

UNDERWATER

Written by

Francesco Blasonato

OVER BLACK --

The gentle LAPPING of waves.

FADE IN:

EXT. OCEAN - DAY

The waves move slowly back and forth.

ELDERLY WOMAN (V.O.)
Water, everywhere.

EXT. NEW YORK CITY - CONTINUOUS

We see the top half of the Empire State Building. The rest is covered by water.

ELDERLY WOMAN (V.O.)
In small quantities, a life saver.
Can't live without it.

The One World Trade Center, also half underwater.

ELDERLY WOMAN (V.O.)
Large quantities though...enough to
destroy a city...so destructive.

EXT. RIO DE JANEIRO - DAY

The coastal city of Rio is completely underwater. Christ the Redeemer Statue is the only thing left standing.

ELDERLY WOMAN (V.O.)
Some cities still stand. Situated
inland enough to survive.

EXT. DENVER - DAY

The city of Denver, Colorado. Still in tact.

ELDERLY WOMAN (V.O.)
The rest. Gone. Swallowed whole.

EXT. PARIS - DAY

Paris, surrounded by water. The Eiffel Tower stands, barely.

MAN (V.O.)
What caused the sea levels to rise?

INSERT CUT - ELDERLY WOMAN'S FACE

A WOMAN in her 70's.

ELDERLY WOMAN
Carbon emissions, warmed up the
waters. The Antarctic. 5.4 million
square miles of just ice. It all
melted.

(beat)
We adapted and survived underwater
for a while, as humans do.
Technology in the year 2200 was...

She gazes off into the distance and we--

FADE TO:

EXT. OCEAN, SURFACE - DAY

On the surface. A futuristic floating house. Made of glass,
completely see through. PEOPLE going about their business. A
feat of architectural brilliance.

We PULL BACK to reveal hundreds of these floating homes.

We slowly move below the surface...

EXT. OCEAN, UNDERWATER - CONTINUOUS

...to reveal the ground level of all the homes.

Marine life of every colour and size imaginable.

Ruins of the Brooklyn Bridge and other iconic New York
landmarks remain in tatters. Silenced by the majesty of the
ocean.

An underwater transportation system that defies logic.

Endless amounts of clear horizontal and vertical tubes, all
intertwining. Within them, pods, full of people; being pushed
through the tubes at break neck speeds.

We move to one of the homes and hold for a moment, then begin
to move in closer and closer. A figure inside the home
becomes clearer.

It's a young girl, ELLA BROWN, 10, dressed in a one piece silicon body suit. She's pressed up against the glass wall separating her bedroom from the water.

INT. BROWN HOME, ELLA'S BEDROOM - DAY

She watches on in awe at the endless number of fish that pass by her glass wall. A school of ten, purple, blue, rainbow.

ELDERLY WOMAN (V.O.)

Bliss...pure bliss. Really the only way to describe it.

(beat)

Sometimes I would just stay there, day and night.

EDDIE BROWN, 45, opens the door and walks in, crouches behind Ella as she continues watching the fish.

EDDIE

Which one's your favourite?

Ella points to a purple fish that calmly swims by.

EDDIE (CONT'D)

Just remember Ella where we are. Nature pulls you in with it's calm, colour, grace...then when you least expect it...it strikes. Nature's dangerous. Don't forget.

Ella's face droops in disappointment as another fish swims by.

INT. BROWN HOME, KITCHEN - DAY

A futuristic kitchen surrounded by a clear glass wall.

More fish. Their shadows reflect onto the kitchen floor.

A blue light illuminates all the edges of the drawers, benchtops, cupboards and cabinets.

A clear automatic door slides OPEN. In walks Ella.

Two free standing chambers. Ella holds her hand up to one of them, it SCANS. The door OPENS and she steps in. Her body gets SCANNED. The A.I on the chamber reacts.

A.I (CHAMBER VOICE)

Hunger levels 100 percent. Fluid levels, 100 percent.

Ella steps out and into the second chamber. After a moment, a GUSH OF AIR. The floor beneath Ella opens and she drops out of sight.

INT. POD - CONTINUOUS

Blurry. Everything around Ella passing her at insane speeds.

