

ATLANTIS HEIGHTS

"Pilot"

by

Duke Rightious

Contact:
Duke Rightious
Glen Havjar
Rightiousworks Entertainment
2607 Cove Point Pl.
Virginia Beach, VA 23454

<http://www.atlantisheights.com>
AtlantisHeights@gmail.com

Copyright (c) 2014 This screenplay may not be used or
reproduced without the express written permission of the
author

ATLANTIS HEIGHTS

"Pilot"

TEASER

FADE IN:

EXT. OPEN OCEAN - DAY

Central figure of Atlantis Heights, ANDREA CHANCE'S voice is heard as a VO.

ANDREA (V.O.)

They say the oceans are where it all began. A simple one celled organism created by, who knows, a lightning bolt? After all this time we still don't know how that first one celled organism came to be. And then somehow it developed into all the animals, plants and any other living thing that thrives on the planet today. However it all began, for most people who were the apparent result of millions and millions of years of evolution past that first spark of life, it's where it also ended. The rest of us, as well as we can, have adapted to being back in the ocean.

An empty one liter bottle with the lid attached floats into view. Suddenly the bottle is snatched from the water as the voice of TOMMY is heard.

TOMMY

I'll take that.

CUT TO:

A small motorboat, with a hand-controlled outboard motor. It is carrying DAMIEN CARLISLE, who has built a substantial floating island nearby. He is large and effeminate with a rather high voice. He is humming and singing as he goes through the water.

CUT TO:

Tommy, who we now see is in a small dinghy with other

plastic bottles. He looks off and sees more floating plastic a short distance away and starts towards it.

TOMMY
My lucky day.

As Tommy nears the bottle, a voice is heard from the near distance. It is the voice of Damien Carlisle.

DAMIEN
Excuse me!

Tommy turns around and is a bit surprised to see the small motor boat approaching, heralding a large man eating a sandwich.

DAMIEN
Excuse me!

The boat comes in close proximity to the dinghy.

TOMMY
Can I help you?

DAMIEN
Well, yes, actually, I'm afraid there's been a bit of a misunderstanding; because you are confiscating debris from my property.

TOMMY
Your what?

DAMIEN
My property.

TOMMY
Man, this is the open ocean, it ain't no one's property.

DAMIEN
It is, actually. It's mine.

TOMMY
Really. And just who decided that?

DAMIEN
I did. And I'm afraid I'm going to have to ask you to surrender the items you've stolen from me.

Tommy looks back at the bottles he has collected and then

back to Damien.

TOMMY

Man, go to hell.

DAMIEN

More specifically, after that hateful outburst, I must insist that you not only surrender the items, but that you be on your way. With some form of urgency, as well. At least two miles due east. My island is one mile west from here currently, and I keep a three mile property line.

TOMMY

Man you're insane; especially if you think I'm gonna give you jack.

DAMIEN

Number one, I don't think anyone likes being called insane. It's very rude. And number two, if you don't give it to me,

Damien suddenly takes out a gun and shoots Tommy in the head.

DAMIEN (CONT'D)

then I'll just take it.

CUT TO:

Damien rolling Tommy's body off the side of the dinghy.

DAMIEN

You're going to make a megalodon very happy.

CUT TO:

Damien back in his boat attaching a rope (pulling Tommy's dinghy) to the back of his boat.

CUT TO:

Damien humming and singing as he tows the dinghy back to his island.

CUT TO:

EXT. OPEN OCEAN - DAY

A BOAT with eight men floats in the ocean several kilometers from where Tommy met his fate. JARMAN, the apparent leader, looks at his GPS while some of the men grumble amongst themselves.

BENNY

Man, this is crazy. We're never going to find it.

STRATTON

We might. And besides, I hear we have no other way in.

BENNY

Than a clear plastic tube?! No that won't be obvious at all...

PAN TO:

Jarman and Will, towards the bow of the boat.

JARMAN

I thought you said it was here.

WILL

It was. I swear.

JARMAN

You better be right. Or the deal's off.

(to the others)

Keep fishing for it!

A PAN underwater reveals a transparent, corrugated tube about three feet in diameter that floats underneath the surface. The PAN follows the tube far below where we see it connected to a huge facility called ATLANTIS HEIGHTS, the greatest under water living facility yet made. The pan then goes through the glass dome of the Atlantis Heights MALL CENTRAL (the glass domed city center of any such facility) and into one of the buildings. We continue the PAN into an office where ANDREA CHANCE, Atlantis Heights real estate director, is on the phone.

INT. ANDREA CHANCE'S OFFICE - DAY

Andrea is speaking with MR. SANG, an elder Japanese man who is currently living with his wife on a luxury cruise liner.

ANDREA

I understand that, Mr. Sang. That's exactly why you should move here.

(Andrea takes hold of an intricately carved wooden box on her desk as she listens)

Well, it's certainly not a reason to stay where you are, either.

CUT TO:

INT. MR.SANG'S LUXURY CRUISE SHIP CABIN - DAY

Mr. Sang speaks back to Andrea Chance.

MR. SANG

(into phone)

I don't know. Here we have 24 hour protection. Men with guns. A 24 hour watch.

(to his wife)

Why you have to take my sake? I kill you for that.

MRS. SANG

You shut up! I kill you first.

INTERCUT:

ANDREA

(into phone)

Mr. Sang. May I remind you of what happened to the Star Sparrow? Look, we all know there are risks wherever we are. It's the nature of the world we live in now. All I ask is that you give you and your wife a chance. Our security is far beyond anything you have on your ship, trust me. You'd understand that if you came here. And, by the way, these places are filling up fast and once that's done, well...I'm sure you'd hate to have to answer to your wife for not at least looking.

MR. SANG rolls his eyes then turns and yells at his WIFE in Japanese as she yells back in Japanese. Andrea opens the box as she listens to arguing over the phone and looks closely at the contents.

MR. SANG
 (into phone)
 Alright. We will come and visit.

ANDREA
 (into phone)
 That's great, Mr. Sang. When can we
 expect you?

CUT TO:

INT. NICOLE'S HOUSE - DAY

Fourteen year old NICOLE HAYES, Atlantis Heights resident on the East Cliff, is finishing a game with the HOLOMAID, LIZA, who is her "guardian" while her father, JOHN HAYES, one of the designers and engineers of Atlantis Heights, is away scouting for another underwater city location.

LIZA
 Is there anything else you would
 like to do, Ms. Nicole?

NICOLE
 Not really. I'm bored with games.

LIZA
 We could watch one of your favorite
 forms of entertainment.

NICOLE
 No, that's alright, Liza.

Nicole goes to the window and looks at the adjacent cliff side, where the housing units remain unoccupied as of yet.

NICOLE
 I wish there were people already
 living on the West Cliff. Kids my
 age, I mean...

LIZA
 I understand. I know my company is
 not quite the same.

NICOLE
 Don't get me wrong, I think you're
 great, Liza, really...

LIZA
 Nicole, I understand! And if you
 could see our cliff from the other
 side, you'd know there are already

(MORE)

LIZA (CONT'D)

thousands of people living here.
Young people included. Just wait
untill the real school opens and
you don't have to attend holoschool
anymore.

NICOLE

Do I have a choice?

Liza looks at Nicole, both sympathetic and amused.

NICOLE (CONT'D)

Anyway, you can turn off for now,
Liza. I'll see you at dinner.

LIZA

See you then.

NICOLE

(as Liza dissolves)

I'd like pizza, by the way!

Nicole approaches the glass and looks out to the Atlantis
Heights Mall Central.

NICOLE

I hate being bored.

A school of 4 foot ocean piranhas passes by showing sudden
interest in trying to get to Nicole through the glass.

NICOLE

(to the piranha school)

Oh yeah? Whatcha gonna do?

