

ROAD TO ATLANTIS

A

Script

Written

by

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FADE IN:

EXT. TRANSATLANTIC BRIDGE - DAY

The bridge extends to the horizon, cutting the immense ocean.

A sports car zooms by at an amazing speed, disappearing down the straightway.

INT. CAR - DAY

VICTOR, a clean cut young executive, is having a good time trying to make the speedometer reach the max.

EXT. TRANSATLANTIC BRIDGE - DAY

The sports car drives across a light beam near the ground.

A sign ahead reads "Atlantis 1,500 miles" and "London 3,213 miles."

AT THE TRANSATLANTIC POLICE STATION

BRUCE, 30s, unshaved, dressed in a high tech dark blue uniform, wearing a black glove on his left hand, sits on the edge of the bridge, staring at the immensity of the ocean.

He opens and closes his left hand, exercising. The view of the ocean and a soft breeze detach him from this world.

Bruce takes off the glove. His left hand is scared from extensive burns.

A sign on the other side of the bridge reads "New York 1250 miles."

ROSSI, 20s, strong, dark hair, wearing the same uniform, walks out of the police station, excited. A sign on the door reads "ATHP: Atlantis Transatlantic Highway Police."

He approaches Bruce.

ROSSI

We've got a road runner.

Bruce doesn't move. Rossi joins Bruce, looking out at the horizon.

ROSSI

There's nothing out there, Bruce. Maybe some cute mermaids. Come on, let's catch this guy. We can have lunch at the Viking.

Rossi pulls Bruce off the bridge ledge. They are suddenly paralyzed by the growing sound of an engine's high revs.

The sports car flies by them at an amazing high speed.

BRUCE

Crazy bastard...

ROSSI

He's mine.

Bruce and Rossi run to the other side of the police station.

They jump on two powerful high-tech motorcycles and put on helmets with dark screens covering half of their faces.

Rossi is faster. His motorcycle jumps up on one wheel as he accelerates.

He gives the machine full power and soon disappears in the horizon.

Bruce accelerates after Rossi at a more "human speed."

MILES AHEAD

Rossi has the sports car within sight. He turns on flashing lights.

The motorcycle gets right behind the sports car, but the car doesn't slow down.

Finally, Rossi gets alongside the sports car and signals Victor to stop.

INT. SPORTS CAR - DAY

Victor smiles, ignoring the highway patrolman and keeping up the revs.

He finally slows down and pulls over, bored.

EXT. TRANSATLANTIC BRIDGE - DAY

Rossi stops behind the car. He looks at the license plate and punches it in a small keyboard on the motorcycle panel.

ON THE SMALL SCREEN

There's a photo of Victor next to information: "Victor Norris; Atlantis Oil Corporation Vice-president of Operations; No citations."

Rossi walks over to the sports car.

Bruce arrives, jumps off his motorbike and looks at the small screen on Rossi's panel.

Victor smiles at Rossi.

ROSSI

Mr. Norris. Why didn't you stop?

VICTOR

I'm sorry officer. I was listening to music and enjoying the view.

ROSSI

Do you realize you almost broke the sound barrier back there? You're lucky you have no citations or I would arrest you.

VICTOR

I'm a busy man, officer. Why don't you give me a ticket so I can get on my way. My company generates half of Atlantis' taxes. Do you realize if I don't work you might not see a paycheck at the end of the month?

Bruce approaches holding out a ticket.

BRUCE

There are hundreds of solo accidents on this bridge. The winds are treacherous. Maybe you will be on the next one if you don't slow down.

VICTOR

Life is dangerous, officer.

Victor takes the ticket and puts it inside the glove compartment with a pile of others. Bruce sees it.

BRUCE

What's that?

He walks to the passenger side opens the door and grabs the pile of tickets in the glove compartment.

BRUCE

What the hell is this?

ROSSI

The data bank said "no citations."

Victor smiles.

VICTOR

(to Rossi)

I'm a man with connections.

(to Bruce)

You just made an illegal search of my vehicle.
Please shut the door right now if you want to
keep your job.

BRUCE

I never worry about "jobs."

Bruce slams the door and puts all the tickets in his pocket.

BRUCE

(to Rossi)

The oil boy has connections.

ROSSI

(to Victor)

I'm going to show you my connections.

Rossi sticks his finger inside his nose and cleans it on Victor's shirt.

VICTOR

Your job is history, pal.

ROSSI

I'll pay you a visit to collect my
unemployment insurance.

Furious, Victor takes off at high speed.

Rossi runs to his motorcycle.

BRUCE

Let him go. We'll send him a bill later.

ROSSI

You're too goddamn soft. Then you wonder why you get kicked around.

Bruce gets on his motorcycle.

BRUCE

See you at the Viking.

Rossi gets on his motorcycle.

ROSSI

I'm hungry.

They take off at high speed.

EXT. NEW YORK - DAY

The transatlantic bridge cuts New York Harbor. Under the bridge there's a huge oil pipeline. The pillars of the bridge are huge cylinders.

The oil pipeline separates from the bridge near land and enters a complex. A sign reads "Transatlantic oil pipeline."

EXT. TRANSATLANTIC BRIDGE - DAY

Cars and trucks leave New York driving onto the colossal bridge. The traffic is slow.

AHEAD

A station wagon with a kid hanging out of the window drives slowly. The Statue of Liberty can be seen from the bridge.

MILES AHEAD

An armored car drives by, surrounded by the infinite waters of the Atlantic Ocean.

A red convertible catches up to the armored car.

INT. RED CONVERTIBLE - DAY

NATALIE, blonde, cute, 20s, drives, concentrating on the road. Next to her, TRACY, red hair, 20s, stands up excited, waving at the strong, young ARMORED TRUCK DRIVER.

TRACY

(to the armored truck driver)

I want to rob your money!

NATALIE

Shut up and sit down.

Tracy sits down.

TRACY

Isn't he cute?

The shy armored truck driver smiles, and waves at the girls.

Natalie steps on the gas and the red convertible leaves the armored truck behind.

EXT. VIKING RESTAURANT - DAY

ON THE OUTSIDE PATIO

Bruce and Rossi have lunch at the only occupied table of an outside patio, extending out over the ocean.

Bruce squeezes a lemon over an appetizing grilled fish with his left hand which has burn scars.

AT THE RESTAURANT HIGHWAY ENTRANCE

The red convertible drives into the restaurant's parking lot. There's a huge Viking helmet with a sign that reads: "The Viking: The Best Grilled Fish on Earth."

AT THE OUTSIDE PATIO

Rossi follows Natalie and Tracy with his eyes as they park the convertible and walk into the restaurant.

ROSSI

Check it out. That's what you need. Fresh women. Caroline is better off with your brother Gary. He drills oil during the day and drills her at night.

BRUCE

He's better off working as a slave in a coal mine.

ROSSI

She's beautiful. But a pain in the ass. They deserve each other.

BRUCE

She wanted "commitment and security."

ROSSI

What do you think that means?

BRUCE

It means I should make more money and be contractually obligated to love her.

Rossi grabs the fish with his hands and bites a chunk off.

ROSSI

No, it means she wanted more sex. You were never home.

Natalie and Tracy walk onto the patio with a tray of seafood.

TRACY

It's beautiful out here, officers.

They sit at a table next to the highway patrolmen, facing the ocean. Natalie admires the view. Bruce stares at Natalie.

ROSSI

(to Tracy)

The weather is crazy. Sun today, hurricane tomorrow.

BRUCE

(to Tracy)

You should never drive in a storm out here.

ROSSI

It's like driving inside a washing machine.

TRACY

I hate rain.

ROSSI

One time a storm was so bad that a huge wave
threw a fish the size of a shark against a
Japanese tourist bus.

TRACY

Really.

ROSSI

When I got there, they were cutting the fish
up to make sushi.

Only Rossi laughs. Natalie sits at the table.

NATALIE

If you don't mind officer, I like peace and
quiet while I'm eating.

BRUCE

I like peace and quiet twenty four hours. He's
my worst nightmare. You don't belong to the
human race, Rossi.

ROSSI

I'm one of the top five human beings in the
history of human kind. Me, Jesus, Julius
Caesar, Da Vinci and Michael Jordan. Yes,
I'm from Chicago. Thank you.

TRACY

I'm from New York. The number one city in
the world.

ROSSI

Number two.

Rossi continues eating, getting really nasty, grabbing the fish with his hands. Natalie is disgusted.

BRUCE

You're the number one pig in the history of swine.

Bruce eats with a knife and fork. Natalie stares at his burned hand.

BRUCE

An accident.

TRACY

Did you forget your hand in a microwave oven?

Rossi laughs.

NATALIE

Tracy...

TRACY

I'm sorry.

BRUCE

It's all right. I used to be a diver for Atlantis Oil.

Bruce exercises his hand, opening and closing it.

ROSSI

He was the only survivor of the Columbia, an oil exploration ship that exploded and burned to ashes.

NATALIE

I heard about the Columbia.

TRACY

Natalie's father is the CEO of Ocean Oil Corporation.

NATALIE

Tracy...

BRUCE

Karl Cowan? I heard he is a pretty tough guy.

NATALIE

My father eats, drinks and "you know what" oil.

TRACY

She means he pisses and shits oil.

NATALIE

Tracy...

TRACY

Stop saying "Tracy..." She's such a tight ass.

ROSSI

Bruce says they found an oil field bigger than the one of Atlantis.

BRUCE

Shut up. I never said it was bigger.

TRACY

You could be a very rich man.

ROSSI

Sure. He also claims he found ancient Atlantis. The real one.

BRUCE

There were pillars and flat stones down there... Or something like that... That's all I said.

ROSSI

Sure. That's called a "diving mirage."

There are BEEPS coming from Bruce and Rossi's pagers. Bruce looks at the small screen of the pager.

BRUCE

(to Rossi)

Another one.

ROSSI

Jesus. What's the matter with these people.

Rossi cleans his greasy hands on a napkin and gets up.

ROSSI

I'll take care of him.

TRACY

Good luck officer.

ROSSI

My name is Mario Rossi.

TRACY

I'm Tracy. Tracy Spaghetti... Actually, Tracy Stern. Yes, I'm Jewish.

ROSSI

I used to be Catholic, but I have been looking into Judaism. Maybe we can talk about it later. I'll be back.

Rossi smiles, walks to the parking lot, gets on his motorcycle and drives to the exit.

AT THE RESTAURANT HIGHWAY EXIT

He turns on the motorcycle's flashing light on and waits for the speed infractor.

INT. BLACK CAR - DAY

MAO, oriental, long hair, cold eyes, drives the car. Next to him is RAY, 40s, shaved head, thin beard, peaceful eyes.

Ray takes a micro-CD from his pocket and places it on the CD disk driver. Placid classical music, contrasts with the powerful speed they are driving.

EXT. VIKING RESTAURANT - DAY

AT THE RESTAURANT HIGHWAY ENTRANCE

The black car approaches at high speed. Rossi gets off of his motorcycle and signals the black car to pull over.

The black car flies by.

ROSSI

Damn. Another oil yuppie.

(into communicator)

I'm going after the bastard. Stay with the girls.

I'll be back for a cup of coffee.

AT THE OUTSIDE PATIO

Bruce gets up and puts on his gloves.

BRUCE

Nice to meet you, Tracy...

Bruce looks at Natalie.

TRACY

Natalie.

BRUCE

I'm Bruce... Drive safely.

Bruce walks away.

TRACY

Cute. I think he likes you.

NATALIE

You should start thinking about your future
and less about men.

TRACY

This was my last quarter. I'm dropping out.
Screw marine biology. It's for you not for me.

NATALIE

And what are you going to do?

TRACY

I'll get a job in North Atlantis. Any hotel casino. Anything, except oil drilling.

NATALIE

I want to stay in the south side. With real people.

TRACY

That's what you need. A strong greasy oil driller.

EXT. TRANSATLANTIC BRIDGE - DAY

The black car flies by. A moment later Rossi's motorcycle drives by at the same amazing speed with lights flashing.

INT. BLACK CAR - DAY

Mao's eyes are fixed on the highway ahead. Ray turns the rear view mirror.

RAY

I'm seeing only one.

EXT. TRANSATLANTIC BRIDGE - DAY

Rossi has the black car within viewing distance.

As he gets closer the black car slows down and pulls onto the shoulder of the bridge highway.

He stops his motorcycle behind the black car.

ROSSI

(into communicator)

Road runner in the net.

Ray gets out of the car on the passenger side.

ROSSI

Get back in the car!

RAY

I just need to take a leak.

Rossi approaches the car on the driver side. Mao looks at him through the side mirror.

ROSSI

(to Ray)

You're going to stay in your car until I'm done with you. And the bridge is not a public toilet.

