

# ATLANTIS HEIGHTS

"Pilot"

an original television series by

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## ATLANTIS HEIGHTS

"Pilot"

(extended teaser - written for limited commercial interruption)

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  
(MORE)

DAMIEN (CONT'D)

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.

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 us... no, actually 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.

LIZA  
 Is your father still coming back at  
 the end of the month?

NICOLE  
 Don't you know?

LIZA  
 What do you mean?

NICOLE  
 I mean, I know like everything in  
 this house is recorded, I know  
 that. My dad told me it was an  
 option he had activated. I know  
 that the home owners are the only  
 ones allowed to access to it, but  
 (MORE)

NICOLE (CONT'D)

you're run by the same computer  
that's recording everything,  
including when I interface with my  
dad, so you have to have access to  
it too, right?

LIZA

So you're suggesting I listen in on  
your conversations?

NICOLE

Well, yeah. I mean, can you help  
it? Aren't you?

LIZA

Actually no.

NICOLE

Really?

LIZA

Really. We can, but your father did  
not activate that feature before he  
left. He knows, since he designed  
these units, that our interactive  
program seems more believable with  
a program barrier.

NICOLE

I didn't know that... but, yeah,  
he's coming back, to answer your  
question.

Nicole looks back out the window.

NICOLE (CONT'D)

So I'll tell you something I told  
my dad. A wish of mine. Something  
I figured you already knew.

LIZA

And what is that?

NICOLE

I wish there were people already  
living on the West Cliff. If I  
could look out and see a few other  
lights in those windows and know  
there were other people out there...

LIZA

I understand. I know my company is  
(MORE)



LIZA (CONT'D)  
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  
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  
(MORE)

ANDREA (CONT'D)

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

(MORE)

JOHN (CONT'D)

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

(MORE)

ANDREA (CONT'D)

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.

ANDRE  
 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 CAPLAN, 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  
 (MORE)

GLEN (CONT'D)  
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 - DAY

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 comes up bout 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)  
Lookie 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  
got ourselves a sub - ma - rine.

CUT TO:

INT. ANDREA'S OFFICE - DAY

Andrea continues speaking with Mr. Santiago.

ANDREA  
(through comlink)  
Well I can't wait to meet you, Mr.  
Santiago, and like I said,  
everything is going great and going  
right on schedule...

Andrea puts the bracelet away.

ANDREA (CONT'D)  
Of course I do! I've got just the  
unit in mind.

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.

NICLOE  
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.

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're 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. 21

CAPTAIN RENOWITZ  
 (through comlink)  
 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. I'm  
 thinking he must have surfaced.

ANDREA  
 Surfaced? Did he send out a  
 distress call?

SALLY  
 No. But, who knows, maybe something  
 happened where he didn't have time.  
 You got a better explanation?

ANDREA  
 Just keep looking. He found a cave  
 a hundred meters up the west cliff  
 apparently. Maybe he took refuge  
 (MORE)

ANDREA (CONT'D)

there if he did have 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 and I'll contact the  
captain of the Mesopotamia and ask  
him to do a thorough visual search  
of the surface when he drops Mr.  
Santiago and the prospects off  
today. A submersible doesn't just  
disappear.

CUT TO:

EXT. OPEN OCEAN - DAY

The boat with Jarman and Will, tows the submersible towards  
a five acre 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. (to Will) Looks like you're  
going to get what you want after  
all.

WILL

Glad to hear it.

JARMAN

Doesn't mean he'll make a deal with  
you.

WILL

Got it. I was asking for an  
introduction. At this point, that's  
it.

JARMAN

Still not sure what you're after or  
(MORE)

JARMAN (CONT'D)  
 expecting...

WILL  
 I'm a lone rogue. On the open sea.  
 It makes sense that I would want to  
 create alliances, doesn't it? Just  
 want to meet him.

JARMAN  
 Uh huh.

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  
 Go ahead and send up the welcome  
 shuttle for Mr. Santiago and the  
 other pc's on Mesopotamia.