We PAN through the water back to Andre's office in the Mall
Central, where Andrea is thumping her fingers on the desk
and tapping her earphone impatiently. She speaks to her
secretary DARLENE, who is in the adjacent room, Andrea's
reception area, through the comlink.

ANDREA

Darlene, I've heard nothing about
the dive all day. Get me through to
Glen.

INTERCUT:

DARLENE

Yes, Ms. Chance. And Mr. Robinson
just called in. He's on line two.

ANDREA
 Omigod. Alright, put him through,
 but let me know as soon as you get
 Glen on the line.

DARLENE
 Yes, Ms. Chance.

Andrea hits a button to speak with JOHN ROBINSON, the man
 who hired her and lives in a BOBBER (a free-floating single
 family dwelling) near Atlantis Heights.

ANDREA
 (through comlink)
 John, tell me you're still coming
 to the gala tonight.

CUT TO:

INT. JOHN ROBINSON'S BOBBER HOME - DAY

John sits at his desk speaking to Andrea.

JOHN
 (through comlink)
 Oh, I plan to be there.

INTERCUT:

ANDREA
 I thought you might be calling to
 cancel, so I'm glad to hear that.

JOHN
 Is that a fact, Andi?

ANDREA
 Of course. And what's that supposed
 to mean, by the way?

JOHN
 It means I had someone check out
 how the geyser cap was going, and
 the report I got was that it
 wasn't.

ANDREA
 It's under control.

JOHN
 Andi, we need the power to make the
 West Cliff fully operational. We
 lose money every day we're behind.

ANDREA

I know that.

JOHN

Well, what are you doing about it?

ANDREA

Are you kidding me? John, we have been ahead of schedule throughout this whole project. The units are selling like hotcakes and we have the best minds in the world that put it all together. If we have a hiccup along the way, so be it. And let me remind you of something, John...

PAUSE

JOHN

Yes?

ANDREA

I sell these units. I'm the best at it, and that's why I'm here. I am not the foreman of any of your underwater crews no matter how much extra responsibility I've been willing to take on - because of your lack of personnel.

JOHN

There's not that many people anymore, Andi. Let alone qualified people.

ANDREA

Not my problem. But do me a favor, John, and call me soon to let me know what a bang up job I'm doing and how you can't wait to take me out to lunch for my incredible work; but don't call me again to whine over a hiccup.

Andrea hangs up.

ANDREA

That went well.

CUT TO:

John Robinson, who hears the phone go dead.

JOHN
 (to the turtle on his
 desk)
 Now that's a woman, Izzy.

CUT TO:

INT. ANDREA'S OFFICE - DAY

Andrea gently takes an intricately designed bracelet out of the box and looks at it for a moment.

DARLENE
 (from phone)
 Ms. Chance, Glen is on the line.

ANDREA
 It's about time.
 (through comlink)
 Glen, what the hell is going on? I need the rest of the city powered in two weeks and that geyser has to be on line.

CUT TO:

EXT. OCEAN BOTTOM - DAY

GLEN, a UW (underwater worker) is in a SUBMERSIBLE (or a SUB) working far below the Atlantis Heights' Mall Central securing the power through a line of underwater geysers. PAN through sub's glass to inside of sub as Glen speaks to Andrea through the comlink.

GLEN
 (into comlink)
 We'll get it done. We had some trouble getting the conductor in place. But it's done. We should be back on schedule within two days.

INTERCUT:

ANDREA
 (into comlink)
 I certainly hope so. You came highly recommended and I'd hate to see your reputation tarnished.

GLEN
 Got it.

ANDREA

Let me know when you're back on
schedule.

GLEN

Will do.

Andrea and Glen disconnect, and Glen continues working.

GLEN (CONT'D)

Ya frigin' piece of blowfish sh..

SALLY RENFRO, another UW working in her sub about a half
mile away capping another geyser, interrupts Glen's
muttering.

SALLY

(from comlink)

We're ready for you to start
uncoiling.

GLEN

(into comlink)

You have the frontline attached
already?

CUT TO:

INT. SALLY'S SUB - DAY

Sally continues conversing with Glen.

SALLY

Man, we capped this one in half the
time it took you for number eight.
Some of us actually know what we're
doing.

INTERCUT:

GLEN

Alright, give me another five to
finish bolting this converter, and
I'll head down.

SALLY

You got it.

GLEN

And, Sally, I've got something to
show you after we shut it down
today.

SALLY
Oh, yeah? What's that?

GLEN
You'll see. But you ain't gonna believe it.

SALLY
Is that a fact?

GLEN
Yes it is, young lady. So let's get this done.

SALLY
Now we're on the same page. See you in a few.

GLEN
Yes you will.

Sally and Glen disconnect and Glen turns the submersible to make another attempt at securing a coupling. Suddenly he stops and leans forward, staring out the window.

GLEN
Oh my god.

CUT TO:

POV of a MASSIVE SHARK coming towards the submersible.

GLEN
Oh God... Oh God.

The shark rams the submersible. Inside the sub warnings and alarms go off as the shark circles around and rushes the sub again. Glen regains his bearings and reaches for the flashing red emergency "surface" button but the shark rams it again before he gets to it, this time putting almost the entire submersible in its mouth as it swims it toward the cliff wall. Glen tries to flip the plastic cover of the emergency surface button and fumbles as the submersible is rammed against the cliff. The shark drops the submersible and starts circling around again as the glass in the submersible starts cracking.

GLEN
Oh God no!

He lifts the cover and pushes the "surface" button causing balloons to instantly inflate along side the craft. The sub starts an immediate ascent.

GLEN (CONT'D)
Please, God, please!

AUTOMATED SUBMERSABLE VOICE
Hull integrity has been
compromised. For your safety, the
hatch will open automatically upon
surfacing.

CUT TO:

INT. ANDREA'S OFFICE - DAT

Andrea is on the comlink with Ray Santiago, perspective
resident of Atlantis Heights.

ANDREA
More than under control, Mr.
Santiago. I'd say it couldn't be
going better...

Andrea puts the bracelet next to her wrist where it seems to
glow.

ANDREA (CONT'D)
You bet. I'm looking forward to it
as well... Well, I can't wait to show
it to you.

CUT TO:

EXT. OCEAN SURFACE - DAY

The pod surfaces about a hundred yards from the boat with
Will and Jarman. The lid opens. Glen breathes deep,
relieved.

CUT TO:

The men on the boat.

WILL
(pointing to the
submersible)
Lookee there! I told you it was
here. Or why else would that be
here?

JARMAN
Now I do believe you. Alright boys,
it's got to be here. Find that
tube!

WILL
 (to himself)
 I wonder why he ballooned up.

Glen continues to thank his stars when suddenly the submersible is hit from underneath by the megalodon, lifting it out of the water and knocking Glen into the water fifty feet from the submersible.

JARMAN
 Holy...

Glen recovers a moment, and then looks around desperately for movement in the water. He looks underneath and sees nothing and starts swimming back towards the submersible.

WILL
 Man, I would not want to be him.

Glen redoubles his effort back toward the submersible when a large dorsal fin rises up, approaching him from behind.

On the boat, they are watching intently.

WILL
 Oh, damn, man. He's not gonna make it. There's no way he can make it. He's gotta go faster!
 (screaming at GLEN)
 Faster, man, you gotta swim faster!

STRATTON
 I hope it eats his ass.

Glen hears yelling in the distance and turns to notice the boat for the first time. The approaching dorsal fin then catches his eye.

GLEN
 No!

Glen swims like a mad man but the shark is upon him. Glen screams as he is taken by the shark. Back at the boat, everyone stares silent for a moment.

WILL
 Holy mamma...

There is another significant pause as all the men take in what they have just witnessed. Suddenly Jarman smiles.

JARMAN
 Well, boys, it looks like we just
 (MORE)

JARMAN (CONT'D)
got ourselves a sub - ma - rine!

CUT TO:

INT. ANDREA'S OFFICE - DAY

Andrea puts the bracelet away.