RAY

I have an urination dysfunction.

Ray walks to the edge of the bridge.

ROSSI

I don't care if you have cancer on your dick.
Get back in your car!

Mao opens the driver's door, holding a gun.

Rossi goes for his gun, but not fast enough. A bullet sends Rossi to the ground.
Mao fires again.

Ray calmly approaches Rossi and steps over his hand as the policeman struggles to point his gun.

RAY

I'm sorry officer. This is just business.

Ray takes out a gun and shoots Rossi in the head.

Ray and Mao carry Rossi's body and throw it off the bridge.

Rossi's body plunges into the ocean.

Bruce's motorcycle approaches in the distance, but it stops in the middle of the road.

AHEAD

Bruce suspiciously observes the black car, the two men and Rossi's motorcycle.
But there's no sign of his colleague.

INT. BLACK CAR - DAY

Ray reaches for a precision rifle.

EXT. TRANSATLANTIC BRIDGE - DAY

Mao fires with his hand gun. Ray takes aim with the rifle and fires.

Bruce hides behind his motorcycle as bullets hit around him. He takes out his gun and returns fire.

Ray runs across the bridge to get a better angle to shoot at his target.

Bruce opens fire, running to the edge of the bridge.

He dives into the ocean. A long fall.

Mao and Ray run towards the edge of the bridge. Bruce can't be seen.

RAY

Crazy cop. No way he survives this dive.

Mao walks along the high bridge looking down at the ocean.

MAO

Dead.

Ray looks at the ocean through the site of his rifle. Bruce never comes up.

RAY

Let's get rid of the bikes.

(into communicator)

The road is clear. Both officers are down.

Ray and Mao lift Rossi's motorcycle with difficulty and throw it off the bridge.

They walk to Bruce's motorcycle. Ray looks at his watch.

RAY

They'll be here soon.

MILES BEHIND

The armored car drives by.

INT. ARMORED TRUCK - DAY

The armored truck driver drinks a soda. His PARTNER, an old timer, eats a chocolate bar and browses a nude magazine.

EXT. TRANSATLANTIC BRIDGE - DAY

AT THE BRIDGE'S STRUCTURE

Out of breath, Bruce emerges from the ocean and tries to climb onto a small steel ladder on the bridge's cylindrical pillar, below the oil pipeline.

ON THE HIGHWAY

Ray looks through binoculars down the road. The armored truck is approaching.

Mao kneels in front of the black car loading a portable stinger missile launcher. Ray signals.

Mao walks to the middle of the road and kneels pointing the missile launcher at the approaching armored truck.

INT. ARMORED TRUCK - DAY

The armored truck driver looks ahead. All of a sudden he slams on the brakes.

EXT. TRANSATLANTIC BRIDGE - DAY

Mao blasts the rocket.

It explodes into the front of the armored truck, destroying the front half of the vehicle.

Ray laughs excitedly. Mao stands with the smoking stinger.

RAY

Beautiful shot.

Ray walks to the burning armored truck.

AT THE BRIDGE'S STRUCTURE

Bruce climbs onto the bridge pillar. He looks into the horizon. There's a boat approaching.

He swims to the opposite side, hiding behind the pillar.

ON THE HIGHWAY

An explosion opens the rear door of the armored truck.

Ray waits for the smoke to clear. Mao opens the truck's rear door. Ray enters the truck.

INT. ARMORED TRUCK VAULT COMPARTMENT - DAY

Ray ignores several sealed sacks and goes for a metal case. Mao opens one of the sacks. It's filled with small bills.

Ray grabs the case and walks out.

RAY
Money, sex and rock and roll.

Mao grabs the money sacks.

RAY
Let's get the hell out of here.

AT THE BRIDGE'S STRUCTURE

A fishing boat arrives.

A STRONG MAN, with a gun inside his belt, ties the boat to the bridge's cylindrical pillar.

A BALD MAN gets out of the boat's cabin. He looks up to the highway.

BALD MAN
(into walkie-talkie)
Bring down the dough, Ray.

AT THE HIGHWAY

Ray looks down at the ocean. Mao approaches dragging several bags of money.

RAY
Go ahead. I'll take care of the car.

Mao climbs over the edge of the bridge. He looks down and tosses the money sacks.

Ray puts down the metal brief case and gets in the black car.

He backs the car into the burning armored truck. The crash entangles both vehicles.

Ray gets out holding a container of gasoline and tosses the gas over the car. Soon the car is engulfed in fire.

AT THE BRIDGE STRUCTURE

The bald man and the strong man collect sacks of money that fell in the water.

Bruce gets onto the boat, grabs a harpoon and approaches the two men from behind.

The strong man goes for his gun but Bruce stabs him in the shoulder.

The bald man attacks Bruce who throws him against a fishing net.

Bruce takes the gun from the strong man who agonizes trying to pull the harpoon out of his shoulder.

The bald man goes for a shot gun. Bruce shoots him.

AT THE BRIDGE STRUCTURE

Halfway between the highway and the ocean, hanging from the bridge ladder, Mao looks down to the fishing boat and shoots at Bruce.

AT THE HIGHWAY

Ray tries to see what's going on down on the boat but he hasn't a clear view.

AT THE BRIDGE STRUCTURE

Bruce escapes bullets by inches and returns fire, shooting up.

Mao falls off the bridge ladder and crashes onto the fishing boat.

Bruce gets a gasoline container, spills it over the deck and sets the boat on fire.

AT THE HIGHWAY

Ray is pissed. He looks down the highway. There's a car approaching.

INT. RED CONVERTIBLE - DAY

Natalie slows down and stops, staring at the burning armored truck entangled with the black car.

NATALIE

Oh my God...

TRACY

Back up. The truck is going to explode.

Natalie gets out of the car.

TRACY

Where're you going?!

AT THE HIGHWAY

Natalie walks towards the burning vehicles.

TRACY

Are you crazy?!

NATALIE

Stay here. I'll check if anyone is alive.

Ray approaches carrying the metal case and a gym bag.

RAY

Terrible accident. There's no one else alive.

NATALIE

What happened?

RAY

The guy in the armored truck lost control and slammed into my car.

TRACY

You don't look like you've been in an accident.

RAY

I'm okay. I need a ride.

NATALIE

Sure.

Tracy gets out of the car and stares at the burning armored truck with the rear door open. Ray notices.

RAY

Who's driving?

TRACY

I think maybe we should wait for the police.

NATALIE

We'll drive you to the next stop.

Natalie gets in the car behind the steering wheel.

RAY

(to Tracy)

What's your name?

Tracy doesn't answer. She's suspicious.

AT THE BRIDGE STRUCTURE

Bruce climbs up the bridge ladder towards the highway.

AT THE HIGHWAY

Ray stares at Tracy.

RAY

You're a very beautiful girl. But I only need
one driver.

He takes out a gun and shoots her in the head.

INT. RED CONVERTIBLE - DAY

Natalie is in a state of shock. Ray jumps into the passenger seat.

RAY

Drive.

Hands shaking, Natalie tries to turn on the ignition. Ray turns it on.

RAY

Look on bright side of life. You're lucky it
was your friend instead of you. Drive.

Natalie drives slowly past the burning armored truck. Ray pushes her leg, accelerating the car.

AT THE BRIDGE STRUCTURE

Bruce continues to climb up the bridge ladder towards the highway.

AT THE HIGHWAY

The red convertible speeds down the highway. A van drives by in the opposite direction.

INT. RED CONVERTIBLE - DAY

RAY

They'll have a burning surprise.

NATALIE

...You didn't need to kill her... You didn't...

Ray opens the metal case. It's filled with uncut, rough diamonds. There are also documents in a side pocket of the case. A letterhead reads "Ocean Oil Corporation."

RAY

Not bad, huh? Industrial diamonds. They use these babies in oil drillers. What a waste.

NATALIE

You had what you wanted. Why did you have to kill her?

RAY

I lost three partners back there. This crazy cop survived a dive from the bridge. Damn, bastard. Am I wining? No. So just shut up and drive.

AT THE HIGHWAY

Bruce reaches the highway, exhausted.

He stares at Tracy's dead body for a moment. The van approaches on the other side of the highway and slows down.

Bruce walks over to the van. THE VAN DRIVER and his FAMILY stare at the burning vehicles.

BRUCE

I need your car.

VAN DRIVER

Is anyone injured, officer?

Bruce opens the van's door.

BRUCE

Everybody step out.

VAN DRIVER

No way. How're we going to get to New York?

Bruce shows him his gun.

BRUCE

Walking.

They get out. Bruce gets in, drives the van over the highway divider and steps on the gas.

INT. RED CONVERTIBLE - DAY

At high speed, Natalie holds firmly to the steering wheel, tense. Ray stares at her.

RAY

You're doing good. Keep up the revs.

NATALIE

This is dangerous.

RAY

Of course it is. What's your name?

NATALIE

...Natalie.

RAY

Ray. You were right about your friend. I shouldn't have killed her. I lost my mind. We had a perfect plan. That cop screwed everything.

NATALIE

I don't believe you are sorry. Why don't you let me out. You know how to drive, don't you?

RAY

You are my ticket off of this bridge and into Atlantis. Are you familiar with the word "hostage?"

Ray turns around. A helicopter is flying in their direction.

RAY

Sooner than I expected.

Ray gets the gym bag and takes out the portable stinger missile launcher. He climbs to the back seat.

RAY

Keep the car steady. And don't do anything stupid.

Ray inserts a missile into the launcher. The helicopter approaches.

INT. HELICOPTER - DAY

A SECURITY OFFICER with binoculars opens the aircraft's door.

The helicopter flies parallel to the transatlantic bridge.

EXT. TRANSATLANTIC BRIDGE - DAY

The helicopter pursues the red convertible.

INT. RED CONVERTIBLE - DAY

Ray aims the missile launcher and blasts a projectile.

EXT. TRANSATLANTIC BRIDGE - DAY

The helicopter is struck, exploding and diving onto the bridge.

The highway is engulfed in fire as the helicopter disintegrates and pieces fly everywhere.

INT. RED CONVERTIBLE - DAY

Ray is euphoric.

RAY

Sorry, fellas!

Ray climbs back to the front seat. Natalie is scared.

RAY

I bet you never expected such an exciting trip
to Atlantis.

There's a small truck coming in the opposite direction. Natalie slams the breaks, sending Ray against the windshield.

EXT. TRANSATLANTIC BRIDGE - DAY

Natalie gets out of the red convertible and runs to the other side of the highway.

Ray runs after her.

She waves at the approaching truck which slows down.

Ray grabs her and they fight.

THE TRUCK DRIVER, a white, strong, tall, bearded man, gets out of the truck.

TRUCK DRIVER

Hands off, pal.

RAY

She's my wife. Mind your own business.

NATALIE

I'm not his wife. He kidnapped me. He's a
thief and a murderer.

RAY

(to the truck driver)

Sure. I'm Satan. She's just having an attack of nerves.

(to Natalie)

Come on, honey. We can discuss this at home.

Ray grabs her arm. Natalie breaks free and runs to truck's passenger side.

NATALIE

(to the truck driver)

Can I come with you?

TRUCK DRIVER

Sure.

Ray tries to go after Natalie but the truck driver blocks his way.

TRUCK DRIVER

She can do whatever she wants, pal. Do you have a problem with that?

RAY

No problem at all.

Ray takes out a gun and shoots the truck driver in the stomach.

He then pushes the agonizing man over the edge of the bridge.

Scared, Natalie doesn't know what to do.

RAY

You killed him. Don't blame me.

NATALIE

You're crazy.

Ray examines the truck.

RAY

Get in the truck. Now.

Natalie gets in the passenger side. Ray gets in the truck on the driver's side.

INT. SMALL TRUCK - DAY

Ray starts the truck. He finds a piece of rope in a compartment behind him.

RAY

If you try anything again, I'll kill you too.

Ray ties Natalie's hands to the truck's seat structure, Ray kisses her. Natalie is disgusted.

RAY

I'll let you go when we get to Atlantis.

He drives over the highway divider and makes a U turn heading to Atlantis.

INT. VAN - DAY

Bruce slows down, as he reaches the point where the helicopter went down over the bridge. There are flames, debris and black smoke covering the whole highway.

Bruce slowly drives through.

He steps back on the gas after the van clears the accident.

EXT. TRANSATLANTIC BRIDGE - DAY

Ahead, Bruce's van slows down next to the abandoned red convertible.

INT. SMALL TRUCK - RAINING - DAY

Ray drives staring at the gray horizon up front.

RAY

Rain. I love rain.

Natalie looks at the ocean. The waters are wild.

Increasing rain drops hit the windshield. Soon the small truck is engulfed by a storm.

NATALIE

Maybe we should pull over.