EXT. TUBE SYSTEM - CONTINUOUS

The pod WHIZZES through the tubes underwater.

INT. SCHOOL, CLASSROOM - DAY

A class of 20 see-through chambers. A STUDENT in each.

ELDERLY WOMAN (V.O.)
For a while that's how things went.
Home, school. The normal stuff.
Then...

INT. SCHOOL CHAMBER - CONTINUOUS

The STUDENT stands upright in the chamber. He wears a pair of clear glasses. We're able to see the hologram on the glasses.

NEWS SEGMENT:

NEWS ANCHOR
The world held their breath today
as the last remaining polar cap
began the melting process. Is this
the end? Dr Fischer with the
details.

INT. BROWN HOME, LOUNGE ROOM - DAY

A super futuristic lounge room. Both the room and lounge are circular in shape. In the centre of the room, a large hub, projecting the news segment mid-air.

Eddie Brown, lies on the lounge watching. Half-asleep. Beer in hand. Drunk. Bag of open chips rest on the table in front of him.

DR FISCHER

Thanks Tom. 100 years ago the world stopped when Antarctica melted, plunging most of earth underwater. The sea levels rose over 200 feet.

(beat)

Today, I'm here in Greenland on the last remaining ice-sheet. 660,000 square miles of ice. The melting process is expected to take anywhere between three to four weeks.

(beat)

The sea levels are expected to rise over 20 more feet. This kind of extra pressure would crush our current underwater existence. Solutions are already being discussed--

Eddie gestures with his hand and the projection stops.

EXT. NASA HEADQUARTERS/ROCKET SHIP - DAY

A storm is brewing with grey clouds filling the sky.

A rocket ship is docked to a circular dome building floating on the water. Engineers are putting the finishing touches on the ship.

INT. NASA HEADQUARTERS - DAY

Rows of desks with monitors attached. An EMPLOYEE seated at each monitor with a headset on.

LEE MULLER, 55 and DR GIBBS, 46, are conversing while walking through the rows.

MR MULLER

Dr Gibbs, how long until the ship's ready?

DR GIBBS

It's hard to say at this point Mr Muller. We have engineers working around the clock. It could be months.

MR MULLER

Months? Didn't you see the news. Whole goddamn place is gonna be sunk in a matter of weeks.

DR GIBBS

I'll see to it personally that we
get it done.

They stop at one of the windows and stare out at the ship. It
begins to rain.

MR MULLER

What about room. How many
passengers can it carry?

DR GIBBS

At this point...a hundred.

MR MULLER

We're heading on a one way suicide
mission to mars that could take up
to 200 days and it can only carry
100--

DR GIBBS

I told you we needed Brown on the
project. If we--

MR MULLER

We are in the year 2200. Pods, that
carry people at the speed of light.
An underwater transportation system
that defies logic and you're
telling me--

DR GIBBS

There's a lack of rocket scientists
and we--

Mr Muller SLAMS the window.

MR MULLER

DAMMIT GIBBS! YOU'VE BUTCHERED THIS
THING FROM THE BEGINNING!

Mr Muller catches his breath.

MR MULLER (CONT'D)

Ten years you've been working on
this project. You've had ten years
to prepare for this day. We knew it
was coming. Brown was a great
rocket scientist and architect. You
know I didn't wanna let him go.

(beat)

Get it done.

Mr Muller walks out through one of the automatic doors.

INT. UNKNOWN HOME, BEDROOM - NIGHT

JOSEPH LONG, 40, is kneeling down with his back to us. He's holding a futuristic gun, looking over his daughter's shoulder, LILY LONG, 13. She's looking at a picture of a baby girl.

JOSEPH

Don't worry Lily. I'm gonna get your sister back and we're gonna get on that ship.

INT. HOSPITAL, INTENSIVE CARE UNIT - NIGHT

JENNA BROWN, 35, groggy, lies in a bed. Tubes are attached to her face and hands. These tubes connect to the wall which display her vital signs electronically.

The automatic doors OPEN. Eddie walks in and kneels beside Jenna's bed.

Another hub at the end of the bed is projecting a news segment. Both Jenna and Eddie stare up at the projection.