ANDREA (CONT'D)
Of course the West Face will be
ready on time. We just had a
family move in, as a matter of
fact. That's why I want you to get
down here - to check it out and
place your bid...

CUT TO:

INT. NICOLE'S HOME - DAY

Nicole continues taunting the school of piranhas trying to
get through her window.

NICOLE
You heard me, watcha gonna do?

A light appears across from her in a home on the West Cliff
surprising her.

NICOLE
What the...?

She peers closer.

NICOLE (CONT'D)
Window one way.

We see from an outside POV that her window turns silver and
is no longer see-through. Unable to see her, the piranha
school moves off. Nicole picks up a pair of binoculars and
peers through them at the adjacent cliff side.

NICOLE
Well I'll be damned!

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

INT. DAY - A LARGE CARGO SUB CARRYING COWS AND SHEEP UNDER THE COMMAND OF CAPTAIN RENOWITZ.

CAPTAIN RENOWITZ stares in awe as he guides the sub towards Atlantis Heights with his crew of one, Jesse Bond.

CAPTAIN RENOWITZ
(to himself)
Wow... This is definitely the best one yet.

He continues bringing the sub below the glass dome looking at the huge city inside.

CAPTAIN RENOWITZ
Unbelievable.

Captain Renowitz hits the interior comlink.

CAPTAIN RENOWITZ
(through comlink)
We'll be pulling into port here in a few minutes, Jesse. Go ahead and start the arrival protocols.

CUT TO:

INT. DAY - CARGO BAY OF MAXUM

JESSE BOND, the one man crew of the MAXUM, who is on a lower deck with the livestock.

JESSE
(through comlink)
You got it, Captain.

SWITCH to POV of someone looking at Jesse from behind a vent.

JESSE (CONT'D)
Are we still using the rear exit?
...That's what I thought. Alright,
I'll have them all turned around
and accounted for in a jiff.

CUT TO:

INT. DAY - NICOLE'S HOME

Nicole continues to look through the binoculars for a

moment, then turns around.

NICOLE
Liza! Liza!

LIZA
(appears)
You want dinner already?

NICOLE
No! Guess what?

LIZA
I have no idea.

NICOLE
Someone has moved into the West
Cliff! And it looks like there's a
boy about my age.

LIZA
How would you know that?

NICOLE
(she shows the
binoculars)
Hello! I'm prepared.

Liza goes to the window and looks to the adjacent cliff,
seeing the light.

LIZA
Well it appears you are right.

NICOLE
I saw their Holomaid, too. It looks
just like you.

LIZA
Yes, there are actually only two
holo-models. Mine and the
holobutler. Each homeowner gives us
whatever name they wish and can
input things like the way we dress,
accents or language, those sorts of
things. But we all look the same.

NICOLE
Well you can communicate with each
other right?

LIZA
How so?

NICOLE

You can speak to the other
holomaids and butlers.

LIZA

We can be liaisons for residents.
Why?

NICOLE

Can you ask their Liza if she will
give the boy my holonumber and ask
him to contact me. I mean, if he
wants to.

LIZA

Nicole, you know nothing about that
young man or his family.

NICOLE

And I never will unless we talk. I
only know that I'm bored out of my
mind, and I haven't spoken to
anyone but adults or you for the
past two months and if I have the
chance of talking to, or getting to
know someone my own age, I'm going
to take it! So I ask you again:
Will you send the message?

PAUSE

LIZA

I just did. But you'll need to get
your father's permission to take
his call, and I'll let Linda know
that.

NICOLE

Who's that?

LIZA

It's apparently what they call
their Liza.

CUT TO:

INT. DAY - BRIDGE OF LIVESTOCK CARRIER MAXUM.

Captain Renowitz tries to contact the Atlantis Heights
docking and shipping control center.

CAPTAIN RENOWITZ

(through comlink)

(MORE)

CAPTAIN RENOWITZ (CONT'D)

This is Captain Renowitz of the
livestock carrier Maxum requesting
docking at Atlantis Heights Port 3.

CUT TO:

INT. DAY - ATLANTIS HEIGHTS DOCKING AND SHIPPING CONTROL
CENTER.

DUSTIN, the Dock-Master, walks behind several co-workers
looking at their screens.

DUSTIN
(through comlink)
Roger that, Maxum. We got a big
one still unloading, so stand by,
it might be a bit of a wait.

CUT TO:

INT. DAY - ANDREA'S OFFICE

Andrea is talking to Sally on the comlink. Sally is in her
submersible near the last known underwater location of Glen.

ANDREA
(into phone)
What do you mean he's gone?

INTERCUT:

SALLY
(into phone)
I mean radio silence. And now I'm
back here where he was working and
I have no visual either.

ANDREA
Just keep looking. He found a cave
a hundred meters up the west cliff
apparently. Maybe he took refuge
there if he had some sort of an
emergency.

SALLY
A cave? He's never mentioned that
to me.

ANDREA
Well, it's on his log from
yesterday. So check it out.

SALLY

Alright. I'll see if I can find it.

ANDREA

You do that. A submersible doesn't just disappear.

CUT TO:

EXT. OPEN OCEAN - DAY

The boat with Jarman and Will, tows the submersible towards a large man-made island floating south of Atlantis Heights.

JARMAN

Keep the line tighter on your side. We don't want to cause any more damage than what's already been done.

CUT TO:

INT. DAY - ANDREA'S OFFICE

Andrea talks to Darlene at the front desk through the comlink.

ANDREA

(through comlink)

Darlene, follow up on the musicians for tonight's gala. I've got VIP's and I don't want to resort to a HoloBand.

DARLENE

(through comlink)

Yes, Ms. Chance.

INTERCUT:

ANDREA

And go ahead and send up the welcome shuttle for tonight's guests. I don't want to have any of them waiting. Not even for a moment.

DARLENE

Yes, Ms. Chance.

ANDREA

Let Sally know I decided she'll be
(MORE)

ANDREA (CONT'D)
making the ride since Glen is MIA.

DARLENE
How is he MIA?

ANDREA
(quietly, with great
tension)
Darlene...

DARLENE
I'll let Sally know right away, Ms.
Chance.

ANDREA
And for god's sake, Darlene!

DARLENE
Yes, Ms. Chance?

ANDREA
Call me Andi.

DARLENE.
Yes, Ms. ... Andi.

ANDREA
Thank you.

DARLENE
Thank you... Andi.

They hang up.

ANDREA
(humming these words to
herself)
...Just don't overdo it!

Andrea now looks back at the wood box on her desk, which is
closed and back in place.

CUT TO:

INT. THE SEEKER - DAY

PAUL HAYES, Nicole's dad and head engineer in the creation
of Atlantis Heights is at work mapping on a LARGE
SUBMERSIBLE called SEEKER (similar to a submarine only made
with over 50% super-glass, one of the great innovations of
the future that can take over 100,000X the pressure of
today's subs). Paul is on the bridge with JUAN JULIO. They
are actually very good friends and after-work drinking

buddies, but have forged a sarcastic dialogue during their work hours.

JUAN
Coming into final position.

PAUL
Keep it steady.

JUAN
The only way I do it and we... are...
finished.

PAUL
Let's map that one another time
before we move on. This time using
an electrical geothermal charge. I
want to see what these cliffs are
made of.

JUAN
Excuse me?

PAUL
Let's do it again.

JUAN
Yes, sir. I'm sure that the sixth
time will be a charm.

PAUL
Did I just denote sarcasm in your
response, Cpl.?

JUAN
Never, sir.

PAUL
Really?

JUAN
Just trying to be supportive, sir.
Bringing us back around.

There is a pause, as Juan receives incoming message.

JUAN (CONT'D)
Sir, your daughter is the comlink
interface for you.

PAUL
I'll take it in my office.

JUAN
You're all set up.

PAUL
Thank you, sir, I'm on my way.

