picky or proud, and this is  
the place to be. Mr. Reddick's the  
king.

OLLIE, a ten year old boy enters the reception. Returns a  
bathroom key to the receptionist, then takes a seat next to  
Ben, but his eyes never leave Blake.

He smiles. She smiles back. Ben continues with his cleanup.

OLLIE  
Hi, I'm Ollie. Ben, he's my  
brother.

Blake is somewhat entertained.

BLAKE  
Nice to meet you, I'm Blake.

OLLIE  
You know, you're quite beautiful.

BLAKE  
(amused)  
Why, thank you.

Ollie shoots Ben a quick look, then --

OLLIE  
Do you mind if I get your phone  
number for my brother?

BEN  
(mortified)  
Ollie --

OLLIE  
What -- you'll never ask for it,  
then I'll have to listen to how  
much you regretted not getting it.  
(to Blake)  
Happens all the time.

An ASSISTANT interrupts the moment --

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

Blake is amused. Ben is beyond embarrassed. He gets up, not  
sure what to say --

BEN  
Um... uh...

BLAKE  
(all smiles)  
...Good luck.

BEN  
Thank you.  
(to Ollie)  
You stay here. And don't say  
another word.

Ben leaves, but not without giving Ollie one last glare.  
Ollie looks to Blake --

OLLIE  
So, what do you think of my  
brother?

Off of Blake's amused smile --

EXT. SKY - DAY

Tom flies along the 210 freeway corridor, parallel to the  
majestic San Gabriel Mountains.

INT. CALTECH SEISMOLOGY LAB - DAY

Roger paces around. He's on the PHONE. Reed, Lilly, Serena  
and Dylan all watch him intently.

ROGER  
No, we're still collecting data.  
(listens)  
Sure -- but say we are right --  
people need to be warned.  
(listens)  
Of course I don't want to start a  
panic, but you don't under --  
(listens)  
Yeah, you do that.

Roger hangs up. He's pissed.

SERENA  
What'd the Mayor say?

ROGER  
That if I went public with a word  
of this, he was going to come over  
here and cut my balls off.

Lilly looks at him -- shocked.

ROGER (cont'd)  
Yes, those were his exact words.

LILLY  
That's intense.

REED  
I don't think he's literally going  
to do it, Lilly.

EXT. BEVERLY PARK HOTEL - DAY - ESTABLISHING

A TWELVE STORY building along Sunset Blvd that's all windows.

INT. BEVERLY PARK HOTEL - RESTAURANT - EIGHTH FLOOR - DAY

Rachel is having lunch with BETH REDDICK (45), a hard-ass lawyer. The restaurant is very hip and packed with other upscale patrons. The view is amazing.

Beth 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 (early 20s), comes over -- we like her.

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

RACHEL  
Yes, I'd love to hear --

BETH  
(cutting in)  
-- Can you come back in a few  
minutes, *Larissa*?

Slightly thrown --

LARISSA  
Yeah. Sure.

Larissa walks off.

BETH

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 being Patrick's sister, is to protect the family assets.

Rachel's phone BUZZES. She looks down at it. It's a text from Blake: "*How's Beth?*" She lowers the phone to her lap and types back: "*Total nightmare.*"

BETH (cont'd)

(miffed at her texting)  
Everything alright?

RACHEL

It's Blake. In fact, she's with Patrick...

BETH

I heard. You just have the one daughter, right?  
(without any particular emotion)  
Your other daughter died in a drowning accident, or something?

Rachel bridles at Beth's insensitivity..

RACHEL

Yes. Mallory passed away five years ago.

Now Rachel's PHONE BUZZES with a call. She sees that it's Tom.

RACHEL (cont'd)

Excuse me for a minute...

She gets up and walks away from the table to a floor to ceiling window, out of earshot of Beth, who is miffed once again by the interruption.

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)  
Hi, is everything okay?

INT. HELICOPTER - DAY - SAME

Tom is on his cell as he flies over the city.

TOM  
Yes, well, sort of, am I  
interrupting anything?

RACHEL  
Nothing important, what's going on?

Intercut -

Tom takes a beat, as if searching for the right words to say,  
then --

TOM  
I just wanted to say I'm sorry for  
the way I was yesterday, it just  
kind of caught me off guard.  
Wasn't sure I was ready to hear it.

Rachel takes a beat. His sudden openness is hard on her.

RACHEL  
I should have told you.

TOM  
I'm surprised Blake didn't.

RACHEL  
I told her that I wanted to.

TOM  
Yeah, well -- Patrick seems like a  
good guy. He can give you things I  
never could have.

RACHEL  
That's not why I'm marrying him,  
Tom.

TOM  
I didn't mean it like that. I can  
see he makes you happy.

RACHEL  
He does.

TOM  
How's Blake feel about it?

RACHEL  
 You know -- she'd like us to be a family again. I think it's going to be hard for her to give that up, but she'll come around.

Then, an EARTHQUAKE hits.

RACHEL (cont'd)  
 Oh my God -- we're having an earthquake.

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 SAVAGELY.

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

RACHEL  
 The restaurant in the Beverly Park Hotel.

Rachel puts her hands up protectively as acoustic ceiling tiles and plaster RAINS DOWN, and the building is shaking so hard, she can barely stand on her feet.

RACHEL (cont'd)  
 (scared)  
 I've got to get out of here, Tom!

TOM  
 That building's all glass. You don't want to be standing anywhere near the bottom of it, okay?  
 (thinking)  
 Rachel. Go up. And get everyone you can to go with you. I'm on my way and will evac from the roof.

RACHEL  
 Okay.

She takes off.

INT. CALTECH SEISMOLOGY LAB - DAY

PUSHING IN on the WALL CLOCK. It reads: 12:13 PM. Roger, Lilly, Reed, Serena and Dylan feel the EARTHQUAKE AMPING UP IN INTENSITY.

Everything's rocking off the shelves. Everyone goes for cover, except Reed, who is staring at the monitors, fixated.

REED

Look at this! We're at a 9.0.

Roger grabs him and pulls him under a desk.

INT. BEDROCK CAPITAL - WAITING AREA - DAY

Ollie and Blake are engaged in conversation --

OLLIE

So while they're on the cruise, Ben thought he and I should take a holiday here in the city after his interview. If he gets it, I won't be seeing him much. I live in London.

RACHEL

So you have something planned?

OLLIE

Oh yes, most definitely. Ben put me in charge!

He pulls out his backpack from under his chair and extracts a TOURIST'S GUIDE TO SAN FRANCISCO that's FULL of POST-ITS protruding from the pages. Opens it.

OLLIE (cont'd)

I've mapped out everything we're going to do. Did you know that the cable car system here is the world's last manually operated one?

BLAKE

(entertained)

No, I didn't.

Blake smiles. Patrick crosses the lobby. 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.)

He looks to Blake as he continues to the elevator. Hits the down button.

PATRICK

All done, kiddo, ready?

She gets to her feet. Turns to Ollie.

BLAKE

It was nice to meet you, Ollie.  
Have fun.

He smiles as he gets to his feet and shakes her hand.

OLLIE  
Bye Blake. It was nice meeting you  
as well.

BLAKE  
I almost forgot --

She quickly scribbles her phone number on the inside of his  
tourist's book.

BLAKE (cont'd)  
Tell Ben I'll put in a good word  
for him.

Ollie smiles broadly as Blake heads off and joins Patrick at  
the elevator.

PATRICK  
Ready to go play?

BLAKE  
Yep.

Just as he impatiently hits the down button again, there's a  
"ding", and the doors open.

INT. ELEVATOR - CONTINUOUS

They step inside. Patrick hits Valet level. Doors slowly  
close. Down they go. He looks to Blake --

PATRICK  
I want to get your mom a little  
something while we're up there, any  
suggestions?

RACHEL  
(humored)  
I don't know what else you could  
possibly get her.

INT. PARKING GARAGE - VALET LEVEL - RIGHT AFTER

"Ding". The elevator doors open. Blake and Patrick step  
out. There's a limo waiting for them. The DRIVER (35) has  
the door open.

INT. LIMO - VALET LEVEL - RIGHT AFTER

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 and waits behind a car.  
And waits some more.

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 use the Embarcadero exit.

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.

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's going on?

Blake looks out, realizes what's happening.

BLAKE  
We're having an earthquake...

PATRICK  
(panicking)  
Go! Go! Drive! Get us out of here!

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

PATRICK (cont'd)  
Backup you stupid son of a bitch!

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's the matter with  
 you?!

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

Suddenly, the floor in front of them COLLAPSES -- TURNS INTO A RAMP. The limo slides down it. Then -- the floor literally drops from under them. Their P1 level drops on top of level P2, then -- P2 drops onto P3.

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

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, CRUSHING THE DRIVER LIKE A BUG -- AND JUST MISSING BLAKE, but --

-- it caves in the car around her, like a crushed aluminum can. She's pinned in her seat and horrified by the loss of the driver. Patrick is on the other side of the girder.

PATRICK (cont'd)  
 You okay?

BLAKE  
 ...Yeah.

PATRICK  
 We've got to get out of here!

BLAKE  
 I can't. I'm pinned.

Patrick has to steady himself as he gets out of his door -- the shaking continues.

OUTSIDE THE CAR - CONTINUOUS

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

Shit is raining down as he runs around to Blake's door --

BLAKE  
 (struggling)  
 Can you lift the beam?!

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

PATRICK

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

WHAM -- a chunk of concrete comes CRASHING DOWN. 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.

He takes off. Blake freaks at being left alone --

BLAKE

NO!... PATRICK!

CUT TO:

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 -- his eyes darting everywhere. Finally, they land on a SECURITY GUARD (60), who is helping panicked people out the building's front doors. We see Ben and Ollie exiting with the throngs of other people.

Patrick's caught Ben's eye -- he searches for Blake as Patrick gets in the guard's face.

PATRICK

There's a girl trapped in a limo down in the parking garage.

SECURITY GUARD

Where?

PATRICK

It was the valet level, but it's now the third floor.

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 right out past Ben and Ollie, saving his own ass.

BEN

Mr. Reddick...

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

OFF BEN. Watching him go. *He can't believe it. He looks back to the stairwell leading to the garage -- concerned.*

INT. HELICOPTER - DAY

As Tom flies over LA, 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 CONTINUES TO AVALANCHE ACROSS NEIGHBORHOODS, THUNDERING DOWNHILL, indiscriminately wiping out anything in its path.

TOM  
(sotto)  
...My God.

INT. BEVERLY PARK HOTEL - RESTAURANT - SAME

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

We find Rachel in the midst of this chaos looking for Beth. She catches a glimpse of her, and then the waitress, Larissa, trying to get into a stairwell with a huge number of other panicked patrons who have piled up at the entrance.

Rachel sprints over just as Beth and Larissa get inside it.

INT. STAIRCASE - CONTINUOUS

Rachel squeezes into the stairwell amongst the mass of people slowly making their way down the stairs. Beth and Larissa are slightly ahead of her. The stairs are busting at the seams. The large windows lining one side, give everyone the horrific view of LA being shaken to death.