DARLENE  
 PC's?

AMANDA  
 Potential clients, Darlene, I  
 thought you'd done this before. 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  
 making the ride since Glen is MIA.



DARLENE  
What was that?

ANDREA  
Something must be wrong with the  
comlink. I said, let Sally know  
she'll be making the shuttle ride  
since Glen is MIA.

DARLENE  
How is he MIA?

ANDREA  
Darlene. Why are you making this  
difficult for me? How do you  
describe anyone who is MISSING in  
action other than, I don't know:  
MISSING IN ACTION!

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:

Darlene at the front desk. She hits her interface button.

DARLENE  
(into interface)  
Connect me to Sally Renfro.

VOICE OF INTERFACE  
Connecting to Sally Renfro.

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 1000X 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, I'm on my way. It's so  
nice to know I have your  
interminable devotion, Cpl.

JUAN  
I'm sure it is, sir.

PAUL  
Carry on.

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.

(suddenly surprised as  
she glances out the  
window)

Omigod, dad! I can't believe it!

CUT TO:

INT. - BRIDGE OF MESOPOTAMIA - DAY

CAPTAIN AMOS WELLER of the Mesopotamia is speaking to Andrea Chance through the comlink.

CAPTAIN AMOS

(into comlink)

Looks like we'll be there right on time, Ms. Chance. You can put the submersible on its way.

INTERCUT:

ANDREA

(into comlink)

Will do, Captain Rogers. But speaking of submersibles, we have apparently lost one.

CAPTAIN AMOS

Lost one?

ANDREA

Oddly enough, yes. Along with the  
(MORE)

ANDREA (CONT'D)

driver. I was concerned he had some sort of emergency and had to surface.

CAPTAIN AMOS

Wouldn't he still have radio contact?

ANDREA

Well, technically yes. Unless he was incapacitated for some reason. So, I was wondering if, when you get to the drop off point, you wouldn't mind doing an extra thorough inspection of the surrounding water. Just to see if it's there.

CAPTAIN AMOS

You got it, Ms. Chance.

CUT TO:

INT. NICOLE'S HOME - DAY

Nicole, is looking out the window while she continues talking to her father through the comlink. A megaladon is cruising not far from her window.

NICOLE

It's the biggest shark I've ever seen. You wouldn't believe it.

INTERCUT:

PAUL

Yes I would. Atlantis Heights is on the migratory track for several megaladons. Trust me we had to take them into account when building. How big is it?

NICOLE

Huge!

PAUL

One of the great wonders.

NICOLE

You're not kidding, da-da!

PAUL

Mmmm.

NICOLE

What?

PAUL

I love it when you call me that.

NICOLE

This is big shark, da-da.

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. I need to be finding my friend, not taking his place. They know I don't like people anyway. Like I wanna be escorting uppity idiots up and down when I got a job I got to do. And trust me, if it ain't done, even though I'm doing all this extra bullsheise for them, they gonna bitch. No one needs to try and tell me they won't.

CUT TO:

INT. - THE FILBERG HOME ON THE EAST 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  
going on. But they're not like  
friends you can hang out with after  
school.

MAGGIE

I understand, sweetheart. It must  
be hard. But they'll have the  
school open within a year, and then  
you will be able to meet a lot of  
other children your age. Trust me,  
there are a lot of them already  
here. And I know they've been  
actively recruiting a teacher.

PETE

I don't see why they need one. They  
use holograms anyway.

MAGGIE

It's just one of those Unilaw  
requirements. There must be one  
human, qualified teacher in every  
school. And there are a lot of  
reasons I think they are right.

PETE

Why don't they just get one then?

MAGGIE

They're still very hard to come by.  
That's why they get paid so much.

MIKE

You ought to think about teaching  
as a profession.

PETE

I think about a lot of things.

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

(MORE)

MAGGIE (CONT'D)

Pete?

LINDA

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

EXT. DAMIEN'S ISLAND - DAY

Jarman and Will continue making the way from the boat to the hut.

