

# Impossible

by  
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Based on the testimony  
of María Belón  
and her family

Directed by J.A. Bayona

Version 7  
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TELECINO CINEMA  
APACHES ENTERTAINMENT  
SPONGEMAN

1

BLACK.

1

We hear a disturbing sound in the distance. It grows as it approaches but we can't make out where it's coming from.

CUT TO:

1

EXT. OCEAN - DAY

1

We're a few thousand feet above the ocean. The SOUND grows stronger, getting closer and closer, until...

ROAR!

A large commercial airplane thunders past and speeds off, arrogantly disturbing the peaceful quiet of the sea.

2

INT. AIRPLANE - DAY

2

Silence inside the cabin. We see passengers of all races and ages as we advance down the aisle.

A JAPANESE FAMILY is sleeping peacefully. Mother and son rest their heads on the shoulders of the sleeping father.

An ELDERLY COUPLE looking out the window, holding hands sweetly.

A couple of NEWLYWEDS watch the in-flight movie on separate monitors.

We see a woman's hand turn the page of a book. The page comes loose. It's MARIA (37), a small woman with a look in her eye that suggests both sensitivity and a hot temper.

Beside her we see SIMON (5), huge eyes and always smiling. His hands play with assorted small plastic toy animals situated on the tray before him. Sitting by the window beside him is Henry (40), tall and friendly-looking, checking something on his laptop.

HENRY

Did you turn off the heating before we left?

MARIA

Of course I did. It's the last thing I did.

Henry thinks a moment.

HENRY

But you left the house before I did. And it was still on when I walked out.

MARIA

(firmly)

No, I was the last one out.

HENRY

No, I was. That means it's still on!

Maria shuts her book.

MARIA

Then the house will be nice and warm when we get back.

Henry smiles and looks at his laptop. Maria watches Simon.

Simon has lined up a dinosaur, a mother kangaroo with a baby kangaroo in its pouch, a tiger and a monkey on his tray. Suddenly turbulence shakes the tray, knocking over all the toy animals. Simon giggles, a giggle that could make anybody laugh. Maria grasps the side of her seat tightly. Henry looks at her.

MARIA (CONT'D)

I hate this part.

Simon picks up his toy animals and situates them on his tray again. He gives his father a tug on the sleeve.

SIMON

There, Dad. I bet you know who you are.

HENRY

Hold on, Simon.

Maria looks over.

MARIA

What game is that, Simon?

SIMON

You have to guess which animal you are.

MARIA

Let's see...I must be the mommy kangaroo.

Henry looks over as well.

HENRY

And you must be the monkey, because  
you're always hanging all over me  
like a little monkey.

Simon nods and giggles.

MARIA

And Daddy must be the dinosaur.

SIMON

The Tyrannosaurus.

Henry turns from his laptop and smiles. Simon points at the tiger.

SIMON (CONT'D)

And this is Lucas because Thomas  
always says that when he takes off  
his shoes they always smell like a  
tiger peed in them.

Maria smiles and points at the animals.

HENRY

What about Thomas? Thomas doesn't  
get an animal?

Simon points at the baby kangaroo in the mother's pouch.  
Henry crinkles his brow.

HENRY (CONT'D)

That isn't right. Thomas should  
have his own animal.

More turbulence. Maria's smile disappears.

VOICE (O.S.)

Ladies and gentleman, we are about  
to begin our descent to Phuket  
Airport. The local time is 1:30 in  
the afternoon and the temperature  
is 100 degrees with clear skies.  
We ask that you please fasten your  
seatbelts and return your seats to  
the upright position.

We hear mumbling and people fastening their seatbelts.

MARIA

Time to put your toys away, Simon.

Maria closes Simon's tray and fastens his seat belt. THOMAS (7), responsible-looking but also with a worries look on his face, appears from a few seats back. Maria and Henry look at him, surprised.

THOMAS  
I don't want to sit in the back.

MARIA  
Thomas, we're about to land. You have to go sit down.

THOMAS  
Lucas is ignoring me. One of you guys change with me.

Maria looks at Henry, unfastens her seat belt and accompanies Thomas back to his seat.

Maria leads Thomas a few rows back. A Thai stewardess is sitting at the end of the aisle.

Thomas stands beside the seat where Lucas (11) is sitting. Lucas has a surprisingly adult look about him. He's wearing earphones and watching his monitor.

MARIA  
Lucas.

He takes off his earphones.

LUCAS  
What?

MARIA  
You could pay a little more attention to your brother...He's scared.

THOMAS  
I'm not scared.

LUCAS  
Everything scares you. You're a scaredy-cat.

THOMAS  
I'm not a scaredy-cat. You're a midget-hater.

LUCAS  
Chicken.

MARIA  
Lucas!

The stewardess walks over and gestures for Maria to return to her seat. Maria fastens Thomas' seat belt and addresses Lucas.

MARIA (CONT'D)  
He's your little brother, Lucas.  
You should protect him and quit  
picking on him.

Maria turns to the stewardess.

MARIA (CONT'D)  
I'm sorry.

Maria glances at Lucas sharply and returns to her seat.

Henry is putting his things in his bag. His daily planner, Blackberry and laptop.

HENRY  
Everything okay?

MARIA  
Everything okay.

Henry's backpack has a tiny lock hanging from the zipper.

MARIA (CONT'D)  
I wish I could lock that thing and  
throw away the key...

Henry smiles, but something is on his mind.

HENRY  
I'm done. I was thinking about  
buying that house...

MARIA  
Don't think so much. We're on  
vacation.

Maria looks at Henry intensely. They share a long silence. This vacation means a lot to them. And they need the time together. Henry smiles.

Strong turbulence shakes the plane. Maria jumps in her seat. Simon giggles in such a manner that several passengers can't help but laugh out loud.

3 EXT. RUNWAY - DAY

3

The wheels of the plane land ferociously.

4 INT. PHUKET INTERNATIONAL AIRPORT - DAY

4

A sign welcomes tourists in several messages.

Passengers of different nationalities line up across from a series of counters. The Bennett family is waiting in line. It's their turn. Henry is carrying Simon on his shoulders like a little monkey. Lucas takes a step forward, away from his family.

LUCAS

I can go alone.

HENRY

You're coming with us.

Henry steps forward and hands the IMMIGRATION EMPLOYEE their documentation. The employee opens a passport and thumbs through the pages. He looks at Henry.

IMMIGRATION EMPLOYEE

Henry Bennett. London. Mexico.  
Spain. Japan. You travel a lot.

HENRY

Business, not pleasure...Believe  
me.

IMMIGRATION EMPLOYEE

Managing director. Three children.

Henry nods and smiles.

Simon stares at the immigration employee, a Thai man with a slight trace of moustache wearing make-up with a feminine hairstyle. His fingernails are painted red. Simon kicks Thomas. The man delicately checks the other passports, looking at them.

IMMIGRATION EMPLOYEE (CONT'D)

So it say you are a doctor, lady.

MARIA

Oh, that was a long time ago...Now  
I take care of my kids.

IMMIGRATION EMPLOYEE

Is that a job?

MARIA

Oh, yeah. It's much harder than  
being a doctor. But the money  
isn't as good.

The man smiles. He stamps the passports and returns them.  
He gives them a traditional Thai salute.

IMMIGRATION EMPLOYEE  
Welcome to Thailand.

The children smile, surprised by the gesture.

MARIA

Thank you, ma'am.

SIMON

(simultaneously)

Thank you, sir.

MARIA

Simon!

Henry keeps from smiling.

5

INT. HOTEL VAN - DAY

5

A DRIVER IN A UNIFORM drives the family across a lush, green landscape. Lucas looks out the window at the small houses, street vendors, a blind singer, the houses of spirits on every home... He turns through the pages of a guidebook as Maria turns and finds Henry, Thomas and Simon all fast asleep in the back seat.

Maria looks out the window to her right. We see the sea between the palm trees. It looks calm.

6

EXT. ORCHID BEACH RESORT - EVENING

6

The family gets out of the van. They look tired. There is a stone wall with the name of the hotel outside across from steps leading to reception. A HOTEL EMPLOYEE in a uniform greets them and bows.

HOTEL EMPLOYEE

Welcome to the Orchid Beach Resort.

The door opens in a dark room. We see the family enter behind the employee. We can see the garden from the door. Maria looks uneasy.

MARIA

I'm sorry, but we booked a family room on the third floor...

HOTEL EMPLOYEE

I know, we're sorry. There was a mistake, all rooms were taken, but we feel...

The employee opens the curtains. We see we're in a beachfront bungalow with the sea right outside.

HOTEL EMPLOYEE (CONT'D)

...you might like this better.

Lucas and Simon look at each other enthusiastically.

Henry looks around, walks outside and checks out the view. Empty beach, palm trees and sunshine. The little piece of paradise they were looking for is finally here.

We see the bungalow and the hotel behind, this time from the sea, which now dominates the shot. We can see the Bennett family in the distance, exploring the bungalow.

HOTEL EMPLOYEE (CONT'D)

Breakfast is served from 6:30 to 10:00. Dinner is served at 19:00. Tonight we have special Christmas dinner, you come?

The employee hands Maria a flyer with a photograph of a group of dancers in traditional Thai costumes and other photos of tourists wearing Christmas party hats. Maria doesn't look very enthusiastic.

MARIA

We're really tired. It's been a long trip... I think we need some sleep.

Thomas removes a plastic wrapper still covering one of the light switches on the wall. Simon opens a small closet with sneakers, bathrobes and umbrellas with the hotel logo printed on them. He looks at the bed, which is decorated with several orchids and two towels coiled in the shape of swans and wrapped together in the form of a heart.

HOTEL EMPLOYEE  
It's okay. We party every night.  
There's always dancing. You like  
dancing?

He smiles sarcastically.

HENRY  
We LOVE dancing.

IN the bathroom, Simon inspects a small hose by the toilet. He looks at it strangely and picks it up, spraying Lucas, who giggles playfully.

HOTEL EMPLOYEE  
If you need anything, just dial  
zero.

Lucas explores the minibar as Maria looks at his wet shirt curiously.

LUCAS  
Can I have a Coca-Cola?

MARIA  
Lucas, if you're thirsty...

Lucas, Thomas and Simon all chime in together.

LUCAS, THOMAS, AND SIMON  
...drink some juice or a glass of  
water.

MARIA  
(to the employee)  
Listen, this is great. Thank you  
so much.

The employee smiles, waiting for a tip. Henry takes a bill out of his wallet and hands it to him.

HOTEL EMPLOYEE  
Khob kun krup.

The employee greets them the Thai way, putting his hands together and bowing. The three boys mimic the gesture mockingly.

The bungalow is quiet, dark. The wind blows, shaking the leaves of palm trees outside, visible through the windows. Thomas can't sleep.

Simon sleeps with his legs wide open, Lucas is uncovered. The roof creaks. Thomas takes refuge under the sheets. Suddenly, another noise.

Thomas gets up, walks over to Lucas' bed and quietly gets into it. Lucas kicks him out without waking up.

Thomas goes back to his bed. A clock reads 2:15 A.M.

CUT TO:

3:50 A.M. Thomas is still awake, sitting up in his bed. He sneaks over to Lucas and quietly gets into bed with him. Lucas pushes him off again and he falls to the floor.

9 INT. MARIA AND HENRY'S BEDROOM, BUNGALOW - NIGHT 9

The wind continues to blow. Their clock reads 4:20 A.M. Maria can't sleep. Thomas walks in.

THOMAS  
I can't sleep.

Maria looks at him, lifts the sheets and pats the mattress beside her. Thomas gets in bed with her.

THOMAS (CONT'D)  
It must be jet lag.

Maria smiles.

10 INT. BUNGALOW - DAY 10

A video camera signal appears on screen. We sneak quietly towards the bed where Maria and Thomas are sleeping. We can hear Henry trying not to laugh in the background as his hand enters the frame and taps Thomas on the shoulder.

HENRY  
Wake up, wake up...

Thomas lazily turns over and keeps sleeping.

HENRY (CONT'D)  
Do you know what day it is?

Thomas opens his eyes, very nervous. He sits up and immediately jumps out of bed. Henry chases him through the corridor and outside onto the porch, where we see a pile of gifts. Thomas starts jumping and shouting.

HENRY (CONT'D)  
Quick, go wake up Lucas and Simon.

Thomas rushes off in the direction of their bedroom.

THOMAS  
Santa Claus came!

Lucas stretches lazily as Simon quickly sits up.

SIMON  
How did he know we were in  
Thailand?

Simon hurries out to the porch. Henry follows him with the video camera.

Simon opens a gift. It's a red ball. He kicks it and it flies against the wall. It bounces and hits the camera. We hear laughter as Thomas and Lucas appear.

Thomas opens a gift. It's a large book about Astronomy with incredible photos of stars and constellations.

Lucas opens a gift. New cross trainers. He smiles enthusiastically.

Maria unwraps a small box and takes out a silk scarf. Henry unwraps a set of beach paddles.

Simon finds a letter left by Santa Claus resting beside some unopened gifts.

SIMON (CONT'D)  
Santa Claus left a letter, look!

Simon hands the letter to Lucas, who smiles as he reads.