RACHEL  
(calling out)  
Listen to me! A rescue helicopter  
is coming, and we have to get to  
the roof.

It's like her words fall on deaf ears.

RACHEL (cont'd)  
(screaming out)  
BETH!!

Beth turns. Looks to Rachel -- her eyes wide with fear.

RACHEL (cont'd)  
Tom's in a chopper, he said to get  
to the roof!!

Just then -- the SHAKING INTENSIFIES... the pressure BLOWS OUT SEVERAL WINDOWS, one of which is next to Beth and Larissa, where --

-- two people fall out of it, the second person GRABBING ONTO LARISSA, who begins to fall too. Her desperate eyes lock on Beth, and she reaches her hand out for help... but we see it in Beth's expression, no way is she putting herself in harm's way --

Larissa falls to her death, her eyes never leaving Beth's, who then glances to Rachel, who can't believe she didn't try to help her.

The crowd pushes on, even more panicked. Beth moves with them. Rachel turns to people surrounding her --

RACHEL (cont'd)  
Turn around! It's too dangerous.  
There's a helicopter coming for us!

No one's listening to her.

Rachel fights through the crowd like a salmon swimming upstream, as she continues up four flights to the roof's access door. IT'S LOCKED. SHIT. She's forced to go back down and merges in the sea of bodies flowing into the stairwell.

-- the building starts SHAKING AGAIN. People freak. They are jostling in the DENSELY PACKED STAIRWELL. More people fall to their deaths off the stairs through the open window frames.

SMOKE begins to billow up the stairwell.

WOMAN  
(in sudden panic)  
There's a fire!

People want to get out faster. Rachel is swept down by the panicked swarm --

SCREW THIS. At the next landing, Rachel pushes open the door and exits out -- onto the 9th floor.

INT. HELICOPTER - SAME

Racing over the city, Tom cannot 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 now look like scrabble squares. The Griffith Observatory lies in crumbled pieces. HUGE GAS EXPLOSIONS light up pockets of the city. He flies on --

INT. BEVERLY PARK HOTEL - 9TH FLOOR - HALLWAY - DAY

FEARFUL PEOPLE are running in all directions. We find Rachel rushing down a hall toward another EXIT SIGN at the other end. Just as she's crossing an intersecting hallway, she's suddenly PLOWED INTO by a MAN ON FIRE, who in his frenzy knocks her to the ground, but she sees him continue on and LEAP straight through a building's broken window for a quicker death.

Rachel gets to her feet and continues to sprint for the EXIT. She blasts through the door and into --

INT. DIFFERENT STAIRWELL - CONTINUOUS

-- The closest people are now four flights below her and descending. She hustles up stairs toward the roof. Fast. Hard. Sometimes 2-3 steps at a time. Once again, like a pulsing blender, the SHAKING INTENSIFIES -- people are screaming in terror from the stairs below her.

She gets to a higher landing, and makes the turn to go up another set of stairs, but the stairwell STARTS FALLING AWAY FROM THE BUILDING. She grabs a FLOOR ENTRANCE door knob, throws the door open and LEAPS into --

INT. 11TH FLOOR HALLWAY - CONTINUOUS

-- the hallway just as the ENTIRE STAIRWELL BEHIND HER SEPARATES from the rest of the building -- falling away. People's screams fade.

Rachel looks back through the open door to see that there's no more stairwell above or below her. The door closes on it's own.

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

RACHEL

No! Stop! Don't go that way!

She frustratingly tries to stop the flow of panicked individuals, but can't as they push on the EXIT DOOR without stopping, and --

-- like lemmings, fall though the air to their deaths SCREAMING all the way down to the street below.

Rachel stands still, shocked, then -- there is a terrifying JOLT --

-- the whole building CONVULSES sending Rachel headfirst into a wall -- it's like taking a hit from Tyson. She drops to the floor, nose bleeding -- dazed.

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.

The BUZZING finally goes away. Her eyes clear. A HUGE SHAFT OF SUNLIGHT ahead is now dropping down into the building where a large part of the roof has collapsed, creating a ramp of debris to the rooftop. Rachel moves toward it and climbs.

EXT. ROOF TOP - CONTINUOUS

We go into SLO-MO as she gets to the top --

-- her hair blows in the breeze. She looks like someone that just crawled through hell. There are girders MOANING under pressure, sirens WAILING, people SCREAMING, but that's not what Rachel hears --

She hears the SOUNDS OF A HELICOPTER.

She looks to see a SILHOUETTED HELICOPTER cutting through the sky. Hope floods her face.

INT. HELICOPTER - SAME

Tom flies directly toward the Beverly Park Hotel. Four of the middle floors are on fire. His optimism is fading, until he sees --

-- Rachel up on the roof -- waving her arms. He smiles. *Relieved.*

TOM  
I see you, baby.

He maneuvers the helicopter in closer and sees that the roof is nothing but twisted metal and broken concrete. No way a chopper can land here, or even get close. He's got to go to plan B.

Tom activates the AUTOPILOT. The chopper HOVERS 40 feet over top of Rachel. He's a man on a mission as he hurries into the back and quickly extracts the climbing rope from the bag. Within seconds he has it tied to the rescue basket and the side bay door open. He rigs the rope through the manual belay station, then shoves the basket out with his foot, lowering it down to Rachel, where --

EXT. ROOFTOP - SAME

-- The basket hits, but the wind from the blades makes it skip across the roof. As Rachel goes for it, there's another JARRING MOMENT, shifting the ENTIRE BUILDING. She's tossed off her feet, almost getting pitched into a five foot wide and growing FISSURE that has suddenly appeared.

Intercut -

TOM  
C'mon, Rachel, you can do it!!

Tom watches as she gets to her feet, backs up, then runs again toward the basket, leaping across the fissure, where --

-- she falls on the other side, but manages to grab the basket. She rolls into it, exhausted.

Tom starts to pull her up, he's strong, but even then, this is tough. He has the basket several feet off the rooftop, when --

WOMAN'S VOICE O.C.  
Wait -- please help --

Rachel looks to see it's Beth, who's just come up off the ramp and onto the roof. She's dirty, bleeding, and tattered.

-- Another QUAKE HITS, but that doesn't stop Beth, who jumps over the fissure and catches hold of the basket with one hand. She dangles there, just as the HOTEL STARTS TO CRUMBLE AWAY beneath her.

Tom strains under the extra weight, but no way is he letting go. Beth's panicked eyes lock on Rachel --

BETH  
Help me!

The basket is far from stable, but Rachel manages to grab hold of Beth's wrist -- trying to help her up, but panic has pumped Beth full of adrenaline -- she flails wildly, trying to grab onto the basket with her other hand.

BETH (cont'd)  
Pull me in! Pull me in! I can't  
hold on!

Tom is really wrestling the motion that Beth is creating, his face beading with sweat.

RACHEL

Calm down! Give me your other hand!

Beth looks down at the IMPLoding BUILDING, creating more of a panic. Rachel risks falling herself as she tries to grab for Beth's other hand, but she's thrashing around too much --

BETH

I'm slipping!

RACHEL

Beth, stop moving!!

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

RACHEL (cont'd)

Noooooo!

Beth disappears into the DUST CLOUD. Sobbing, Rachel collapses back into the rescue basket, her eyes looking up to Tom above, who starts to pull her in, but --

-- DUST FROM THE COLLAPSED BUILDING, rising up like a sand storm, swallows her.

INT. BACK OF HELICOPTER - CONTINUOUS

The THICK DUST INVADES all around Tom. He can't see shit. He blindly continues to pull the basket in -- then there's a hard tug on the rope -- like it's been hit by something. He quickly continues pulling it in, fearing the worst.

A CLANGING NOISE ECHOES as the basket hits the door's edge. Tom's heart sinks. It's empty, but --

-- that's when he sees Rachel's hands holding onto the edge of it -- her body dangling below. He reaches down, grabs her wrists, pulling her up and into his arms, holding her tight. He can't help that part. She's crying.

RACHEL

...I couldn't hold onto her.

TOM

It's not your fault, Rach, you did everything you could.

(beat)

C'mon, we need to get out of here.

Tom quickly gets back into the pilot seat and starts flipping switches and wiping the thick layer of dust off the gauges and dials. Rachel fights her tears as she crawls in the co-pilot's seat. Straps in. Tom can't see anything in the thick dust surrounding the chopper.

EXT. HELICOPTER - SAME

One of several cables securing a neighboring hotel sign to its roof, SUDDENLY SNAPS, the tension --

-- CRACKING IT LIKE A BULL WHIP toward the helicopter, where the end pierces the chopper's fuselage. What looks like RED OIL begins to slowly leak out.

INT. HELICOPTER - SAME

Tom heard the crack, but has no idea what just happened outside as he starts flying forward, blindly for several tense seconds through nothing but dust, then it clears enough for them to see --

-- A MIRRORED GLASS HIGH RISE FALLING TOWARD THEM LIKE A GIANT REDWOOD -- 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 as Tom pulls up on the controls and the chopper speeds away.

INT. PATRICK'S LIMO - DAY

Blake struggles to free herself.

BLAKE  
(frustrated)  
Help! Somebody!! Please!

Another loosened chunk of cement comes CRASHING DOWN, taking out what's left of the front windshield. She frustratingly looks around for something, anything, that's when she spots --

-- her cell phone on the floor, reaches for it, but it's an inch too far. She strains with everything she's got, until finally, she's able to grab onto it. She punches in 911, but gets --

911  
All circuits are busy, please hang  
up and try again.

She does. Gets the same recording. Frustration mounts. She hits an speed dial. LED reads: Dad cell. Just as she hears Tom's voice recording to leave a message, she clicks it off, then hits another speed dial. This Led reads: Dad Sat.

INT. HELICOPTER - SAME

Tom is at the controls, Rachel next to him, overwhelmed. Her tears have cut clean paths through the dirt on her face. The city lays in ruins beneath them, smoldering fires, people walking aimlessly... LA will never be the same. Tom sees the LED on the Sat phone attached to the control panel is intermittently lighting up, and quickly flips the toggle, connecting him.

TOM  
This is Tom.

Intercut --

BLAKE  
Daddy...

He hears the panic in her voice --

TOM  
Blake, are you okay?!

Rachel looks on, her heart suddenly in her throat.

BLAKE  
Help me, please. There's been an  
earthquake, I'm trapped. It's bad,  
it's really bad.

The news hits him hard --

TOM  
Where are you?

BLAKE  
(almost losing it)  
In the garage below Patrick's  
office. I'm caught in his limo, I  
can't get out, and the building  
keeps collapsing. I called 911,  
but I can't get through.

Tom tries to stay calm.

TOM  
Where's Patrick?

BLAKE  
He went to get help, but hasn't  
come back.

TOM  
Are you hurt?

BLAKE  
No, but --

The line suddenly goes dead.

Blake looks to her phone and pales further - "no service".

Resume -

TOM  
Shit. Lost her.

He hits the call back on his sat phone, but Blake's phone  
goes straight to voice mail.

TOM (cont'd)  
Damn it.

RACHEL  
What's going on?

TOM  
San Francisco got hit too. Blake's  
trapped in a parking garage.