Paul steps into his adjacent office.

PAUL (CONT'D)
(through comlink)
Hey sweetheart.

NICOLE
(through comlink)
Hey dad. Guess what?

INTERCUT:

PAUL
What's that?

NICOLE
People have moved into the West
Cliff.

PAUL
What?

NICOLE
And there's a boy about my age
living there.

PAUL
And how do you know that?

NICOLE
Because I spied on them with my
binoculars. Anyway, I want to know
if I can meet him in the Mall
Central to hang out if it's OK with
his parents as well.

PAUL
Darling, you know that wasn't our
agreement.

NICOLE
And what was that? What sort of
agreement did I have a part in
making? You just told me what you
wanted me to do - what was required
of me; and quite frankly it is not
working out for me.

PAUL

My word.

NICOLE

I'm serious, dad. I already have my tracker implanted and I'm sure he does too if he's living here. How much trouble can we get into simply by getting out of the house for an afternoon? It's not like you can't know exactly where I am at any moment.

PAUL

Alright, alright. You can have a play date.

NICOLE

(over the play date
reference)

Omigod.

PAUL

But set it up with Liza, because if you aren't back on time, I'll be having her contact me immediately.

NICOLE

Thanks, dad.

PAUL

You're welcome, sweetheart. Have fun. And if it ends up OK with his parents as well, send me their comlink ID.

NICOLE

I will.

PAUL

Love you.

NICOLE

Love you, too.

They hang up.

CUT TO:

EXT. OPEN OCEAN - DAY

The boat with Jarman and Will is now pulling up to a man-made floating island with the submersible in tow. It is much bigger than most man-made islands, including a modest jungle, several huts and a lake. Men with guns aide their docking as they pull up with the submersible in tow.

CUT TO:

INT. HUT ON ISLAND - DAY

A bald headed man holding a small lap dog watches them dock from the second floor of one of the hut windows. He turns to a television monitor which shows the scene in more detail. It is Damien.

CUT TO:

EXT. DAMIEN'S ISLAND - DAY

Jarman and Will continue making their way to the hut on the island, as Damien continues to watch and listen through his electronic equipment.

INTERCUT:

WILL

How many plastic bottles did it take to make this place?

JARMAN

More than you can afford.

WILL

Nice answer.

JARMAN

I do my best.

Damien pets the small dog perched on his lap.

DAMIEN

(to the dog)

Looks like we have company, Peanut.

Damien zooms in on the submersible.

DAMIEN (CONT"D)

And they brought us a present!

CUT TO:

INT. THE ATLANTIS HEIGHTS WELCOME SUBMERSIBLE - DAY

Sally is inside the submersible, surfacing in order to take

potential real estate clients down to Atlantis Heights. She is talking to herself.

SALLY

I don't know why I have to be on visitor duty. They know I don't like people anyway.

CUT TO:

INT. - THE FILBERG HOME ON THE WEST CLIFF - DAY

The FILBERG FAMILY is finishing lunch. MAGGIE FILBERG, the MOM, is sitting at one end of the table and MIKE FILBERG, the DAD is at the other end. Fourteen year old PETER is on one side of the table while his nine year old sister, AMANDA, is in the adjacent kitchen with their holomaid, LINDA, who looks just like LIZA except for her wardrobe and her southern accent. They are plating desert.

AMANDA

Linda, I want to bring it in!

LINDA

Let's just make sure everyone is done with their main course first. If they are, then I'll bring their dishes in first, so we'll have a place to put it.

AMANDA

If they are, then I get to bring the dishes in!

LINDA

If you insist.

AMANDA

Yea!

At the dining room table, Pete continues his conversation with his parents about the holographic school he is currently attending at home.

PETE

I'm just saying it's weird, that's all.

MAGGIE

But it's realistic, isn't it?

PETE

Yeah, it's realistic. While it's

(MORE)

PETE (CONT'D)

going on. But they're not like friends you can hang out with after school.

Mike and Maggie have food left on their plates, but Pete's plate is clean.

LINDA

Would you like something else, Peter?

PETE

No thanks. I think I'm full.

MAGGIE

I thought you were starving.

PETE

I ate two helpings. I was starving.

Linda nods to Amanda who eagerly starts clearing the dishes as Linda addresses Mike and Maggie.

LINDA

Before we go on to dessert, I wanted to mention that Mr. Peter has a friend request.

MIKE

What's that?

LINDA

A young lady living on the East Cliff apparently knows that you have moved in, and would like to have Peter contact her.

MIKE

How'd she know we were here?

LINDA

Apparently our lights are visible to their cliff as well.

MAGGIE

Yes, but how did she know about Pete?

LINDA

Well the young lady, who is fourteen as well, is quite... resourceful. It seems that there

(MORE)

LINDA (CONT'D)

is still not a large population of young people here, and youthful friendships of this sort are highly sought after.

DAD

I imagine they would be.

MOM

What information about her and her family have you been allowed to view?

LINDA

They are of English heritage. The young lady's name is Nicole Hayes and her father is Paul Hayes, one of the architects of Atlantis Heights.

Mike and Maggie make eye contact.

LINDA

Mr. Hayes is currently out on a scouting mission for another Mall Central, and his daughter Nicole, who is requesting to speak with Peter, is apparently... quite bored.

PAUSE

MAGGIE

Well, I can't see the harm. Since school here is in-home individualization until next year, I don't think there are many real options for any sort of socialization. We didn't even know there were other young people here while we were living on the East Cliff, so I say sure. It's fine with me.

MIKE

(to Pete)

If you want to, go ahead.

(to Linda)

You have her dad's comlink ID?

LINDA

I do sir.

MIKE
Yeah, it's fine.

PETE
I'm calling her right now then.
This place is boring!

Pete gets out of his chair and heads to his room.

LINDA
(calling after him)
What about dessert?

PETE
(calling back)
I'll have it later.

AMANDA
(to her mom as Pete
leaves the room)
I think its fun here.

MAGGIE
I'm glad you do, sweet pea.
(she kisses her)
I do, too.

CUT TO:

EXT. OCEAN WATER OUTSIDE OF THE FILBERG RESIDENCE - DAY

We see the family through their large window as a megalodon swims past.

FACE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

EXT. OPEN OCEAN - DAY

The Atlantis Heights Shuttle sub surfaces next to the Mesopotamia launch and boarding pad. Sally opens the hatch of the sub and comes out to be greeted by a crowd of perspective residents of Atlantis Heights. She spots BARRIT FLAWSON, an Atlantis Heights liaison, and addresses him first.

SALLY
Flawson! Good to see you!

BARRIT
You too!

SALLY
(to the waiting patrons)
It's so nice to see you all.
Welcome to the one and only
Atlantis Heights escort service.
The only legal one, anyway.

There is an awkward moment.

BARRIT
Ha ha!
(to Sally)
Where's Glen?

SALLY
(ignoring the question
and addressing the
waiting patrons)
We will be helping you board
shortly!

The crowd breaks into a meager applause as Sally gets out of the sub and onto the ship's dock.

MR. SANG
(as Sally boards the
ship)
What was she talking about?

MRS. SANG
She is just trying to be friendly.
You have to be so critical!

MR. SANG
I'm just asking a question, woman!

CUT TO:

INT. DAMIEN'S HUT - DAY

Jarman and Will enter and wait for a moment, when suddenly, down from a brass pole that goes from floor to ceiling, Damien descends from the second floor on an attached chair.

DAMIEN
Welcome to my humble abode.

WILL
Thank you. It's nice to be here.

JARMAN
We got us a submersible.

DAMIEN
I saw that. And how was it that we have come to be in possession of such a machine?

JARMAN
Driver didn't make it. Megalodon got him. It was a series of unfortunate events, really. Thought there was no sense in it going to waste.

DAMIEN
Right, right. And you, Will, were you able to deliver?