RAY

The cops are going to pull over. We are going to drive. Non-stop to Atlantis.

They drive by a rest area with a restaurant and a gas station.

INT. VAN - RAINING - DAY

Visibility is poor. Bruce wipes the windshield, driving through the storm.

He reaches the rest area and drives in.

EXT. TRANSATLANTIC BRIDGE - RAINING - DAY

The small truck drives through the storm. The ocean is wild. A lightning rod attracts a powerful bolt.

INT. PHONE BOOTH - RAINING - DAY

Bruce talks on the phone as powerful winds shake the booth and rain water streams in through a hole in the roof.

BRUCE

(on the phone)

He is heading to Atlantis... The bastard killed Rossi... He probably has a hostage... Her name is Natalie Cowan... Yeah, the daughter of one of the oil hot shots... No way... I'm going to continue... until the Atlantis road block... He's mine... What? Stay where? I can't hear you... Have a nice rainy day Captain.

Bruce hangs up. The rain continues to pour into the phone booth. Bruce runs back to the van.

EXT. TRANSATLANTIC BRIDGE - RAINING - DAY

Rain pouring, Bruce drives back to the highway. Strong winds and the slippery road make the van skid 180 degrees.

INT. VAN - RAINING - DAY

Bruce turns the van around and steps on the gas, driving through the storm at high speed.

INT. SMALL TRUCK - DAY

Ray drives out of the storm. The sky ahead is clear, but the sun is disappearing.

Ray passes a large truck. The OTHER TRUCK DRIVER honks. Ray honks back, smiling.

NATALIE

You're a psycho.

RAY

Thank you, Natalie.

INT. VAN - NIGHT

Bruce drives at high speed. The van's engine seems to be giving more RPMs than it can handle.

INT. SMALL TRUCK - NIGHT

Natalie struggles not to fall asleep.

RAY

Relax, Natalie. I'll wake you up when we get to Atlantis.

NATALIE

I'm not sleeping with a psychopath near me.

RAY

Don't worry, rape doesn't turn me on.

NATALIE

What about killing people? Does that turn you on?

RAY

If it makes me richer. I'm just kidding. Love turns me on.

Ray turns on the radio and takes his time trying to find a station with a signal powerful enough.

He finally finds romantic country music and tries to sing along.

INT. VAN - DAY

The sun is rising. The van's engine doesn't sound so good. Bruce checks its temperature. It's very high.

The engine starts to smoke.

EXT. TRANSATLANTIC BRIDGE - DAY

The van approaches heavy traffic.

On the right side of the bridge there are dozens of huge oil drilling platforms standing out in the ocean.

AHEAD

Ray's small truck is stuck in the middle of a long line of vehicles.

Far ahead there are hundreds of interconnected structures built over the Atlantic Ocean.

A sign reads: Welcome to Atlantis.

EXT. ATLANTIS - DAY

There's a long line of vehicles on the transatlantic bridge, behind a toll gate crowded with POLICEMEN.

On the other side of the toll gate, there's another bridge crossing over, connecting the south side to the north side of Atlantis, which are on opposite sides of the transatlantic bridge.

The north side is made of beautiful colorful glass structures. A monorail train rides along the tracks connecting the structures.

The south is filled with dull gray buildings and metal industrial structures.

Spread on the ocean, until the horizon, there are numerous oil platforms.

EXT. TRANSATLANTIC BRIDGE - DAY

AT THE TOLL GATE

POLICEMEN check IDs, trunks of cars and truck cargo compartments.

INT. SMALL TRUCK - DAY

Ray sees a CHATTY WOMAN talking on a cellular phone in a station wagon nearby.

Natalie turns on the radio and tries to find a station.

NATALIE

I want to hear the news.

RAY

Go ahead. I'll be right back. And remember our deal. Don't make me kill again.

Ray walks over to the station wagon.

INT. STATION WAGON - DAY

The chatty woman stops talking as Ray appears at the passenger window.

RAY

I'm sorry to interrupt you, but I have a medical emergency. My wife isn't feeling very well. May I use your phone for a minute?

CHATTY WOMAN

Sure, sure. I'll dial 911.

RAY

I need to contact her private doctor first. She has diabetics and a bunch of problems only he knows about.

The chatty woman hands Ray the phone.

CHATTY WOMAN

I hope it's not serious.

RAY

Thank you very much. God bless you.

Ray turns around to dial.

EXT. TRANSATLANTIC BRIDGE - DAY

Bruce carefully walks in between cars, with a gun in hand, trying to find Ray.

On his left, to the south of the bridge there are numerous oil platforms.

EXT. OIL PLATFORM - DAY

DOZENS OF OIL WORKERS, sweating in the hot sun, dirty from greasy oil, perform heavy duty oil platform tasks. A sign reads "Atlantis Oil."

GARY, clean cut, least dirty of all the workers, helps JOSH, a young worker, connect a heavy pipe.

GARY

Ivanov! Larry! Give us a hand.

IVANOV, a tall white Russian, and LARRY, a strong black American, help their colleagues. Together they are able to connect the pipe.

GARY

Good job guys.

IVANOV

I need a break.

LARRY

I need one of your Vodka bottles.

Josh cleans the sweat from his face. The hot sun tortures the men.

JOSH

I need a vacation in Siberia.

GARY

You just need a glass of cold water.

Gary drinks from a bottle of water and passes it around.

INT. OCEAN OIL HEADQUARTERS - DAY

KARL COWAN, 50s, expensive suit, sits at the head of a meeting table with a dozen other EXECUTIVES, including Victor.

KARL

Together gentleman, we control fifty percent of the world's oil reserves and eighty five percent of oil production. We have freed the world from the unstable, unreliable OPEC countries.

Karl stands. Victor nods.

KARL

Now we face another challenge. If we allow the growth and strengthening of the oil workers' union the world will again be held hostage.

VICTOR

Save your speech for the cameras. We all know what we want. Higher profits. They want higher wages.

KARL

Maybe Atlantis Oil can afford higher wages. My company cannot.

VICTOR

Business is about the survival of the fittest.

KARL

Ocean Oil Corporation will survive. Don't you worry, young man. When I started my own company you were still in kindergarten.

VICTOR

Cut the crap, Karl. Why did you call this meeting?

Karl smiles, trying to be patient. He walks to the wall and lowers a panel with the drawings of a high-tech oil platform.

KARL

This is the future, gentlemen. A fully computerized robotics oil platform. Ocean oil corporation will be able to cut production costs by fifty percent.

Victor claps his hands.

VICTOR

Marvelous. And why do we have the privilege of hearing such ground breaking plans from our main competitor?

KARL

A joint venture is the answer for such a revolutionary undertaking.

VICTOR

I knew it. You're broke and you want us to bail you out.

Victor stands.

VICTOR

I was in Harvard Business school not kindergarten while you were throwing your shareholder's money into a sinking hole. One thing I learned in college was about cost-efficient management. This project is not viable. Not at this time. Our company is number one in the world and I intend to keep it that way.

Victor walks to the window and then approaches the drawing of the high-tech oil platform.

VICTOR

Atlantis Oil Corporation, built this city and two thirds of the oil platforms out there. We intend to continue expanding by investing in new oil fields. We need to keep pumping oil out of the ocean to pay for the transatlantic oil pipeline.

KARL

Your company has driven the oil barrel price to a money losing all time low. You are killing the goose to get the golden eggs.

VICTOR

Our company is in great shape. I'm sorry that you're losing money... I'm late for a golf game. Have a nice day, gentlemen.

Karl stares as Victor leaves the room.

EXT. TRANSATLANTIC BRIDGE - DAY

Pulling Natalie by her arm, Ray walks in between cars to the other side of the bridge, carrying the metal briefcase.

ON THE LEFT SIDE OF THE BRIDGE

They approach a ladder that goes down to the ocean.

RAY

We're going down.

Natalie looks down at the ocean.

NATALIE

Are you crazy? I can't do it.

Ray pushes her.

RAY

Come on. I don't have time for this.

NATALIE

You don't need me any more. What are we going to do? Swim to Atlantis?

Ray smacks her.

RAY

Down.

Natalie climbs onto the ladder and heads down.

RAY

Good girl.

Ray follows her.

ON THE RIGHT SIDE OF THE BRIDGE

Bruce reaches Ray's small truck. There's no one inside.

Bruce looks around. Ray and Natalie are no longer on the other side of the highway.

Bruce continues walking in between the cars towards Atlantis.

AT THE BRIDGE STRUCTURE

Ray and Natalie climb down the bridge pillar. Natalie stops. She looks down at the ocean. It's a long fall.

RAY

Keep moving.

NATALIE

I can't...

RAY

Don't look down, just keep moving.

Natalie tries to continue, but doesn't move.

Ray comes down with difficulty, holding the metal briefcase.

Ray opens his belt, runs it through the briefcase handle, allowing the briefcase to hang from his belt.

Hanging from the side of the ladder, Ray reaches Natalie, embraces her from behind and whispers in her ear.

RAY

Just keep moving, Natalie.

He rubs his cheek against her neck.

RAY

Or we can make love right here, right now.

Natalie forces herself down. Ray moves aside and Natalie continues.

EXT. ATLANTIS' PORT - DAY

Below south Atlantis's massive interconnected structures built over the ocean, there's a port with anchored boats of all sizes surrounded by warehouses.

VAL, 20s, a short haired attractive blonde wearing tight black leather pants, boards a high speed boat.

Opening a panel with a knife, Val pulls out wires and tries to start the engine.

Val stops as she sees a SECURITY GUARD approaching.

SECURITY GUARD

Can I help you, madam?

VAL

I forgot my key.

SECURITY GUARD

Take your ID to the main office. They have a spare key.

VAL

I don't have an ID with me... My husband works for Atlantis Oil... He's such a bore... I'm bored. I was just going for a ride.

SECURITY GUARD

I'm sorry. You'll have to leave.

VAL

What's your name?

SECURITY GUARD

Dawson. James Dawson.

VAL

James, I'll be straight honest with you. I like to masturbate in the middle of the ocean. I'm desperate for sex.

SECURITY GUARD

What did you say?

VAL

Sex. I have an open marriage. I'm bored. I want sex. Do you want to have sex with me?

Embarrassed, the security guard doesn't know what to do.

VAL

Get the key.

SECURITY GUARD

I'll be back.

He runs to the main office.

VAL

What a moron.

The security guard returns, jumps in the boat and gives the key to Val.

VAL

Thank you James.

SECURITY GUARD

...I have an open marriage myself... I mean my lady doesn't screw around... but... but I do it once in a while...

Ignoring the security guard, Val drives the high speed boat out of the port.

EXT. OCEAN - DAY

Val drives the boat north, at high speed, leaving Atlantis and the Atlantis bridge behind. The security guard doesn't take his eyes off her. Val smiles back.

VAL

Life is a bore, isn't it?

SECURITY GUARD

Yeah... Bore... Boring.

Val slows down the boat in the middle of the ocean.

VAL

Get wet first, I love the taste of salt on a man's body.

SECURITY GUARD

Sure... Spicy.

The security guard struggles to take off his shirt. Val stares at his "disgusting" huge belly. He starts to unbutton his trousers. Val is impatient.

The security guard sits on the edge of the boat struggling with his trousers. Val pushes him overboard.

SECURITY GUARD

Jesus Christ, its freezing!

VAL

Chill out, James. I'll be right back.

Val takes off, leaving the poor man stranded in the middle of the ocean.

She drives the boat towards the transatlantic bridge.

EXT. TRANSATLANTIC BRIDGE - DAY

AT THE TOLL GATE

Bruce reaches the police blockade riding on the back of the motorcycle of ANOTHER COP.

Bruce jumps off as the motorcycle stops next to GONZALEZ, a short Latino in his 50s.

BRUCE

Did you find the bastard?

GONZALEZ

You disobeyed a direct order.

BRUCE

I thought you said to meet you at the police blockade, Captain.

GONZALEZ

You know what I said. Consider yourself suspended.

BRUCE

Good. I have other things to do besides chasing crazy drivers. Make sure you double check every vehicle.

GONZALEZ

I give the orders here. We'll catch him. He has nowhere to go.

Bruce walks away.

GONZALEZ

And stay out of this case!

Bruce crosses the toll gate and walks towards Atlantis, an impressive complex of high tech interconnected structures.

AT THE MONORAIL STATION

He reaches a monorail station. PEOPLE wait for the next train.

Bruce puts his hand on the screen of a high tech vending machine.

VENDING MACHINE VOICE

What would you like today, Bruce?

BRUCE

Watermelon.

VENDING MACHINE VOICE

Thank you, Bruce. The total is five dollars.
Enjoy your watermelon juice.

Bruce takes the juice bottle from the machine and drinks it, staring at the oil platforms south of the bridge.