REPORTER

Their calling it, mission to mars. Over the last decade NASA have been constructing a rocket the size of a large skyscraper. Mr Muller, head of NASA, is with us to explain just how he intends to save the human race.

MR MULLER

Our intention is to take one hundred of the best and brightest minds and send them on a colonisation mission to mars.

REPORTER

There have been reports that the ship may not be ready in time. Is there any truth to those rumours?

MR MULLER

No. I'm extremely confident that the ship will be ready for take off prior to the last ice-cap melting.

REPORTER

And how do you apply to be one of the lucky hundred Mr Muller?

MR MULLER

Its a tedious process. Highly selective. One can fill out all the necessary forms on the following website--

Eddie swipes mid-air with his hand and the projection shuts off.

Jenna looks up at Eddie.

JENNA

I'm dying Eddie. Means I get one last request.

Jenna smiles then starts COUGHING erratically then calms down.

EDDIE

Don't say that. I'm gonna get both you and Ella off this damn planet.

Jenna shakes her head - no.

JENNA

You gotta get her on that ship Eddie. You and her, that's it.

EDDIE

We're not leaving without you Jenna.

JENNA

Promise me...promise me you'll get her on that ship. Whatever it takes.

(beat)

That's my request. 25 years of marriage. Don't let me down now.

Jenna smiles then starts COUGHING again.

EDDIE

I promise.

INT. BROWN HOME, EDDIE'S BEDROOM - CONTINUOUS

Eddie is sitting on his bed, beer in one hand. In the other hand he holds a photo - It's Eddie, Mr Muller and Dr Gibbs smiling at the NASA headquarters. He turns the photo over:

ON BACK:

"SEPTEMBER 4TH 2194."

He turns it back over. As we ZOOM in, the photo slowly comes to life and we--

FADE TO:

INT. NASA HEADQUARTERS - NIGHT (FLASHBACK)

Eddie and Mr Muller are mid-argument as Dr Gibbs watches on. The CAMERA MAN is getting ready to take their photo.

EDDIE

I've been working on this ship for the last four years...and now, now you're just gonna fire me.

DR MULLER

You came into work late, drunk and assaulted a fellow employee. What'd you think was gonna happen?

Eddie looks at Dr Gibbs.

Dr Gibbs shrugs his shoulders. I'm sorry.

CAMERA MAN

Guys, if we could just shuffle over a bit.

Mr Muller half smiles while Eddie and Dr Gibbs fake it.

CAMERA MAN (CONT'D)

One, two, three.

SNAP! A picture is taken.

EDDIE

Good luck saving the world without me.

Eddie storms out.

FADE BACK TO:

INT. BROWN HOME, EDDIE'S BEDROOM - NIGHT

Eddie's still looking at the photo.

ELLA (O.S.)
Dad! Come on it's scrabble night.

EDDIE
Coming honey!

INT. BROWN HOME, LOUNGE ROOM - CONTINUOUS

Eddie and Ella are playing scrabble using the hub in the centre of the room. Its projecting the game mid-air.

ELLA
S-h-a-r-k. Shark.

Ella gestures with her hand and the TILES FILL UP.

EDDIE
Umm. Oh. T-i-r-e-d. Tired.

Eddie gestures and the TILES APPEAR as well. He YAWNS.

ELLA
Maybe you should go to bed then?

Ella CHUCKLES.

EDDIE
Very funny smarty pants. You know sometimes I wonder where you get your intelligence from.

The DOORBELL RINGS. Eddie checks his watch.

ELLA
Mom, definitely mom.

Ella and Eddie both CHUCKLE as Eddie gets up to look at the video camera.

It's a MAN.

EXT. POD, FRONT OF BROWN HOME - CONTINUOUS

A man with his back to us standing upright in the pod he just arrived in.

INT. BROWN HOME, LOUNGE ROOM - CONTINUOUS

EDDIE
Odd, at this time of the night.

Eddie exits the lounge room to go answer the door.

Ella continues looking at her board. It's her turn. After a moment:

JOSEPH (O.S.)
Hey honey.

Ella looks up at the doorway. Joseph is holding Eddie hostage with a gun pointing at his head.

JOSEPH (CONT'D)
Remember me? I'm your real father.
You're coming with me now. We're
going home.