WILL
Not exactly, sir. But the submersible came up right where we were looking, so you know we were in the right place.

DAMIEN
So it would appear.

WILL
And I was thinking...

DAMIEN
Yes?

WILL
Well, now that we have the
(MORE)

WILL (CONT'D)

submersible, it might be better to use that instead of the tube.

CUT TO:

INT. THE ATLANTIS HEIGHTS DOCKING STATION FOR THE "WELCOME SUB"- DAY

As the Atlantis Heights shuttle emerges into the station, Sally speaks over the intercom.

SALLY

Ladies and gentlemen, welcome to Atlantis Heights!

Sally pushes the hatch button and it opens allowing the sound of soft classical music into the sub. Excitement runs through the passengers as they exit the sub and look at the luxurious surroundings.

SALLY (CONT'D)

And don't forget the gala in the Sequestrian Ballroom tonight starting at seven!

The passengers make their way off the sub and over to an elevator as the voice coming across the sound system requests.

SALLY (CONT'D)

(to herself)

I'm so fabulous.

CUT TO:

INT. PETE'S ROOM - DAY

Pete is talking to Nicole on the comlink.

PETE

(through comlink)

There's a gala my parents are going to tonight for new residents and some people who are thinking of moving here, and they're going out to dinner first. So I can leave after they're gone; my sister will be doing homework and then going to bed. What about you?

CUT TO:

INT. NICOLE'S HOUSE - DAY

NICLOE
(through comlink)
I asked permission.

INTERCUT:

PETE
Oh... So we're meeting in the park?

NICOLE
Right by the hot dog stand on the north east corner. It should be the second stop in Mall Central if you take the cart, or the first part of the park you come to if you take the West Bridge.

PETE
I know where it is.

NICOLE
How could you know that? You just moved here.

PETE
What do you mean? We've lived here for six months on the East Cliff. My parents just volunteered when they asked any willing residents to move over to the West Cliff to make sure everything was on line and working.

NICOLE
Really?

PETE
Yeah. I think they give you some sort of cost reduction or something for being one of their Guinea pigs. I don't know.

NICOLE
Well, that's cool.

PETE
I guess.

NICOLE
Alright. So I'll see you in a few.

PETE
Yup. See you soon.

CUT TO:

INT. DAMIEN'S HOME -DAY

Damien and Will are conversing.

DAMIEN

So you are telling me you know how to pilot this submersible.

WILL

Sure I can. Drove one for six months when I worked on the Pan Pacific Mall Central.

DAMIEN

You worked on the Pan Pacific?

WILL

I did.

DAMIEN

They're only just now finishing it. What could take you three thousand miles away from a job when it isn't even finished? Sorry for being so blunt, but were you fired or... is it something else?

WILL

I read your post on the Exchange. The reward you're offering beats what I would have made in three years at the Pan.

DAMIEN

And what information about the objects I seek do you have to offer?

CUT TO:

INT. ANDREA'S OFFICE - DAY

Andrea rubs her temples for a moment to relieve some of the days stress and then hits the comlink to Darlene.

ANDREA

Darlene, I need a break before the gala. Keep everyone at bay.

DARLENE

Yeah, well, about that... Mr. Brody
(MORE)

DARLENE (CONT'D)

is here.

ANDREA

Liam Brody? Where?

CUT TO:

INT. RECEPTION AREA OF ANDREA'S OFFICE - DAY

Darlene sits at her desk while LIAM BRODY, an Atlantis Heights investor with questionable ties, stands waiting.

DARLENE

(to Andrea through
comlink)

Here in the reception area right
outside your office.

CUT TO:

INT. ANDREA'S OFFICE - DAY

Andrea is obviously exacerbad.

ANDREA

You gotta be kidding.

Andrea breathes deep and takes a moment and then addresses Darlene again through the comlink.

ANDREA (CONT'D)

Alright give me one second.

CUT TO:

INT. RECEPTION AREA OF ANDREA'S OFFICE - DAY

Darlene disconnects from Andrea and addresses Liam.

DARLENE

Ms. Chance will be right with you,
Mr. Brody.

LIAM

Splendid.

DARLENE

You can have a seat, if you like.

LIAM

Thank you, but I prefer to stand.

DARLENE

Whatever makes you comfortable, Mr.

(MORE)

DARLENE (CONT'D)

Brody.

Darlene smiles at Liam, almost flirtatiously.

Andrea suddenly opens the door to her office, ending the interlude between Darlene and Liam.

ANDREA

Mr. Brody, what a surprise!

LIAM

Really? I would have thought you'd be expecting me.

ANDREA

And why's that?

LIAM

(as he enters her office)

Oh, I think you know exactly why.

Andrea gives a puzzled look to Darlene as she shuts the office door behind them.

CUT TO:

INT. NICOLE'S HOME - DAY

Nicole is looks at herself in a mirror. She pulls her hair back and puts it in a tie, and then heads to the entrance/exit located at the "back" of the house.

NICOLE

Alright, Liza, I'm leaving.

Liza appears.

LIZA

Have a great time, Nicole, and remember what your father said about being home on time.

NICOLE

(irritably)

I will.

Nicole grabs her unicard (no cash is exchanged in Atlantis Heights proper) from a shelf and exits out the back of her house.

CUT TO:

INT. LARGE, WIDE HALLWAY BEHIND NICOLE'S HOME - DAY

Nicole emerges from her home into the hall that connects all house entrances on her floor. She passes a few people who have just gotten off the elevator and are making their way home.

Nicole gets to the elevators, the only person there at the moment, and pushes the "up" button. As she waits, an elderly gentleman (ALBERT SNIVELY, a neighbor on her housing level who she has never met) comes up next to her and smiles at her pleasantly. Nicole looks away. The man addresses her anyway.

ALBERT
Beautiful day for a walk, don't you think?

Nicole looks suspiciously at him and then brings her gaze back to the elevator doors in front of her.

NICOLE
I guess.

A voice is heard from the overhead speaker.

VOICE
Elevator two now arriving.

Nicole moves herself into position to get on elevator two when it opens. A mild chime is heard and the elevator doors open. There are people already on from lower levels, traveling up to the main concourse as well. Nicole and Albert both get in without speaking further and the elevator door shuts.

CUT TO:

INT. ANDREA'S OFFICE - DAY

Andrea is in the midst a conversation with Liam.

ANDREA
I assure you, Mr. Brody...

LIAM
Call me Liam, please.

ANDREA
I assure you, Mr. Brody, that I have no idea what you're talking about. Why don't you enlighten me?

LIAM
Well, let's start with that box on
(MORE)

LIAM (CONT'D)

your desk.

ANDREA

What box?

LIAM

The wooden box. The one that was found while we were excavating for Atlantis Heights. The only one on your desk.

ANDREA

What about it? It was given to me by John Robinson. And he said that even though it appeared to be wood, it couldn't be.

LIAM

And why is that?

ANDREA

Because there is no known wood that could survive underwater in perfectly immaculate condition for hundreds, perhaps thousand of years like the box apparently did.

LIAM

Exactly why I'm here. Word of it has spread throughout the scientific community where there is speculation that it has unique anti-corrosive properties. If true, and we can figure out how to re-create those properties, it would be extremely beneficial to all underwater structures; those currently under construction, and perhaps even those that have already been built.

ANDREA

So you want to take my gift back?

LIAM

Andrea, that box was found wedged in a crack on the west cliff and was never Mr. Robinson's to give to you in the first place. Besides, my understanding is that it can't be opened anyway, so it's appeal is simply aesthetic and has no real

(MORE)

LIAM (CONT'D)

use.

ANDREA

Really? Well, that wasn't my experience.

LIAM

How do you mean?

ANDREA

I mean it's opened easily for me since the day it was given to me.

Liam raises an eyebrow and looks intently at Andrea.

LIAM

Well, that certainly is... surprising.

ANDREA

Is it?