A monorail train arrives. Bruce boards it.

The monorail enters the city of Atlantis.

EXT. OCEAN - DAY

Val pilots the boat parallel to the bridge, leaving Atlantis behind.

EXT. TRANSATLANTIC BRIDGE - DAY

AT THE BRIDGE STRUCTURE

Ray sees Val's boat approaching.

RAY

That's my girl.

Ray whistles sharply and waves as the boat comes closer.

NATALIE

I'm not going.

RAY

Relax, Natalie. We're taking you to Atlantis.

Val slows down the boat near the bridge pillar.

VAL

Good to see you alive, Ray.

RAY

Nice boat.

Ray pushes Natalie onto the boat.

VAL

Hello, Natalie.

RAY

Do you know her?

VAL

Sure. Natalie Cowan. The daughter of Karl Cowan, owner of Ocean Oil Corporation. The entire police force is looking for her. And for you.

Ray jumps into the boat carrying the metal briefcase.

RAY

Natalie Cowan... You might be worth more than my diamonds.

Ray puts his hand over Natalie's face but she pushes it away.

NATALIE

(to Val)

Your boyfriend tried to rape me.

VAL

I don't blame him. I would like to rape you myself.

Ray puts his arm around Val.

RAY

This is my little sister, Val. She's bisexual and dangerous.

NATALIE

You're both animals.

VAL

And what are you, honey? A vegetable? I'm a vegetarian.

RAY

Let's go around and enter Atlantis from the east port.

Val maneuvers the boat under the bridge and heads south.

INT. MONORAIL TRAIN - DAY

Bruce watches the news on an internal TV.

The monorail train circles the luxurious north Atlantis glass and metal structures. Well dressed PEOPLE stand on a moving sidewalk.

ON TV

A YOUNG MAN reports live from the traffic jam at the transatlantic bridge.

YOUNG REPORTER

A man is on the run. He killed four, escaped with a fortune in diamonds and kidnapped the daughter of Karl Cowan, the oil mogul. There's a five million dollar reward for any information leading to the capture of this dangerous man.

The monorail completes the circle around north Atlantis and crosses the transatlantic bridge heading towards south Atlantis.

The monorail reaches a huge apartment complex of south Atlantis that looks more like a beehive.

The monorail stops at the station. Bruce exits.

EXT. SOUTH ATLANTIS SMALL PARK - DAY

KIDS play soccer in a small park squeezed between metal structures. Bruce walks through the park.

KID

Hey, Bruce!

The kid kicks the ball to Bruce. Bruce lifts the ball, bounces it on his knee, head, chest and kicks it back.

BRUCE

I'm busy.

Bruce walks up a building stairway. TOBIN, an old war veteran, wearing his uniform and medals, sits in a wheelchair at the top of the stairway, watching the kids playing.

BRUCE

Do you want something from my fridge, Tobin?

TOBIN

No, thanks. I'm still not ready to commit suicide.

INT. SOUTH ATLANTIS BUILDING - DAY

Bruce walks down a narrow corridor and enters his small apartment.

INT. BRUCE'S APARTMENT - DAY

It's a small messy apartment. There's a window with a view of several oil platforms in the ocean.

Bruce takes off his shirt. Half of his body is scarred from extensive burns.

Opening a small almost empty fridge, he grabs a half eaten apple and a open carton of orange juice.

Drinking and eating, Bruce opens the window to the ocean and turns on a radio receiver that transmits conversations between the police station and police officers.

INT. KARL'S OFFICE - DAY

It's a luxurious high rise office in the north end of Atlantis. The whole city can be seen through the huge glass window.

Worried, Karl stares out the window and turns around to face Victor.

KARL

He has Ocean Oil's courier briefcase. And my daughter.

VICTOR

Those industrial diamonds are parking meter change. And I can get your daughter back in 24 hours, don't worry. I have some contacts in the south side.

KARL

I'm not worried. My policy with kidnappers is simple. Pay them now, kill them later.

VICTOR

That's the right think to do, Karl. I'm with you one hundred percent.

Karl approaches Victor.

KARL

You did a great job today, Victor. But there's a problem.

VICTOR

No one suspects us of our "friendly connection." I guarantee you.

KARL

Your board of directors laughed at my takeover offer. They rejected my merger and joint venture proposals too.

VICTOR

We'll do business once I become the CEO of Atlantis oil.

KARL

You are loyal friend. I know you like my daughter and that you hope to take over my company.

Victor is embarrassed.

VICTOR

Your daughter is a... very intelligent woman.

KARL

You are an ambitious man. I like that. If we want to join forces, we must weaken Atlantis Oil's competitive advantage.

VICTOR

Atlantis Oil is a pretty tough competitor. We swallowed Exxon, Shell and BP.

KARL

But not Ocean Oil Corporation. That briefcase I was talking about contains a disk with the geological report of an Atlantis oil exploration vessel that burned to ashes.

VICTOR

The Columbia?

KARL

I paid for that report.

VICTOR

...How big is it?

KARL

Its almost as big as the Atlantis' main field.

VICTOR

Oh my god... But the price of the barrel will
continue to sink...

KARL

Not for long. Competition is for fools.
Successful men annihilate their enemies.

INT. WAREHOUSE - DAY

Val maneuvers the high speed boat into a warehouse. Ray pushes Natalie out.

RAY

(to Val)

Sink the boat.

VAL

I kind of like it.

Ray walks into an office and returns with a shot gun.

Opening fire, he blasts holes in the hull of the speed boat.

RAY

It might have an anti-theft transmitter.

VAL

How do you know that?

RAY

Cover all possibilities, my little darling. That
way you'll never be caught.

VAL

Don't call me "little darling" or you'll end up like your dad.

RAY

He was your father too.
(to Natalie)
She killed him.

VAL

He tried to rape me.

NATALIE

I'm sorry.

VAL

For him or for me?

Val walks away. The speed boat sinks.

NATALIE

Are you going to let me go now?

RAY

Yeah, as soon as your rich daddy comes up with some serious cash.

Ray grabs the metal briefcase and pulls Natalie into an office.

INT. RAY'S OFFICE - DAY

Ray cuffs Natalie to a sofa.

RAY

Sit down and relax.

NATALIE

The police won't negotiate with a murderer.

RAY

Your father will negotiate if he wants to see you alive.

Ray opens the metal briefcase. He looks at the industrial diamonds for a moment and opens a secondary compartment in the briefcase. There's a computer disk inside.

RAY

If you want something to eat or drink just help yourself.

Ray opens a fridge.

NATALIE

I just want to get out of here.

Natalie grabs a can of soda.

Ray inserts the disk in a computer. A document with graphs and charts appears on the screen.

INT. BRUCE'S APARTMENT - DAY

Staring at the ocean, Bruce sits on the window ledge listening to the police transmissions.

POLICE DISPATCHER (VOICE OVER)

...25 we have a 457 in the 65th block, south side...

POLICEMAN (VOICE OVER)

Gotcha, 25 at 65th in ten minutes, over.

There's a knock on the door. Bruce doesn't move. The door opens. CAROLINE, 30s, sticks her head inside.

CAROLINE

I'm coming in Bruce.

Indifferent, Bruce continues looking out the window and listening to the police transmissions.

CAROLINE

How are you Bruce? I heard about Rossi. I'm sorry.

BRUCE

He doesn't need your pity.

CAROLINE

I cooked dinner for Gary, if you want to come over...

BRUCE

No, thanks.

CAROLINE

He'll be glad to have you... He's your brother. He loves you. Can't we just have a normal family relationship?

BRUCE

You're my ex-wife and he's my ex-brother. I'm busy. The guy that killed Rossi will show up soon.

Caroline approaches, staring at Bruce's burn scars.

CAROLINE

I saw on the news. This job is not for you Bruce. Look at yourself. Gary can get you an office job at the oil company.

Bruce jumps off the ledge grabs Caroline by the arm and pulls her to the door. Gary shows up at the door.

GARY

Hi Bruce, I heard about Rossi.

Bruce pushes Caroline to Gary who stands in the hallway.

BRUCE

Please, take her out of here. I'm busy. Enjoy your dinner. And please don't offer me a job.

GARY

We're planning a strike.

BRUCE

Good. But I'm not and will never be an oil driller again.

Bruce slams the door in the couple's face and returns to the window listening to the police transmissions.

EXT. ATLANTIS - NIGHT

The lights of Atlantis are surrounded by dozens of lights from the tops of the oil platforms.

The lights of the transatlantic bridge leave Atlantis and extend into the dark horizon. The ocean is calm. There's a full moon.

INT. ATLANTIS CASINO - NIGHT

Hundreds of GAMBLERS play at casino tables and slot machines.

HOLOGRAM ARTISTS sing and dance on a small stage in a corner.

Luxuriously and exotically dressed COUPLES walk and stand around.

EXT. ATLANTIS CASINO - NIGHT

Karl and a YOUNG BLONDE stand on the edge of an outdoor deck at the top of one of Atlantis high rises. They have a view of Atlantis and the surrounding ocean.

The young blonde hugs and tries to kiss Karl.

YOUNG BLONDE

You're so grouchy tonight, Karl. Let's go to my apartment.

KARL

I'm sorry. But I'm waiting for an important phone call.

YOUNG BLONDE

Oh my God... I'm so sorry. I forgot about your daughter.

KARL

It's all right. It's just business. I spoke with her, she's all right.

YOUNG BLONDE

How much do they want?

KARL

20 million. Slot machine change.

The young blonde laughs.

YOUNG BLONDE

I forgot how rich you are.

KARL

I'm sure you did.

Karl's cellular phone rings. Karl abruptly breaks away from the young blonde and walks to the end of the outdoor deck.

KARL

(into cellular phone)

Karl Cowan.

EXT. ATLANTIS PORT - DAY

The port is a complex on the south side of Atlantis connected to the "beehive" apartment complexes of the oil workers.

Oil pipelines coming from the surrounding oil platforms join into a bigger oil pipeline which in turn is connected to the main oil pipeline below the transatlantic bridge.

There are all kinds of boats docked in the water surrounded by warehouses. The port is deserted. The sky is cloudy, the ocean is wild, winds blow furiously.

EXT. SOUTH ATLANTIS BUILDING - DAY

ON THE ROOF

A SNIPER POLICEMAN carefully takes position at the edge of the building. He has a view of the port.

INT. SOUTH ATLANTIS BUILDING - DAY

IN THE LOBBY

There are several POLICEMEN surrounding Karl and Gonzalez.

Gonzalez finishes attaching a wireless microphone to the inside of Karl's jacket.

KARL

This is not necessary.

GONZALEZ

We know what's necessary in a situation like this, sir.

KARL

I don't want you to interfere under any circumstances.

GONZALEZ

We have to be prepared for everything.

EXT. SOUTH ATLANTIS BUILDING - DAY

IN THE ALLEY

Between buildings there's an alley with a metal screen floor, the ocean can be seen below.

Bruce carefully approaches the end of the alley which gives him a view of the port.

He looks through small high tech binoculars at the port below and listens to the police communications with a radio receiver device.

INT. PORT WAREHOUSE - DAY

Nervous, Natalie sits against a huge oil pipeline that cuts across the warehouse. Cylindrical short tubes interconnected with wires are strapped to her body.

Holding a machine gun, Val carefully looks out of the warehouse window.

Ray stands nearby talking on a cellular phone.

RAY

(into cell phone)

I'm going to walk out of here with the money or I'll blow everyone up. I spread around plastic explosives.

Ray approaches Natalie.

RAY

(into cell phone)

And of course one is near the heart of your beautiful daughter. She's not safe. You're not safe. The police are not safe either. Are you hearing that, pigs? No one in this goddam floating city is safe. I put some explosives under oil pipelines. And don't even try to find them if you know what I mean. Come on in. Alone. Walk slowly. And I want to hear the chopper in five minutes.

Ray hangs up, smiling.

NATALIE

You're forgetting something, Ray.

RAY

Shut up.

NATALIE

If no one is safe. You are not safe. If the police come in what are you going to do? Blow yourself up?

RAY

I'm a crazy cold blooded killer, remember?

Ray kisses Natalie on the mouth. She spits disgusted.

RAY

Don't worry about me Natalie.

Ray walks towards Val.

VAL

He's coming.

EXT. ATLANTIS PORT - DAY

Karl walks slowly down a stairway and across the port carrying a suit case.

INT. SOUTH ATLANTIS BUILDING - DAY

IN THE LOBBY

Wearing a head device with an ear receiver and mouth transmitter, Gonzalez looks out of a window with binoculars, next to a BALD DETECTIVE.

GONZALEZ

The bastard thinks he's getting away in a helicopter.

EXT. SOUTH ATLANTIS BUILDING - DAY

IN THE ALLEY

Bruce opens a hatch in the floor and climbs down a ladder to the base of the building, near the wild ocean.