LUCAS  
Let's see. "Dear Simon..."  
(looks at the camera)  
This guy Santa Claus has some  
pretty sloppy handwriting...  
(continues reading)  
"I know your parents agreed to  
trade this year's presents for a  
vacation in Thailand. I have  
decided, however, that since you  
have all been so good, I'll give  
each of you one gift to enjoy on  
your trip. Unfortunately I ran  
into some difficulty..."

The camera finds Simon, who reacts with amazement.

LUCAS (CONT'D)  
"....and a heavy storm tipped over  
my sleigh. One of your presents  
was lost in the snow."

Simon reacts with amazement.

SIMON  
The Star Wars ship...

LUCAS  
"But don't worry, my elves are  
looking for it..."

Simon can't hide his disappointment.

LUCAS (CONT'D)  
"....and they'll send it to you  
Federal Express when you get back  
from your trip. Yours truly, Santa  
Claus."

The camera turns to Maria, who chuckles as Lucas looks slyly  
at the camera.

11 EXT. BOAT - DAY

11

Thomas, Lucas and Simon hang over the side of a small  
motorboat, with their hands in the water. Maria looks on,  
somewhat worried.

MARIA  
(to Henry)  
Shouldn't they be wearing life  
vests?

Henry smiles.

HENRY  
Don't exaggerate...

In the background the outline of Phi Phi Island appears. The  
boys shout enthusiastically.

LUCAS  
Unbelievable!

Phi Phi Island looms before them, a lush, tropical paradise  
surrounded by crystal clear waters.

Henry hugs Maria. She smiles.

12 EXT. SEA - DAY

12

The family snorkels among the rocks, feeding an assortment of tropical fish.

13 EXT. KHO BEACH, PHI PHI ISLAND - EVENING

13

Henry, Lucas, Thomas and Simon are fooling around with a soccer ball. Maria looks on, sitting in the sand. Lucas scores a goal and celebrates as Henry falls to the ground.

LUCAS

I win! I'll race you guys out to that rock.

HENRY

You guys go ahead, Mom and I are going for a walk.

The boys run to the water. Henry and Maria stroll to the far end of the beach, practically free of tourists.

HENRY (CONT'D)

My oldest son humiliates me... I'm not a kid anymore.

Maria smiles.

MARIA

What do you mean? Your oldest son wants to be just like you.

Henry sighs.

HENRY

No, I'm the one who wants to be just like him. We're getting old, Maria...

Maria smiles at him softly. Henry twirls her hair affectionately.

HENRY (CONT'D)

Remember the first time I met your parents, at the beach house?

Maria chuckles.

HENRY (CONT'D)

I hadn't seen you in three months... and your father had us sleeping in separate rooms.

MARIA

At least he let you spend the night. Now that was tough to negotiate... He liked you.

HENRY

I don't know... Sometimes I think he still hasn't forgiven me for taking you away from England and doing all this globe-trotting.

Henry looks at her with love in his eyes.

HENRY (CONT'D)

Remember that night we snuck out and went skinny-dipping?

She looks at him.

MARIA

How could I forget? I've never been so cold in my whole life.

HENRY

Yeah? I don't remember it being cold...

Henry chuckles. Maria laughs as well and keeps talking.

MARIA

I still remember the bags under my dad's eyes the next morning. I think we traumatized him for life.

Henry laughs. He kisses Maria again and looks around. There are other people on the beach but they're far away. Henry pulls down his trunks. Maria can't believe it.

HENRY

For old times' sake.

Henry runs to the water and dives before anyone realizes. Maria picks up his trunks and runs over.

MARIA

Put those back on. You can't do that here.

Maria tosses his trunks in his face playfully.

HENRY

Don't tell me you've turned into your mother already...

Henry kisses her. Maria kisses him back. They embrace.

14 INT. MARIA'S BEDROOM, BUNGALOW - NIGHT

14

An open suitcase on the bed. Maria is about to get dressed.

She checks the wrinkles by her eyes. She reaches for a dress we can't see.

15 INT. BOYS' BATHROOM, BUNGALOW - EVENING

15

Thomas and Simon are in front of the mirror wearing hotel bathrobes. Simon is wearing a shower cap and Thomas examines the hotel toiletries. Creams, toothbrushes and a sponge for shining shoes.

Beside them Lucas carefully "uncombs" his hair with gel. Simon nudges Thomas with his elbow and starts copying him. Thomas mimics the gesture. Finally Lucas looks at them.

LUCAS

What?

THOMAS

(very serious)

Nothing, nothing.

SIMON

You're gorgeous, Lucas.

Lucas tries to smack one of them but Thomas and Simon flee, laughing their heads off.

16 INT. MARIA'S BEDROOM, BUNGALOW - EVENING

16

The three brothers rush in and stop cold, with surprised looks on their faces.

Maria is standing before the terrace, wearing a beautiful green dress with poinsettia on the flap. She looks gorgeous. At that moment Henry walks in, wearing shorts, flip flops and a T-shirt.

HENRY

Hey, what is this?

Maria points at the flower and her dress.

MARIA

Red and green. After all, it's Christmas.

17

EXT. HOTEL TERRACE - NIGHT

17

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

TOURISTS  
 (singing)  
 "Silent night. Holy night".  
 (in German)  
 "Alles schläft; einsam wacht".  
 (in Swedish)  
 "Skiner pa barnet i stallets stra  
 och de vakande fromma tva.".br/>
 (in French)  
 "Le brillant coeur des anges aux  
 bergers apparaît..."

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

Among the people attending the banquet is FERDINAND (17), the teenage son of a German family. The boy wears an orthopaedic prosthesis on his right arm. He has a claw where his hand should be.

Maria notices Simon staring at Ferdinand.

MARIA  
 Simon, stop staring. Would you  
 like being stared at if the same  
 thing happened to you?

Simon lowers his eyes, ashamed. Ferdinand's father looks at Maria and smiles. Maria smiles shyly back at him.

SIMON  
 (playing it off)  
 No... I was looking at that Coca-  
 Cola.

Maria looks at Simon. She isn't fooled. The boy blushes.

The band starts playing a tacky version of Coldplay's "In my Place." THE THAI SINGER is wearing a Santa Claus hat and looks deeply affected as he sings in an unintelligible accent. The result is pretty absurd.

The buffet is a festival of colors and flavors. Henry is waiting in line when a YOUNG, BEAUTIFUL ENGLISH GIRL cuts in line, smiling like a flirt.

ENGLISH GIRL  
(blatantly)  
Excuse me.

HENRY  
(timidly)  
Go ahead.

The girl heads back to her table. Henry watches her walk off. Suddenly his cell phone rings.

Maria is sitting at the table, gazing off towards the party. The boys can hardly sit still.

SIMON  
Can we ride an elephant tomorrow?

LUCAS  
No, that's on Monday. Tomorrow we have nothing planned.

THOMAS  
Whatever you guys say, but I want to see the stars tonight.

Maria looks around. There's a group of VERY EXCITED GIRLS. They arouse the interest of a group of SURFER DUDES.

She looks at them for a moment, almost nostalgically. At another table, an ELDERLY MARRIED COUPLE finishes their meal without speaking a word to each other. Henry sits down at the table with his plate almost empty and a hint of concern on his face. Maria notices.

MARIA  
What's wrong?

HENRY  
I just got a message. They gave Yunioshi a two-year contract extension.

Maria tries to think of something to say.

MARIA  
Don't worry... You have plenty of practice getting bossed around all the time. It's not that bad.

Henry tries to look like he isn't upset about it.

Candlelit paper lanterns appear in the sky behind the rooftops of the bungalows. Thomas spots them first.

THOMAS

Look!

SIMON

Dad, what are those?

HENRY

Sky lanterns! You light them and make a wish. You want to try it?

LUCAS, THOMAS, AND SIMON

YEAH!!

18 EXT. BEACH - NIGHT

18

Dozens of people light lanterns that rise into the sky. Lucas, Thomas and Simon each light their own, aided by a female Thai hotel employee. Maria and Henry do the same. They place them on the sand and wait for the heat to fill the balloon with hot air.

HOTEL EMPLOYEE

Now is ready.

Lucas smiles. His lantern rises a few inches and flies off into the sky.

SIMON

Wow!

They each manage to get their lanterns airborne. Henry and Maria look at each other and smile.

The sky is filled with tiny lanterns that look like stars. It's quite a sight. Maria watches them rise to the sky, thinking to herself.

19 INT. BUNGALOW - DAWN

19

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

20 INT. CHILDREN'S BEDROOM, BUNGALOW - DAY

20

Maria quietly opens the door and looks inside. Lucas and Simon are fast asleep in their beds.

21 INT. BATHROOM - DAY 21

Maria takes an aspirin out of her toiletry case and takes it with a glass of water.

22 EXT. SWIMMING POOL AREA - DAY 22

Maria appears behind the pool bar with the book we've seen before under her arm carrying two watermelon shakes.

Lucas, Thomas and Simon are playing with a ball in the children's swimming pool. Everyday bickering.

Maria crosses the swimming pool area on the opposite end, where we find Henry sunbathing in a lounge chair. He takes out his Blackberry and puts it on the table beside him.

Maria isn't happy about the gesture.

MARIA  
You can't even enjoy your vacation.

Henry doesn't answer. He thinks a moment. We hear a child crying nearby.

HENRY  
I couldn't stop thinking about Yunioshi last night. Now there's two of us doing the same job. That can only mean one thing...

Maria looks at him, trying to read his mind.

MARIA  
Firing you would be way too expensive. Don't worry about it.

A blender makes a lot of noise as a waitress prepares a shake at the bar.

HENRY  
I can't help it. We can't afford to lose this job.

Maria sets her book aside. She sits down next to Henry. She looks over at the boys arguing in the pool.

MARIA  
(very delicately)  
Maybe we should consider moving back to England. I could go back to working at the hospital.

Maria tries to lighten things up with a smile.

The child is crying louder and louder. It's annoying.

HENRY

Okay, we'll think it over. I'm  
going to play with the boys.

Henry gives Maria a kiss on the cheek and gets up.

Suddenly the blender stops. So does the music playing in the background over the loudspeaker.

Henry walks over to the pool. He looks pretty silly in a bathing suit with an awful pattern. Lucas turns.

LUCAS

Oh my God, pretend we don't know  
each other.

THOMAS

That's the worst bathing suit of  
all time, Dad. Really.

SIMON

It's awful. Awful!

Henry jumps in the pool, splashing Lucas on purpose.

On the other side of the terrace, Maria opens her book. Practically all the pages of the book are loose.

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

Across the terrace, Henry hits the ball too hard, knocking it out of the pool.

HENRY

Lucas, would you mind...?

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

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

MARIA

Shit...

On the other side of the adult pool, in front of Maria, Lucas stops the ball with his foot. He stops cold, stunned by a loud noise, a strange roar that seems to be coming from the very center of the Earth.

Maria reaches to peel the page off the glass and notices the glass is vibrating. Her reflection trembles in the glass.

All the people around the pool turn to see where the sound is coming from.

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

MARIA (CONT'D)  
(tries to scream but  
nothing comes out)  
Henry...

Maria looks up in the direction of the coastline. Tourists point at the sea from the hotel balconies. Birds fly nervously back and forth in the sky.

A woman appears from behind one of the bungalows, running with a towel in her hand.

The line of palm trees farthest away is shaken violently in perfect synchrony.

A huge splash of foam rises behind the bungalows.

Suddenly an enormous tongue of water rises behind the foam, so thick light can't get through it. It crashes against the bungalows like a claw grabbing a prey caught off guard.

A WALL OF BLACK WATER.

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

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

HENRY  
(this time the scream  
comes out)  
Henry! The boys!

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

He realizes he's too far away. He grabs Thomas in one arm and Simon in the other and starts running.

Lucas looks at his mother and father, then dives into the adult pool seconds before the black wall engulfs him.

The water reaches Henry with Simon and Thomas under each arm and sweeps them away with brutal force in the direction of the breakfast buffet.

Henry crashes into a column. The crushing impact causes him to lose his hold on Thomas and Simon and they slip out of his arms.

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

The dark water covers the camera and everything goes black.

BLACK.

23

EXT. FIRST WAVE - SURFACE

23

Maria emerges. She gasps desperately for hot air. The sun blinds her. She's dragged by the current through a thick mass of swirling grayish-brown mud, an endless expanse of black death. All she can hear is a buzz and the sound of her own heart racing.

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

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

A large dresser appears in the water, its legs pointed at her in a threatening way. The object crashes into the palm tree and broken glass is lodged in her chest.

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

She's sucked underwater by another wave for a few moments that feel like an eternity.

Then, as she reaches the surface, she spots something.

IT'S LUCAS.

Lucas turns towards his mother almost intuitively. They make eye contact for a brief moment.

MARIA  
(as loud as she can)  
LUCAS!

Maria immediately lets go of the palm tree.

Maria swims as fast as she can, fighting the current.  
Another wave engulfs Maria.

She surfaces. She can't see Lucas. She looks around and spots him swimming about 30 feet ahead.

MARIA (CONT'D)  
Lucas, swim towards me!

Maria slowly gets closer to him.

MARIA (CONT'D)  
Careful, Lucas!

Lucas swims with all his might to reach her.

Maria spots a mattress floating a few meters away.

MARIA (CONT'D)  
Lucas! Grab the mattress!