LIAM

It is indeed. As a matter of fact I would love for you to demonstrate for me, if you don't mind, how easily you can open it.

Andrea takes the box off the desk and holds it in one hand. She displays it in front of Liam and then takes her other hand and opens it.

ANDREA

As easy as that.

Liam looks at the inside of the box and then up to Andrea.

LIAM

And that's exactly how it was found?

ANDREA

Meaning?

LIAM

I mean void of any contents.

ANDREA

Yes. I'm afraid there was nothing in it. No treasure. Other than the box itself, of course.

Liam eyes both Andrea and the box again.

LIAM
 Hmm. Curious.

ANDREA
 In what way?

LIAM
 That it was empty.

ANDREA
 And what did you think was inside?

LIAM
 I had several suspicions, so to speak.

ANDREA
 Suspicions? Really? Please share them with me.

LIAM
 Let's start with the suspicion that the box wasn't empty when it was given to you.

ANDREA
 I can assure you it was.

LIAM
 You lie.

ANDREA
 (taken aback by Liam's abruptness)
 Do I?

They stare each other down momentarily and then Andrea speaks again.

ANDREA (CONT'D)
 My word, would you look at the time! Well, I'd love to continue this conversation, Mr. Brody, but I have a gala I must get ready to attend.

Andrea goes to her office door and opens it, indicating that the meeting was over. Liam stands and moves toward the door.

ANDREA (CONT'D)
 Don't forget to take the box with you.

LIAM
I'll be sending someone to pack it
up and take it tomorrow.

ANDREA
That's fine, Mr. Brody, it will be
here waiting for you.

LIAM
(as he exits)
And we'll finish our conversation
later.

ANDREA
Sounds lovely.

Andrea closes the door behind Liam, and then leans against
it, appearing pensive.

ANDREA
(through comlink)
Darlene, I'm leaving to get ready
for the gala.

CUT TO:

INT. RECEPTION AREA OF ANDREA'S OFFICE - DAY

DARLENE
(through comlink)
Yes, Ms. Chance - I mean, Andi! I'm
sorry but it's going to take me a
while to get used to calling you
that.

INTERCUT:

ANDREA
That's fine, Darlene. Just do your
best.

DARLENE
I will. Anyhow, I'm working late
tonight to catch up on a few
things. So, if you need anything
just call.

ANDREA
Thanks, Darlene.

CUT TO:

INT. THE ATLANTIS HEIGHTS DOCKING CENTRAL HEADQUARTERS - DAY

Dustin checks the screens of several coworkers and then addresses Captain Renowitz.

DUSTIN
 (through comlink)
 Alright, Maxum, we're ready for you. Let's get you docked and unloaded.

CUT TO:

INT. BRIDGE OF MAXUM - DAY

Captain Renowitz replies to docking central.

CAPTAIN RENOWITZ
 (through comlink)
 Sounds great. We're moving into position now.

CUT TO:

EXT. OCEAN WATER UNDERNEATH ATLANTIS HEIGHTS - DAY

The Maxum moves in toward the docking bay.

CUT TO:

INT. BRIDGE OF MAXUM - DAY

Captain Renowitz guides Maxum in closer.

CAPTAIN RENOWITZ
 (to himself)
 Easy... Easy.

CUT TO:

INT. THE ATLANTIS HEIGHTS DOCKING CENTRAL - DAY

Dustin addresses one of his co-workers.

DUSTIN
 Is the Maxum in position?

CO-WORKER 1
 It is, sir.

DUSTIN
 Great.
 (through comlink to Captain Renowitz)
 Maxum, prepare for automatic docking.

CUT TO:

INT. BRIDGE OF MAXUM - DAY

Captain Renowitz looks surprised as a huge docking arm swings down and takes hold of the Maxum and starts pulling it in.

CAPTAIN RENOWITZ
Alrighty then.

CUT TO:

INT. THE UNDERWATER WORKER (UW) BUILDING - DAY

Sally is walking down a corridor towards her quarters. One of her co-workers passes her going the opposite direction. She addresses Sally.

UW CO-WORKER
You coming to the gala tonight,
Sal?

SALLY
I think I might.

UW CO-WORKER
Great. See you there!

Sally arrives at her quarters and places her thumb on the lock to open it. She walks in and the door closes behind her.

CUT TO:

INT. SALLY'S QUARTERS - DAY

Sally walks to her bunk and falls into it.

SALLY
Omigod, I'm so tired.

CUT TO:

INT. THE ATLANTIS HEIGHTS MALL CENTRAL - EVENING

Nicole is now entering the park. She takes in various scenes of people talking, laughing and laying out in "the meadow" and even an exchange that seems quite serious from their facial expressions, although she can not hear what is being said. As she nears the hotdog stand, she sees Pete sitting on a nearby bench. She sneaks up quietly behind him.

NICOLE
(surprising Pete)
Boo!

PETE
Whoa!

NICOLE
Did I really scare you?

PETE
Uh, yeah!

NICOLE
Excellent.

Nicole sits next to Pete.

NICOLE (CONT'D)
I hope you haven't been waiting
here long.

PETE
Not long.

NICOLE
Good. Well, come on, let's get a
hotdog. I'm hungry.

PETE
Sounds good to me.

Nicole and Pete stand and head towards the hotdog stand.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

INT. - BUILDING INSIDE THE ATLANTIS HEIGHTS MALL CENTAL -
EVENING

Andrea is walking down a corridor. She passes a reception area where she spots John Robinson. She tries to move by quickly, but John lifts his head and makes eye contact with her. Andrea quickly puts on her happy business face and moves to the large reception entrance where John meets her.

ANDREA

So glad you could make it this evening, John.

JOHN

Docked my bobber, and voila, I'm here. Besides, I wouldn't have missed it for the world, Andi.

ANDREA

Have a lovely evening, John. I'll see you around.

JOHN

Actually, I would like to have a word with you now, Andi, if possible. In private, of course.

ANDREA

The conversation we had earlier is more than sufficient for today. Besides, I'm afraid I have a gala to get ready for, where I will be meeting some potential clients. I'm sure you wouldn't want to stand in between me and closing a deal?

JOHN

No, I would not want to do that.

ANDREA

As I suspected. See you around.

John smiles as he lifts his glass, toasting her as she leaves.

CUT TO:

INT. SALLY'S QUARTERS - EVENING

Sally is asleep on her bunk. As we zoom in closer and closer to her eyes, which are obviously in the middle of REM, WE FADE INTO HER DREAM WITH HER by hearing Glen's voice.

INT. SALLY'S QUARTERS - EVENING, SALLY'S DREAM

GLEN (V.O.)

Sally?

Sally, in her dream, is in the middle of dancing with another UW at a UW party.

GLEN

Sally, are you there?

SALLY

I'm here. What's up? Where are you?
Why aren't you here?

GLEN

I'm at work, drilling, where do you
think I am?

SALLY

I don't really care. Why don't you
just get here sooner than later,
before you miss one of the few
benes we get?

GLEN

I'll be there soon...

We see Sally sleeping again, then fade back into her dreams with her once more:

A submersible is capping off one of the deep sea geysers being used to generate electricity. Glen is navigating and speaking to Sally who is now in another submersible some distance away.

Glen continues to drill at the base of the geyser.

GLEN (CONT'D)

...Just as soon as I get me some
solid rock...

The sea floor where Glen is drilling suddenly gives way and bubbles rise obscuring his view and rocking the submersible. A figure darts out from under the geyser. Momentarily a human-like form with a back fin and holding a box grazes the window. It stares through the glass at Glen for a second and then swims quickly up the cliff face and into a cave

which had gone unnoticed by Glen until now.

GLEN

You gotta be frickin' kidding me.
I am not seeing this.