A helicopter approaches the port.

AT THE BASE

Bruce now has a view of the action from the same level of the port. There are high speed police boats in the water surrounding the port.

EXT. SOUTH ATLANTIS PORT - DAY

Karl walks to the warehouse. He looks at the hovering helicopter which has pontoons for landing on water.

Karl checks his watch and walks through a huge, slightly open gate which enables big boats to sail into the warehouse.

INT. SOUTH ATLANTIS BUILDING - DAY

IN THE LOBBY

GONZALEZ

(into communication device)

This is not a request. It's an order. Close all the goddamn oil pipelines!

(to bald detective)

I want the sniffing dogs in as soon as the helicopter clears the port.

BALD DETECTIVE

We should take care of this guy right here,
right now.

GONZALEZ

He's not going anywhere. We'll intercept the
chopper when he comes down for fuel. He has
to refuel twice to get to the
mainland.

BALD DETECTIVE

Where will he get fuel?

GONZALEZ

He must have fuel tanks at the base of the
transatlantic bridge. He'll fly parallel to the
bridge so we can't get him on radar and refuel.
I would do that.

BALD DETECTIVE

I didn't think of that.

GONZALEZ

That's why I'm the captain. We'll get the
bastard, don't you worry.

INT. WAREHOUSE - DAY

Val frisks Karl. She finds the microphone taped on the inside of his jacket.

VAL

(into microphone breathing
heavily)

Oh yeah baby... Give it to me... Yeah... Give it
to me baby...

INT. SOUTH ATLANTIS BUILDING - DAY

IN THE LOBBY

Gonzalez listens, intrigued.

INT. WAREHOUSE - DAY

Val pulls out the microphone and smashes it with her boot. Karl is impassive. Val takes the suitcase.

Karl walks towards Natalie who is strapped up with explosives. Ray intercepts him.

RAY

She's fine.

NATALIE

I'm all right, Dad.

Val opens the suitcase, it's filled with one hundred dollar bundles of old bills. She smiles, excitedly.

VAL

Beautiful non sequential used bills.

Ray takes the suitcase and shows a small remote detonator in his hand to Karl.

RAY

Good job. No one will get hurt as long as we escape to spend your money.

KARL

I'm not worried. You're getting what you want and I'm getting what I want.

RAY

You're a cold man, Karl. But your daughter is hot. Sweet. Beautiful ass. I'm going to miss her.

KARL

You're a dead man if I find out you laid your hands on her.

RAY

I guess our "relationship" won't have your approval... Just kidding. I want your money not your daughter. She whines too much.

(to Val)
Open the gate.

EXT. SOUTH ATLANTIS BUILDING - DAY

AT THE BASE

Near the ocean, Bruce signals to a police boat to approach.

He jumps on and shakes hands with a black policeman, JONES.

INT. SOUTH ATLANTIS BUILDING - DAY

IN THE LOBBY

GONZALEZ
(into communication device)
What the hell is he doing here?! Dump him
out!

INT. WAREHOUSE - DAY

The helicopter enters through the huge gates, hovers above the water channel and lands on the deck. THE HELICOPTER PILOT gets out.

RAY
(to Karl)
Are you sure you know how to fly this crap?

KARL
My life depends on it, doesn't it?

RAY
It sure does.
(to helicopter pilot)
Get lost.

The helicopter pilot leaves the warehouse, checking out Natalie and Val who points a machine gun at him.

KARL
(to Ray)
Where is it?

RAY

Relax.

Ray gives the metal briefcase to Karl.

RAY

I'm not coming. "Do the unexpected, never get caught." That's my philosophy.

KARL

How are you getting out of here?

RAY

Let me worry about that.

Ray releases Natalie and takes her to Karl.

RAY

(to Karl)

She's all yours. The faster you fly, the faster you'll get out of range of my detonator, in case I change my mind.

(to Natalie)

See you around.

NATALIE

I'll see your dead face in the news. That's how all criminals end up.

RAY

Maybe someday in the far distant future. Meanwhile I'll have fun spending my hard-earned money.

Ray signals to Val. She escorts Karl and Natalie to the helicopter.

EXT. OCEAN - DAY

IN THE POLICE BOAT

The boat floats under the building complex near the port.

BRUCE

Get closer.

JONES

No way. This is a dangerous situation, here.
The guy put explosives everywhere.

BRUCE

He won't blow himself up.

JONES

I have my orders.

INT. HELICOPTER - DAY

Natalie sits in the back seat. Karl takes the controls. Val observes him from outside holding a machine gun.

KARL

(to Natalie)

It's going to be all right.

Karl carefully reaches for a gun concealed inside his seat.

KARL

(to Val)

You're a beautiful woman.

VAL

Get out of here before I cut off your dick.

Karl pulls out the gun and shoots Val. He immediately reaches for Natalie and cuts off a wire connecting the plastic explosives.

INT. WAREHOUSE - DAY

Karl gets out of the helicopter. Ray runs for cover. Karl systematically shoots at him. Ray disappears in the back of the warehouse.

KARL

You're a dead man!

Karl walks back and gets into the helicopter.

IN THE BACK

Ray pulls out his gun and the remote detonator.

The helicopter exits the warehouse.

He hesitates for a moment and tosses the detonator away.

Ray opens a bag, takes out a diving suit and quickly gets into it.

Putting on the diving mask, Ray walks to Val's body. He closes her eyes, kisses her forehead.

RAY

I'll think of you when I spend your half.

Ray puts the money from the suitcase into a plastic bag.

INT. HELICOPTER - DAY

Flying away from south Atlantis, Karl takes out a high tech detonator, different from the one Ray had. He enters a code on a keypad.

Natalie stares at her father from behind as a sequence of explosions start below.

She looks out the window. Oil platforms explode and burn.

Moving to the other side of the helicopter, Natalie watches explosions and flames rocketing south Atlantis.

Karl maneuvers the helicopter back, flying over the transatlantic bridge, going back towards North Atlantis.

EXT. SOUTH ATLANTIS PORT - DAY

Explosions set the whole complex on fire.

EXT. OCEAN - DAY

The police boat speeds away from under the burning structure of south Atlantis.

UNDERWATER

Ray plunges into the ocean and swims away. The redness from the flames above the waterline can be seen.

IN THE POLICE BOAT

Bruce and Jones stare from a distance flames consume the port complex and engulf the building complexes behind it. New explosions rock south Atlantis.

JONES

Oh my God...

BRUCE

We should have taken him out when we had
the chance.

EXT. SOUTH ATLANTIS - DAY

Gonzalez and the other policemen exit a burning complex.

EXT. NORTH ATLANTIS - DAY

Karl's helicopter hovers, surrounded by three police helicopters.

EXT. OCEAN - DAY

Ray emerges and stares at the blazing south Atlantis.

Seeing the police boat, he submerges.

IN THE POLICE BOAT

Seeing something in the water, Bruce stares intrigued.

GONZALEZ (IN THE RADIO)

He is not in the helicopter!

BRUCE

In the water...

Bruce maneuvers the boat towards the place where Ray briefly emerged. Jones
looks around.

JONES

I don't see anything.

Seeing air bubbles emerge, Bruce dives into the water.

UNDERWATER

Bruce swims towards Ray and grabs his leg. Ray turns around, surprised.

Bruce tries to pull the oxygen tube out of Ray's mouth.

Ray fights back and manages to grab and hold Bruce from behind.

Out of breath, Bruce struggles to get to the surface. Ray holds him down.

Bruce finally breaks free and swims to the surface.

Ray swims away, disappearing into the dark ocean.

AT THE SURFACE

Bruce emerges, out of breath.

IN THE POLICE BOAT

Jones maneuvers towards Bruce.

BRUCE

He's down there!

INT. NORTH ATLANTIS BUILDING - DAY

Karl walks down the hallway of a luxurious building, followed by Natalie.

NATALIE

I want an explanation! Why?

KARL

It's just business.

NATALIE

Killing people is just business?!

KARL

Lower your voice.

They enter an apartment.

INT. KARL'S APARTMENT - DAY

It's a luxurious penthouse with huge glass windows with a view of Atlantis. The south and the oil platforms are burning. Karl stares.

KARL

We have a very efficient evacuation system.
Casualties will be minimum.

NATALIE

“Casualties?” You’re insane. Did you plan my kidnapping? Was it all part of your “business plans?”

KARL

Of course not. I improvised. I turned a negative situation into a positive outcome.

NATALIE

Positive?! I’m reporting this to the authorities.

Natalie tries to leave. Karl grabs her arm and pushes her against the window

KARL

Look at that! An obsolete system. A new Atlantis will emerge from those ashes. Ocean Oil will build a fully robotic, union-free, environmentally safe, oil exploration system. We discovered a new oil field, bigger than the Atlantis field. We will rebuild the south. It will be just like the north, a cultural and entertainment center. The thousands of oil workers can go back to the continent. Ocean Oil will prosper. Our hotels and casinos will prosper. And one day it will be all yours.

Natalie stares at the burning south Atlantis.

NATALIE

You’re crazy.

She breaks free and exits the apartment.

EXT. SOUTH ATLANTIS - DAY

Buildings burn. Boats evacuate thousands of people.

Water cannon boats pump water from the ocean and shoot it at the burning structures.

IN THE POLICE BOAT

Jones docks the boat near a fire escape ladder. Bruce helps CHILDREN AND WOMEN board the boat.

BRUCE

Take them to the bridge.

Bruce gets off the boat and makes his way in the opposite direction of the crowd fleeing from the burning city.

EXT. NORTH ATLANTIS - DAY

Walkways are jammed with people trying to cross into the north side.

A YOUNG BALD MAN jumps over the walkway fence and moves forward, risking a long fall into the ocean below.

OTHER COPYCATS follow him. Soon the confusion grows. One of the copycats falls off the walkway, plunging into the ocean.

EXT. SOUTH ATLANTIS - DAY

Bruce reaches his building complex. Gary and Caroline help an OLD MAN carry his sick OLD WIFE on a mattress.

BRUCE

Have you seen Tobin?

GARY

No. You'd better check him out.

BRUCE

You know I'm going to do that. But you have tell me what to do anyway.

CAROLINE

This isn't the time for your fighting.

BRUCE

You'll be safe on the bridge.

GARY

We're going to the north side.

BRUCE

It's overcrowded. A death trap if you ask me.

GARY

No one asked you.

CAROLINE

Come with us, Bruce.

GARY

I helped build Atlantis. It's as solid as a rock.

BRUCE

A rock sinks in water.

GARY

Not with the kind of foundations we have.

BRUCE

Fire is treacherous. Heat travels through metal.

Bruce shows them his burned hand.

BRUCE

The captain of the Columbia kept everyone on board to fight the fire. I was lucky to survive.

The old man almost loses his grip on the mattress. His sick old wife agonizes.

BRUCE

To the bridge, Caroline.

Bruce walks into the building.

GARY

See you on the north side, Bruce.

INT. APARTMENT - DAY

Bruce bursts in. Tobin is next to the window watching the burning oil platforms.

BRUCE

I thought you said committing suicide was a sin.

TOBIN

I didn't set up this fire.

BRUCE

Sitting here is suicide.

Bruce pushes his wheel chair out of the apartment.

EXT. NORTH ATLANTIS - DAY

AT THE OCEAN

Ray emerges under a building structure, takes off his diving mask and climbs up a steel ladder. He touches a pillar. It's very hot.

OUTSIDE LUXURIOUS BUILDING

Natalie exits the building. She has a view of a park at a lower level in front of the building. POLICE try to organize the CROWD of homeless south Atlantians.

NEARBY POLICEMAN

Madam, please stay in the building.

NATALIE

I want to get out of here.

NEARBY POLICEMAN

Trust me, the safest place right now is in your building.

Natalie ignores him and walks away. The policeman grabs her by the arm.

NEARBY POLICEMAN

I said stay in the building.

Natalie breaks free and walks back into the building.

INT. KARL'S APARTMENT - DAY

Natalie walks in. Karl is standing near the window, watching the fire.

NATALIE

I'm not back. I'm getting my things and I'm out of here for good.

KARL

Yes, I think you should go back to New York until everything gets back to order.

Karl looks behind Natalie. Something is wrong.

NATALIE

I'm driving to London.

Ray is behind Natalie holding a gun.

RAY

London is my favorite city. How are you, sweet Natalie?

NATALIE

Oh my God... Why don't you kidnap him this time and I'll pay the ransom. Or better I won't pay the ransom.

RAY

Now I know why you like me. I have a lot in common with "daddy."

NATALIE

You two are disgusting.

RAY

Your father is worse than me. Here I am killing one or two to make a couple million. He is killing thousands to make billions.