Lucas and Maria swim desperately towards the mattress and manage to grab hold of the edge a moment. They reach out their hands, struggling to grab hold of each other. Their fingers touch for a moment, but an even strong current turns over the mattress and they lose their grip.

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

MARIA  
(sharply)  
No, Lucas. We are not going to die. You watch the front and I'll watch the back, okay? We'll look out for each other.

Lucas nods.

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

The current seems to be weakening.

The floating car slowly floats off, then stops and begins to slowly sink.

But the undertow picks up and turns the vehicle around. A huge wave of debris appears behind the vehicle and heads straight for Maria and Lucas.

The car comes in too fast for them to react and it hits Lucas in the back of the head. He goes limp, floating at the mercy of the current. The sound slowly fades.

Suddenly Lucas resurfaces. He comes to and looks around for his mother.

He panics.

LUCAS  
MOM!!!

Lucas looks around but can't find her.

Suddenly Maria resurfaces. Her inert body floats on the surface, then crashes into debris and gets hooked.

Maria doesn't move. Lucas watches, looking for some sign of life.

Then Maria moves.

Lucas swims after her. The current pulls him under.

Maria unhooks herself and swims towards her son.

Lucas lunges for her and throws his arms around her.

LUCAS (CONT'D)  
(very angry, shouting)  
Never do that to me again, Mom!  
Never do that to me again!

Maria is too exhausted to say anything else. She simply squeezes the boy in her arms. Nothing in the world could separate them.

The current carries them towards an uprooted palm tree trapped between the trunks of two trees.

LUCAS (CONT'D)  
How about that tree over there,  
Mom?

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

They approach the uprooted palm tree and manage to grab hold. Maria notices the undertow trying to pull them out to sea.

Lucas tries to climb onto the tree, balancing the trunk in such a way that he might slip off.

MARIA (CONT'D)

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

Lucas stops trying to climb up the tree. Two of them hold onto the trunk and let their bodies float freely without resisting the current.

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

LUCAS

Is it over?

MARIA

No, Lucas. The worse is yet to come.

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

LUCAS

Then they're all dead. They must be.

MARIA

(sharply)

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

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

LUCAS

I thought I was a brave kid.

Maria embraces the boy.

MARIA

You're doing great.

Maria strokes his hair and kisses his forehead. She checks herself discreetly so Lucas won't notice. She's covered with cuts.

Lucas inspects the debris being carried out to sea by the current. Cars, remains, even a destroyed bungalow floating out to sea.

The camera rises above them, further and further away. From the sky, Maria and Lucas are an insignificant dot in the middle of the catastrophe.

DISSOLVE TO:

24

EXT. UPROOTED TREE TRUNK - DAY

24

We see the tops of two trees. We slowly go down their trunks and see the mark the water level has left on them. We continue our descent and find an uprooted palm tree stuck between two trees. We pan along the trunk until we reach the interwoven hands of Maria and Lucas, holding on to each other, and finally, their faces. They're exhausted, but very alert.

Suddenly Lucas realizes something.

LUCAS

Mom, I think I can touch the bottom.

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

MARIA

Yeah.

(pause)

We should look for somewhere safer.  
Are you ready?

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

The palm tree, freed of the weight, sinks into the water. The crest comes unhooked from the two trees. Maria and Lucas watch the palm tree drift to the sea.

LUCAS

Will there be another wave?

MARIA

We should find somewhere safe just in case.

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

MARIA (CONT'D)  
We should head inland.

Lucas checks it out, thinking. He nods.

MARIA (CONT'D)  
Let's go.

25 EXT. FLOODED FOREST - DAY

25

Maria and Lucas walk through a forest with water above their waists. Debris of all sorts float around them, but the water isn't moving.

26 EXT. REEDBED - DAY

26

Lucas walks behind Maria through a reedbed. The strength of the water has twisted all the stalks. It's difficult to get through. Behind them we see the electronic cables of a lamppost hanging dangerously close to the water.

LUCAS  
Mom, what will we do now?

MARIA (O.S.)  
Keep walking.

Lucas notices the cuts on his mother's back. One of them, chest high in her ribcage, looks very serious and is bleeding profusely. The the broken reeds along the way block his view.

LUCAS  
How will we get by?

Maria continues walking without answering.

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

Lucas steps on something hard and sharp. He grimaces in pain.

LUCAS (CONT'D)  
I think I hurt myself.

Something is floating in the water on his left, caught in the stalks. Lucas doesn't stop. It's a dead baby elephant.

Lucas keeps walking.

LUCAS (CONT'D)

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

MARIA

(very sweetly)

I don't know, Lucas. Don't stop.

A roar from the sea awakens Lucas from his trance.

Lucas turns and looks out to sea. The reeds rock back and forth softly.

LUCAS

(whispering)

Mom.

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

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

One of her breasts has been almost ripped completely off. Her entire body is covered with cuts that bleed and bleed. Lucas takes it all in. He's speechless.

LUCAS (CONT'D)

Mom, I can't see you like this.

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

LUCAS (CONT'D)

I'm sorry.

Maria turns and keeps walking. The water level reaches just below her thigh. Lucas notices a large chunk of Maria's thigh hanging off her leg.

LUCAS (CONT'D)

Mom...

Maria stops. She sees Lucas looking at her leg and she looks down. She holds the loose flesh hanging off her leg with her hand.

MARIA

(very weak)

You lead the way.

Lucas obeys. He holds his hand out to Maria and takes the lead.

He sniffles and quickly wipes dirt off his face, trying to hide his tears.

LUCAS  
We need to find you a doctor.

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

Lucas continues walking in silence.

Lucas pushes aside the stalks in front of him and sees a huge clearing that is partially flooded with a large tree and the jungle behind.

27 EXT. JUNGLE - DAY

27

Lucas and Maria wade quietly through water up to their ankles. Maria's pace would indicate she's trying to save her strength.

Lucas scans the horizon. The sea continues to roar.

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

Lucas points at the tree. The roots are exposed above the mud. The trunk is twisted and tilted and several other stalks around it simplify the climb to higher branches.

MARIA  
It's perfect. You're the best tree  
finder I know. Let's go.

LUCAS  
(very serious)  
Thanks.

Lucas and Maria start walking when a squeal coming from the jungle breaks the silence.

CHILD'S VOICE (O.S.)  
Hjälp.

Lucas keeps walking. Maria stops. She lets go of his hand.

MARIA  
Did you hear that?

LUCAS  
No...

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

CHILD'S VOICE (O.S.)  
Hjälp! Hjälp!

Lucas turns to his mother, pleading.

LUCAS  
There's nothing we can do, Mom.

Maria tries to figure out where the cries are coming from. Lucas looks desperately out to sea. The roar continues. He looks at the tree, which offers safety.

CHILD'S VOICE (O.S.)  
Hjälp! Snällaaaaa!

Maria walks over to Lucas. He shakes his head and points at the tree. They're within 30 feet.

LUCAS  
We're almost there. We have to get to safety.

MARIA  
Lucas, we have to help that boy.

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

CHILD'S VOICE (O.S.)  
Hjälp!

Maria keeps looking around.

MARIA  
(shouting)  
Where are you?

CHILD'S VOICE  
(desperate)  
HÄÄALP!!!

Maria picks out a spot, locating the source of the sound. Lucas grows desperate.

LUCAS

Look at you! We need help too.  
Mom, we can't risk it...

MARIA

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

LUCAS

Simon and Thomas are dead.

Lucas remains silent a moment, lowering his eyes.

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

CHILD'S VOICE (O.S.)

Hjälp! Hjälp!

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

MARIA

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

Lucas nods. Takes a breath.

28

EXT. JUNGLE - DAY

28

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

LUCAS

I think I see him.

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

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

LUCAS (CONT'D)

It's all right, we'll help you.  
What's your name?

NAKED BOY

Daniel.

LUCAS

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

DANIEL

Hjälp!

LUCAS

Are you hurt somewhere?

DANIEL

Hjälp...

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

LUCAS

Come on, help me out here...

The boy kicks the vines and falls to the ground.

Maria walks over to him and tries to bend over, but a sharp pain stops her cold. She grows dizzy and has to lean on the tree to stay conscious.

MARIA

(very weak)

You help him.

Lucas takes the boy in his arms. The boy is scared by the sight of Maria.

LUCAS

Let's get back to the tree. Hurry.

Lucas raises Daniel on his shoulders and starts walking inland.

29

EXT. TREE IN THE JUNGLE - DAY

29

The three of them reach the tree Lucas and Maria saw earlier. Maria inspects the top of the tree. There's a thick branch that looks safe about 15 feet up. The trunk is tilted slightly, but in her condition it won't be an easy climb. She points at some palm fronds on the ground.

MARIA

Rip some leaves off that branch.

LUCAS

What for?

MARIA  
(exhausted)  
Please...

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

The roar of the sea grows louder. Lucas looks towards the coast. Maria also looks up as she finishes tightening the leaves around her thigh.

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

MARIA (CONT'D)  
We have no other choice, Lucas. I  
can't walk anymore. Someone will  
find us.

Suddenly Lucas spots something floating in the puddle at the foot of the tree. It's an unopened can of Coca-Cola. Lucas grabs it and holds it up.

LUCAS  
Can we?

Maria smiles ever so slightly and nods.

MARIA  
I think today we can make an  
exception.

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

LUCAS  
You can help me out, you know...

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

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

LUCAS (CONT'D)  
Can you do it, Mom?

MARIA  
(shouting)  
Of course I can, what's gonna stop  
me? Keep going!

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

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

LUCAS  
Are you okay?

MARIA  
(whispering)  
I slipped, that's all.

Maria rests a few moments, gathering her strength. She looks up at where Lucas and Daniel are resting on the branch. She looks down and sees her reflection in a small red puddle of her own blood.

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

LUCAS  
Stay here. Don't move.

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

MARIA  
What are you doing?

LUCAS  
I'll put my arms and legs where you need to grab on, okay? Use me for support. I'm softer than the tree. That way you won't hurt yourself so much.

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

LUCAS (CONT'D)  
Come on, your right foot on my left knee, can you find it?

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

LUCAS (CONT'D)  
Now push yourself up.

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

LUCAS (CONT'D)  
Now wait.

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

LUCAS (CONT'D)  
Your right hand on my right hand.  
Hold onto the tree from behind.

Maria obeys.

LUCAS (CONT'D)  
Now your left foot on my right knee. And push.

Maria pushes and climbs another foot. The two hold each other a moment around the tree with the trunk in between. Maria looks at her son, nodding, gaining confidence.

LUCAS (CONT'D)  
You're almost there. Come on,  
another step.

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

MARIA  
Thank you, Lucas.

30

EXT. TREETOP - DAY

30

Maria kneels, putting pressure on her thigh to stop the bleeding. A sudden jolt of pain rushes through her body. Lucas appears behind her and sits on a branch near where Daniel is waiting.

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

The crack of the can opening snaps Maria out of her trance. Lucas offers Maria a sip of Coca-Cola.

She takes a swig and passes it back. Lucas takes a quick sip and passes it to Daniel. Daniel passes it to Maria. She takes a swig to gain strength and passes the can back to Lucas.

The boy settles into the branch across from his mother, vigilant. She shifts her weight, trying to find the least painful position on the branch.

An unreal silence fills the air.

Maria rests her head on the trunk of the tree and closes her eyes.

BLACK.

31 EXT. TREETOP, LATER - DAY

31

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

LUCAS

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

MARIA

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

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

MARIA (CONT'D)

Where did he go?

LUCAS

Who?

Maria doesn't answer and closes her eyes.

LUCAS (CONT'D)

Lucas, what color is the gash in my leg?

Lucas inspects Maria's thigh. It's swollen and bruised.

LUCAS (CONT'D)

Red.

MARIA

I might... if I get a fever... if  
it gets infected, I might have  
convulsions... but they'll pass.  
Don't let it scare you.

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

MARIA (CONT'D)  
It's warm...

Lucas shakes the can to see how much is left.

LUCAS  
Drink a little more.

Maria shakes her head and turns to lean on the tree. She gives the can back to Lucas.

That's when she notices Lucas pretending to drink. He's conscious of the seriousness of his mother's injuries and is saving the Coca-Cola for her.

MARIA  
Drink it, Lucas. You need to drink  
something too.

BLACK.

32

EXT. TREE - DAY

32

Maria opens her eyes. She's covered with sweat, but right next to her we see Lucas isn't sweating at all.

MARIA  
What day is today?

LUCAS  
December 26th.

MARIA  
No, I mean day of the week. Is it  
Saturday or Sunday?

Lucas doesn't understand the question. He looks worried.

LUCAS  
Sunday.

Maria looks exhausted. Saddened.

MARIA

Simon and Thomas were both born on  
a Sunday.

A long silence. Lucas tries to think of something to say.

MARIA (CONT'D)

You were born on a Thursday, you  
know. When you were born you  
weren't breathing, you didn't move  
at all.

Lucas looks at his mother. She seems out of it, almost  
delirious.

MARIA (CONT'D)

I thought... He's dead. My baby  
was born dead. And if he's dead, I  
don't want to live either.

Maria smiles at her son tenderly.

MARIA (CONT'D)

And then the doctor gave you a loud  
slap on the rear-end... and you  
started crying and screaming. And  
I thought it was the most beautiful  
sound I'd ever heard. ...