Glen changes the direction of the submersible and starts heading up the cliff face where the creature disappeared. He guides his submersible into the cave and surfaces in a cavernous underwater air pocket with a cave floor several feet from him. He puts on his flood lights and reveals a sparkling paradise on the walls. Several yards from him on the cave floor lays a box. Glen opens his hatch and carefully gets onto the cave floor and follows a slither trail on the floor to the box. He looks around. He seems to be alone.

GLEN

Sally, can you still read me?

CUT TO:

Sally in her sub. From now on we only hear Glen through the comlink.

SALLY

Loud and clear, big guy, what's up?

GLEN

You gotta see this.

SALLY

What is it?

GLEN

It's a cave.

SALLY

A what?

GLEN

A cave... About a hundred meters up from Geyser 9 on the west cliff.

SALLY

I don't remember that on our charting map.

GLEN

I don't think it's there, but it's incredible. I'm out of my submersible breathing air!

SALLY

What?!

GLEN

(his voice now echoing
and fading out)

Come check it out, Sally! Come
check it out!

END OF SALLY'S DREAM SEQUENCE.

Sally opens her eyes, suddenly awake from her dream.

CUT TO:

INT. DOCKING BAY THREE - EVENING

The livestock is being unloaded. Captain Renowitz and Jesse
herd the last one out after which Maxum's back door shuts.

CUT TO:

INT. MAXUM'S CARGO BAY - EVENING

A moment passes, as we zoom in on a vent, which is suddenly
pushed out. An ominous looking man called OZZIE slips out
and looks around, then climbs the ladder to the upper
compartments.

CUT TO:

INT. ANDREA'S HOME IN ATLANTIS HEIGHTS - EVENING

Andrea continues to conduct business over the comlink as she
readies herself for the gala.

ANDREA

(responding to something
said)

I'm not a bitch, Segley; I'm just
being real. The bottom line is
that we're not going to accommodate
any business that can't deliver.
There are too many other companies
out there that can; especially in
your line of work where
sea-harvesting is concerned...

Andrea listens as she puts on her lipstick.

ANDREA (CONT'D)

I'm sorry you feel that way,
Segley. But we do wish you the

(MORE)

ANDREA (CONT'D)
 very best. Have a nice day.
 Bye-bye, now.

She disconnects as his voice is heard over the comlink.

ANDREA (CONT'D)
 (to herself)
 God, what a loser.

Andrea holds several pairs of earrings to her ears before smiling triumphantly.

ANDREA (CONT'D)
 Perfect.

CUT TO:

INT. UW LAUNCH BAY - EVENING

Sally enters the UW launch bay. She opens the hatch of her sub and starts climbing in. The Bay Master, watching her from the glass-enclosed office above addresses her over the intercom.

BAY MASTER
 Working again so soon?

SALLY
 I won't be long.

Sally finishes buckling in and closes the hatch. She immediately submerges.

The Bay Master looks over at a colleague in the office with a questioning look.

COLLEAGUE
 Don't look at me!

CUT TO:

INT. DAMIEN'S HOME - EVENING

Damien and Will are now drinking some sort of alcohol. Damien pours Will another shot as they continue their conversation.

WILL
 I'm not that young anymore, for one thing, so I have no patience for it. Besides which I don't even know if I believe it.

DAMIEN

You're as young as you feel,
darling, and besides, we have one
bracelet already, so what's not to
believe?

WILL

Oh, I don't know, that it will
work, that it's even real. But if
you're willing to pay, I'm willing
to find it.

DAMIEN

The prophecy says that the next one
will be found. It calls to us,
darling. It's inevitable.

WILL

I don't put as much credence in
those prophecies as you do.

DAMIEN

You don't have to. It will happen
anyway. We should be getting the
second one any time now, actually.

Will lifts his shot glass to Damien who toasts him back.

WILL

From your mouth to God's ears.

They down their shots.

DAMIEN

I don't think God has too much say
in the matter, actually.

CUT TO:

INT. LAUNCH BAY THREE - EVENING

Ozzie is hiding behind some equipment as two workers pass
him by, unaware of his presence; we see the emergency door
of Maxum's bridge is ajar.

When the coast clears, Ozzie darts through a doorway and
into a maze of pipes and machines located beneath the public
layer of the Mall Central.

Ozzie looks at a mechanism on his wrist which indicates
where he should go and he quickly makes his way.

CUT TO:

INT. PARK IN THE ATLANTIS HEIGHTS MALL CENTRAL - DUSK

Nicole and Pete sit, each eating a hotdog.

NICOLE

So have you been to Holoschool yet?

PETE

Of course. I think it's really wierd.

NICOLE

How do you mean?

PETE

Well, everything seems so real while you are there. But then no one - not the teacher, not one classmate - exists as soon as it's over. I even made friends with this guy named Hollis...

NICOLE

Oh, I know Hollis! He sits in front of me in advanced calc, but I haven't really talked to him. Is he nice?

PETE

He is to me. He said he would have me over to his house as soon as his mom was feeling better. But I know it's just all part of the program to make it seem real. He doesn't have a home - or a mom. For that matter, he's not even real.

There is a moment of silence between them.

NICOLE

Hey, I have an idea.

PETE

What?

NICOLE

Follow me!

Nicole gets up and starts walking with Pete quickly in tow.

CUT TO:

INT. SUB-BASEMENT AREA OF ATLANTIS HEIGHTS - NIGHT

Ozzie is entering a cargo lift. He pushes a button and it starts to ascend.

CUT TO:

INT. THE ATLANTIS HEIGHTS PARK IN MALL CENTRAL - NIGHT

Nicole and Pete are walking by some artificial rock formations in the park when suddenly a buzzer goes off and a small yellow and orange light comes up from the rock surface and starts flashing.

PETE
What's going on?

NICOLE
I don't know.

PETE
Is this what you wanted to show me?

NICOLE
That's a negative.

Two sections of ground start to open from the middle.

NICOLE
Here. (leading him behind a large boulder) We'll hide here and see what's going on.

As the two sections of ground open, the lift with Ozzie emerges. He does not hesitate but gets off the lift and starts quickly making his way through the park.

NICOLE
That is so cool!
(to Pete)
Come on!

PETE
Where we going?

NICOLE
To the lift, of course.

Nicole and Pete make their way onto the lift.

NICOLE
How cool is this?

PETE
Pretty cool, I guess.

NICOLE
I wonder where it goes...

PETE
Could be anywhere. We could wait
and ask that man when he gets back.

NICOLE
(almost offended)
Nonsense. We'll find out ourselves.

Nicole pushes the bottom button and the lift immediately starts to descend. As it does so, the hydraulics are heard lowering the opened ground back into place.

NICOLE
Now this is what I call an
adventure.

As the lift descends, we see the ground move back into place, leaving no sign of Nicole and Peter.

CUT TO:

INT. BACK ENTRY OF BUILDING IN ATLANTIS HEIGHTS - NIGHT

Ozzie enters through the glass doors and goes to the door on the back side of a building next to the park and into a small entry room. He goes to the only elevator which is located in the center of the wall across from the entry. He pushes the elevator call button, and an automated voice is heard.

VOICE
Your code, please.

OZZIE
Beta delta five one zero omicron.

The elevator doors open and Ozzie gets in. He pushes a button and the doors close.

CUT TO:

INT. BALLROOM IN ATLANTIS HEIGHTS - NIGHT

A band is playing an oldie, while the crowd intermingles. We see Andrea as she makes her way through all the people, drink in hand. She converses with different residents and guests as she goes.

RESIDENT 1
We love it here, Andi.

ANDREA
I'm so glad.

RESIDENT 2
Best decision we ever made.

ANDREA
I knew you'd feel that way! You two
have a great time.

RESIDENTS 1 AND 2
We are!

Andrea continues to mingle.

CUT TO:

INT. THE SUB-BASEMENT OF ATLANTIS HEIGHTS - NIGHT

Nicole and Pete are now off the lift and exploring the
underside of the city.

NICOLE
This is so cool!