WILL  
How long did it take to make this place?

JARMAN  
A long time from what I hear.

WILL  
How big is it?

JARMAN  
About five acres. Come on, it's this way.

Jarman leads Will through the jungle towards the two story hut.

JARMAN  
I hope you got what he's looking for.

WILL  
Well I know where it is and that's gonna have to do for right now.

JARMAN  
We'll see.

They enter the dwelling where Damien had been watching them.

CUT TO:

INT. DAMIEN'S HUT - DAY

Jarman and Will wait for a moment, when suddenly, down from a brass pole that goes from the floor of the room they are in through the ceiling, Damien descends from the second floor on his plush seat which is attached to the pole.

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 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  
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 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.  
Brody.

Darlene smiles at Liam, almost flirtatiously.

DARLENE (CONT'D)  
If you don't mind me asking, Mr.  
Brody, are you a resident here?

LIAM  
Currently no, I'm afraid. I have a  
bobber that I keep within a few  
miles though.

DARLENE  
Oh, wow. I have a friend who has  
one that...

Andrea suddenly opens the door to her office, ending the

conversation 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 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 use.

ANDREA

Really? And who told you it couldn't be opened?

LIAM

Anything found during an excavation is documented on film along with any notes from our investigative team. They apparently tried for several days to get it open without destroying the integrity of the structure, but to no avail.

ANDREA

Is that right... 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 buried 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 someone would go to all the trouble to create a box, apparently impervious to everything, including centuries in salt water, and then takes the trouble to wedge it in a crack of a cliff face, barely visible unless you happen right by it.

ANDREA

Why is that a conundrum?

LIAM

Well, the whole thing seems rather deliberate, don't you think? Like it was meant to be found at some point. Not to mention the trouble it must have taken to hide it so far under water.

ANDREA

Perhaps it's been there since before the melting.

LIAM

Even before the melting, this entire area was thousands of feet below the surface. So all that effort to protect what? A pocket of air?

ANDREA

I'm afraid I have no idea. What did you think might be inside it?

LIAM

I have a few ideas. And a few things I know for certain.



ANDREA  
Really and what's that?

LIAM  
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  
Can't wait.

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  
 (MORE)

CAPTAIN RENOWITZ (CONT'D)  
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  
 (MORE)

NICOLE (CONT'D)

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

I'm afraid most of the world is gone at this point, Mr. Robinson.

JOHN

No loss for you, Ms. Chance. At least that's my suspicion.

AMANDA

I'm sure I have no idea what you mean.

JOHN

I'm sure you don't.

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 one 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

(MORE)

ANDREA (CONT'D)  
wouldn't want to stand in between  
me and closing a deal?

JOHN  
No, I would not want to do that.

ANDREA  
I appreciate it. See you around.

John smiles as he lifts his glass to her in a toast 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 the voice of Glen.

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

GLEN  
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, 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 in another submersible some distance away.

GLEN

This damn thing is just not wanting to get capped.

SALLY

It's you, not the geyser.

GLEN

It's these huge ass worms I have growing out of the sides. You don't have the same ecosystem growing out of yours that I've had to deal with.

SALLY

Each one is unique, so I'm told.

GLEN

That's what they say. Well, I have to re-adjust this coupling again. I don't understand why it keeps coming loose. It's like it's hollow down there.

SALLY

Drill down another six inches. I don't care what the specs say, we don't want to keep coming out here to repair it.

GLEN

Yeah, I think I will. I'll let you know when I'm done.

Glen continues to drill at the base of the geyser.

GLEN (CONT'D)

Come on, baby, give 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 very  
 best. Have a nice day. Bye-bye,  
 now.

She disconnects.

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

Andrea holds several pairs of earrings to her ears before she smiles 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  
(MORE)

DAMIEN (CONT'D)

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

Niclole 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

Darleneis 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 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?!

He 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 and around and grabs Nicole and Pete by their collars and drag 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 is 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