Lucas looks at his mother with concern. Maria smiles at  
Lucas a moment and closes her eyes again.

33

EXT. TREETOP, MOMENTS LATER - DAY

33

Maria is awakened by TERRIFYING SCREAMS.

MAN'S VOICE (O.S.)

Help! Help! I'm dying!

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

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

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

LUCAS

Promise me you're not gonna die.

Maria smiles tenderly.

MARIA

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

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

MARIA (CONT'D)

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

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

MARIA (CONT'D)

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

Maria points left, in the direction of the sun.

MARIA (CONT'D)

The road must be that way, not very  
far.

Lucas is about to cry.

LUCAS

Please, Mom...

Maria is about to speak but remains silent.

MAN'S VOICE (O.S.)

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

Lucas covers his ears.

MARIA

(whispering)

Shut the fuck up.

Maria lies back on the branch to regain her strength. Lucas offers her more Coca-Cola. He pours the last few drops on his mother's lips as she closes her eyes.

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

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

BLACK.

34

EXT. TREETOP, LATER - DAY

34

Everything is silent. Lucas' eyes are red from having cried. He looks at Maria. She isn't moving and her eyes are closed.

Lucas moves closer to her to see if she's breathing. Her chest rises and drops slowly. Maria opens her eyes.

MARIA

Do you hear that?

We hear footsteps in the jungle.

Lucas looks down. In the vegetation two Thai men appear: a strong, handsome, YOUNG MAN, the same man she saw earlier in the tree, and a smaller, cranky-looking OLD MAN.

MARIA (CONT'D)

Lucas, get down.

LUCAS

But Mom...

MARIA

(sternly)

Do it.

Lucas obeys and climbs down the tree as the young man reaches up to help Daniel.

Maria smiles, relieved someone will help Lucas, but the young man hoists Daniel onto his shoulders and walks away. The old man shouts at Maria to climb down.

MARIA (CONT'D)

(in a weak voice)

I'm coming.

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

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

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

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

The old man drags Maria on the ground, but the scraping hurts her too much. She cries out in pain.

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

35 EXT. MUDDY PATH - DAY

35

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

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

Maria winces in pain, but doesn't complain.

MARIA  
(barely audible)  
Thank you...

We can tell the man is very nervous. He shouts at her in Thai to encourage her and constantly looks at the sea.

Maria tries to push herself along with her good leg.

MARIA (CONT'D)  
Thank you.

The man's shouting fades and all she can hear is her own breathing.

Drops of black sweat stream down Maria's forehead.

She looks at the sky. The sun blinds her.

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

A group of shapes enter the frame. Several men and women pick her up. Maria sighs, relieved. She looks at her right hand.

There's Lucas, holding her hand and smiling.

36

EXT. VILLAGE - DAY

36

Maria is lying on the ground with Lucas beside her. A group of LOCALS contemplate her with a mixture of concern and curiosity. Maria feels embarrassed.

A small village of three or four huts. A CORPULENT THAI WOMAN appears followed by some children. We can hear a children's program on television inside the hut.

The woman walks through the group surrounding Maria and carefully wipes her face clean with a cloth.

Another woman appears holding a yellow button down shirt. She incorporates Maria and the other women help dress her.

Maria is brought to tears.

MARIA

Thank you... so much.

We hear a banging sound coming from one of the nearby huts. Lucas turns to see what's going on.

Through chicken wire around the yard of a small house built out of metal panels and bricks we see men using a hammer to take a door off its hinges. One of them gestures for Lucas to come inside.

37

INT. HUT - DAY

37

Lucas enters the humble dwelling, dark except for light sneaking through cracks in the metal roof panels. He walks through the corridor and reaches the living room.

On the wall we see several portraits and a couple of improvised altars covered with flowers, candles and offerings. There's a Thai boy watching television.

The two men remove the door from the hinges and gesture for Lucas to help them carry it.

38

EXT. VILLAGE - DAY

38

Lucas, the Thai boy and the two men emerge from the hut carrying a wooden door.

The men lift Maria and place her on the door, using it like a stretcher. They drag the door with Maria over to a pick-up truck.

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

The pick-up drives off.

MARIA  
(to Lucas)  
Lucas, where is Daniel?

Lucas looks back but doesn't see the boy anywhere.

LUCAS  
I don't know.

39 EXT. PICK-UP, ROAD - DAY

39

The pick-up drives along rugged terrain.

Lucas sticks his head out of the pick-up. On the side of the road we see a tourist covered in blood helping other people on the ground.

Across the road we see a pick-up parked with two women lying in back. We don't have time to tell if they're alive or not. People are standing around them, looking at them.

The pick-up passes two people with minor injuries walking in the same direction. Lucas watches them, spellbound, when suddenly he's startled by a slapping sound.

He turns and finds the old Thai man sitting over Maria, slapping her in the face. Lucas looks at him angrily.

LUCAS  
Don't hurt her!

The pick-up drives over a bump, causing Maria great pain. The old man realizes and sits behind her, incorporating her and sitting under her to soften the blow of each bump.

Maria leans her head on the old man's shoulder. She can see Lucas sitting beside her and two curious Thai children sticking their heads out of the back window. The old man holds up her head, forcing her to look at her son, making gestures and shouting something in Thai.

Maria closes her eyes, but the old man slaps her awake again.

MARIA  
Just five minutes. I'm really tired...

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

OLD MAN  
(in Thai)  
See? Your son! Right there!

LUCAS  
Hang in there, Mom. We're almost there.

Maria looks at the sky, exhausted.

The trees begin to grow more abundant.

We start seeing electric wires.

Streetlamps.

40 EXT. HOSPITAL - DAY

40

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

The pick-up stops.

MARIA  
Lucas, what's happening?

Lucas sits up and looks outside.

The pick-up has stopped at the end of a ramp leading to the entrance of a hospital where a lot of other cars are waiting.

Injured people, medical personnel and tourists crowd before the entrance. The old man gets up and tells some other men to help him.

The men carry Maria inside, still lying on the door, going around vehicles and crowds of people trying to get in. Lucas runs behind, trying to help them, but he's too short to offer much help.

Suddenly he slips and falls. The floor is covered with blood and mud. He looks around. Several nurses attend to people with lighter injuries lying on the floor while those with more serious injuries try to get inside.

A NURSE stops the procession. He quickly checks Maria and then gestures that they can't take her. But the old man pays no attention to him and gets the men to proceed down the corridor with Maria. Lucas tries to keep up.

41

INT. MAIN ENTRANCE, HOSPITAL - DAY

41

The procession enters the reception area of the hospital, crammed with injured people and family members, people rushing in and out, calling out for their loved ones through the chaos. We see more injured people stretched out across cardboard boxes on the floor in the corridors.

The group advances with Maria to a large reception desk in the middle of the hall. A THAI RECEPTIONIST with way too much to do shouts at them, but the old man doesn't stop. He signals for Lucas to speak to her.

LUCAS

My mom is badly hurt. We need to see a doctor.

The receptionist hands Lucas paper and a pencil and points at a panel on the wall, speaking a mix of Thai and English.

RECEPTIONIST

(mixed with other words we don't understand)

Names! List!

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

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

Lucas writes quickly:

Maria Bennett, Lucas Bennett - JAPAN / ENGLAND.

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

NAKED MAN

It's all gone. Everything's gone.

Lucas looks around for his mother but can't find her. He runs into the old man, who points at a room between Radiology and the elevator.

LUCAS

Thank you. So much. For everything.

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

LUCAS (CONT'D)

Okay!

Lucas runs to the room the man indicated.

42 INT. STOCKROOM, HOSPITAL - DAY

42

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

LUCAS

Please. We need help.

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

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

BALD MAN

Ar du svenska?

Maria looks at him without understanding.

MARIA

Sorry?

BALD MAN

Are you Swedish?

Lucas shakes his head.

BALD MAN (CONT'D)

(to Maria)

Are you married to someone from Sweden?

LUCAS

We're English but we live in Japan.

BALD MAN

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

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

LUCAS

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

Maria looks at the medicine cabinet.

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

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

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

The doctor nods.

MARIA (CONT'D)  
I'm a doctor too. I have septic shock. You have to stop the bleeding and give me antibiotics right away. Please.

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

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

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

Lucas turns to his mother. The doctor finishes giving her the shot and carefully opens Maria's shirt. Lucas turns away.

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

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

The volunteer separates the flesh from her thigh and pours an entire bottle of iodine on the wound. The floor is a quagmire of iodine, mud and blood.

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

DOCTOR (CONT'D)  
Does anyone know you're here?

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

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

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

Maria takes the telephone. She starts dialing. On screen we read: +44... She stops. We see her trying to remember.

LUCAS  
What's wrong?

MARIA  
Do you know Grandpa and Grandma's number by heart?

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

MARIA (CONT'D)  
(to the doctor)  
I can't believe it. I've known this number all my life...

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

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

TWO MEN rush Maria from the main hall through a series of interior corridors that connect different identical wards. General chaos everywhere. People run through a labyrinth of open hallways. It's hard to get a fix on where you are.

Lucas grips his mother's hand tightly, she looks out of it. A FOREIGN TOURIST stops and grabs Maria's head, turning it to get a better look at her.

TOURIST  
Francesca?

Maria looks up at him, half-groggy. Lucas pushes him away.

LUCAS  
Be careful!

They reach a side ward on the first floor.

44 INT. LARGE ROOM - DAY

44

A large room with dozens of injured people lying in beds. Maria's door is placed on a bed frame by a large window. The window shakes as the bed is pushed against the wall. Maria looks at it, afraid.

MARIA  
No, not here.

LUCAS  
Why not?

MARIA  
Not by the window...

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

NORWEGIAN WOMAN  
Please, I need to pee.

Maria turns to one side where she finds a YOUNG WOMAN in her early twenties resting on a bed with a mattress, staring off into nowhere.

MARIA  
What is your name?

The girl doesn't answer or react. Maria looks in another direction. The bed next to her is half covered by a curtain resting on a trestle with wheels.

MARIA (CONT'D)  
Hello?

Maria waits for an answer from the woman behind the curtain.

The bruised, black and blue arm of a middle-aged woman hangs out, with several open wounds that have gone black. A spider crosses her face but she doesn't react.

Maria turns towards another bed with a BRITISH TOURIST. He doesn't look very seriously injured. A RED-HEADED WOMAN sits beside him, holding his hand and stroking his hair.

NORWEGIAN WOMAN  
(louder)  
Please, someone, I really need to  
use the toilet.

Maria turns to the redhead.

MARIA  
Excuse me, please...

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

MARIA (CONT'D)  
Please, could you...

RED-HEADED WOMAN  
I'm taking care of my boyfriend,  
leave me alone!

Maria is taken aback by the woman's reaction. A CHUBBY WOMAN in her early thirties appears wearing a British football jersey with a phonendoscope and bottles of serum. She heads for the dead woman's bed and closes her eyes. The spider disappears under the sheets. Maria calls her.

MARIA  
Excuse me, ma'am...

The nurse covers the woman's body with a sheet.

MARIA (CONT'D)  
(to Lucas)  
What team is that jersey from?

LUCAS  
Manchester United.

MARIA  
Manchester Girl!

The nurse turns, without moving.

MANCHESTER GIRL  
Be with you soon, no worry!

She takes the pulse of the woman behind the curtain. She quickly closes the curtain so that nobody will see her.

But we see her shadow behind the curtain, covering her with a sheet.

She comes out and signals for two orderlies to remove the woman's body as she takes her case history from a clipboard hanging from the bed. She puts a sticker over the file that reads DECEASED. Another nurse takes the file, leaving the clipboard empty.

Lucas stares at the empty clipboard hanging from the woman's bed as if hypnotized.

MARIA  
Lucas.

Lucas looks at his mother. She takes his hand.

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

Lucas doesn't respond.

MARIA (CONT'D)  
Swear to me, Lucas. Never ever.  
Please, I'm begging you.

Lucas nods. She lets go of his hand.

MARIA (CONT'D)  
I think the antibiotics are taking  
effect. I feel better.

She points at the Norwegian woman.

MARIA (CONT'D)  
That woman needs your help. See if  
there's anything you can do.

LUCAS  
No way, I'm staying right here.

Maria looks at him sternly. Lucas lowers his eyes.

LUCAS (CONT'D)  
Okay.

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

LUCAS (CONT'D)  
Need any help?

The woman is ashamed and takes a moment to speak.

NORWEGIAN WOMAN  
You think you could find me some  
paper towels?

45 INT. BATHROOM - DAY

45

Lucas opens the stall doors searching for toilet paper, but there's none left. He opens the last stall where he finds a BLOND LITTLE GIRL with glasses, who is startled by him.

LUCAS  
I'm sorry.

LITTLE GIRL  
Don't you know you're supposed to  
knock?

The girl shouts at him and kicks the stall door shut.

46 INT. MAIN ENTRANCE / STOCK ROOM - DAY

46

Lucas hurries to the small stock room where his mother was treated. He finds an ELDERLY THAI WOMAN with a swollen face and a smashed jaw. TWO YOUNG WOMEN and a THAI BOY the same age as Lucas are with her.

LUCAS  
I need some paper towels.