He looks like he's about to lose his mind. Rachel too.

RACHEL  
Where's Patrick?

TOM  
She doesn't know.

RACHEL  
What are we going to do?

Tom's mind races --

TOM  
I don't know. FEMA and military  
response units won't be there for  
at least 72 hours.  
(beat)  
Shit -- no one even knows she's  
there.

Holding onto hope --

RACHEL  
Patrick does.

He looks right at her --

TOM  
If he's alive.

The harsh reality hangs heavy on Rachel. Tom looks down to the destroyed city, the shaking stops. Rachel frantically dials her cell phone -- the number goes right to PATRICK'S voice mail, we can HEAR IT. She follows with a call to Blake. Same thing -- her frustration runs deep.

RACHEL  
I can't get through!

The SAT PHONE rings. Tom quickly answers --

TOM  
Blake?

MARCUS (V.O.)  
It's me, buddy. Repeaters are down, so we're all on Sats and portables.

TOM  
Are you guys alright?

Over his headset --

MARCUS (V.O.)  
We're all fine, but the station's a mess -- part of the roof collapsed. Helo's are intact, so we're going up and doing an assessment. How about you?

TOM  
I'm in the air, and I just pulled Rachel off a building, but Blake called - she's trapped in a garage in San Francisco, they got hit big too.

MARCUS (V.O.)  
Shit.  
(beat)  
So that's where you're heading, right?

Tom wrestles with his obligations. He's tormented.

MARCUS (V.O.)  
Tom, I know what you're thinking, man, but we've got you covered, here.

(MORE)

MARCUS (V.O.) (cont'd)  
We're not the only Responders in  
this city -- there's going to be a  
hundred birds in the air in the  
next ten minutes, get your ass up  
there and bring her back.

A long beat, then --

TOM  
...Alright.

Tom looks to Rachel as he hard pivots the chopper.

RACHEL  
What are we doing?

TOM  
We're going to get our daughter.

Rachel sees Tom's determination. *It helps her -- somewhat.*

RACHEL  
(sotto)  
...God, please make her be okay.

INT. CALTECH SEISMOLOGY LAB - DAY

Everyone crawls out from under debris and overturned  
furniture. Lights flicker. As Roger looks around --

ROGER  
Everyone alright?

He gets positive nods from everyone, including Serena, who he  
helps to her feet.

INT. LIMO - LATER

Blake, still trapped and tears rolling, is screaming out --  
her voice sounds exhausted.

BLAKE  
Can anybody hear me?!

BEN (O.C.)  
Blake?

BLAKE  
Who's that?

BEN'S FACE appears. He's using his iPhone FLASHLIGHT App.

BEN  
It's Ben. From upstairs...

Ollie's face pops into frame.

OLLIE  
I'm here too!

She's very relieved.

BEN  
Are you hurt?

BLAKE  
I don't think so, just stuck... I  
can't get out from under this beam.

Ben and Ollie immediately start to clear the debris.

BLAKE (cont'd)  
So how was the interview?

BEN  
I brought the house down.

Even in her predicament that makes her smile. They try to lift the beam.

BEN (cont'd)  
C'mon Ollie, give it everything  
you've got.

OLLIE  
I aaaaaammmmmmmmmmm.

They continue, their faces turning red from the physical exertion, but can't budge the beam.

BLAKE  
Wait, how about the tire jack?

BEN  
Brilliant.

As Ben goes around to the trunk. They're hit with an AFTERSHOCK. All the girders GROAN and then -- the FLOOR ABOVE THEM crashes half way down, making the roof into a pie wedge. Ben and Ollie are knocked to the floor -- EVERYTHING IS SHAKING...

EXT. SAN FRANCISCO STREET - SAME

TIGHT ON THE LCD OF A CELL PHONE, revealing a text being sent to "Rachel's Cell", which reads: "Earthquake in SF. Separated from Blake. Desperately looking for her."

Widen. It's Patrick wandering along one of the downtown streets. He hits send. Get's a reply. "Text not sent, try again". This is when he starts to feel THE SHAKING.

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

Patrick HEARS SCREAMING METAL from above -- looks up to see --

-- A HIGH RISE FALLING IN HIS DIRECTION. It's so large that it falls in slow motion. Patrick turns and hauls ass.

At a full sprint, he races through crowds of people trying to get out of the way as THE BUILDING'S SHADOW is catching up to them, getting closer and closer, until at the last moment --

-- Patrick makes a HARD RIGHT INTO A NARROW ALLEY, just escaping being crushed to death by the falling building, but --

INT. ALLEY - CONTINUOUS

-- THE CONCUSSION OF THE FALL, CATAPULTS him forward through the entire alley, where he GRINDS TO A TUMBLING STOP at the far end.

After a moment, he painfully gets to his feet. Looks back at all the debris -- that was incredibly close. He smiles, glad to be alive.

INT. PARKING GARAGE - DAY

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

BLAKE  
Ben...? Ollie?!

Ben climbs to his feet -- sees Ollie doing the same. Both are covered in dust.

BEN  
Are you okay?

Another section of cement comes CRASHING DOWN.

BLAKE  
Look, the building's going to collapse any second. You guys have to get out of here.

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

BEN  
Found it. And there's not a chance in hell we're leaving you in there.

Ollie steps up next to him -- manly.

OLLIE  
Not a chance.

OFF BLAKE. *Completely touched and moved.*

CUT TO:

The TIRE JACK rises as Ben pumps on the lift bar -- the beam starts rising off the floor. Metal GROANS as the beam moves slowly up inch by inch.

OLLIE O.C.  
It's working!

ON BLAKE as she starts to wiggle out from under the beam. Ollie is pulling her by one arm. Ben shows up and joins in, helping -- Blake squeezes out the window frame with the extra help, then all three tumble down on the cement floor. Blake ends up right on top of Ben. *She's so relieved and grateful.* Her face is inches from his.

BLAKE  
...Thank you.

BEN  
Your idea.

Blake gets off of him. She's a little scraped here and there, but fine. Ben and Ollie get to their feet.

BEN (cont'd)  
Good job, Ol.

BLAKE  
Patrick went for help. We should find him.

Ben's expression darkens. Nearby girders moan in protest --

BEN  
We need to go. Now.

Ducking low against the collapsed ceiling, they go racing off -- his iPhone's light cutting through the thick dust -- and head toward the GLOWING EXIT LIGHT of a STAIRWELL.

INT. BEDROCK CAPITAL - MAIN LOBBY - RIGHT AFTER

Blake, Ollie and Ben run out the stairwell door and into the shattered glass strewn lobby. CROWDS OF PEOPLE are still rushing the exits.

Blake stops for a moment, her eyes searching the crowd. Ben hates to say it, but --

BEN  
He's not here.

BLAKE  
How do you know?

BEN  
Because we saw him leave. He told  
a guard where you were, then took  
off. I'm sorry.

This is incredibly hard for Blake to fathom, the level of  
abandonment.

Another tremor hits. More debris falls into the lobby.

BEN (cont'd)  
We're leaving. Now.

He takes her hand in his, and leads her and his brother out  
the doors.

EXT. BEDROCK CAPITAL BUILDING - CONTINUOUS

Blake, Ollie and Ben join the crowds of people sprinting to  
get out of harm's way as more debris fall from above.  
Windows are blown out, rubble litters the streets. Sirens  
can be heard everywhere. Although this is bad, the violent  
shaking and intensity is not as bad as what hit LA.

EXT. ANOTHER STREET - RIGHT AFTER

Blake, Ollie and Ben, now seemingly out of harm's way, slow  
to catch their breath. Around them are dozens and dozens of  
people who are all in various stages of panic, shock, and  
disbelief. Sirens wail in the distance.

BLAKE  
I still can't believe Patrick took  
off, what an asshole.

Ben looks at her tenderly, then the CRIES OF A YOUNG CHILD  
pulls their attention across the street. It's a girl, maybe  
four years old, standing all alone on the sidewalk. People  
are walking right past her, all out for themselves.

Blake crosses the street to the little girl. The boys  
follow.

ACROSS THE STREET

Blake sees she's terrified, and has a big bruise on her  
forehead -- her knee caps are scraped and bleeding. Blake  
immediately picks her up, pulling her into an embrace.

BLAKE (cont'd)  
It's okay, it's okay.

The child latches on to her tightly, burying her face against Blake's shoulder. After a moment --

BLAKE (cont'd)  
What's your name?

LITTLE GIRL  
(faintly, Aussie accent)  
...Hanna.

BLAKE  
Do you live around here?

Hanna looks up with tear filled eyes as she slowly shakes her head no.

BLAKE (cont'd)  
Were you with your parents?

HANNA  
My daddy -- he said to run, then  
something fell on him. I don't  
know where he is.

Blake and Ben exchange a look -- this isn't good.

BLAKE  
Well, you're going to hang with us  
for a while, okay? There's going  
to be some rescue centers set up  
and I'm sure your daddy will look  
for you there.

Blake hates lying about the dad, but what else is she going to do.

BLAKE (cont'd)  
(to Ben)  
...I've got to get a hold of my  
parents, tell them I'm okay.

BEN  
Cells aren't working. I tried.

She looks to Ollie --

BLAKE  
That book of yours, does it list  
businesses?

CUT TO:

INT. RADIO SHACK - RIGHT AFTER

Ben, Ollie, and Blake, who's holding Hanna's hand, squeeze in through a small space where the door used to be.

BLAKE

Anything running on electricity isn't going to work, so we've got to find a rotary or push button phone to plug into a land line that's working.

BEN

How do you know all this stuff?

BLAKE

My dad. He flies a chopper for LA fire and rescue. I worked summers with him at his Fire Station.

Sunlight dropping in through cracks in the wall, sheds enough light to see that the place is a mess; shelves toppled, equipment strewn everywhere.

Ben spots a "phones" sign dangling by a wall. Scattered boxes of phones are on the floor below it.

BEN

Over there.

He and Ollie head over and start sifting through the toppled merchandise.

Blake and Hanna walk over to where a counter has fallen over with a cash register and credit card machine next to it. She follows the credit card line back to a wall jack.

INT. HELICOPTER - DAY

Tom and Rachel ride in somber silence. He wipes some dust off the fuel gauge: 1/2 a tank. The Sat phone's LED's screen PULSES RED. Tom snatches it up like he's setting a hook on a fishing line --

TOM

Blake?

BLAKE (V.O.)

Dad. I got out. I'm safe.

Tom looks to Rachel --

TOM

...She's okay.

It's like the weight of the world just lifted off Rachel's shoulders. Tom hands her the phone.

RACHEL  
Thank God honey. Where's Patrick?

INT. RADIO SHACK - SAME

Blake has a Trimline phone to her ear, which is plugged into the wall-jack. She pauses, still trying to fathom, then --

BLAKE  
He took off, mom.

Intercut -

RACHEL  
(confused)  
What do you mean?

BLAKE  
He left me. Told a security guard where I was, and then just took off. These brothers I met overheard him, and came to help me. They're with me now.

Rachel is pissed. Looks to Tom.

RACHEL  
He left her.