KARL

Let her go. This is between you and me. I'll pay whatever you want.

RAY

Shut up. You tried to kill me Karl. Which is fine. I would have done the same if I were you. Only I would've made sure I was dead. Because I know I would come after myself if I survived.

KARL

What do you want?

RAY

I'm taking back that oil field report which I'll sell to Atlantis Oil for even more money. You see Karl, I'm smarter than you are.

Bang! Ray shoots Karl in the chest. Karl agonizes on the floor. Natalie desperately tries to stop the blood pouring of out of his chest with a folded jacket.

Ray pulls her up abruptly.

RAY

And I'm taking your delicious daughter.

NATALIE

You're a sick man. Really sick.

RAY

That's right. And I'm going to be your only patient, Doctor.

Ray drags her out of the apartment.

RAY

You know the drill. Any trouble I shoot first and ask questions later.

INT. LUXURIOUS BUILDING - DAY

AT THE LOBBY

Bruce approaches the reception desk. THE RECEPTIONIST stares at a TV SCREEN showing the fire in the south side.

BRUCE

I'm looking for Natalie Cowan.

RECEPTIONIST

Oh God... I hope my apartment survives.

Bruce looks at the TV screen. The Receptionist calls the apartment. No one answers.

RECEPTIONIST

No one answers. But she just walked in. And
Mr. Cowan is up there too.

The elevator reaches the lobby. Natalie walks out followed by Ray, carrying the metal briefcase.

Bruce reaches for his gun. Ray puts the gun to Natalie's head.

RAY

Put your gun down.

Bruce aims at Ray's head. Ray shoots the receptionist.

RAY

Put the gun down!

NATALIE

Don't do it, Bruce. He'll kill you anyway.

RAY

Oh... You know each other. How sweet.

(to Bruce)

Your face looks familiar.

NATALIE

You killed his partner back at the bridge.

Shoot him, Bruce.

RAY

You're the crazy cop that jumped off the
bridge. You've got balls, I'll give you that.

BRUCE

Rossi had a wife and a little girl.

RAY

Good. They'll get the life insurance.

Bruce has a clear shot to take Ray out.

The building starts trembling, suddenly it tilts. Glass shatter.

EXT. NORTH ATLANTIS - DAY

PEOPLE panic and step over each other as the foundations of Atlantis' tilt to one side.

INT. LUXURIOUS BUILDING - DAY

AT THE LOBBY

Bruce loses his balance.

Natalie grabs Ray's arm. They fight for the gun.

Bruce jumps over them and hits Ray. They struggle for each other's gun.

EXT. NORTH ATLANTIS - DAY

Gonzalez and other policemen can't control the PANICKED CROWD stepping on each other, trying to reach the transatlantic bridge, jamming an overpass.

Caroline and Gary struggle with the crowd on the overpass.

The overpass collapses.

AT THE OCEAN

The overpass structure and the people on it plunge into the ocean.

INT. LUXURIOUS BUILDING - DAY

IN THE LOBBY

The floor collapses. Ray falls to the level below. Bruce holds on. Natalie helps Bruce climb up.

Ray finds his gun, shoots but misses as Bruce moves out of sight on the higher level.

EXT. NORTH ATLANTIS - DAY

Bruce and Natalie, carrying the metal briefcase, run out of the luxurious building just in time as it collapses into the ocean.

Ray jumps out of the collapsing building and grabs the main metal structure hanging over the ocean.

AT THE OCEAN

The building crushes a boat as it plunges into the water and creates huge waves.

The waves turn over an OVERCROWDED boat.

AT THE STREET

Bruce looks down at the foundations of the metal structure.

BRUCE

Every oil field is burning. Every metal structure is interconnected.

NATALIE

Heat travels through metal.

They have a view of the PANICKED CROWD trying to flee the north side through narrow pathways leading to the transatlantic bridge.

BRUCE

I need to find my brother and his wife.

NATALIE

There's no way you're going to find them in this chaos.

A bullet ricochets on the metal structure. Bruce and Natalie back off.

Holding a gun, Ray climbs up the structure to their level.

Unarmed, Bruce pulls Natalie away. They run down a stairway and disappear in the crowd. Ray pursues them.

EXT. TRANSATLANTIC BRIDGE - DAY

People step on each other as the foundations of north Atlantis bend towards the bridge.

EXT. NORTH ATLANTIS - DAY

Bruce and Natalie are stuck in the traffic jam of people.

Ray bulldozers his way through the crowd. He is catching up.

Natalie pulls Bruce towards a building entrance.

NATALIE

We can cross on the east side. The bridge
towards London is less crowded.

INT. BUILDING - DAY

Bruce and Natalie run down a stairway.

EXT. BUILDING - DAY

Ray enters the building.

EXT. UNDERPASS - DAY

Bruce, carrying the metal briefcase, and Natalie run across a crooked underpass,
running east-west, under the city's metal structure.

The structure gives in a little more, the underpass inclines further. Natalie almost
falls off the underpass. She hangs on for her life.

Bruce helps her get back to the underpass. A bullet ricochets an inch from his
head.

Ray is out of ammunition. He jumps on the crooked underpass and heads their
way.

RAY

I just want the briefcase!

BRUCE

Come and get it!

RAY

I love you Natalie!

With his cynical smile, Ray makes his way through the damaged underpass.

When Bruce and Natalie are almost reaching the east side, the underpass west
connection collapses, making it go from a horizontal to vertical position.

Bruce and Natalie struggle to hold on.

Ray, almost touching the ocean water, also manages to hang on. He climbs the
collapsed vertical structure.

Bruce helps Natalie reach the top. He looks down at Ray.

Bruce grabs a trash can and throws it at Ray.

Ray moves away just in time, as the trash can whistles by, inches from crushing his skull.

The foundations of Atlantis move again, increasing the inclination towards the transatlantic bridge.

Bruce and Natalie run up a stairway, taking them back to the upper level.

EXT. NORTH ATLANTIS - DAY

A building collapses over a crowded pathway to the bridge, crushing people.

Bruce and Natalie climb over the rubble and twisted metal. They help a WOMAN and her CHILD, stuck under a pillar.

The woman dies. Natalie pulls out the crying child.

EXT. SOUTH ATLANTIS - DAY

The fire is out of control, engulfing everything. FIREMEN retreat to the crowded transatlantic bridge.

The south side inclines away from the bridge, pushing the interconnected north side against the bridge.

A gap opens between the bridge and the south side sending a group of retreating FIREMEN into the ocean.

EXT. TRANSATLANTIC BRIDGE - DAY

Natalie and Bruce, carrying the injured child, reach the overcrowded bridge.

Bruce gives the child to a FEMALE POLICE OFFICER.

BRUCE

I need your gun.

FEMALE POLICE OFFICER

What for, Bruce? To kill the fire?

BRUCE

The guy who blew up the city wants this.

Bruce shows her the metal briefcase and looks back, trying to find Ray.

NATALIE

My father blew up the city... This briefcase is the property of Ocean Oil.

Natalie takes the briefcase from Bruce.

BRUCE

What are you talking about...

NATALIE

My father, Karl Cowan is responsible for this chaos. He is dead. Ray killed him.

BRUCE

I'm lost.

NATALIE

Let's get out of here. The London route is less crowded.

Natalie makes her way through the crowd.

The female police officer gives Bruce her gun. He checks the ammunition.

FEMALE POLICE OFFICER

I want it back fully loaded, Bruce.

Bruce follows Natalie who is already way ahead.

The bridge shakes violently. People fall to the ground.

The South Atlantis structure breaks away from the bridge and inclines sharply, starting to sink into the ocean.

The north side structure presses against the bridge.

A crack opens in the middle of the bridge sending dozens of people into the ocean.

Some are burned by spots and lines of oil burning in the water.

Bruce remains on the west side of the bridge. Natalie on the east side. An abyss to the ocean separates them.

ON THE EAST SIDE

Natalie looks to the west for a moment and disappears in the crowd, walking east.

ON THE WEST SIDE

Leaning against the west side of the bridge, the north Atlantis' structure continues to push it forward.

Bruce tries to spot Natalie on the other side.

ON THE EAST SIDE

A man helps A SOBBING OLD WOMAN stand. It's Ray.

RAY

Are you all right, madam?

Ray steals the old woman's wallet from her purse.

ON THE WEST SIDE

The north Atlantis structure pushes the bridge. It inclines causing people to slide.

Bruce holds on to the edge of the bridge. A woman grabs his legs trying to avoid sliding off. Bruce tries to help her.

People are thrown off the bridge as the inclination gets steeper.

ON THE EAST SIDE

Ray stares at the chaos on the other side of the bridge. People scream as they tumble into the ocean.

RAY

Am I lucky or what?

ON THE WEST SIDE

The bridge road reaches a vertical position pushed by the north Atlantis structure which inclines further.

The tallest building collapses over the bridge and into the ocean.

Bruce is thrown off the bridge.

EXT. OCEAN - DAY

Bruce plunges into the ocean.

The north Atlantis structure breaks free from the bridge and starts sinking into the ocean.

Overcrowded boats try to move away as more people try to get aboard. One overturns.

EXT. NORTH ATLANTIS - DAY

People retreat trying to seek higher ground.

Gonzalez pushes and shoves people out of his way.

GONZALEZ

Don't panic!

He climbs a post, trying to avoid the water as more oil bubbles up. An electric short circuit ignites the oil.

Gonzalez climbs higher on the post.

EXT. OCEAN - DAY

Surrounded by burning oil, Bruce submerges.

He comes out in a clearer area. Dead bodies float nearby.

Bruce swims to the east section of the bridge.

EXT. TRANSATLANTIC BRIDGE - DAY

Natalie walks through the crowd of Atlantians who were lucky to be on the east section of the bridge.

The west side of the bridge is partially collapsed and north Atlantis is half way under water.

The south side of Atlantis finally vanishes under the ocean.

Many oil platforms still burn. The ocean is filled with spots of burning oil. A platform explodes.

People stare at the chaotic scenery, others head east.

Ray follows Natalie from a distance.

EXT. OCEAN - DAY

Bruce climbs the base of the transatlantic bridge.

INT. SPORTS CAR - DAY

Victor honks, trying to move through the crowd.

VICTOR

Get out of the way, damn idiots.

Natalie struggles to get ahead of the crowd.

Victor sees her, honks and screams out the window.

VICTOR

Natalie!

He speeds up, pushing people out of the way and catching up to Natalie.

VICTOR

Natalie!

Natalie sees Victor and approaches.

NATALIE

Victor... Thank God.

VICTOR

Get in.

Natalie gets in, holding the metal briefcase tightly.

EXT. TRANSATLANTIC BRIDGE - DAY

Ray pushes people out of his way, trying to catch up to the sports car.

A FAT POLICEMAN approaches a scared and exhausted family who stares at the sinking structure of north Atlantis.

FAT POLICEMAN

Let's keep moving folks.

Ray looks at the policeman and at the distancing sports car.

RAY
Officer! Officer!

The fat policeman turns his attention to the apparently desperate man walking his way.

RAY
The woman in that car stole my briefcase. I work for Ocean Oil, there're important documents and money in it.

FAT POLICEMAN
Stay here, sir.

The fat policeman draws his gun and runs after the sports car which is making its way through the crowd. Ray follows him.

INT. SPORTS CAR - DAY

Victor looks in his rear mirror. Natalie holds on to the metal briefcase.

VICTOR
I don't believe this...

EXT. TRANSATLANTIC BRIDGE - DAY

The sports car is stuck behind the crowd. The fat policeman approaches and points the gun at Victor.

FAT POLICEMAN
Let me see your hands! Get out of the car!
Hands behind your head.

People scatter, scared.

VICTOR
This is ridiculous.

Victor gets out of the car.

VICTOR
What's the problem?

Natalie gets out of the car.

FAT POLICEMAN

Put the briefcase on the hood of the car!

Ray approaches. Terrified, Natalie is speechless.

RAY

Thank you, officer.

Ray plunges a knife in the policeman's chest and takes his gun.

The policeman agonizes on the ground. Ray points the gun at Victor.

RAY

Want to live?

VICTOR

Sure. Take the car. Take whatever you want.

RAY

Jump off the bridge.

Victor vacillates.

VICTOR

I have money in the trunk of my car.

RAY

Good. I'll spend it for you.

NATALIE

Let him go, Ray. I have your briefcase. Take it. Take the car.

Ray points the gun. Victor walks to the edge of the bridge.

RAY

Off. You have three seconds.

Scared, Victor jumps off. Ray points the gun at Natalie.

RAY

How are you doing, Natalie? Missed me?

Confident he has total control of the situation Ray puts the gun down.

RAY

Get in the car. We've got a long way to the
land of the Beatles.