The woman smiles back at him without understanding. They put their hands together and lower their heads to greet him. They take up all the space in the tiny stockroom. Lucas slides past them to reach a roll of toilet paper. He rolls out a long piece. He discreetly glances behind him. One of the young women chews a piece of bread and puts it in the elderly woman's mouth, who swallows with difficulty. Lucas has second thoughts and takes a shorter piece of toilet paper.

The elderly woman says something to her daughter, who takes a tangerine out of her bag and offers it to Lucas.

LUCAS (CONT'D)  
Thank you.

THAI WOMAN  
Kob hun kha.

Lucas isn't sure he understands. He smiles politely.

47

INT. LARGE ROOM, HOSPITAL - DAY

47

Lucas hands the Norwegian woman the toilet paper.

LUCAS

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

The woman smiles at him, grateful.

NORWEGIAN WOMAN

Thank you so much.

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

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

Lucas approaches and kneels quietly beside her. He focuses his attention on her chest, which rises and drops as she breathes easily. He looks at her injuries. They're still swollen and the red and blue areas are spreading. Lucas strokes her hair softly, now crusty from the dried mud.

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

SCOTTISH GRANDFATHER

(with tears in his eyes)

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

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

SCOTTISH GRANDFATHER (CONT'D)

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

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

Lucas looks around.

SCOTTISH GRANDFATHER (O.S.) (CONT'D)

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

Tourists and local families pass from bed to bed, turning their heads, checking for loved one. A nurse embraces a woman who weeps inconsolably. A man with broken legs watches the front door, hoping to spot a familiar face. Another man is standing in the middle of the room, unable to move, stunned, exhausted.

Lucas turns and looks at the old man as he finishes singing.

The woman exhales deeply and closes her eyes.

The old man looks up and surprises Lucas. The two of them share a very intimate moment.

Lucas turns towards the door. The blonde girl with glasses from the bathroom is standing in the doorway, watching him. After a moment, she walks off, disappearing into the corridor.

48

INT. LARGE ROOM - LATER

48

A tourist heads for Maria's bed. Lucas turns his mother's head face-up so that nobody will bother her. She wakes up.

MARIA

What time is it?

Lucas looks at the woman beside him. She's wearing a watch covered in mud. We see the second hand moving through the glass.

LUCAS

It's two-thirty.

Maria tries to sit up and look at her leg, but her open wounds hurt too much. She lies back.

MARIA

What color is my leg?

LUCAS

It's still red. What does that mean?

MARIA

It's good, Lucas. As long as it doesn't turn black, we're fine.

Lucas takes the tangerine out of his shorts.

LUCAS

Here. Somebody gave me this.

Lucas offers Maria the tangerine, but she rejects it and turns to the woman beside her. She gestures for Lucas to share the tangerine with her.

LUCAS (CONT'D)  
Mom, you're too weak. You need to eat.

MARIA  
I shouldn't be eating right now.  
And she's alone.

Lucas approaches the woman with reticence. She doesn't react.

MARIA (CONT'D)  
My name is Maria. This is my son Lucas. What is your name?

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

LUCAS  
It says her name is Simonne.

The name returns Maria to reality.

MARIA  
I can't call you Simonne. My son's name was Simon.

Maria can't say another word. Lucas offers Simonne a slice of the tangerine.

LUCAS  
Here. Eat something.

The woman continues to stare up at the ceiling and starts to wince with pain. She coughs. She panics and starts gagging.

MARIA  
You should put her face to the side.

Manchester Girl watches the scene from a bed nearby. The woman's gagging grows worse.

MARIA (CONT'D)  
Please, turn your head or you'll choke...  
(pause)  
Lucas, turn her...

Before Maria can finish her sentence the woman starts vomiting a thick, black liquid and starts to choke on it. Manchester Girl runs over to her and incorporates her, at which point Simonne sprays Lucas with vomit.

The vomit splatters Maria, who tries not to gag.

Unsuccessfully.

Maria starts throwing up the same black liquid. What looks like a branch hangs from her mouth and she has trouble breathing, half suffocating.

Manchester Girl lets go of Simonne and she rushes over to help Maria, softly tugging at the branch little by little as it becomes a tangle of straw and leaves that seems to never end, like some macabre magic trick.

Another gag sprays Lucas with black liquid. Maria vomits and shakes violently. Manchester Girl stands behind her and gives her the Heimlich, further opening the wounds in her ribs. But Maria spits out the ball of dead leaves.

Simonne has stopped vomiting. Lucas is pale.

LUCAS

Damn it, Mom, that's enough!

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

VOICE (O.S.)

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

Lucas turns and finds a YOUNG PATIENT watching from a few beds away. Lucas hands her what's left of the tangerine, which he has unwittingly squeezed into a mash of pulp.

MARIA

They're way too busy. See if you can do anything to help.

LUCAS

What do you want me to do?

Maria looks at him compassionately.

MARIA

Whatever you can.

49

INT. ROOM 2 - DAY

49

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

A woman signals for him to come over. Lucas obeys. She whispers something in his ear which we cannot hear.

We heard a huge commotion outside. Lucas walks out to the corridor.

50

INT. MAIN ENTRANCE, HOSPITAL - DAY

50

A huge crowd of tourists and locals rush to a few volunteers with bottles of water. Total chaos. Uninjured tourists take as many bottles as they can carry, others who are injured can't reach the volunteers through the crowd. Lucas watches the scene. The group quickly dissolves, leaving the empty box on the floor.

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

BULKY MAN

Benstrom?

LUCAS

Can I help you?

The man kneels before Lucas and shows him a family photo, of himself with his wife and two children, a boy and a girl. The man points at each one of them.

BULKY MAN

Benstrom. Joseph Benstrom. Morten

Benstrom. Agda Benstrom.

LUCAS

You're looking for your family.

The man nods.

LUCAS (CONT'D)

I'll help you.

51

INT. OTHER HOSPITAL ROOMS - DAY

51

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

LUCAS

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

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

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

The list begins to grow.

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

52

INT. CHILDREN'S ROOM - NIGHT

52

Lucas finds another room similar to his mother's. He hurries from bed to bed like a travelling salesman, calling out the names from the list.

LUCAS

Benstrom? Benstrom from Sweden?

BOY

Jag är Morten Benstrom. Har du sett min far?

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

LUCAS

Morten Benstrom?

The boy nods and starts to cry.

MORTEN

Var är min familiy? Har nagon dött?

Lucas shakes his head and smiles broadly to keep from crying.

LUCAS

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

Morten starts looking around, searching.

MORTEN  
Pappa? Pappa!

53 INT. HOSPITAL CORRIDORS - NIGHT

53

Lucas runs through the crowd. In the distance, walking up a ramp that connects the first floor of the hospital with the street, he spots Benstrom.

LUCAS  
Mr. Benstrom!!

Benstrom doesn't hear him. Lucas runs as fast as he can. Finally he reaches Benstrom. He gives him a tug on his shirt and smiles as brightly as he can.

LUCAS (CONT'D)  
Your son is here!

54 INT. CHILDREN'S ROOM - NIGHT

54

Through the glass, Lucas watches as father and son embrace. Their eyes are red from having cried a lot. Lucas smiles, satisfied.

He suddenly has an idea and rushes out.

55 INT. HOSPITAL CORRIDORS - NIGHT

55

Lucas runs down the corridor towards the main room, with a hopeful smile on his face.

56 INT. LARGE ROOM - NIGHT

56

Lucas reaches the room and rushes to his mother's bed.

It's empty. A blank clipboard hangs from the headboard. There's no sign of his mother's file.

He looks at Simonne's wristwatch. It's 4 in the afternoon.

LUCAS  
(to Simonne)  
Where's my mom? Where did they  
take her?

Simonne is still out of it. She doesn't answer. She doesn't even react to the boy.

He sees a couple of orderlies bringing in a new patient. They place her in Maria's bed. A nurse takes away the clipboard hanging from the bed and replaces it with another.

LUCAS (CONT'D)  
(shouting)  
No! This bed is taken! This bed  
is taken!

Other patients sit up and look at Lucas, alarmed by his shouting.

Lucas nervously tries to gather his thoughts. He looks around for someone who might help him, but doesn't recognize anyone. He rushes out into the corridor.

57 INT. HOSPITAL CORRIDORS - DAY

57

Lucas runs down the corridor, opening doors on each side until he reaches a corridor where several seriously injured patients on gurneys are waiting for surgery. A nurse protests loudly and runs after him.

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

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

58 INT. ROOM 2 - DAY

58

Lucas runs through the room, checking each bed.

Some patients recognize Lucas and call him to give him names to add to the list. Lucas pays no attention, he just keeps running.

59 INT. HOSPITAL CORRIDORS - DAY

59

Lucas desperately runs through the corridors. Finally he stops, not knowing where to look.

60 INT. MAIN ENTRANCE, HOSPITAL - DAY

60

Lucas rests on a bench. He looks for any familiar face. He recognizes one of the orderlies that was transporting bodies earlier. He stops in front of a board in the main entrance. He removes a piece of paper and sticks it on another board.

Several people immediately check the paper. Lucas gets up and walks over.

Something catches Lucas' eye. Under the column "ARRIVALS" we can still read "LUCAS BENNETT - ENGLAND / JAPAN," but Maria's name is no longer beside it.

Lucas checks the floor. He looks up at the list of "DECEASED" and takes a few steps closer for a better look.

Lucas stops in his tracks.

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

Lucas spots a THAI VOLUNTEER copying names from the board on a form.

Lucas turns, desperate. He sees the nurse who was transporting a body turn a corner down a ramp.

61 INT. ACCESS RAMP TO MORGUE - DAY

61

Lucas walks down the ramp, following the nurse to the floor below. There aren't any people around. He reaches a door to a corridor where the sounds of the hospital seem to disappear completely in a disturbing void.

A couple of orderlies enter pushing a gurney. They look extremely afflicted. The nurse disappears behind the swinging doors.

Lucas remains still. He hears voices talking down the hall. Then, as if hypnotized, he gets up and walks towards the swinging doors, still rocking.

We have a momentary view of a corridor divided by several different sets of swinging doors. It's filled with white body bags. We glimpse a few stiff limbs sticking out. Other bags are closed. In the background, more bodies. Some on the floor. Some covered, others not.

It's a horrifying image. Lucas doesn't go any further.

The silence is broken by a distant conversation between two volunteers.

VOLUNTEER 1

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

VOLUNTEER 2  
I can't believe this. I hear  
Phuket is gone.

VOLUNTEER 1  
What do you mean, gone?

Another volunteer approaches Lucas from behind.

VOLUNTEER 2  
Are you looking for someone, kid?

Lucas looks desperate.

LUCAS  
Nobody. She made me promise.

62 INT. MAIN ENTRANCE, HOSPITAL - DAY

62

Lucas walks aimlessly, in a daze. He stops in the middle of a sea of people moving in all directions.

He walks towards the main entrance. He passes the barrier to take a look outside.

It looks like a refugee camp out there.

63 EXT. CLEARING OUTSIDE HOSPITAL - LATE AFTERNOON

63

The area in front of the hospital is full of tents where the injured are treated and their families are sheltered. Dozens of volunteers unload assorted medical supplies. Others unload computers and printers. Bulletin boards have been prepared with lists of names.

A helicopter unloads medical supplies, medicine and other supplies.

Lucas wanders through the chaos like a soul in mourning.

A hand touches his shoulder. He turns.

The Scottish grandfather we saw earlier, now wearing a volunteer's vest.

WALLACE  
Hi. I'm Wallace. Are you lost?

LUCAS  
I lost my mother.

Wallace holds out his hand.

WALLACE  
Come with me.

Lucas hesitates. Wallace reaches out to him.

WALLACE (CONT'D)  
Let me help you.

Lucas takes his hand and walks off with him.

Lucas and Wallace walk through the crowd.

WALLACE (CONT'D)  
(very friendly)  
What's your name?

LUCAS  
Lucas.

64 INT. CHILDREN'S TENT - LATE AFTERNOON

64

We see dozens of children, all of them alone, each with a sticker with their name written on their chest. Some of them are crying, others play happily, the smallest are inside a giant playpen.

Two volunteers exchange papers behind a counter. Wallace picks up a blank piece of paper and sits with Lucas.

WALLACE  
Where are you staying?

LUCAS  
At the Orchid Beach Resort.

WALLACE  
So you've lost your mom...

Lucas nods.

LUCAS  
She asked me to help in any way I could... I helped this man find his son. I wanted to tell her, she would have been so happy... But when I came back to the room someone had taken the board with her file and they were putting someone in her place. I should have stayed there.

Wallace looks at the boy sympathetically.

WALLACE

I'll see if I can find out where  
you mom is.

LUCAS

I saw her name on the deceased  
list.

(desperate)

I don't know what to do.

WALLACE

What's your mom's name?

LUCAS

Maria Bennett. We're from England,  
but we live in Japan.

Wallace writes down everything Lucas says.

WALLACE

Any other members of your family  
with you?

Lucas shakes his head.

WALLACE (CONT'D)

You're a brave little man.

LUCAS

(sharply)

No, I'm not.

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

WALLACE

Yes, you are. It takes courage to  
admit you're afraid.

They look into each other's eyes a moment.

LUCAS

I'm sorry about your granddaughter.

Wallace smiles at the boy.

WALLACE

She wasn't my granddaughter.

Lucas looks at Wallace without understanding.