Rachel is speechless, *tries to process this betrayal* as she gives the phone back to Tom.

TOM  
We're on our way get you. Where are you?

BLAKE  
We're in a Radio Shack on Montgomery street, it's by a Sheraton Hotel.

TOM  
The Embarcadero. Okay. How bad are things?

BLAKE  
There's a lot of damage, some buildings are on fire, others have collapsed. Lots of people died, dad.

Tom takes on a very serious tone.

TOM

Okay, here's the plan. 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 and there's always a chance of a tsunami, so you're going to need to get to high ground. There's also going to be aftershocks, so be aware of what's around you.

BLAKE

Okay.

TOM

Do you remember Mallory's birthday weekend, we went to Coit Tower?

BLAKE

That big cement nozzle thing up on that hill?

TOM

Exactly. Get there. We'll be there as soon as we can to pick you guys up -- we're in the helo.

BLAKE

How are you and mom together?

For the first time, we see a partial smile cross Tom's face.

TOM

I'll explain later. Love you.

BLAKE

Love you too.

Resume -

Blake smiles and hangs up.

BLAKE (cont'd)

My dad's going to pick us up from Coit Tower. He's worried there could be a tsunami and wants us to get to higher ground.

BEN

Pick us up?

BLAKE

He's in a helicopter.

OLLIE  
That's so cool.

She gives the phone to Ben.

BLAKE  
Your turn.

He dials. After a moment... he gets an answering service,  
and --

BEN  
Mum, dad, it's Ben and Ollie.

OLLIE  
(calling out)  
Hey mum, hey dad!

BEN  
I'm sure you've heard of the  
earthquake by now. I wanted to let  
you know we're okay --

CUT TO:

INT. HELICOPTER - SAME

Rachel's holding Tom's satellite phone to her ear. She looks  
betrayed and confused as she fights back her emotions.

PATRICK (V.O.)  
...Your call's important to me, so  
leave me a message and I'll get  
back to you.

Beep.

RACHEL  
You left my daughter -- if you're  
not dead, I'm going to fucking kill  
you!

She hangs up.

EXT. SAN FRANCISCO - COLUMBUS AVENUE - DAY

(Note: So we don't have to repeat the ambiance, there's going  
to be a random presence of police, fire and rescue personnel,  
along with good samaritans, helping those in need.)

Ben is carrying Hanna on his back as he walks along with  
Blake and Ollie, who's got his SAN FRANCISCO TOURIST BOOK IN  
HIS HANDS and is looking at a map within.

OLLIE  
I'd say we've got at least twenty  
more blocks until Lombard Avenue,  
which leads to Coit Tower.

Ben notices the two half heart necklaces around Blake's neck.

BEN  
Why do you wear two of the same  
necklaces?

She hesitates for a moment, then --

BLAKE  
One used to be my sister's. I  
started wearing it after she died --  
we had given them to each other.

BEN  
I'm sorry I asked.

BLAKE  
It's okay, I'm not hiding them.

OLLIE  
How'd she die?

BEN  
Ollie --

BLAKE  
No, it's alright. She was on a  
rafting trip with my dad a few  
years ago and their boat flipped --  
her life jacket got snagged  
underwater and -- she drowned.

BEN  
That had to be a very hard thing to  
go through.

BLAKE  
It was. My whole family kind of  
fell apart. I went back to school,  
Dad buried himself in work, but mom  
-- she didn't have anything to get  
lost in, and kind of went down the  
rabbit hole.

MAN O.C.  
(Aussie accent)  
Hanna...?

They all stop and turn around. They see a man, battered,  
bloody and bruised, approaching.

HANNA

Daddy!

He begins to cry as he rushes up to them. Hanna squirms down off of Ben and into her father's arms --

MAN

*Oh sweetheart --*

He can't hold her tight enough... then after a long moment, he looks to them with so much gratitude.

MAN (cont'd)

*Thank you...*

BEN

She's a tough little kid.

BLAKE

You should come with us -- we're heading to Coit Tower in case of a tsunami, it's pretty high.

MAN

Thank you, but we have to find her mother.

As the man turns with Hanna in his arms and walks away, she looks back at Blake with a warm smile of gratitude. Blake's touched; amongst all the bad they've seen, that actually felt pretty good.

EXT. SAN FRANCISCO - STREET - DAY

Patrick is walking up a sidewalk along a steep street that's lined with apartment buildings. There's a scattering of other people moving about. Suddenly a GUY (30) comes running out of the building right next to Patrick, completely driven by fear --

GUY

(warning)

GET OUT OF HERE! THERE'S A GAS LEAK!

PATRICK

Oh shit.

Patrick takes off running, hauling ass, really hauling ass, then -- KABOOM!

CUT TO:

Patrick's pov over his shoulder - of the apartment building ERUPTING into a splintering spray of wood and plaster, propelled by a 1000 degree fireball that chases him down like a FIERY BEAST, swallowing his pov in a blistering orange flash!

CUT TO:

INT. HELICOPTER - LATER

Tom and Rachel fly north, approaching a city in the distance. Rachel's staring out the window, then --

RACHEL  
...I haven't heard you say  
Mallory's name since we lost her.

TOM  
Do you know Blake keeps some  
pictures of our San Francisco trip  
together?

RACHEL  
Yeah, in her memory box.  
(beat)  
It's ironic, us heading back up  
there.

TOM  
It was a fun trip.

RACHEL  
Except for our visit to Alcatraz.

TOM  
Yeah, you fed half the fish in the  
bay getting there.

They share a laugh, then both are slightly stunned by what they find themselves flying over; buildings and houses are leveled. FIRES RAGE.

RACHEL  
Where are we?

TOM  
Bakersfield -- or what's left of  
it.

Suddenly -- the helicopter SPUTTERS. Then STUTTERS. Tom checks all the gauges -- some still have the layer of dust on them from LA. As he cleans one of them off --

TOM (cont'd)  
Oh, shit.

RACHEL  
What's wrong?

TOM  
We've lost hydraulic pressure.

Now the helicopter STALLS.

TOM (cont'd)  
Make sure you're buckled in!

She does as Tom tries to RE-START. The engine WHIRLS but doesn't catch. He can't get anything to work --

TOM (cont'd)  
We're going to auto-rotate down.

RACHEL  
Auto-what?

TOM  
Soften the crash. Hold on!

The blades stop. Now there's just silence. The helicopter PLUNGES LIKE AN ELEVATOR with a SNAPPED CABLE -- until the rotors catch the air and start spinning the opposite way --

-- the blades chopping at the air, slowing their descent. But they are still RUSHING DOWNWARDS, to where --

-- Rachel sees they're heading right for the remnants of a once standing Motel.

Tom JAMS THE CYCLIC HARD LEFT, veering away from it, but now the Motel's pool comes rushing right at them. It's not very big.

TOM (cont'd)  
Brace yourself.

EXT. HELICOPTER - SAME

A SECOND LATER, as they PLUNGE STRUTS FIRST into the deep end, ONE OF THE BLADES HITS THE POOL'S EDGE AND SNAPS OFF, and WHIRLS AWAY, cutting three palm trees in half. Another blade SLICES THROUGH A POOL SLIDE.

INT. HELICOPTER - SAME

Water immediately comes rushing in, filling the cabin quickly. As Tom releases his seat belt with one hand, he reaches to save the Sat phone with his other, but it's already underwater. Shit.

Rachel's trembling hands are having a hard time with her safety harness as the water rises quickly around her.

RACHEL

It's stuck!! I can't get out!

She and Tom take a quick breath just as the water rises over both their heads. Instrument panel lights FLICKER then short out. Rachel continues to struggle with her seat belt.

UNDERWATER - CONTINUOUS

Tom reaches over to her. Gives it a hard pull a couple of times, freeing her. She immediately latches onto her door handle and pushes it, but it won't open. She puts her shoulder into it -- knocking against it a couple of times, finally gets it to open.

We stay on Rachel as she gets out and SCRAMBLES upward, desperate for air.

ON THE SURFACE

As RACHEL'S FACE pops out of the water, she's --

-- IMMEDIATELY YANKED BACK DOWN just as ONE OF THE REMAINING ROTATING BLADES CUTS A QUARTER INCH OVER HER FACE -- WHOOSH!!

UNDERWATER - CONTINUOUS

Tom has a hold of her, and is PULLING her away from the chopper -- the DULL THUMPING OF THE BLADES sounds like muffled speakers as THEIR SHADOWS REFLECT off the bottom of the pool.

After escorting Rachel a safe distance to the shallow end, they get to their feet.

ON THE SURFACE

Now standing, heads and shoulders above the water, Rachel looks at Tom -- she's crying, the stress of the situation too much for her, and she breaks down and pulls Tom into an embrace he'll never forget. His skill saved her life twice today, and she knows it.

TOM

(consoling)

We're okay -- Blake's okay. Things are good. We've just got to keep moving, okay --

She nods through her tears.

EXT. BAKERSFIELD - RIGHT AFTER

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

TOM  
(spots something)  
Follow me.

Rachel goes with him as he heads 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  
Looks like we've got a rusted out Ford Explorer, a Toyota Camry, a Camaro, a pimped out Mercedes, or that ridiculously small Fiat.

With a slight smile --

RACHEL  
Let's go with the Camaro.

TOM  
A trip down memory lane, I like it.

RACHEL  
You thought you were so cool.

TOM  
Whatddaya mean? I was cool.

Tom presses the different KEY REMOTES until the one for the CAMARO CHIRPS.

EXT. RURAL ROAD, CENTRAL VALLEY - DAY

The Camaro goes blasting down the rural highway.

RACHEL

You know, when you used to come home and tell me about your day, I don't think I realized what it was ever *really* like.

TOM

Just so you know, this is not a normal day.

A small laugh escapes her lips.

INT. CALTECH SEISMOLOGY LAB - DAY

The aftermath. Stuff has spilled over everywhere. The team is all focused on studying the earthquake data on their big electronic map of California.

Dylan has the camera rolling. Serena is next to him.

REED

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

Reed hands Roger the log tape from the seismic drum.

REED (cont'd)

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

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

LILLY

At the same time.

ROGER

So 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. 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 so we can warn more people.

ROGER (cont'd)  
Put together all the numbers  
leading up to the central swarm...

LILLY  
I'm not sure we can prove it.

ROGER  
What are you talking about?

She leads him over to the big monitor.

LILLY  
(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  
This is *not* good.

Huh? But Lilly presses on.

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

Roger is suddenly hit with a harsh moment of reality. He  
takes a moment, absorbing, then --

ROGER  
-- Unless the exact opposite is  
true.

He turns to Reed, Lilly and Serena --

ROGER (cont'd)  
I want all the data from every  
monitoring station still up on the  
San Andreas fault. Get it to me  
now! If we can prove we are able  
to predict this thing, we could  
warn more people.

REED  
What do you mean?

ROGER  
This earthquake might not be over.

INT. CAMARO - DAY

Tom and Rachel speed down the rural road. It's straight as an arrow. Rachel seems somewhat lost in thought, then --

RACHEL  
Do you ever think about how  
different our life would be if we  
hadn't lost her?

TOM  
Rach -- *don't*.