NATALIE

I prefer to kill myself.

RAY

Suit yourself. You can drive me to London or
join your friend.

AT ANOTHER SECTION OF THE BRIDGE

Exhausted, Bruce finally reaches the top of the bridge, joining the crowd walking
east.

He looks around, regaining energy. Bruce spots an abandoned police car.

INT. POLICE CAR - DAY

Bruce checks the police radio. It's not working. He loads a rifle and steps on the
gas.

Flashing the police lights, he drives through the scattering crowd.

EXT. TRANSATLANTIC BRIDGE - DAY

The sports car drives at high speed, there's almost no traffic.

INT. SPORTS CAR - DAY

Ray stares at Natalie who angrily drives, concentrated on the road.

RAY

Good girl, keep up the revs.

NATALIE

The sooner we get to London, the quicker I'll
get rid of you.

RAY

That's the idea. Although I wish we could
have a fruitful relationship.

Ray laughs at his own words.

RAY

You know Natalie, it's all about the money, nothing personal. I'm a professional, stealing is my trade. Killing is just an accident of work.

NATALIE

Why don't you just shut up.

INT. POLICE CAR - DAY

Bruce passes one car after the other at high speed.

INT. SPORTS CAR - DAY

RAY

Your father was a pretty smart guy. I know what is in that briefcase.

NATALIE

Your money. You can wipe your ass with it, as far as I'm concerned.

RAY

You know what I'm talking about. The new oil fields.

NATALIE

I have no idea what you're talking about.

RAY

Here's our deal. Ocean Oil corporation will be yours, now that your father passed away.

NATALIE

You killed him.

RAY

I'm sure deep inside you're happy I did it.

NATALIE

I'm not crazy like you.

RAY

As I was saying. With the new oil fields your company can kick Atlantis Oil's ass. You'll be the "Queen of Petro." You'll rule the world. And of course I want my share. A lousy 500 million deposited in a Swiss bank account.

NATALIE

If what you are saying were true, and I don't give a damn if it is or not, what makes you think I would pay you once I have the location of these oil fields and secure the exploration rights.

RAY

Fear. Fear of death.

EXT. TRANSATLANTIC BRIDGE - DAY

The sports car cruises the bridge road extending to the horizon. The ocean is calm.

AHEAD

There's a gas station with a fast food joint: "Shark Burger."

MILES BEHIND

Bruce's police car flies by, at the "speed of sound."

INT. POLICE CAR - DAY

Bruce unsuccessfully tries the police radio again.

BRUCE

(into radio)

Officer 2334 to base. Officer 2334 to base.

EXT. SHARK BURGER - DAY

The sports car enters the fast food and gas station lot. There are some cars and trucks parked in front.

INT. SHARK BURGER - DAY

Ray follows Natalie into the restaurant.

RAY

Be a good girl and we'll be on our way.

Natalie approaches the counter where a WAITRESS finishes making a milk shake.

A TRUCK DRIVER, sitting with SOME FRIENDS, stares at Ray. Ray stares back and the truck driver looks away.

WAITRESS

Can I help you?

NATALIE

I want a burger, fries and orange juice, please.

RAY

Make it two. Mix some alcohol drink in my orange juice.

WAITRESS

We don't serve alcohol.

RAY

That's fine. I was thinking of joining the Unknown Alcoholics anyway.

NATALIE

It's Alcoholic Anonymous.

RAY

That explains why I couldn't find them in the yellow pages.

WAITRESS

Would you like cheese on your burgers?

RAY

Got goat cheese?

WAITRESS

No.

RAY

I only eat goat cheese. Why don't you just get the god damn burgers? Fast.

Offended, the waitress goes into the kitchen.

The truck driver definitely doesn't like Ray's attitude.

NATALIE

I got to go to the bathroom. Don't worry, I don't want anyone else dead.

RAY

You're getting smart, Natalie. Go ahead. Enjoy. Wash your hands if you're taking a dump.

Disgusted, Natalie goes to the restroom.

TRUCK DRIVER

Why is it that the young lady has got to ask your permission to take go to the bathroom?

Ray turns to the truck driver and smiles.

INT. POLICE CAR - DAY

Bruce slows down as he approaches "Shark burger."

EXT. SHARK BURGER - DAY

Bruce parks next to a truck, gets out, looks around and enters the restaurant.

INT. SHARK BURGER - DAY

Ray and Natalie aren't there. The waitress smiles, nervously.

WAITRESS

...How can I help you, officer?

Bruce looks around. The truck driver isn't at his table. His friends stare at each other, avoiding eye contact with Bruce.

UNDER THE COUNTER

Ray and Natalie are hiding. Next to them, lying on the floor is the truck driver, dead, head covered with blood.

IN FRONT OF THE COUNTER

Bruce looks at the waitress.

BRUCE

I just want a cold drink. Lemonade.

The waitress serves a glass of lemonade, but pours too much.

WAITRESS

I'm sorry.

BRUCE

It's all right.

Bruce drinks the glass of lemonade and puts a bill on the counter.

BRUCE

Keep the change.

The waitress stares, tense. He walks out.

EXT. SHARK BURGER - DAY

Bruce enters the police car and leaves the restaurant parking lot.

INT. SHARK BURGER - DAY

Ray gets out from under the counter and checks on the police car leaving the parking lot.

RAY

He knows. I'm not happy with you.

Ray points the gun to the waitress.

WAITRESS

I did what you told me...

RAY

Shut up.

Ray checks the back door of the restaurant and locks it.

EXT. TRANSATLANTIC BRIDGE - DAY

The police car stops. Gun in hand, Bruce gets out and walks back to the restaurant, being careful not to be seen.

EXT. SHARK BURGER - DAY

One of the truck drivers walks out and stands in front of the entrance door.

His hands are tied behind his back with a rope that extends back into the restaurant.

Bruce approaches, stooped behind cars and trucks.

INT. SHARK BURGER - DAY

Everyone is lying on the floor, face down.

Ray pulls Natalie into the kitchen.

IN THE KITCHEN

Ray drags Natalie to a back door.

NATALIE

Why don't you kill yourself, just for a change?

RAY

I have something better in mind.

Ray turns on several gas switches from the stove and oven.

NATALIE

You're insane.

Ray lights a cigarette, places it on the corner of a table and drags Natalie out the backdoor.

RAY

I'm a genius.

EXT. SHARK BURGER - DAY

IN THE BACK

Gun in hand, the ocean in the background, Ray drags Natalie around the restaurant building.

ON THE RIGHT SIDE

Ray spots Bruce stooped behind a car. He opens fire. Bruce ducks and returns fire.

The truck driver standing in front of the door with hands tied, dives to the ground.

Ray drags Natalie around to the other side of the restaurant.

ON THE LEFT SIDE

Ray has a better view of the parking lot and of Bruce.

NATALIE

Watch out Bruce!

Ray strikes her and exchanges fire with Bruce advancing into the parking.

Bruce seeks protection on the right side of the restaurant.

Ray pulls Natalie by the hair towards the sports car.

ON THE RIGHT SIDE

Bruce looks inside the restaurant: everyone is lying on the floor.

IN THE FRONT

Ray pulls Natalie towards the sports car.

A huge explosion shatters windows. Flames burst out of the restaurant.

Natalie falls to the ground. Ray stares for a moment at the devastation he has caused.

He drags Natalie into the sports car.

ON THE RIGHT SIDE

Bruce hangs on the ledge as flames shoot from the restaurant's window above him.

Hanging above the ocean, he moves away from the flames towards the parking lot.

IN THE FRONT

The sports car speeds away.

A MAN IN FLAMES runs out of the restaurant. Bruce throws him down and puts out the fire.

The truck driver with his hands tied rolls away from the blazing restaurant. Bruce helps him get up and unties him.

EXT. TRANSATLANTIC BRIDGE - DAY

Ray gets out of the sports car and unloads his gun on the parked police car's tires and motor.

INT. POLICE CAR - DAY

Ray wrecks the police radio.

EXT. SHARK BURGER - DAY

The fire is out of control.

BRUCE

How many are in there?

TRUCK DRIVER

My friends... and others. That dude is crazy...
He shot my friend point blank.

A gas pump starts to burn.

Bruce and the truck driver run towards the bridge. The whole complex explodes.

EXT. TRANSATLANTIC BRIDGE - DAY

The restaurant and gas station complex collapses into the ocean.

Bruce and the truck driver stare.

Bruce waves at an approaching truck to stop.

The DRIVER gets out in amazement, walking to the edge of the bridge to see the catastrophic end of Shark Burger.

Bruce disconnects the rig from the cargo, gets in and smokes the tires as he takes off at high speed.

The driver desperately tries to stop him.

The truck rig disappears down the straightway.

INT. SPORTS CAR - DAY

Driving at an incredible speed, Ray checks his face in the mirror.

RAY
Still looking good...

Natalie stares at the ocean.

The sun is setting behind them.

INT. TRUCK - NIGHT

Bruce drives the truck rig at high speed staring into the darkness in front.

EXT. ATLANTIS - DAY

Helicopters hover over what remains of north Atlantis floating above the ocean.

South Atlantis has vanished under the ocean. Only rubble floats on the calm Atlantic waters.

Dozens of oil platform are now just burned down black skeletons.

Turned upside down, a major structure of North Atlantis serves as an island for hundreds of stranded Atlantians.

Gonzalez is among the survivors. He desperately signals to a helicopter.

GONZALEZ
Come down, stupid idiot.

He looks around at the devastation.

GONZALEZ
Someone is going to pay for this. Big time.

EXT. TRANSATLANTIC BRIDGE - DAY

The ocean is calm. The roadway is deserted.

The sound of an engine at high revs slowly increases. The sports car approaches and zooms by at an incredible speed.

INT. SPORTS CAR - DAY

Tranquil, Ray moves the dial of the radio around but gets only static.

Natalie is asleep, face against the window.

Ray finds a station playing a Beatles' song.

RAY

The BBC!

Ray sings along with the Beatles' song. Natalie wakes up.

NATALIE

Jesus, I can't believe I fell asleep.

RAY

Don't worry I didn't rape you.

NATALIE

I'm worried about getting killed.

RAY

We'll soon be in the land of the Beatles. Your nightmare will end. My dreams are just beginning. After London I think I'm going to Monte Carlo.

NATALIE

Keep on dreaming. You'll never see land again. There must be an army waiting for you.

RAY

Don't be so pessimistic, Natalie... Life is like asking an orangutan to play a piano. You never know what you're going to get.

FAR BEHIND

Bruce's truck cruises the endless straightway.

INT. TRUCK - DAY

Bruce takes his eyes off the road for a moment. The engine's temperature is dangerously high.

EXT. HELICOPTER - DAY

The helicopter flies over Bruce's truck.

INT. HELICOPTER - DAY

Gonzalez looks ahead with binoculars.

EXT. LONDON - DAY

The sky is gray. The transatlantic bridge extends from the city into the foggy ocean.

EXT. TRANSATLANTIC BRIDGE - DAY

Dozens of British police cars and armored trucks drive along at high speed. A sign reads "Atlantis 1,612 miles" and "New York 3,653 miles."

INT. HELICOPTER - DAY

The chopper flies parallel to the bridge. Gonzalez stares ahead at Ray's sports car.

INT. SPORTS CAR - DAY

Ray looks out the window.

RAY

Now, you see what I mean. Do I want to kill anyone? No. But they just keep coming at me.

Ray gets his gun.

The helicopter turns away from the bridge.

The road ahead is blocked with police cars and armored trucks. Ray slams on the brakes.

EXT. TRANSATLANTIC BRIDGE - DAY

BRITISH POLICEMEN behind the car blockade point their guns at the sports car.

INT. SPORTS CAR - DAY

NATALIE

Surrender. You're a smart guy. You can
always escape from prison.

RAY

I'm already escaping.

Ray switches to reverse and steps on the gas.

EXT. TRANSATLANTIC BRIDGE - DAY

The sports car swings 180 degrees, smoking tires and speeds in the opposite
direction.

AHEAD

Bruce's rig speeds towards the sports car.

INT. TRUCK - DAY

Bruce sees the sports car coming in the wrong direction.

BRUCE

End of the line...

EXT. TRANSATLANTIC BRIDGE - DAY

Bruce's truck and Ray's sports car are heading right into each other at high speed.

INT. SPORTS CAR - DAY

Ray doesn't back off, looking firmly ahead.

NATALIE

What are you doing... Feel free to kill
yourself, but let me out first.

RAY

He's going to get out of my way.

Ray switches lanes. Bruce's truck moves to the same lane and suddenly he hits the
brakes and the tires smoke and screech.

RAY

Chicken.

EXT. TRANSATLANTIC BRIDGE - DAY

The truck slows down, sliding sideways, partially blocking the road.