WALLACE (CONT'D)

I didn't know her. She was alone,  
and I tried to comfort her.

LUCAS  
Have you lost anyone?

WALLACE  
I haven't lost anyone. Not here.  
(pause)  
Stay here.

Wallace gets up. Lucas remains seated, unsure of what to do. The wind picks up, lifting the canvas of the tent, revealing the outside at intervals. Something attracts his attention outside. He gets up and walks to the gap.

Daniel, the boy they rescued from the tree, is outside. He's smiling and goofing off in the arms of a TOURIST sitting in a pick-up. The man smiles at the boy with tears in his eyes as he strokes him.

Lucas ducks under the canvas and walks towards Daniel.

The engine starts. Lucas stops and watches as Daniel drives off.

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

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

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

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

65

EXT. CLEARING OUTSIDE HOSPITAL - LATE AFTERNOON

65

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

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

HOTEL EMPLOYEE  
Name?

LUCAS  
(very nervous)  
Lucas Bennett.

The employee looks at him obviously.

LUCAS (CONT'D)  
L-U-C-A-S...

HOTEL EMPLOYEE  
Lu-cas?

Lucas nods.

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

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

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

Lucas spots his own name and his mother's. His face lights up. Thoughts race through his mind.

Wallace approaches Lucas.

WALLACE  
You should stay in the tent...

LUCAS  
(very nervous)  
My dad is looking for me!

WALLACE  
How do you know it's your dad?

LUCAS  
This is my dad's handwriting.

A pair of bare feet covered in blood walk with difficulty through debris, broken glass and broken tree branches. They belong to a man using a stick to help him walk.

The man turns and we see it's Henry. One of his eyes has blood inside it.

HENRY  
(screams with a weak  
voice)  
Lucas! Lucas!

His tiny figure stands alone in the huge, empty clearing covered with the scattered remains of different hotels. Some trees are still standing, others have fallen and others have been uprooted and dragged away.

Henry shouts with what little voice he has left.

HENRY (CONT'D)  
Maria! Maria!

Though he's wearing a bathing suit, Henry's legs are so full of cuts and bruises that from this distance it looks like he's wearing red pants. He wanders aimlessly, unsure what do, passing a DEVASTATED TOURIST weeping inconsolably beside a bicycle buried in the mud.

A staircase leading nowhere is the only structure left standing in the ruins. Henry walks up the steps, exhausted, and stops at the top. He can see the Orchid Beach Resort.

67

EXT. SWIMMING POOL AREA - SUNSET

67

Inside a hotel room, hanging from a cord, we see several passports and bills drying in the sun. The walls are destroyed from halfway down, where we can see the mark left by the level the water reached. We see Henry approaching in the distance through the small balcony.

The water has raised the pool deck and dragged the bungalow structures. Henry walks through the debris. His feet are so bloody they don't hurt anymore.

We start to hear the sound of voices. A couple has arranged children's clothing on the ground, covered in mud, reconstructing the outline of two bodies on the ground. A woman with a lost look on her face sitting on the porch, holding a child in her arms. The child isn't moving. Or breathing.

Henry walks by the swimming pool. Somewhat scared, he approaches the edge and looks inside. The bottom of the empty pool is visible through the water, which is surprisingly clear.

Henry runs into another TOURIST he knows.

TOURIST  
Any luck with your family?

Henry shakes his head.

HENRY  
No news around here?

TOURIST

Nothing yet. I'm sorry.

HENRY

We need to get some light and food up to the roof. It'll be dark soon.

TOURIST

We can't stay. There's another tidal wave warning tonight.

HENRY

What?

Henry's mind is racing.

HENRY (CONT'D)

Where is everybody?

TOURIST

A lot of people have left. The ones still here are waiting to be picked up.

Henry doesn't pay much attention to him. He runs towards the stairs, with his eyes on the roof.

TOURIST (CONT'D)

We're all leaving, man. It's no use staying here.

68

INT. HOTEL STAIRS - EVENING

68

The stairs are in awful shape. Henry struggles to make it upstairs.

Little by little the steps regain their original shape, until we reach the third floor, where everything is strangely intact.

69

INT. THIRD FLOOR CORRIDOR - EVENING

69

Henry limps down the corridor. A FAMILY of tourists walks by him with their luggage. They're clean and wearing clean clothes and they pay no attention to him. This woman is carrying an iron.

He walks past a breakfast tray on the floor that someone left outside their door. A WOMAN covered in mud discreetly lifts the top of the tray to see what's inside. We see a plastic bag with chocolates and drinks from the minibar.

70

INT. ROOM WITH HOLE IN ROOF - EVENING

70

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

On the floor we see a fire extinguisher covered with plaster and dust.

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

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

A head appears through the hole in the roof.

AMERICAN TOURIST

Hey, man. You all right?

HENRY

I'm fine. I just need to lie down a minute. I'll be up in a sec.

AMERICAN TOURIST

Don't even bother climbing up. They're taking us all to the mountains. They'll be here soon.

HENRY

I know...

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

HENRY (CONT'D)

Can you tell them I'm back?

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

SIMON

A whole bunch of helicopters just flew by!

THOMAS

Mom and Lucas?

Silence.

HENRY  
I still haven't found them.

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

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

HENRY  
Thomas, come down here for a second.

SIMON  
What about me?

HENRY  
Keep watch for more helicopters.

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

THOMAS  
Does it hurt?

HENRY  
No, I just need to lie down for a second.

Henry lies back on the mattress with great care. He sighs, relieved. They remain silent a moment.

THOMAS  
Did you see a lot of dead people?

HENRY  
What happened is very serious, Thomas.

THOMAS  
But not Mom and Lucas, right?

HENRY  
No. I haven't seen them.

Henry checks Thomas' wounds. He has several cuts on his legs and ribs but they don't look serious. Thomas shows him his feet.

THOMAS

I burned my fee on the roof... It was really hot and everybody was leaving. Can we leave yet? We should go to a hospital and get you looked at.

HENRY

I can't rest until I know where Mom and Lucas are.

(pause)

You need to do me a favor.

Thomas remains silent.

HENRY (CONT'D)

Look, I hear they're taking us to a shelter in the mountains, but I can't go with you. I have to keep looking. You have to help me tonight, kid. I need you to take care of Simon.

THOMAS

No. Stay with us.

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

HENRY

I have to keep looking.

THOMAS

Then we'll look for them together.

HENRY

I can't take you two with me.

THOMAS

You can't leave us alone again. You promised you'd be back before nightfall and that you'd stay.

HENRY

I know you understand.

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

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

AMERICAN TOURIST

They're here!

HENRY  
Thomas. Please.

71 EXT. ENTRANCE, ORCHID BEACH RESORT - NIGHT

71

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

HENRY  
Are you all right, have you lost  
someone?

She gestures for him not to come any closer.

DARK WOMAN  
We're fine, we just want out of  
here.

Henry looks at her a moment.

HENRY  
You see, I've been trying all day  
to place a call to England...

The man gives Henry a nasty look.

HENRY (CONT'D)  
Excuse me... Listen, if I could  
please use your phone just for a  
minute, I've lost my...

AMERICAN TOURIST  
(interrupting)  
Sorry, pal. My battery is almost  
out and I need this phone.

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

HENRY  
I hate to bother you but I've been  
looking for my wife and kid all day  
and my feet hurt. If you could  
spare a pair of sneakers...

The American drops his manners and gets serious.

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

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

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

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

Henry looks at the tourist. His face reveals that he's been personally affected by the tragedy.

HENRY  
Thank you.

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

SIMON  
You're not coming, Dad?

The pick-up starts.

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

Henry smiles, proud and touched. He sees a WOMAN looking at him with sad eyes. She has a peculiar look about her. Her hair is dyed an orange-pinkish color.

HENRY  
Could you please keep an eye on my  
kids?

The woman nods.

AMERICAN TOURIST  
(to Henry)  
Come with us. You know it's  
useless.

Henry looks at him. His face is broken by fatigue, but love and hope continue to flicker in his eyes.

HENRY  
I have no choice.

The pick-up drives off. Henry watches it in the distance.  
The boys wave goodbye.

Now Henry is on his own.

72 EXT. DEVASTATED AREA - NIGHT

72

A full moon. Henry walks through a swampy area. He's holding a flashlight, the only light in the darkness. The mud is up to his knees. His flip flops are getting stuck in the mud, making it hard for him to walk. He kicks them off.

HENRY  
Maria! Lucas!

73 EXT. RUINS - NIGHT

73

Henry enters what's left of the hotel lobby. Everything feels like a nightmare. The ground is covered with all kinds of debris. He lights it up with the flashlight.

A trail of debris with a fallen electricity wire on one side. The posts and wires look like a barbed wire fence alongside an eerie path. Henry walks to the end, where beside an electric cable box there's a mass of shredded fabric rocking in the night breeze. Henry thinks he can make out two human figures trapped inside.

The two bodies are hooked to some fabric. They look like a giant insect cocoon. A hand is sticking out in a gesture of desperation.

Henry walks over to them, puts down the flashlight and starts to unravel the layers. The fabric tears and opens. Water, mud and a large, bulky mass fall to the ground.

Two bodies clinging to each other. It's dark but we can tell the corpses are very swollen. They roll down into a huge pond of stagnant water with a solid layer of scattered debris and bodies floating on the surface.

Henry walks down into it without thinking. He lets his feet slide in the mud. Suddenly he sinks completely. He struggles and manages to get on his feet. The flashlight is wet and starts losing intensity. He moves among the bodies, turning them over. His face is black from the mud. His white eyes, wide open from the shock, stand out in the darkness.

Henry thinks he hears something snap.

Something moves quickly in the water. Henry turns but can't see anything. His breathing speeds up.

Silence.

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

Henry is terrified. The flashlight goes out completely.

74

EXT. CAMP IN THE MOUNTAINS - NIGHT

74

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

Simon is sleeping at Thomas' feet. Thomas takes a roll of toilet paper and uses it to make a pillow. Simon's arms and hands are covered with bites. He scratches them constantly.

SIMON

Get these ants off me...

Thomas looks at his brother. There aren't any ants on him. He's talking in his sleep. He puts the toilet paper pillow under his head.

Suddenly we hear the sound of an animal howling in the jungle. It's a pitiful sound. Simon opens his eyes.

He looks into the jungle with fear in his eyes. He turns, seeking his brother's warmth.

Thomas looks at the sky.

He can see the stars shining through the branches of a tree.

He looks up at them with tears in his eyes.

75

EXT. ROAD - NIGHT

75

We come down from the stars and find Henry. He's limping along the side of a devastated highway.

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

76

INT. ENTRANCE, BUS STATION - NIGHT

76

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

Henry is lying on a gurney. A nurse uses a cigarette lighter to sterilize a needle. The woman takes out a box of dental floss and cuts a long string.

HENRY

Is it necessary? I have to look for my wife and kid.

The woman touches his chest and smiles kindly.

NURSE

You have several broken ribs. I'll give you some painkillers. But you need to get some rest.

She picks up a mini-bottle of vodka and pours the liquid on Henry's eyebrow. He winces in pain from the sting.

NURSE (CONT'D)

This may hurt a little.

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

77

INT. BUS STATION - NIGHT

77

Henry is lying on the floor. People try to rest around him. We hear someone snoring peacefully. Henry stares at the clock on the wall. The second pass. We hear a radio in the distance.

RADIO (O.S.)

...international help is on the way while locals have taken to the mountains, fearing an aftershock may cause another wave...

Henry walks through the bus station, unable to sleep. He passes a group of men speaking in low voices. One of them, JOAKIM (38), his legs in a plaster cast, looks at Henry. Beside him we see Ferdinand, the German boy with the prosthetic arm. He's lost his prosthesis and his stump is exposed. He's sitting beside his father, DIETER (45).

Henry walks over and sits down, joining the group. JOAKIM is finishing his story.

## JOAKIM

I broke my leg on a trekking excursion two days ago. My wife and kids were on the beach. I was on the balcony. I saw the whole thing, but I had no time to react. There was nothing I could do. I should have been by their side.

(pause)

There's so many things I wish I could say, so many things I'd like to take back.

The group remains silent. Dieter looks at Henry.

## DIETER

You were staying at the Orchid, right?

Henry nods.

## DIETER (CONT'D)

Ferdinand and I were there with our family too. We're looking for my wife and two daughters. My other son is dead.

The other men turn to Dieter. Ferdinand puts his good arm around his father's shoulder.

Dieter remains admirably calm. Henry is deeply affected. They all look at him, waiting for him to tell his story.

It's the first time Henry has had to put it all together. He has trouble ordering his memories.

## HENRY

The wave hit when my whole family was by the pool. I found my two youngest kids. Seven and five years old. I found Thomas first. He was totally panicked. Then I heard Simon screaming. I had to jump in the water to rescue him. He was barely hanging from a nearby tree, covered in ant bites. There was this dead guy caught at the base of the tree. He was so scared...

(pause)

But I had to leave them again. I'm still looking for my wife and my nine-year-old. Maria and Lucas.

(MORE)

HENRY (CONT'D)

I don't suppose any of you have  
heard of them, by any chance...

The men shake their heads, looking sadly at Henry.

JOAKIM

(to Henry)

Have you had any chance to call  
home already?

HENRY

I haven't managed to call anyone  
all day. Perhaps if my wife and  
kids are safe, they would have...