RACHEL  
I do. All the time.

TOM  
We moved on from it.

She looks at him.

RACHEL  
We didn't move on Tom, we stopped  
moving.

Tom struggles with his emotions.

TOM  
You didn't lose her on your watch.

RACHEL  
No, but I lost her, then I lost  
you.

TOM  
Could we not talk about this --

RACHEL  
I think you owe it to me, cause  
this is the most I've gotten out of  
you. I have to know, Tom, was it  
me -- was it? Cause I never blamed  
you.

TOM  
(abrupt)  
I don't want to talk about it. It  
doesn't matter -- she's gone and  
you're gone, so what's the point --

Rachel looks at him, pissed.

RACHEL  
I guess the point is, this is why I  
didn't stick around.

Off Rachel, we --

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 -- his team stands silent, waiting. Dylan films.

ROGER  
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 he gets an idea, looks directly at Serena...

ROGER (cont'd)  
C'mon --

He starts for the door --

SERENA  
What are we doing?

ROGER  
Getting you a new job.

SERENA  
There's no way to upload to the  
studio.

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

EXT. CALTECH - DAY

Roger, Reed, Lilly, Serena and Dylan hurry across the campus toward the MEDIA LAB. Buildings are badly damaged. Displaced students are milling around.

INT. MEDIA LAB - RIGHT AFTER

Pushing through wreckage, they enter the CAMPUS BROADCAST CENTER. A bunch of media STUDENTS are in here trying to clean shit up. They look to Roger, who's leading the charge --

ROGER  
Hey, who wants an A in Independent  
Study? I'm starting a new class --  
"Media Integration with Current  
Broadcast Technology".

They look at him - huh?

EXT. RURAL ROAD -- CENTRAL VALLEY - DAY

There's tension in the air. Tom and Rachel are riding in silence as they blast down the road in the Camaro, trailing a red pickup by a hundred or so yards.

Tom looks to Rachel, who is looking out the window -- we can tell he wants to say something to her, but can't find the words. Gives up.

A BLACK SUV zooms past them, going twice their speed, and comes within inches of sideswiping them.

TOM

What the hell's wrong with him?

Tom continues looking at the speeding SUV, which is about to pass the truck ahead, but it SUDDENLY SWERVES back into the right lane, knocking the truck right off the road -- it goes into a TERRIBLE ROLL, as the SUV just continues on. Rachel is horrified. Tom hits the gas to go help.

As they get close to where the truck was side-swiped off the road, Tom sees why -- the left lane has a giant crack in it that would have swallowed the SUV.

Tom comes to a TIRE-SKIDDING STOP close to the pickup and leaps out of the car. Races to it.

EXT. PICKUP TRUCK - CONTINUOUS

Tom approaches quickly. Rachel isn't far behind him. Airbags have deployed, making it impossible to identify the two people inside. They hear moaning.

TOM

Are you alright?

Tom reaches through the driver's open window, pushing the airbag away, revealing a man in his sixties, who looks more shocked than anything else. He's got eyeglasses now twisted to the side of his head, as well as a crooked baseball cap. He's got a grease covered work shirt on, with a name stenciled on the pocket; *Herb*.

HERB

Yeah, I think so.

He quickly looks to his right... pulls at the passenger airbag...

HERB (cont'd)

Margie....?

Relief covers his face when he sees his wife, also in her mid-sixties. She's got a small cut over her eye, but otherwise looks pretty good, considering what they just experienced.

INT. CAMERO - RIGHT AFTER

The couple are now seated in the back of the Camero as Tom drives a lonely stretch of asphalt, heading up a slight knoll at a fast speed.

MARGIE

We were just heading to our son's place, he's in McFarland, we haven't been able to reach them.

HERB

They've got two little kids, just gotta make sure everyone's alright.

TOM

How far is it?

HERB

About fifteen miles up the road. I pray to God that nothin' happened to them. Appreciate the lift.

CUT TO:

Tom's pov - as he's about the crest the top of the knoll, he suddenly realizes there is no more road in front of him -- it's like he's now on the top of a cliff and about to go off it. He SLAMS ON THE BRAKES.

Resume -

-- It's a mix of SKIDDING TIRES and SMOKE as the car SLIDES closer and closer to the edge, then it --

-- literally STOPS A HALF INCH from the end of the road -- with nothing but BLUE SKY before them, as if they've reached the end of the world.

Tom puts the car in park. Get's out. The others follow suit.

EXT. CAMERO - SAME

The foursome look over the end of the road, where --

-- there's a five hundred foot VERTICAL DISPLACEMENT in the earth, where the rest of the road is now at the bottom of the cliff. So is the SUV that caused the accident, SMASHED and SMOLDERING from a fire.

MARGIE

What is it?

TOM

The San Andreas Fault.

Widen - to see just how big this cliff is. Because this VERTICAL DISPLACEMENT runs as far as they can see -- IN BOTH DIRECTIONS.

RACHEL

How do we drive around it?

Tom is at a loss, his frustration running deep.

HERB

The 65 might not be out through the pass. It's much higher.

TOM

How far is that?

HERB

Gotta backtrack, maybe seventy miles or so.

Rachel deflates. She looks to Tom, who has his eyes on Herb - in particular, his baseball cap. Stenciled across the brim reads; BURDGE AVIATION.

TOM

Where'd you get your hat?

INT. ABC WORLD NEWS - THE SET - NEW YORK - DAY

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

DIANE SAWYER

With the power grid in Southern California completely down, our coverage is very limited. We do know that 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 --

INT. ABC WORLD NEWS - CONTROL BOOTH - SAME

The Director sits with several other staff in front of a bank of monitors, some of which suddenly wash with static, then up pops SERENA'S FACE. On 1 monitor. Then 2. Then 5.

SERENA  
Hello. World News Tonight...? Do  
you guys hear me?

INT. ABC WORLD NEWS - THE SET - RIGHT AFTER  
Diane is listening to her earpiece, then --

DIANE SAWYER  
...It looks like we have our first  
live video report from the  
seismology center at Cal Tech...  
(listens)  
We have Serena Johnson, a reporter  
with our KABC affiliate in LA...

INT. CALTECH MEDIA LAB - DAY

The STUDENTS are watching Diane Sawyer on TV. Up comes  
Serena on the screen behind her.

REED  
Yes! We're in!

They all start fist bumping and CHEERING. Through a glass  
partition before them, are Roger and Serena sitting on a Cal-  
Tech set.

Intercut -

DIANE SAWYER  
Serena, what can you tell us?

Serena rolls -- full pro mode --

SERENA  
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  
In seismology terms it's what we  
call a swarm event. 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 and Dave are more than startled.

SERENA  
Can you explain what you mean by  
that, Doctor?

ROGER

Based on our monitor readings, the upper end of the fault line hasn't moved yet. San Francisco is going to get hit again -- harder.

DIANE SAWYER

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

ROGER

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. They are going to get hit much harder than anyone, and very soon.

He looks right into camera -

ROGER (cont'd)

Anyone in or around the low-lying areas of San Francisco or the Bay Area needs to leave. Walk out your front door right now and get out of the city or get to high ground, because it's going to be very bad.

Diane and David are blown away, each trying to absorb the impact of what was just said --

CUT TO:

The feed is cut --

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

EXT. CAMERO - DAY

Rachel stands at the driver's window of the Camero. Herb's now behind the wheel with Margie riding shotgun.

HERB

Good luck getting to your girl.

RACHEL

You guys be safe.

MARGIE

You too, hon. Thanks for the car.

RACHEL  
Thanks for the plane.

Widen to reveal that Tom is out front of a large hangar door, thirty feet away. Burdge Aviation is written across the front of it.

As he starts to pull it open, he turns to see Rachel watching the Burdge's drive off. He stares at her for a moment -- there's a sadness to her body language. She turns, catching him looking at her. He shifts his gaze away and rolls open the hanger door --

INT. BURDGE AVIATION - HANGAR - CONTINUOUS

-- blasting light onto a Twin Otter stenciled *Burdge Jump School*. Tom and Rachel come in and head for the plane.

Tom opens the side door of the Otter and climbs in. Rachel follows.

INT. TWIN OTTER - CONTINUOUS

The back has two rows of bench seats with several parachutes hanging from hooks on one side.

Tom moves up to the pilot seat. Rachel fills the other. He sits there in silence for a moment before getting anything going. Rachel looks at him -- what's going on?

This is hard for him, but --

TOM  
...It wasn't you. It was me.

His sincerity hits her hard.

TOM (cont'd)  
We're supposed to protect our kids,  
take care of them -- they bury *us*,  
right?

He takes a moment, reliving, as --

TOM (cont'd)  
I asked Mallory to move to the  
other side of the raft so I could  
take pictures of her. If only I  
hadn't done that.

RACHEL  
You can't blame yourself, accidents  
happen, Tom, you know that.

TOM

*That's* what I'm supposed to tell people, but it's different when it's your own.

He takes a beat. Memories stir. Looks vulnerable.

TOM (cont'd)

For the longest time I couldn't get her face out of my head -- she saw me trying to swim to her, she was so scared, but no matter how hard I tried, the current was too strong. I saw it on her face -- the moment she realized I wasn't going to be able to save her.

His tear-filled eyes drift to Rachel --

TOM (cont'd)

I've rescued hundreds of people, and I had to watch my own daughter die right in front of me.

Tom struggles to continue --

TOM (cont'd)

And coming home everyday only made it harder, because nothing was the way it used to be, and the way it used to be was perfect. Then one day I realized you were gone too, I mean really gone.

(beat)

I should have let you in, I just didn't know how. I'm sorry about how everything ended with us, Rach. I really am.

She takes his hand tenderly in hers. This is the most connected they've been in years.

RACHEL

You have to know -- I never stopped loving you, but I needed to crawl out of that dark place and start living again. Our lives were changed forever, but they weren't over.

(beat)

If you couldn't have saved our daughter, then nobody could have. You've got to forgive yourself.

He slowly nods --

TOM

I know... I just miss her so much.

RACHEL  
Me too. I used to cry every time I  
thought of her, but now I smile.  
It's just a matter of what memories  
you want to hold on to.

He nods, her advice sinking in. Off Tom, we --

EXT. SMALL AIRPORT - DAY

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

INT. TWIN OTTER - DAY

As they race down the runway picking up speed, Tom pulls back  
on the yoke, and they ROAR INTO THE AIR.

Within minutes the San Andreas fault line comes into view --  
and from their pov, it looks like something gutted California  
like a fish. It runs as far as their eyes can see.

CUT TO:

INT. OTTER - DAY - FLYING

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

EXT. SAN FRANCISCO STREET - DAY

Ollie and Ben are walking with Blake, who stops dead in her  
tracks. Up ahead -- there's an abandoned FIRE ENGINE  
blocking the road that's been battered by fallen debris.  
Blake lights up as she heads for it.

BEN  
What're you doing?

BLAKE  
They'll have a Brush box. It's  
silver. It'll have stuff we can  
use.

As she starts looking through various compartments, Ben  
climbs up top. Ollie heads toward the front. A beat, then --

OLLIE  
Is this it?