PETE
Yeah, but maybe we should go back
before we get lost.

NICOLE
(turning to Pete)
Who's lost?

PETE
No, I said before we get lost.

NICOLE
I can remember how to get back.
Come on, just a little further.

Nicole looks down from the catwalk they are on and sees the
intricate maze of pipes going down several stories.

NICOLE
Isn't this fun?

Nicole continues on without waiting for answer. Pete rolls
his eyes and follows.

CUT TO:

INT. ANDREA'S OFFICE - NIGHT

For a moment, all is silent. Suddenly, a perfectly

camouflaged secret panel opens and Ozzie steps through. He immediately goes to the desk where the box should be located. After doing a quick visual sweep of the rest of the room, he starts opening the desk drawers and emptying them on the floor to no avail.

OZZIE

Damn it!

CUT TO:

INT. RECEPTION AREA OF ANDREA'S OFFICE - NIGHT

Darlene files her last pieces of paperwork and then stands, stretching.

DARLENE

(to herself)

Now that's what I call a long work day. But now it's time to party.

Darlene turns off the lights as she prepares to exit and then hits the alarm activation button. Immediately the alarm goes off, and Darlene turns around quickly to survey her reception area where she sees nothing, and then focuses on the door leading to Andrea's office.

CUT TO:

INT. ANDREA'S OFFICE - NIGHT

Ozzie looks around desperately.

CUT TO:

INT. RECEPTION AREA OF ANDREA'S OFFICE - NIGHT

Darlene cautiously approaches the door to Andrea's office and suddenly throws it open. The office is a wreck but there is no one inside.

DARLENE

What the...

CUT TO:

INT. STEEL-GRATED MAINTENANCE HALLWAY - NIGHT

Ozzie is running through the thin passageway. He hears an automated voice come over the speakers.

AUTOMATED VOICE

Intruder alert, intruder alert.
There is an unauthorized person in
(MORE)

AUTOMATED VOICE (CONT'D)
 section Gamma Delta.

Ozzie continues along with purpose.

CUT TO:

INT. SUB-BASEMENT OF ATLANTIS HEIGHTS - NIGHT

Nicole and Pete are looking over a large area from a grated catwalk. Below are open tanks filled with water.

NICOLE

Wow. I can't believe I didn't know any of this was here.

PETE

Neither did I. Can we go back now?

NICOLE

Do you insist?

PETE

Well, I'd really like to.

NICOLE

(smiling now at Pete)
 Alright, follow me.

Nicole starts leading Pete back to the lift.

CUT TO:

INT. THE SEQUESTRIAN BALLROOM - NIGHT

The reception is now over and the gala is ready to begin. Andrea continues greeting and speaking to the potential clients, as well as those who have moved in recently. A face she recognizes from the holocom suddenly comes into view.

ANDREA

Mr. Santiago! How nice to see you!

MR. SANTIAGO

(turning to Andrea and smiling)

The pleasure is mine, Ms. Chance, I can assure you. And please, call me Ray.

ANDREA

Well, if you insist.

MR. SANTIAGO
(bows and kisses her
hand)
I do indeed.

They give each other sincere large smiles.

CUT TO:

INT. PARK INSIDE THE ATLANTIS HEIGHTS MALL CENTRAL - NIGHT

Ozzie is now making his way through the park and back to the lift. When he arrives, the lift is no where to be seen.

OZZIE
Damn it!

Ozzie looks around desperately when suddenly the yellow and orange light comes up from the rock and starts flashing. As soon as the ground opens up enough to see the lift, he jumps down, landing next to a very surprised Nicole and Pete. Ozzie immediately pushes a button that makes the lift start descending again.

CUT TO:

INT. SUB-BASEMENT OF ATLANTIS HEIGHTS - NIGHT

Ozzie, Nicole and Pete continue to descend as Ozzie turns to Nicole and Pete and addresses them.

OZZIE
What are you kids doing here?!

Nicole and Pete look at each other nervously before Nicole speaks up.

NICOLE
We live here.
(pause)
What about you?

SILENCE

NICOLE
Sir? What about you? Do you live here? Or work here?

A voice is heard over the loudspeakers.

VOICE
Intruder alert. Unauthorized
person now approaching on lift
(MORE)

VOICE (CONT'D)

fourteen in the sub-basement.

The lift stops and Ozzie gets out. He is spotted by a service worker.

WORKER

Hey you! What are you doing down here?!

The worker pushes the comlink button on his chest.

WORKER (CONT'D)

I've located the intruder in section Delta Five getting off number fourteen lift.

Ozzie turns around and grabs Nicole and Pete by their collars, dragging them off the lift.

OZZIE

Looks like you're coming with me.

PETE

Why?!

OZZIE

(as he drags them along the catwalk)

Call it protection, kid.

Alarms now start to sound, and Ozzie redoubles his efforts for speed. He approaches the entrance of a small, round platform, which has transparent, corrugated tube from its base, extending through the ceiling. Only the small doorway is not covered in this tubing.

Ozzie pushes Nicole and Pete in first. He looks around making sure no one else is there and then gets in as well. There is barely room for all three of them.

OZZIE

Get ready.

NICOLE

For what?

OZZIE

This.

He pushes a button and a protective glass wall immediately comes down and covers them. With no hesitation the platform goes into a high speed ascent and a voice is heard over a speaker inside the compartment.

VOICE
High speed decompression now
commencing.

The lift moves at impossibly high speeds up through the tubing and towards the surface of the ocean.

CUT TO:

EXT. RIGHT BELOW OCEAN SURFACE - NIGHT

We see the top of the transparent tubing that Will, Jarman and company were trying to locate earlier. It inflates around the top edge and rises up to the surface.

CUT TO:

EXT. OCEAN WATER ABOVE ATLANTIS HEIGHTS - NIGHT

The pod containing Ozzie, Nicole and Pete comes shooting out of an Atlantis Heights porthole and continues its rapid ascent through the transparent tubing.

CUT TO:

INT. POD INSIDE OF TUBING - NIGHT

Nicole and Pete are obviously frightened and holding on the best that they can.

NICOLE
(as Pete cries)
Where are you taking us?!

CUT TO:

EXT. OCEAN SURFACE - NIGHT

After a moment of serenity, the pod suddenly comes out the top of the tube, resting them on the ocean surface and opens its glass door.

The night is brightly lit with a full moon. A light on top of the pod starts flashing.

An aircraft approaches them and releases a rope. At the base of the cord, there is a tiny round platform (about a foot in circumference) with the rope going through the middle and keeping it attached.

Ozzie grabs the rope and pulls it in until he can step on its base platform, which he does carefully. With one foot on each side of the rope, he gives the aircraft pilot a thumbs up.

As they start reeling in the rope from the aircraft, Ozzie suddenly grabs Nicole and they are both swept upward.

OZZIE
You're coming with me.

Nicole screams until they are pulled inside the craft, while Pete frantically calls after her

PETE
Nicole! Nicole!!

The aircraft disappears into the night.

CUT TO:

INT. SALLY'S SUBMERSIBLE - NIGHT

Sally is doing a broad visual search of the West Cliff face about a hundred meters up from Geyser 9.

SALLY
(to herself)
This is what I shoulda been doing
the whole damn time. Having me
shuttle around a bunch of... what
the...? There we go.

She finds the cave in the cliff face and maneuvers in carefully. Shortly, she comes to the cavern and the underwater cave with air.

CUT TO:

INT. CAVE WITH AIR - NIGHT, LIT ONLY BY LIGHTS FROM SUB

Sally opens her hatch and takes in a deep breath.

As Sally looks around at the underwater cavern, she spots a box about five meters in on the dry cave floor. She climbs out of her sub onto the cave floor and walks to the box. After a moment of hesitation and looking around, she picks it up... She opens the lid and takes a sharp breath upon seeing the contents, her face in disbelief.

FADE OUT.

END OF SHOW