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

JOAKIM

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

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

HENRY

I'll make it quick, I promise.

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

HENRY (CONT'D)

George?

GEORGE (O.S.)

(over telephone)

Yes, Henry, thank God. How are you  
guys?

HENRY

Has anybody called you?

There's an uncomfortable silence.

GEORGE (O.S.)

(over telephone)

No, Henry, you're the first to  
call. Is everybody all right?

HENRY

Maria and Lucas are gone.

GEORGE (O.S.)  
(nervous, over telephone)  
What do you mean, gone?

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

HENRY  
(sobbing)  
The wave swept them all away. I found Simon and Thomas, but I can't find Maria. I don't know what to do, I don't know where to look...

GEORGE (O.S.)  
(over telephone)  
Take it easy Henry. Calm down.

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

Henry hangs up the phone and weeps inconsolably. The men around him put their arms around him, comforting him. Henry graciously accepts their encouragement.

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

Joakim looks at Henry. He holds out the phone again.

HENRY  
What do you want me to do?

JOAKIM  
You can't leave it like that.

Henry dries his tears.

JOAKIM (CONT'D)  
Go on. Call him back.

Henry lets go of the others. He takes the phone and dials again.

GEORGE (O.S.)  
(over telephone)  
What is it, Henry?

HENRY  
(more composed)  
George, it's me again.  
(MORE)

HENRY (CONT'D)

I swear I won't stop until I find them. It's nighttime, I don't know what I'll do, but I'll check every hospital, every shelter. I'll find them.

78 EXT. PICK-UP - NIGHT

78

Henry is sitting next to Joakim in a pick-up truck, speeding along the road. He looks determined.

79 INT. CHILDREN'S TENT - NIGHT

79

Lucas sleeps on the ground surrounded by other children. A THAI BOY shifts and puts his arm around him. Lucas lets him.

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

He walks over to a crack in the tent, listening to people talking outside. He can't make out what they're saying, but he can tell they're upset about something.

GIRL'S VOICE (O.S.)

Why are you here?

Lucas turns. It's the little blonde girl with glasses we saw earlier in the bathroom, wearing a sticker that reads: Marie.

Marie looks at him. She hesitates a moment.

MARIE

Why aren't you inside, with your mom?

Lucas turns very serious.

LUCAS

My mom is dead.

Marie is confused.

MARIE

No she's not. I've seen her!

A light ray of hope flickers in Lucas' eyes. The ruckus outside grows louder.

LUCAS

Where?

MARIE  
I'll show you.

80 EXT. CLEARING OUTSIDE HOSPITAL - NIGHT

80

Lucas and Marie exit the tent. There's quite a stir of people coming and going. Some flee in terror as others run toward the main entrance.

VOICES  
The water is coming! THE WATER IS COMING! Run to the roof!

The employees try to restore order, screaming in Thai and gesturing for people to remain calm. We see injured people fleeing the hospital any way they can.

The rumble gets louder and louder.

81 INT. MAIN ENTRANCE, HOSPITAL - NIGHT

81

Lucas, holding Maria's hand, walks in front of the bulletin boards. Something catches his eye.

In the DECEASED column we see a small piece of paper with his name on it: LUCAS BENNETT.

Lucas lets go of Marie's hand and approaches the board.

Lucas takes his name from the DECEASED column and hangs it in the ADMISSIONS column. Marie grabs his hand and pulls.

MARIE  
Don't waste time!

Lucas is confused. He puts the paper with his name on it in his pocket. He follows Marie.

82 INT. HOSPITAL CORRIDORS - NIGHT

82

Marie runs with Lucas, who tries to avoid all the people rushing past. Seriously injured people on the floor in the corridors reach out for help. An old woman holds her hands together in prayer.

They make their way against the crowd, heading for another wing of the hospital.

83

INT. ROOM 2 - NIGHT

83

Marie leads Lucas inside a room that is half-empty. The patients here are too seriously injured to flee. They hold their hands out, pleading for help. Marie and Lucas look around the room.

Maria isn't there.

LUCAS

I told you... She's gone...

Marie doesn't react.

MARIE

No, wait!

Marie runs out of the room. Lucas follows

84

EXT. CORRIDOR - NIGHT

84

Lucas tries to keep up with Marie as she runs down a ramp, against the stream of people trying to make it to the roof. People flee in terror. It's hard to get through the crowd. Marie stops.

MARIE

There's no time. We need to get to the roof.

Marie turns, but Lucas squeezes her hand tightly.

LUCAS

No, please. Take me to my mom.  
Please!

Marie thinks a moment. She squeezes Lucas' hand tightly. We see the two hands moving against the tide of people. They run through the corridors, reaching street level. Marie points at the pavilion where Maria was taken when she first arrived.

MARIE

In there!

LUCAS

But that's where she was before.  
I've checked already.

Somebody pushes Lucas to the ground. He gets up and runs after Marie, who has already entered the room.

85

INT. LARGE ROOM - NIGHT

85

Lucas reaches the door, almost out of breath. He turns in the direction of Maria's bed. It's still empty. He looks around for Marie.

Marie is a few yards away, smiling ear to ear. She points to the far end of the room.

In back we see a figure resting on a bed surrounded by a white curtain.

Lucas approaches her.

All of the injured who can walk rush out of the room.

Behind the curtain we find Maria.

She looks awful, with tubes coming out of her nose and mouth.

The noise in the hall is so loud the windows are shaking. Lucas embraces his mother.

MARIE

Quick, we need to take her to the roof.

Lucas shakes his head.

LUCAS

You go. I'll stay with her.

They wait a few seconds. Marie tries to say something, but the ruckus gets so loud the windows are shaking. Marie runs out of the room, leaving Lucas with his mother.

Maria opens her eyes slightly and looks at Lucas. She looks frightened. Lucas hugs her with all his might as he looks at the window.

Slowly the windows stop shaking. The ruckus dies down.

MARIA

(in a faint voice)

Lucas...

(pause)

See if you can find a mattress.

Lucas notices that almost all the beds in the room are empty now.

Maria breathes with great difficulty. Lucas moves his head closer to her and whispers softly.

LUCAS

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

Maria doesn't react. She closes her eyes and goes back to sleep.

86 EXT. MOUNTAINS - DAY

86

The sun rises over the mountains.

87 EXT. EMERGENCY SHELTER - NIGHT

87

Henry and Joakim walk outside a row of homes used to improvise an emergency shelter and information center. They check a bulletin board full of names where photographs have begun to appear.

JOAKIM

Nothing. What next?

Henry looks at a piece of paper in his hand. He sees a list of hospitals, temples and emergency shelters. He runs his finger down the list.

HENRY

We should try to find a ride to Takua Pa Hospital.

Henry looks up towards the road. We see a cattle truck filled with children drive by in the distance. It's also carrying a few old people and others too injured to walk. Henry and Joakim look at the truck. They look concerned. Henry spots the woman with orang-pink hair he asked to look after his kids earlier, walking in the road.

HENRY (CONT'D)

(shouting)

Hey!!! Where are my kids!

The woman turns to Henry.

WOMAN

They're taking them away. They wouldn't let me go with them. I'm sorry!

Henry can't hear very well. There's anger in his voice.

HENRY

Where?

The woman shrugs her shoulders.

88 INT. MINI-BUS - DAY

88

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

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

SIMON  
I need to pee.

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

89 INT. LARGE ROOM - DAY

89

The room is silent. Lucas is sitting at his mother's side, stroking her hair.

MARIA  
(barely able to speak)  
Lucas, what color is my leg.

He looks at his mother. The wound has turned black. Lucas lies.

LUCAS  
It's red, Mom.

She looks delirious.

MARIA  
Is there any Coca-Cola left in the can?

Lucas looks around. He sees Manchester Girl far in the corner of the room.

LUCAS  
I'll go check.

Lucas runs over to the nurse.

LUCAS (CONT'D)  
Please, my mom... Her wounds are looking really bad.

Manchester Girl takes his hand and leads him to the corner.

## MANCHESTER GIRL

I know. We're taking your mom to surgery. We're going to try to save her.

Lucas tries to take it all in.

## MANCHESTER GIRL (CONT'D)

We'll do our best.

Lucas looks at her. You can tell he hasn't slept all night. He nods.

He returns to his mother's bedside. She's gazing at the ceiling lost. She looks dead. Lucas squeezes her hand.

The faint sound of helicopters can be heard from the room.

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

The windows begin to tremble from the noise.

Maria squeezes Lucas' hand tightly. He looks out the window and sees a helicopter fly past.

## LUCAS

It's okay, they're only  
helicopters.

90

EXT. CLEARING OUTSIDE HOSPITAL - DAY

90

We see a helicopter cross the clearing outside the hospital. Henry's pick-up enters the frame. Henry argues with the driver to stop.

## DRIVER

No more sick here since yesterday.  
No more! Full! We move on!

## HENRY

(gesturing)

Just five minutes! Five!

Henry gestures to Joakim, but he shakes his head. Joakim writes his wife and daughters' names on a piece of paper and hands it to Henry.

## JOAKIM

Don't want to slow you down. Check  
the boards for me, will you?

Henry nods.

HENRY  
I'll be right back.

Henry runs across the clearing and up the ramp towards the hospital entrance, weaving through the people on the ramp.

91 INT. MINI-BUS - DAY

91

The mini-bus in which Thomas and Simon are riding stops abruptly. Thomas gets up to see better. Cars, military trucks and people on foot are blocking the road. The driver turns off the motor.

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

The children look outside, trying to see why they've stopped.

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

THOMAS  
What are you doing?

92 INT. HOSPITAL CORRIDORS / FIRST FLOOR - DAY

92

Henry runs through the corridors, checking each patient on the floor, each window into a room, looking everywhere.

93 INT. LARGE ROOM - DAY

93

Lucas looks at his mother. He remembers something and puts his hand in his pocket. He takes out the piece of paper with his name on it, crumpled and blurry. He thinks.

94 INT. MAIN ENTRANCE, HOSPITAL - DAY

94

Henry is in the main entrance, standing before the bulletin boards. He's holding a list of names Joakim gave him.

CUT TO:

Lucas appears by the reception desk.

He heads for the bulletin board.

His father is gone.

95

EXT./INT. LARGE ROOM - DAY

95

Henry looks into the large room through the window to the corridor. He tries to check every face, but things are too chaotic for him to get a real look.

He enters the room and walks past each bed until he reaches the corner where Maria is lying. But he can't see her through the curtain.

On the other side of the curtain we see Maria. She sees Henry's silhouette outside the curtain. She closes her eyes a moment. Henry's shadow walks off.

96

EXT. PICK-UP 3 - DAY

96

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

BRITISH TOURIST

Please, they told us our daughter could be in Surat Thani. We've already been to this hospital.

JOAKIM

We've checked all the hospitals but this one. Please.

DRIVER

Two minutes! No more!

97

INT. HOSPITAL CORRIDORS - DAY

97

Henry reaches street level and heads for the main entrance.

We see Lucas walking across a bridge on the first floor. He reaches the central artery of corridors. A volunteer is handing out bottles of water. Lucas stops to wait in line.

He reaches down for a bottle of water. He turns and sees his father's bathing suit in the main entrance below the bridge. He can only see him from the waist down.

LUCAS

(whispering)

Dad...

Lucas takes off running in the direction of the main entrance.

98 INT. MAIN ENTRANCE, HOSPITAL - DAY 98

Henry walks over to the bulletin board and pins a piece of paper to it with two names:

LUCAS BENNETT / MARIA BENNETT

99 INT. CORRIDOR - DAY 99

Lucas runs desperately down the corridor where he saw his father.

100 EXT. MAIN ENTRANCE, HOSPITAL - DAY 100

Lucas rushes outside. He stops and looks around, trying to spot his father. Not an easy task, with all the commotion and cars pulling up.

Lucas runs between the vehicles.

101 EXT. MINI-BUS - DAY 101

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

The driver turns the motor back on.

A woman shouts at them to get back on the bus.

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

102 EXT. CLEARING OUTSIDE HOSPITAL - DAY 102

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

103 INT./EXT. PICK-UP 3 - DAY 103

Henry takes Joakim's hand and hops in.

HENRY  
No luck.

The driver starts the engine, sticks his head out the window and shouts at the cars following behind, gesturing. He grabs the wheel and starts driving through the crowd.

104 EXT. MINI-BUS - DAY

104

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

SIMON  
I'm coming!

Simon's face lights up.

SIMON (CONT'D)  
There's Lucas!

Thomas looks around in disbelief.

THOMAS  
Where?

SIMON  
There!

Thomas turns and looks where Simon's pointing.

A group of men carrying medical supplies are in the way. But they quickly walk past.

There's Lucas, lost and about to burst into tears. We see the disappointment growing in his face.

SIMON (O.S.) (CONT'D)  
Lucas!

Lucas turns. Simon and Thomas are standing there.

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

The woman from the mini-bus appears in the distance and shouts at them.

WOMAN  
Get back on the bus, please! Now!

The brothers hug and kiss at the same time. People around them stop what they're doing to observe them.

105 EXT. PICK-UP 3 - DAY

105

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

HENRY  
This makes no sense.

Joakim looks at him.

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

Joakim shakes his head.

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

Henry thinks it over. Then he looks outside.