Blake turns to see Ollie walking toward a silver box on the  
street, several feet away.

BLAKE

Yes!

She heads over and pops the lid exposing water bottles, MRE's, a flashlight, two-way radio, and some blankets.

BEN O.C.

Blake -- I think we might have a problem with that big nozzle thing you were talking about.

She and Ollie climb up and join Ben.

From their pov - they can see Coit Tower -- the huge cement nozzle has toppled over, but that's not the worst of it, the entire hill is ENGULFED IN FLAMES. In fact, from this view they see fires blazing all over the city.

BLAKE

We've got to go to plan B.

BEN

I didn't know we had one.

BLAKE

We do now. We have to get over there.

She points to a hill in the distance. Ollie references his book.

OLLIE

That would be Nob Hill.

BLAKE

We gotta find another land line and call my dad -- let him know.

She turns on THE TWO-WAY RADIO and starts turning the channels, picking up static along the way. Off their looks --

BLAKE (cont'd)

Every city has a tactical channel that first responders communicate on. We can listen in and see what's going on.

She comes across some FIRST RESPONDERS RADIO CHATTER.

INT. DRY CLEANERS - RIGHT AFTER

The place is a toppled mess, clothing and plastic everywhere. Blake is next to a counter -- she has the phone from Radio Shack to her ear, plugged into the land line. She's listening to it just ring and ring on the other end.

Ben and Ollie are next to her. After a moment, Blake hangs up and unplugs the phone.

BLAKE  
He's not answering.

We see the stress on Blake's face.

BEN  
So what are we going to do?

BLAKE  
Dad's going to see the fire and figure we went to Nob Hill, it's the closest high ground.

OLLIE  
How do you know he will?

BLAKE  
Because in his world, there's always a plan B.

INT. TWIN OTTER - DAY

Tom and Rachel fly toward what's left of San Francisco, following the 101 freeway, which is choked with a MASS EXODUS OF HUMANITY, claiming both sides of the road.

RACHEL  
Isn't that the airport down there?

TOM  
What's left of it.

From Tom's pov - San Francisco International Airport is in shambles, looks like a war zone with burning buildings, runways are pockmarked with sinkholes and buckled asphalt.

His eyes peruse the city ahead, eventually falling on the AT&T PARK stadium, which looks like the Roman Coliseum in its ruined decor.

RACHEL  
It looks like the whole city's evacuating.

She looks at Tom, worried -

RACHEL (cont'd)  
Where are we going to land?

Tom puts the plane on Auto Pilot.

TOM  
We can't. At least not close  
enough to the city. Follow me...

He heads into the back of the plane and grabs a TANDEM  
PARACHUTE RIG from one of the hooks. As he starts to put it  
on --

RACHEL  
You're kidding me, right?

TOM  
Rach -- there's no where to set the  
plane down and we've got to get as  
close to Coit as we can. In about  
three minutes we're going to be  
over the Embarcadero --

She's still trying to fathom --

RACHEL  
And...?

TOM  
We're going to drop in to AT&T  
stadium --

Still in shock --

RACHEL  
What about the plane?

TOM  
It'll nose dive into the Pacific  
when it runs out of gas.

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

TOM (cont'd)  
I've missed that look.  
(beat)  
Come here. Trust me.

Tom looks into her eyes and sees that she does. He turns her  
around and quickly begins strapping her into his tandem  
harness.

TOM (cont'd)  
I always thought skydiving was on  
your bucket list?

RACHEL  
This isn't exactly what I had in  
mind.

INT. TWIN OTTER - MOMENTS LATER - FLYING

Tom opens the jump door. WIND RUSHES IN. The vulnerability hits Rachel like a freight train.

RACHEL  
Oh. My. God.

TOM  
Ready?

RACHEL  
Do I sound ready?

TOM  
Yep.

He forces her out.

EXT. SKY OVER SAN FRANCISCO - CONTINUOUS

Rachel screams with everything in her lungs during the free fall, but the wind rips it away. Tom looks down -- sees the spires of the FINANCIAL DISTRICT SOUTH rotating up toward them.

He pops the chute. They float toward AT&T PARK STADIUM situated along the edge of the Bay.

EXT. TOP OF STADIUM - EMBARCADERO SIDE

They come on it fast, barely making it over the top wall, and continue a steep descent, just clearing stadium seating all the way down, barely passing over the Giant's dugout, then onto the field, landing right next to second base.

EXT. FIELD - SECOND BASE - CONTINUOUS

As Tom gets them out of the harness -- Rachel takes in her surroundings, and lets out a small laugh.

TOM  
What?

RACHEL  
It's been a while since you got to second base with me.

Tom smiles.

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...

EXT. CALTECH CAMPUS - DAY

Roger, Serena and the others are walking back toward the lab, when the ground starts SHAKING AND GROWS MORE INTENSE by the second. Serena looks to Roger --

SERENA  
This is it, isn't it?

Roger looks at her --

ROGER  
Right now I want to be so wrong.

Roger shields Serena as they all drop to the ground. She looks at him -- scared to death.

ROGER (cont'd)  
This is going to be over soon --  
but pray for San Francisco.

After a moment, the shaking stops.

EXT. SAN FRANCISCO - STREET - DAY

Blake, Ben and Ollie are making their way along the street, chewing on the MRE's and downing some water. Radio chatter continues to emanate from the two-way Blake carries. Ollie reads from his tour book --

OLLIE  
-- Nob is a slang term, which means  
rich or wealthy, that it's a  
shortened version of the word  
nobility because of the families  
that lived there.

Blake looks to Ben -- humored.

This is when THE MONSTER EARTHQUAKE HITS (what we saw before will be small in comparison). THE SHAKING BUILDS WITH SUCH A VIOLENT INTENSITY, they lose their balance, grinding body parts as they fall to the ground. Ben winces in sudden pain.

As Blake struggles to get to her feet, her eyes widen in complete shock and horror at something up the street --

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, PIECES GO FLYING, THEN IT LITERALLY BOUNCES RIGHT OVER THEM.

Blake turns and watches it TUMBLE ON DOWNHILL. Ben looks to Ollie, who's scared to death --

OLLIE

I want to go home now.

Ben pulls his brother into an embrace as they ride it out. Ollie is losing it. Tears cascade.

OLLIE (cont'd)

Take me home, please, Ben!

BEN

I will. Hold on, Ol.

Pieces of glass from a neighboring building begin to fall all around them.

EXT. AT&T PARK STADIUM - SAME

Tom is helping steady Rachel as the two of them race out just as the stadium is collapsing behind them.

Tom pulls Rachel into an empty METRO BUS that's sitting on the Embarcadero, for protection.

INT. METRO BUS - CONTINUOUS

Tom wedges them down between two rows of seats, throwing his body protectively over Rachel just as a debris blast from the stadium hits, blowing out all of the windows and knocking the bus on its side.

INT. OCEAN - SAME

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 - RIGHT AFTER

Think of what happens when you drop a giant rock, the size of a city, into water. 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 it rolls across the Pacific, going very fast --

It approaches a FISHING TRAWLER below us. The trawler RISES UP on the huge swell -- then it FALLS AWAY on the far side.

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

INT. METRO BUS - RIGHT AFTER

The ground finally stops shaking. And as the dust settles --

TOM  
Are you okay?

RACHEL  
...Yeah.

Tom helps Rachel climb out of a side window that's now directly above them.

EXT. METRO BUS - CONTINUOUS

Tom and Rachel stand on the bus' side. It's the first time either of them have any kind of perspective regarding Embarcadero street that runs along the water's edge before them --

-- half of the buildings are down. Rubble dust clouds the city. Fires burn. People are in a panic everywhere. Others are emerging from buildings bloody, injured, dazed and seemingly lost. Parents carry children. Rachel looks around, absorbing the reality that Blake experienced it too. Tom knows what she's thinking -- looks to her. More hopeful than anything else --

TOM  
She's going to be okay.

Off Rachel looking down the street --

RACHEL  
How're we going to get through that?

Tom looks for a way through all the madness. Sees a marina next to the stadium loaded with boats, some of which are leaving with passengers.

TOM  
We're not, we're going around it.

EXT. SAN FRANCISCO - STREET - SAME

Blake, Ben and Ollie recover. They brush off a thick layer of dust. There is an unsettling quiet. As they get to their feet, Ben can't, and WINCES. Looks to see an embedded piece of glass just above his left knee.

Ollie spots it and looks like he's going to throw up -- turns away. Blake moves next to Ben.

BLAKE

We've got to get that out of there.

Ben knows it too. Blake takes off her outer shirt, and literally rips a sleeve from it.

BLAKE (cont'd)

This is going to hurt cause I've got to pull it slowly, so we won't damage anymore tissue.

Ben nods and grits his teeth. She begins to extract it, slowly, and she's right, it hurts like hell. Ollie forces himself to look -- instantly wishes he hadn't.

Blake gets the glass out, it's a shard about four inches long, half an inch thick. She immediately ties the sleeve around the wound. Tight.

OLLIE

Ben --

BEN

I'm alright, Ol.  
(lying)  
Feels much better, now.

BLAKE

Let's see if you can put any weight on it, we gotta keep moving.

She and Ollie help him to his feet. The pressure is painful, but he forces himself forward with the other two helping.

EXT. MARINA - DAY

Tom and Rachel run through the Marina and drop down onto the first dock they come to.

EXT. DOCK - CONTINUOUS

Tom moves quickly past several large pleasure boats until he comes across a 21' Bayliner with a Bimini top, and steps into it.

EXT. BAYLINER - CONTINUOUS

He repeatedly heel kicks the locked lid covering the inboard/outboard engine compartment, until it busts open. He drops down to his stomach, reaches in and starts manipulating some wires.

TOM  
Rach -- get us untied.

As she moves about untieing the boat from the cleats -- THE ENGINE ROARS TO LIFE.

Tom quickly moves to the steering wheel, and shoves the throttle forward, getting them out of there.

EXT. SAN FRANCISCO - FINANCIAL DISTRICT - SAME

For Blake, Ollie and Ben, who's hobbling along, it's like walking through an abandoned war zone. This part of the city is NOW VOID OF PEOPLE; everyone bailed after the first earthquake.

EXT. BAYLINER - SAME

As Tom races along the shoreline, passing the Ferry Terminal, Rachel blanches, then crumbles --

RACHEL  
...No.

He follows her gaze to Coit Tower in the distance, that's still on fire, but now most of the hillside is nothing but charred black, smoldering. Tom fights his despair, trying to find hope in his own words --

TOM  
It's been burning a while...  
they've gone someplace else.

As his eyes scan the city --

TOM (cont'd)  
(sotto)  
Where are you, baby, what's your  
plan B?

This is when Tom notices that all of the water is EDDYING OUT around the piers that line the shoreline, exposing rocks and barnacles -- DRAINING FASTER THAN A TOILET FLUSHING.

TOM (cont'd)  
Oh shit.

RACHEL  
What is it?

TOM  
A Tsunami. We've got to get out  
into deep water.

He guns it, heading for the Golden Gate Bridge. The bay is littered with boats of all sizes, filled with people fleeing the city, racing to do the same thing.