INT. TRUCK - DAY

Staring at the approaching sports car, Bruce keeps the revs up, prepared to block the sports car way.

INT. SPORTS CAR - DAY

Ray stares at the truck standing sideways in the middle of the road. He has two options to attempt to go through, to the left or right of the truck.

RAY

We have a fifty/fifty chance. Left or right?

NATALIE

Hit the brakes and let me out!

RAY

Left or right?

Approaching the truck, all of a sudden Ray swerves to the left, but the truck immediately backs up blocking his way.

Ray hits the brakes, Natalie screams.

EXT. TRANSATLANTIC BRIDGE - DAY

The sports cars brakes and the tires fume. It turns sideways and slams into the truck.

INT. SPORTS CAR - DAY

Natalie's head slams into the side window. Her head bleeds.

Ray immediately backs up and breaks free from the truck, moving away.

EXT. TRANSATLANTIC BRIDGE - DAY

The damaged sports car finally stops in the middle of the road between the British police blockade and Bruce's truck.

A helicopter hovers above the sports car.

INT. SPORTS CAR - DAY

GONZALEZ (OFF SCREEN)

(on speaker)

You are surrounded. Come out with your hands behind your head.

NATALIE

It's over.

RAY

The fun is just beginning. Stick your head outside so this moron understands he has a "hostage situation."

INT. HELICOPTER - DAY

Gonzalez sees Natalie waving outside the sports car passenger window.

There's a SNIPER in the back seat of the chopper. The PILOT maintains the chopper steady.

GONZALEZ

(to the sniper)

Take him out whenever you get a clean shot.

(to the pilot)

We're going to lower a cellular phone to negotiate with the bastard.

EXT. TRANSATLANTIC BRIDGE - DAY

Bruce stares at the chopper as it is lowering a gym bag towards the sports car.

Natalie takes the gym bag from the sports car passenger window.

Carefully, Bruce walks to the edge of the bridge and climbs down to the structure below.

INT. SPORTS CAR - DAY

Ray takes a ringing cellular phone out of the bag.

RAY

(into cellular)

Atlantis love line, press 1 for teenage blondes, two for Mature brunettes... Shut up and listen bozo, it won't be as easy as you think. The usual "my hostage gets it if you try anything" applies. I also have a nuclear device aboard. Yeah, you're not dealing with your average hostage taker. My finger is itching on the trigger. If I sneeze we're all getting toasted.

Natalie is outraged with the bullshit. Ray smiles.

RAY

I have a list of prisoners being held unjustly accused of being members of the Russian Mafia. I want them released. And I want your chopper. Any attempt to rescue the hostage, any visual contact or suspicion I have of the presence of a sniper will result in total destruction of every form of life in a trillion square miles. End of call.

Ray hangs up.

RAY

We'll be flying to London soon.

INT. HELICOPTER - DAY

Gonzalez is doubtful.

GONZALEZ

He's bluffing.
(to the sniper)
Put that away.

EXT. TRANSATLANTIC BRIDGE - DAY

UNDER THE BRIDGE

Hanging above the ocean, Bruce carefully advances.

ABOVE THE BRIDGE

Hovering between the sports car and the police blockade, the helicopter lands on the road.

INT. SPORTS CAR - DAY

Ray observes the helicopter.

NATALIE

I can't believe they're buying this bullshit.

RAY

Uncertainty can make a mouse look like an elephant.

INT. HELICOPTER - DAY

GONZALEZ

(into communicator)

I want an experienced bomb squad member.

INT. SPORTS CAR - DAY

Ray sees Gonzalez leave the helicopter and walk to the British blockade.

He drives the damaged sports car towards the chopper.

RAY

They'll shoot me as soon as they are sure I'm not caring a "nuclear bomb." But they'll never be sure.

NATALIE

What about me?

RAY

They don't care about you. I raised the stakes. They probably think I would kill you anyway.

NATALIE

Will you?

RAY

Of course not, my sweet cute Natalie. Unless you give me reason to. Don't worry. Soon you'll be free and the richest woman in the history of human kind. "The Queen of Oil." And I'll have my modest share.

NATALIE

You're dreaming. You're getting both of us killed.

EXT. TRANSATLANTIC BRIDGE - DAY

UNDER THE BRIDGE

Bruce takes a peek. He can see the sports car slowly moving towards the chopper.

AT THE POLICE BLOCKADE

British policemen and Gonzalez stare at the sports car. Gonzalez looks through binoculars.

A BRITISH OFFICER approaches Gonzalez.

BRITISH OFFICER

We're not taking any chances. The helicopter will not leave the ground.

GONZALEZ

The pilot will be one of my best men.

BRITISH OFFICER

I can't let him into Great Britain.

INT. SPORTS CAR - DAY

Ray laughs as he grabs the metal briefcase.

EXT. TRANSATLANTIC BRIDGE - DAY

Natalie leaves the sports car followed closely by Ray.

They slowly walk to the helicopter.

Bruce carefully climbs back to the bridge and runs to the rear of the sports car.

AT THE POLICE BLOCKADE

Gonzalez looks through binoculars.

GONZALEZ

I don't believe it. This crazy fool is going to get us all killed.

INT. HELICOPTER - DAY

Ray pushes Natalie in and follows her. THE PILOT, strong, wearing dark glasses looks at them.

Ray puts his gun to the pilot's head and checks his body for weapons.

RAY

Ask me before you make any move if you want to stay alive.

PILOT

Permission to take off.

RAY

Granted. See, this guy knows the drill. Why can't you do the same?

NATALIE

I'm not a soldier.

RAY

But I'm a general. Take off captain. Next stop: London. Or Monte Carlo. Or maybe someplace else.

The helicopter takes off.

EXT. TRANSATLANTIC BRIDGE - DAY

Bruce runs to the chopper and grabs the landing bars.

The chopper moves away from the bridge to the open ocean.

AT THE POLICE BLOCKADE

Gonzalez follows the chopper with binoculars. The British officer next to him is impassive.

GONZALEZ

They won't go far.

INT. HELICOPTER - DAY

The pilot slowly moves his left hand to the side of his seat.

Ray moves closer to the pilot and puts the gun to his head.

RAY

I like you, but I really can't trust you and I really don't need you...

The pilot suddenly grabs Ray's gun and reaches for a gun under the seat.

The chopper moves sharply down, out of control.

The pilot turns around ready to fire but Ray manages to deflect his hand. A bullet almost strikes Natalie.

Ray and the pilot fight as the chopper dives to the ocean.

Scared, Natalie moves to the front seat and tries to reach for the chopper's maneuvering stick.

EXT. HELICOPTER - DAY

Bruce struggles to hold on.

INT. HELICOPTER - DAY

Natalie manages to reverse the helicopter's dive but it now moves chaotically in every direction.

EXT. HELICOPTER - DAY

Bruce attempts to drag himself into the chopper as it twists in every direction.

INT. HELICOPTER - DAY

Ray pushes both guns towards the pilot's head.

RAY

Strength is in the mind not the muscles.

Two bullets strike the pilot's face. Ray pushes the pilot's body away from him.

EXT. TRANSATLANTIC BRIDGE - DAY

AT THE POLICE BLOCKADE

Angry, the British officer throws a listening ear device to the ground and signals to a SPECIAL FORCES POLICEMAN who arms a stinger missile launcher.

With his binoculars, Gonzalez sees Bruce enter the chopper.

GONZALEZ

Jump off, crazy idiot.

INT. HELICOPTER - DAY

Bruce socks Ray and fights for his gun.

RAY

You have more lives than a cat. But this is your last one.

Bruce deflects Ray's hand and a bullet strikes the chopper's fuselage.

EXT. TRANSATLANTIC BRIDGE - DAY

AT THE POLICE BLOCKADE

The special forces policeman with the stinger missile launcher takes aim at the chopper.

GONZALEZ

My man is still alive.

BRITISH OFFICER

He's dead. I can't take the risk of letting this lunatic escape.

GONZALEZ

Give him one minute.

BRITISH OFFICER

(to his policeman)

Take it down.

Ray and Bruce appear hanging from outside the chopper's door.

GONZALEZ

Wait.

INT. HELICOPTER - DAY

Ray and Bruce fight for the gun. It is thrown to one corner of the chopper while Ray tries to push Bruce off.

Ray lets go of Bruce and goes for the gun.

GONZALEZ (OFF SCREEN)

(in radio)

Get out of the chopper! Out of the chopper.

Seeing Ray reach the gun, Natalie jumps over Bruce pushing them both out of the chopper, falling into the ocean.

EXT. TRANSATLANTIC BRIDGE - DAY

AT THE POLICE BLOCKADE

The special forces policeman fires the stinger.

INT. HELICOPTER - DAY

Ray takes control of the chopper.

RAY

I always win.

EXT. HELICOPTER - DAY

The missile explodes into the chopper.

The flaming carcass plunges into the ocean.

EXT. OCEAN - DAY

Bruce and Natalie watch the flaming chopper disappear into the ocean.

BRUCE

I just used up my last life... Next time I'm going for good.

NATALIE

I'm freezing...

BRUCE

Keep moving, they'll be here soon.

Bruce and Natalie float in the ocean, the transatlantic bridge can be seen in the distance.

EXT. TRANSATLANTIC BRIDGE - DAY

Another helicopter takes off from the bridge.

EXT. OCEAN - DAY

Bruce and Natalie see the helicopter in the distance.

All of sudden Natalie is pulled down for a moment. She coughs out water scared.

Bruce looks around, attentive.

BRUCE

Shark. Stay still.

Ray, face burned, comes out of the water behind Bruce and furiously pushes him underwater.

Natalie is paralyzed with fear.

RAY

Will you marry me, Natalie!

Ray manages to hold Bruce down.

UNDER WATER

Bruce struggles to get out of Ray's firm grasp.

Bruce changes strategy. Instead of struggling to get up he pulls Ray down.

Ray enjoys the challenge and pushes Bruce down.

Both men submerge deeper and deeper.

They hold on, determined eyes locked on each other.

Ray runs out of air first, as his eyes weaken and begins to swallow water. Bruce holds him down.

ABOVE WATER

Fearful, Natalie swims away. She looks back, hoping to see Bruce submerge.

The helicopter approaches, Natalie waves.

Ray emerges. Natalie screams. But he is dead.

Bruce emerges, desperately breathing air.

Euphoric, Natalie helps him.

They look at each other for a moment. Bruce touches her face.

NATALIE

Looks like you still had one life left.

BRUCE

Or maybe we're both dead and this is heaven.

The helicopter hovers above them.

EXT. TRANSATLANTIC BRIDGE - DAY

The helicopter lands on the bridge. Gonzalez greets Bruce and Natalie.

GONZALEZ

(to Bruce)

You're a lucky bastard.

BRUCE

This time I'm happy to be alive.

GONZALEZ

You could've killed the hostage.

BRUCE

He could've killed us all.

GONZALEZ

Are you okay Ms. Cowan?

NATALIE

I'm fine. There's a metal briefcase in the blown up chopper that belongs to my company.

GONZALEZ

I think only one of your father's subs can go that deep and rescue what you want.

NATALIE

Please make sure this area is guarded until an Ocean Oil vessel arrives.

BRUCE

What's really in that goddamn briefcase?

NATALIE

Atlantis. The old and the new one.

GONZALEZ

What're you talking about?

NATALIE

Bruce knows.

Gonzalez looks at Bruce for an answer.

DAYS LATER

EXT. OCEAN - DAY

An "Ocean Oil Corporation" exploration vessel cruises the ocean.

EXT. OCEAN OIL SHIP - DAY

ON THE FRONT DECK

Bruce and Natalie look ahead.

NATALIE

This is it. Familiar?

BRUCE

Sure. Water everywhere. Right under the blue sky.

NATALIE

These were the coordinates from the Columbia before it sank.

BRUCE

Low depth, that's all I remember.

Natalie checks the depth reading on a remote control device.

NATALIE

Low depth it is. My theory: This was an Island, sitting over the largest oil field in the world.

BRUCE

Atlantis?

Bruce stares at the waters.

BRUCE

...Most men who escaped from the fire drowned in the icy waters.

ON THE REAR DECK

Bruce and Natalie finish putting on high tech diving gear.

EXT. OCEAN - DAY

Bruce and Natalie dive into the ocean.

UNDERWATER

They look at each other for a moment and swim to the dark depths of the ocean.

Bruce turns on a powerful head light and helps Natalie turn on hers.

They explore the bottom of the ocean, different species of fish cross their way.

Bruce signals to Natalie to follow him and they swim deeper through a canyon.

They reach a valley... The ruins of an ancient Greco-Roman city, lost in the darkness, are illuminated by the lights of the two divers... ancient Atlantis.

FADE OUT.

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