Henry can't believe his eyes.

106 EXT. CLEARING OUTSIDE HOSPITAL - DAY

106

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

Lucas looks up and sees his father. Neither of them moves. Suddenly Henry rushes to Lucas and takes him in his arms. They embrace.

Joakim watches the scene, teary-eyed, from the pick-up. The driver turns and shouts something in Thai.

JOAKIM  
Just go. No need to wait.

Lucas is still in his father's arms.

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

HENRY  
Where?

Lucas takes his hand and leads him toward the hospital. Henry turns, looks for Joakim. The pick-up is gone.

107 INT. HOSPITAL CORRIDORS - DAY

107

Henry and Thomas follow Lucas, who's carrying Simon piggy-back through the corridor towards Maria's pavilion.

LUCAS

She's very weak. Sometimes she says weird stuff. The nurse says they're going to operate on her as soon as they can. I think it's serious.

THOMAS

Where is she?

Lucas points toward the pavilion.

Henry has trouble keeping up. Lucas waits for him.

108

INT. LARGE ROOM - DAY

108

Lucas, Henry, Thomas and Simon walk over to the bed where Maria is sleeping. Manchester Girl is next to her giving instruction to an orderly holding Maria's file. Lucas runs over to the nurse.

LUCAS

Please. Just a second.

Manchester Girl signals for the orderly to wait and takes a few steps back, giving them some intimacy.

Lucas taps his mother's shoulder softly.

LUCAS (CONT'D)

Mom, look who's here.

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

Henry face lights up.

MARIA

Am I dead?

Simon giggles as Thomas and Lucas share a worried look.

Henry leans his face closer to hers, touching foreheads for a long time before kissing her on the cheek ever so softly. She seems to regain just enough strength to whisper something.

MARIA (CONT'D)

Now I can rest in peace. Take care of the boys.

Henry shakes his head firmly. A pair of orderlies approach the bed, accompanied by Manchester Girl.

HENRY

That's not what I came here for.

Maria looks at him helplessly.

Thomas comes over and gives her a kiss. His eyes fill with tears. Henry takes Maria's hand.

HENRY (CONT'D)

Maria, listen to me. I know you're tired. I can't even imagine what you've been through. But we have to keep fighting.

(pause)

The sea just washed it all away. It took away everything we had. But now we're here again, all five of us. It seems impossible, but it's true. And if we made it this far, there must be a reason. It can't just finish like this. This can't be the end. It has to be the beginning.

Henry bursts into tears.

HENRY (CONT'D)

We can't give up now.

Maria and Henry say a million things to each other in silence.

Henry looks at Lucas. He's so upset he can't even look at his mother.

109

INT. CORRIDOR - DAY

109

Two orderlies push Maria on a gurney to the end of a long corridor, where some other gurneys are waiting. Henry and the boys accompany them. Maria squeezes her husband's hand in her own. A nurse steps in front of him and signals that access is prohibited beyond this point.

The orderlies take Maria away and we see her disappear behind two singing doors. Lucas catches a glimpse of his mother one last time through the doors as they swing before finally stopping.

110

INT. LARGE ROOM - DAY

110

Lucas is sitting at the foot of Maria's bed. Henry is sitting with Thomas and Simon, curled up on each side.

Thomas looks at his father's face, visibly shaken. Henry looks back at him.

HENRY

You're the bravest person I've ever met. I'm proud of you. Thank you, Thomas.

Thomas looks proudly back at his father.

111 INT. WAITING ROOM - DAY

111

Maria waits her turn, lying on a gurney beside Simonne. She looks at her wristwatch. The glass is cracked but the second hand keeps going.

Maria looks on, spellbound as she watches the second hand continue ticking.

Simonne turns over and sees her. She's teary-eyed.

SIMONNE

(in French)

I have a family too. I've been saving my strength because I want to see them one more time. I know wishing for this will keep me alive.

Simonne and Maria look at each other in silence. Words are unnecessary.

At that moment some nurses arrive and wheel Maria away. Simonne remains behind, waiting in her gurney.

112 INT. OPERATING ROOM - DAY

112

Maria's shattered body rests on the operating table. The room has an immense window. Maria looks at it, terrified.

She turns and looks away from the window. A group of surgeons are operating on another woman, whose face we cannot see. It could be Simonne. Maria sees a spider scamper across the floor.

The doctors remove her clothing and bandages and start cleaning her.

Maria's open shirt reveals laceration in her chest and thorax. Her back and mutilated thigh have turned a color that can only mean trouble.

A nurse approaches to put a mask on her and administer an anaesthetic.

MARIA  
Do you have to?

NURSE  
We don't want you to feel any pain.

MARIA  
I'm afraid to go to sleep.

NURSE  
(smiling)  
You're in good hands.

The nurse puts the mask on her.

NURSE (CONT'D)  
Think of something nice.

We zoom in on Maria's eyes as she fights to stay awake.

113 INT. LARGE ROOM - DAY

113

Simon and Thomas are in their father's arms. Lucas is sitting across from them. He looks worried. Henry looks at him.

114 INT. SWIMMING POOL - DAY

114

From inside the swimming pool we see Lucas dive in. Black water covers the outside of the outside of the pool, completely blocking the sunlight. Lucas' face fills with terror.

115 INT. LARGE ROOM - DAY

115

The room is completely silent. Henry huddles with Thomas and Simon in the corner. There is fear in Henry's eyes.

116 EXT. SWIMMING POOL - DAY

116

The brutal mass of water drags Henry towards a row of columns holding a son in each arm.

Henry tries to protect his children from the columns but inadvertently takes the blow himself.

The boys slip out of his arms.

- 117 INT. LARGE ROOM - DAY 117  
Simon scratches his arms nervously.
- 118 EXT. SIMON'S TREE - DAY 118  
The sound of the current is deafening. Simon grips the branches of a tree, staring at hundreds of red ants as they climb up his hands, themselves fleeing from the water.
- 119 INT. LARGE ROOM - DAY 119  
Thomas hugs his father.
- 120 EXT. TREETOP - DAY 120  
Thomas clings with all his might to a slippery treetop. He slips, digging his nails into the bark. He looks down and sees a body crash into the trees.
- THOMAS  
(shouting)  
Dad!
- 121 INT. LARGE ROOM - DAY 121  
Thomas hugs his father. Lucas gets up, so anxious he can hardly breathe.
- 122 INT. OPERATING ROOM - DAY 122  
Maria's eyes close. They suddenly open, fighting, uneasy.
- NURSE  
Shhh. Think of something nice.
- 123 INT. LARGE ROOM - DAY 123  
We see Lucas' face. He's very worried. He and Henry glance at each other.
- Lucas contemplates the door. Maria's silhouette is practically outlined in blood and mud.
- Lucas climbs on the door and curls up.

124 INT. OPERATING ROOM - DAY

124

Maria, lying on the operating table, looks at the camera. She closes her eyes.

125 EXT. SWIMMING POOL AREA - DAY

125

Lucas looks at his mother moments before the wave engulfs him. He knows he'll never reach her in time.

CUT TO:

Maria's helpless face. The glass shower screen behind her vibrates forcefully.

The wave turns Maria black for a brief instant before engulfing her, pummelling her against the glass.

Total darkness and silence.

Then, gradually getting louder and louder, the roar of rushing water becomes unbearable.

126 INT. CORRIDOR - DARKNESS

126

Maria opens her eyes underwater, lying on her back on the floor.

Almost pitch black. Sounds are deafened and at the same time amplified by the water.

Maria tries to get up but the pressure on her is tremendous and she has great difficulty. When she finally manages to turn over the floor starts to crack.

Random objects appear out of nowhere and strike Maria violently. The floor breaks open even more.

The pressure of the water continues to press Maria against the ground, which cracks around her hands and other encrusted objects. Air escapes from her lungs.

We turn 90 degrees to find that Maria isn't lying on the floor, but being crushed against the wall.

A horrible sounding crack and the wall gives way, dragging her body through walls and glass windows.

Maria's body is struck over and over again in the darkness, twisting and turning wildly in the water along with random objects like they're in the spin cycle of a giant washing machine.

Maria screams in pain. She crashes into another wall of cement and glass, which resists the pressure a few seconds before shattering.

Shards of glass whistle by Maria's ear. Her body crashes through a partition wall that shatters into pieces and is dragged into tangled electricity cables. Before Maria can untangle herself, her body is slammed into a labyrinth of branches that scratch her skin and prick her flesh. Her head is shaken from side to side until she passes out. Maria stops fighting. We hear only the thunderous water pounding.

The air empties out of Maria's lungs.

She gives up. She accepts that she is going to die.

Then she is grabbed by a current like an invisible hand that pushes her up, closer and closer to the surface.

Maria reaches the surface and desperately gasps for air.

127 INT. LARGE ROOM - DAY

127

Lucas is sleeping on Maria's door. Henry taps him lightly to wake him up.

HENRY  
Mom is okay, Lucas. We're going home.

LUCAS  
I want to see her.

128 INT./EXT. CORRIDOR OUTSIDE OPERATING ROOM - DAY

128

Henry, Lucas, Thomas and Simon walk towards the surgery area.

LUCAS  
But is she completely okay? What happens now?

HENRY  
I talked to the insurance company. They're sending a plane to pick us up.

They pass two nurses pushing a gurney carrying a body covered with a sheet. An arm is sticking out on the side.

Lucas turns white.

We see the cadaver wearing Simonne's wristwatch.

A few yards ahead we see the doors of the surgery area. They open. A pair of orderlies bring out Maria. Thomas and Simon jump for joy as Henry smiles.

Maria looks at them, still half-asleep.

The group walks alongside Maria toward the hospital entrance. Lucas spots Manchester Girl, watching him from the door to Maria's room.

129 INT. LARGE ROOM - DAY

129

Lucas sprints over to her. Tears fill her eyes.

MANCHESTER GIRL  
Have a safe journey home. And good luck.

She bows and puts her hands together. Lucas does the same, filled with emotion.

LUCAS  
Kob khun krup.

Henry looks at Lucas. He's overwhelmed. He squeezes his shoulder affectionately.

130 EXT. AIRPORT - DAY

130

A group of nurses roll Maria's gurney to a medical plane waiting on the runway.

At the airport a lot of things are happening at once. Camping tents have been set up where numerous volunteers sit waiting with lists and papers, other people wander around aimlessly. There are boards full of information, photographs, flowers and personal items.

A couple of buses open their doors. Dozens of Western tourists exit the buses. Many of them hug each other, others console the ones crying. There is hope and pain in their faces.

Simon looks at the sticker on Lucas' chest.

SIMON  
Why did you get a name tag? I didn't get one.

Lucas looks at the sticker. He pulls it off sadly without answering.

A MAN IN A SUIT accompanied by TWO WOMEN IN WHITE ROBES appears to greet them.

MAN IN SUIT

Mr. Bennett, I'm Oliver Tudpole.  
The insurance company sent me to  
take care of your family.

131 INT. MEDICAL PLANE - DAY

131

NURSES with Western features secure the stretcher on which Maria is lying on a perfectly-equipped medical plane at the disposal of the Bennett family. Behind them we see Henry, who steps on the plane still barefoot, followed by the rest of his family.

A nurse finishes securing several safety belts to fix Maria to the gurney. Henry walks over.

MARIA

Where are we?

HENRY

They're taking us to Singapore.  
You'll be fine there.

Henry is holding her hand. The nurse walks over.

NURSE

Please take your seat. We'll be taking off shortly.

Henry nods and sits beside Lucas. The boy looks at his father expectantly, asking for permission to see his mother with his eyes. Henry smiles and gestures for him to go ahead.

Lucas slowly approaches Maria. She looks sad.

MARIA

How are you, Lucas?

LUCAS

Here. With you.

Maria smiles softly and the two stay quiet.

LUCAS (CONT'D)

Mom, when you weren't with me I did like you said and I helped people.  
(MORE)

LUCAS (CONT'D)

A man name Benstrom came along and I found his son in one of the beds at the hospital. And you know what?

Maria looks at him, intrigued.

LUCAS (CONT'D)

I saw Daniel outside the hospital. He had a big smile on his face. Somebody was holding him. I think it was his father.

A long silence. Finally Maria smiles. A smile filled with sadness, but also satisfaction. She's proud of her son.

132 EXT./INT. AIRPORT, AIRPLANE - DAY

132

The engines speed up and the plane takes off. Lucas feels his body pressed against his seat. Simon has a sad look on his face, leaning his head on Thomas' shoulder. Thomas appears lost in thought.

The sounds fade and we start to hear music. It's an orchestrated version of the lullaby we heard the old Scottish man singing earlier. Sad but comforting. Henry contemplates his family, reunited and safe. He opens the palm of his hand and looks at the three names Joakim had written on a piece of paper. He starts to tremble. Tears stream down his cheeks. His shivering blends into the vibration of the airplane.

Maria turns and looks out the window.

We see her face reflected on the glass with the sea behind. We fly over miles and miles of devastated coastline, taking in the dimension of the tragedy. Then the plane veers and the sea floods Maria's face.

For the first time, she does nothing to contain her tears, surrendering to her pain.

133 EXT. SEA - DAY

133

From high above the clouds we see the miniature outline of the airplane flying over the sea, a humble and tiny faraway dot crossing the immense ocean.