EXT. MONTGOMERY STREET - SAME

Ben's limping along the best he can. Ollie's concern for his brother is growing. Blake looks to her field dressing, that seems to be holding, but she's concerned as well.

There's a lot of chatter coming out of Blake's two way, then the word TSUNAMI grabs her attention. She immediately turns up the volume.

RESPONDER (V.O.)  
A TSUNAMI IS APPROACHING! EVACUATE  
ALL LOW LYING AREAS IMMEDIATELY!  
ALL RESCUE PERSONNEL TO HIGHER  
GROUND!

Blake looks around -- Nob hill is still way off in the distance. Now what? Her eyes scan the buildings along the street -- she sees the Transamerica building half a block up on the corner.

BLAKE  
Ollie -- help me!

She immediately grabs one of Ben's arms and drapes it over her shoulder to move him along quicker. Ollie does the same on the other side, and off they go.

EXT. TRANSAMERICA BUILDING - RIGHT AFTER

As they approach the building, there's not a soul in sight.

INT. TRANSAMERICA BUILDING - LOBBY - CONTINUOUS

The three of them enter and head for a stairwell --

INT. TRANSAMERICA - STAIRWELL - CONTINUOUS

-- and do their best to get up the stairs.

EXT. SAN FRANCISCO BAY - SAME

Tom and Rachel race out across the bay toward "the gate", where hundreds of other boats in the bay are attempting to do the same thing. Tom sees where a CONTAINER SHIP is heading to sea under the GOLDEN GATE BRIDGE.

Camera zips across the bay and --

EXT. THE CONTAINER SHIP, ARGOT - DAY

-- to the name "Argot" on the stern with a Greek flag flapping in the wind above it, then GLIDES AROUND to the deck rail where we find THREE SAILORS filming 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 --

CAPTAIN (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.

INT. ARGOT - SAME

Looking out binoculars, is the CAPTAIN, who can't hide his fear --

CAPTAIN  
*Holy Mother of God...*

The helm crew stares ahead in disbelief. And now we see what they're looking at --

-- the same WAVE we were following earlier is rolling right at them. It's now 150 feet tall and moving fast. Spray whips from the top. It's on them in seconds --

EXT. ARGOT - SAME

The nose of the ship PLOWS INTO THE WAVE, trying to cut through it, but in doing so the entire ship pitches to near VERTICAL, throwing everyone into a backwards tumble.

The ship rises on the crest, spilling containers overboard, then is flipped backwards -- the top half TOMAHAWKING the Golden Gate Bridge --

EXT. GOLDEN GATE BRIDGE - CONTINUOUS

The freeway deck is knocked SIDEWAYS like a swing set from the impact of the ship. Bridge cables SNAP and ZING. People and cars spill like toys.

The TSUNAMI ROLLS ON BY UNDERNEATH, leaving the freighter stuck in the cabling, which can't bear the weight. More cables SNAP and FLY -- slicing cars in half -- then the entire center of the bridge gives way and COLLAPSES INTO THE BAY.

EXT. BAYLINER - SAME

Tom and Rachel watch, STUNNED. Both by the bridge collapse and the giant WAVE now rolling toward them. Tom SLAMS THE THROTTLE FORWARD --

TOM

Hold on!!

She does. DROPPING WIDE we see Tom and Rachel's boat climb the wave's monster face with all the other boats attempting to do the same. They all look tiny and vulnerable, like bathtub toys. There's a commercial fishing boat right next to them, where WE SEE two occupants amongst numerous others holding on for dear life -- it's HANNA in the arms of her FATHER.

Tom and Rachel make it up to the crest -- over the top -- then their boat SURFS DOWN the backside of the wave, sliding and skipping uncontrollably fast. Dozens more do the same thing, some lucky, but some not. Hanna's boat makes it.

THE TSUNAMI ROLLS ON -- RIGHT INTO THE HEART OF THE CITY.

EXT. SAN FRANCISCO WATERFRONT - CONTINUOUS

The TSUNAMI CRASHES INTO LAND. ROLLS over everything. Blasts apart all the enclosed piers on the Embarcadero. Oceanfront 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.

INT. TRANSAMERICA BUILDING - SECONDS LATER

Blake, Ben and Ollie are climbing the enclosed stairwell using her flashlight, sabering through the dark and moody emergency lighting. They are going slow because of Ben's injured leg, and that's when --

-- THE WAVE HITS THE BUILDING LIKE A CRUISE MISSILE. The stairwell PITCHES SIDEWAYS from the impact-- knocking them off their feet, and sending them tumbling back down to the next landing.

Blake SMACKS HER HEAD on the concrete and drops unconscious to the floor. Ben scrambles over to her.

BEN

Blake --

No response. She's not moving. Ollie's looking over the rail's edge --

OLLIE

Oh, no. Ben!

WATER is starting to FLOOD the stairwell below them. It's rising quickly.

EXT. BAYLINER - SAME

Rachel and Tom look out in stunned amazement. Water covers most of the low lying parts of the city. That's when Rachel looks back out of the bay --

RACHEL

Tom?

TOM

What?

RACHEL

There's another one.

Tom follows her shocked gaze to see --

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 to face it --

INT. STAIRWELL - RIGHT AFTER

CLOSE ON BLAKE. Her eyes blink open. Blood on her forehead. She looks to see the very worried expression of Ollie, and realizes that Ben has her over his shoulder and is carrying her up the stairs.

OLLIE

Hi.

BLAKE

Ben, I'm okay, set me down.

He gently does. She looks at his face -- he's covered in sweat. She also notices that he's now bleeding again from the leg wound; the stress of her weight reopening it. She looks down the stairwell to see the water continuing to rise. He musters a smile --

BEN

We have to keep going.

EXT. SAN FRANCISCO BAY - SAME

Tom and Rachel speed toward the SECOND TSUNAMI. They and several other boats power up the wave's face. They get over the crest and down the back side. Some aren't so lucky.

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, taking out what the first one missed.

INT. TRANSAMERICA BUILDING - DAY

Ben, Blake and Ollie come out of the stairwell. The offices look like they were bombed. Shit is scattered everywhere. A DEEP RUMBLE begins to build O.C.

OLLIE

What's that noise?

It draws them to the windows. They look out to see --

-- THE SECOND TSUNAMI PLOWING OVER the remaining high rises along the Embarcadero and heading right for them. It's very clear that they're not high enough --

BLAKE

Run!

They take off -- running across the offices -- Blake looks back -- *not good* -- *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, SPRAYING SHARDS OF GLASS LIKE A HORIZONTAL ICE STORM. OCEAN WATER SURGES THROUGH. THE BUILDING PITCHES SIDEWAYS ON ITS ROLLERS at a severe angle, then begins to fall.

WATER WASHES OVER THEM. Blake and Ollie go sliding -- Blake grabs Ollie -- Ben grabs them both.

A desk slides by on the water -- just missing Blake. It blows out through the window and plunges into the SURGING WATER.

The wave rolls on by. The WATER WASHES OUT. The building comes to an ABRUPT and JARRING HALT.

All three lie there on the TILTED FLOOR. Wet. Scared. They look out the downward tilted glass and see that the city is buried in water, flowing around the buildings just below them and it's RISING. QUICKLY. They have no words for what they're seeing, then --

BEN

We have to get higher!

EXT. SAN FRANCISCO BAY - DAY

Tom and Rachel turn the boat back toward the washed out city. Tom looks out the gate. No more tsunamis, but A MASSIVE AMOUNT OF OCEAN WATER IS RUSHING IN THROUGH THE GATE.

RACHEL

It's over. Everything we knew.

Tom cannot deny this. *And now she says what she's really afraid of, what's tearing her apart inside --*

RACHEL (cont'd)

*Oh my God, Blake...*

Tom's not going there. No way.

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.

Then Tom's eyes land on the center of the city. On one of the few landmarks still recognizable and although at a dramatic angle, it's still partially above water. *And then it hits him --*

TOM

Oh, please -- be there.

Tom speeds the boat toward the Transamerica building that has 48 floors of office space, but only the TOP 15 jut out of the swirling and surging waters at a STEEP SLANT. The TIP of the building, SNAPPED AT NINETY DEGREES, is wedged against a neighboring office building, keeping it from falling completely over. It's precarious at best.

INT. TRANSAMERICA - 40TH FLOOR - SAME

Blake, Ben and Ollie come out of the stairwell and into what was once a very deluxe office space taking up the entire floor. In the center of the office is an ALL GLASS ATRIUM. Although the place is trashed, the three of them absorb the sanctuary and safety of high ground. They made it.

BLAKE

Okay, so we're probably going to have to camp it here for the next 72 hours or so, that's FEMA's response time.

Blake looks to Ben's wound -- seems worse.

BLAKE (cont'd)

Ollie, see if you can find me something else around here that I can use as a bandage.

(to Ben)

Why don't you take a seat and let me have a look at this.

As Ollie takes off, Blake slips Ben's arm around her shoulder for support to help him sit down, but instead of lowering himself down, he stares at her -- into her eyes -- heartfelt.

BEN

You're absolutely unbelievable.

He slowly leans in and gently kisses her. 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.*

This is when they notice Ollie standing close-by, watching. A slow smile creases his lips as he approaches.

OLLIE

Mom's going to love her.

He hefts a small bag --

OLLIE (cont'd)

I found someone's gym bag -- it's got a clean towel and some clothes in it.

BLAKE

That'll work.

He hands it over to her.

OLLIE  
 I'm going to look for something to  
 eat.  
 (beat)  
 It might take me a while before I  
 get back.

Wink wink. Nudge nudge.

BEN  
 (embarrassed)  
 Thanks for the head's up.

Blake starts unwrapping her field dressing from Ben's leg as Ollie walks away. We follow him as he walks through an opening into the glass ATRIUM to check it out, but in doing so, through an opening on the other side, he sees a small kitchen area with a toppled refrigerator. He heads for it.

EXT. BAYLINER - SAME

Tom speeds the boat through the maze of building tops, heads for the Transamerica building. Rachel sees the surging ocean flooding in over the city, getting higher and higher.

RACHEL  
 The water's still rising.

As Tom and Rachel motor up to the Transamerica, they see a YOUNG BOY standing in a window several stories above water level, looking down at them. It's Ollie.

INT. TRANSAMERICA BUILDING - SAME

Ollie turns from the window, looks back across the office to Ben and Blake --

OLLIE  
 Hey, I can see some people in a  
 boat!

He starts waving to get their attention. Blake crosses through the atrium to Ollie at the window. Looks down and can't believe her eyes.

BLAKE  
 ...No way.

She's literally overwhelmed as she looks to Ollie --

RACHEL  
 Those are my parents!

Intercut -

Rachel's mouth drops open.

RACHEL (cont'd)  
Tom, look!

-- Rachel can't control her excitement seeing Blake standing in the window next to Ollie. She pulls Tom into a warm embrace and that's when --

-- A LARGE AFTERSHOCK rocks what's left of San Francisco, shaking loose the hold the Transamerica building has on the other building, sending it into a SUDDEN DROP OF FORTY MORE FEET, PLUNGING BLAKE'S FLOOR twenty feet below water level before the top of the building WEDGES AGAIN, stopping any further motion -- for now.

-- THE GLASS WINDOW before Blake and Ollie SHATTERS, opening the floodgates of water pressure, hitting the two of them like a freight train. They are immediately pushed BACKWARDS, right into the atrium.

Ollie is literally washed right through it and out the other side, but the swirl of current and office furniture deviates Blake from the same path -- SLAMMING HER INTO THE GLASS WALL HARD.

-- Ben's pov -- everything in the water's path is rushing right toward him. He catches a glimpse of Ollie's shirt and wildly reaches for him just as he's swept past. Ben holds on tight, pulling Ollie up to him, who emerges, in a wild panic, coughing and gasping for air.

Ben fights the rushing water to get them into the nearby stairwell, that's quickly filling up fast. At the same time, he throws desperate glances about, looking for Blake. He thinks he sees her in the atrium, but his vision is washed away by the rising water. He refocuses on getting Ollie to safety up the stairwell.

-- Blake, who's trapped inside the atrium, kicks to the room's glass surface where there's two inches left of air space that's getting swallowed fast. She rejoices in the oxygen. She digs the flashlight out of her pocket, takes one more big lung full of air, then dives. We follow her back down -- shines the light, exposing both entrances to the atrium are clogged with furniture and other debris. She immediately starts tugging at pieces to free up the opening.

-- THE WAKE created from the Transamerica's drop, has pushed back the Bayliner in a froth of white water. Tom fights the current as he swings the boat around -- the engine screams -- the propeller digs for traction as the boat picks up speed and races back toward the building. Tom throttles back next to the building, his trained eye searching for a way in. No way is he losing her. He suddenly spots a blown out window below.

TOM  
I can get in.

Tom kicks off his shoes. Rachel's a wreck.

Tom stays focused. DIVES INTO THE WATER. *This is who he is. This is what he does.*

INT. UNDERWATER - CONTINUOUS

Tom swims through the cold water, following the windows down until he gets to the one that is blown open. The second he pushes into the building --

-- A LARGE SHARK swims right at him -- he barely has time to move aside as it bolts by, desperate to get out.

As he swims deeper into THE 40TH FLOOR, he can see a flashlight's beam cutting through the water ahead.

A surge of hope races through him. Kicks with everything he's got. He sees Blake ahead, mouth to ceiling, sucking on what looks like the last oxygen bubble --

-- As he swims right toward her -- BAM! He's run FACE FIRST INTO THE GLASS WALL of the Atrium. The muffled sound grabs Blake's attention.

She shines her light at her dad -- then SWIVELS the beam toward the debris blocking her escape.

With Tom's lungs screaming for oxygen, he rises to the ceiling and draws in from a trapped oxygen bubble, then --

-- immediately kicks to the debris and starts pulling it away. Blake tries to help from the other side, but her oxygen deprived body is losing strength fast.

INT. ANOTHER OFFICE SPACE - 44TH FLOOR - SAME

The stairwell door opens. Ben pulls Ollie out from the water-filled stairwell. He's exhausted.

OLLIE  
I don't want Blake to die.

Neither does Ben --

BEN  
I'm going to grab Blake, are you  
okay here for a minute?

He nods that he is. As Ben turns to head back down the stairwell --

-- THE BUILDING SUDDENLY SLIPS several more feet, rocking the two of them off balance and to the floor. More water immediately rushes up from the stairwell, flooding the office space. Ollie has to tread water to stay afloat. Ben is torn -- he can't leave his brother, and it's killing him.

-- The building's sudden drop has loosened the furniture clogging the atrium. Tom's making some progress as he desperately pulls it out of the way, but a glimpse to his daughter and he sees --

-- she's run out of oxygen. Blake looks to her dad one last time, then her eyes slowly close and the flashlight falls from her hand -- HER LIMP BODY SLOWLY SINKS to the atrium's floor.

There's no way Tom's losing her too. He ignores the need for oxygen and pulls the last piece of furniture out of the way. He immediately goes in for Blake, and doesn't even slow as he grabs her with one hand, the flashlight with the other, then does a one-eighty, kicking with everything he's got to get back to the window, but --

-- THE LAST DROP has tweaked the building, collapsing the window frame, blocking any escape. Tom's lungs are burning -- he's out of oxygen. He targets upward with the flashlight, searching, then finds what he's looking for -- AN AIR BUBBLE. He kicks for it.

He quickly inhales all the air in from the bubble, then holds Blake's nose, feeding some of it back into her mouth. This is when his flashlight reflects off the EXIT SIGN for the stairwell. He takes one more draw from the bubble above, forces some more into Blake, then swims for the exit.

INT. STAIRWELL - CONTINUOUS

Using the flashlight as his guide, Tom swims up, pulling Blake along with him --

EXT. WATER - SAME

Rachel stares into the water -- it's taking too long. THE BUILDING BEGINS TO BROADCAST AN AWFUL SOUND; like the Titanic before it sank. It's only a matter of time before the whole building drops completely and goes underwater.

INT. 44TH FLOOR - RIGHT AFTER

Tom comes out of the stairwell with Blake in tow, surprising Ben, who has Ollie on his back to keep his head above water.

Ben immediately moves over to him. Seeing Blake unconscious, is killing both he and Ollie.

Tom goes to work, continuing to give his daughter mouth to mouth. Ollie peers over Ben's shoulder, staring in scared silence, tears cascading.

In between breaths --

TOM  
Come on baby, breathe --

The BUILDING MOANS again -- then they feel it slowly start slip downward, like a slow decent into hell. The water begins to rise.

TOM (cont'd)  
(to Ben)  
We've got to get out of here! Try  
to break a window!

Tom continues with the CPR as Ben heads over. He grabs a chair that's floating along the way. Ollie slides off Ben's back and treads water as Ben SLAMS THE WINDOW WITH THE CHAIR, but -- IT ONLY BOUNCES BACK AT HIM.

The building MOANS, like it's taking its last dying breath.

OLLIE  
Hurry Ben!

Ben slams the chair against it again, but it doesn't break.

EXT. TRANSAMERICA BUILDING - SAME

IN THE BOAT, Rachel stares at the remaining FOUR STORIES of the building still above water. She's terrified. Not knowing what to do. Ben's repeated attempts at breaking the window catches her attention.

Rachel gets behind the steering wheel and drives the boat up to the window. Her heart sinks when she sees Tom inside working on Blake -- a DETERMINATION SWEEPS OVER HER as she guns the boat into an arching circle, then --

-- powers it toward the window -- she's going through. Ben sees her coming and quickly moves away from the window with Ollie in tow.

GLASS SHATTERS and FLIES EVERYWHERE as the boat explodes into the building. She kills the speed just in time to keep the boat from crashing into the opposite wall.

She looks to Tom --

The BUILDING'S NOISE is so loud -- everyone knows it's going to go any second.

TOM  
Help me get her into the boat!

Ben immediately pitches in, helping Tom and Rachel get Blake in. Ollie climbs in himself and helps pull from the other side with Rachel.

The building is in its final death throes as it starts to finally go down. With everyone in the boat --

TOM (cont'd)  
Rach -- get us out of here!

Tom immediately goes back to giving Blake CPR, as Rachel full throttles the boat, racing back to the window. The outside light is fading quickly as the water level rises -- CLOSING OFF THE GAP -- it's going to be close.

RACHEL  
Everyone down!

Tom shields Blake as the rest drop low to the boat's floor just as the Bimini and windshield are decapitated.

SMASH CUT TO

EXT. WATER - CONTINUOUS

The boat comes blasting out of the window just as --

-- WHOOSH! THE BUILDING LOSES ITS FINAL GRIP AND DROPS, COMPLETELY DISAPPEARING BELOW THE WATER.

EXT. WATER - CONTINUOUS

Tom continues CPR on Blake as Rachel drives the boat a safe distance away, then kills the engine. She immediately goes to her daughter's side, taking Blake's hand in hers --

Everything falls into an awful silence except for Tom sharing his breath with his daughter.

RACHEL  
C'mon Blake, dad and I are here.  
Come back to us, come on baby,  
please -- we need you. Don't you  
leave us too.

Ben and Ollie watch, hopeful, praying, but there is no response from Blake.

Tom doesn't stop with the CPR -- he's relentless, but it doesn't seem to be doing any good. Rachel looks to her daughter, the tears already flowing, her lips quivering with the reality of the situation, then --

-- HER HAND IS SUDDENLY SQUEEZED, and --

-- Blake coughs up some water. A relieved smile crosses all their lips. Tom rolls Blake to her side, allowing more water to flow out and air in. She's going to be okay. Tom looks to Rachel with more emotions than words.

Blake finally opens her eyes to see her mom.

BLAKE

...Mom.

RACHEL

I'm here, honey, I'm here.

Rachel grabs her. Blake grabs her back.

Ben looks to Tom --

BEN

I'm Ben and this is my brother,  
Ollie.

TOM

Nice to meet you.

OLLIE

You as well.

Rachel looks to Tom, so grateful. She holds out an arm, welcoming him into the family embrace. He folds in. Ollie and Ben are both warmed by the sight.

DISSOLVE INTO:

A MONTAGE: Footage rolls of California's devastation from San Francisco to Los Angeles; buckled roads, raging fires, fallen buildings, response/rescue units in full operation, people crying, mourning for the dead, wandering streets, hospitals over-flowing, hundreds of dead bodies covered in sheets, during which:

SERENA (V.O.)

(solemn)

California's tectonic time bomb,  
the San Andreas fault, finally went  
off today, not only destroying the  
state, but sending a barrage of  
tsunamis racing across the Pacific,  
hitting every seaboard from Japan  
to Australia --

THE FOOTAGE starts bleeding out into other parts of the world destroyed by the enormous walls of water; Honolulu, Tokyo, Singapore, Brisbane -- that now look like desolate WAR ZONES.

SERENA (V.O.)

The death toll is unfathomable as  
entire cities are literally gone.  
The devastation is beyond  
comprehension, and the economic  
aftershock will undoubtedly be felt  
around the world for years to  
come --

EXT. PASADENA NEIGHBORHOOD - DUSK

Orange smoke drifts and swirls from the fires and debris in the air. Out of it rides Roger on his bike, with Serena on the handle bars.

People are camping in front of their destroyed homes. But there is a sense of calm right now. He steers around debris, turns down a street, and rides up to a house -- or what used to be a house, because it's now --

-- buried under the avalanche, which rises a hundred feet into the air. There's a mailbox at the end of the driveway that has the name GENTRY on it. He turns to Serena.

ROGER

This gives a whole new meaning to a  
yard sale.

EXT. SAN FRANCISCO BAY - SAME

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.*

RACHEL

What now?

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 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.

As they motor off, camera rises up and out -- continues higher and higher giving us a full perspective of California and her devastation; we see the depressed fault line running from LA to San Francisco, the smoke rising from every city, and lastly we see that --

-- A BIG CHUNK OF CALIFORNIA, from Monterey to San Luis Obispo, has separated from the state and is now an island off the coast.

FADE OUT.

THE END