EDDIE
(to Joseph)
What're you talking about? Who are
you?

JOSEPH
(to Eddie)
Oh you don't know. Maybe you should
ask your wife. Tell her Joseph said
hello.

Ella starts SOBBING. She looks at Eddie.

ELLA
(to eddie)
Dad, what's going on?

EDDIE
Honey, its gonna be ok. Just do
what he says.

Ella gets up and slowly begins walking toward Joseph.

He pushes Eddie to floor and grabs Ella, gun still pointed at Eddie.

He leaves the home with Ella in hand.

Eddie SLAMS the floor enraged.

INT. HOSPITAL, INTENSIVE CARE UNIT - DAY

Jenna Brown still lies in a bed, tubes attached to her face and hands.

Her vital signs are still displayed on the wall.
Significantly weaker than last time.

The automatic doors OPEN. Eddie walks in and kneels beside her bed. A news segment is playing in the background mid-air.

Eddie is partially sobbing and angry.

EDDIE
Who's Joseph?

JENNA
How do you know about Joseph?

EDDIE
He broke in last night. Took Ella.
Said she was his daughter.

What's being said on the news catches both Jenna and Eddie's attention:

TV REPORTER
This just in, the last three spots on the ship have been filled. I repeat, the last three spots have been filled. Looks like it's adios to the remaining populous. From everyone here at channel 33. It's been a pleasure--

Jenna looks back at Eddie in tears.

JENNA
I'm sorry Eddie.
(beat)
Joseph and I...we had an affair just before I conceived Ella.

EDDIE
Why?

JENNA
I made a mistake. I was scared, I was--

EDDIE
Tell me. Is Ella really his?

Jenna shakes her - no

JENNA
Ella's yours. You're the father. Not that lunatic. He's delusional.
(beat)
I told him Ella wasn't his. He didn't listen.

(MORE)

JENNA (CONT'D)

You gotta get her back and get on that ship. Joseph is probably gonna be heading there with her.

EDDIE

Didn't you hear? Its over. There's no more spots.

JENNA

(angry)

Hey. You made me a promise. You damn well better keep it. You promised me.

Jenna's vitals start to drop rapidly.

JENNA (CONT'D)

You promised me.

EDDIE

Jenna!

Eddie holds Jenna close.

She manages to whisper in his ear one last time.

JENNA

You promised me.

EDDIE

JENNA!

The wall displays 0 for all vitals.

Jenna closes her eyes - dead.

Eddie SOBS for a moment, then raises his head. He now has a determined look in his eyes.

Eddie pulls out his phone and DIALS a number.

It RINGS. Someone answers:

EDDIE (CONT'D)

Dr Gibbs. I need a favour.

EXT. ROCKET SHIP - DAY

The rocket ship stands upright. A ramp is attached to the entrance door.

A long line of people are waiting impatiently to enter.

Mothers are holding up their babies in the air hoping that they get taken aboard.

Pandemonium as everyone PUSHES and SHOVES trying to get in front of each other.

Security guards with riot gear on attempt to control the crowd.

Joseph, Lily and Ella at the front of the line walk up to the entrance. Their tickets get SCANNED and they enter the ship.

Eddie, dressed up as a guard, PUSHES through everyone making his way to the front of the ship. He SCANS his ID and makes his way on.

INT. ROCKET SHIP - CONTINUOUS

Joseph, Lily and Ella take a seat.

JOSEPH

Told you everything was gonna be alright girls. We're going home.

Ella is holding back tears.

EDDIE (O.S.)

Everything will be alright... cause I'm here now.

Joseph turns around in shock to see Eddie standing behind him.

CRACK! Eddie throws a right hook. Joseph drops.

ELLA

(excited)

DAD!

Joseph shakes it off. Gets up and TACKLES Eddie to the floor.

INT. CONTROL ROOM - CONTINUOUS

A ship STEWARDESS addresses the passengers:

STEWARDESS

Please take your seats. The ship is scheduled for take off in three minutes.

EXT. ROCKET SHIP - CONTINUOUS

The ramp slowly begins to ASCEND upwards towards the entrance door which is still open.

INT. ROCKET SHIP - CONTINUOUS

Joseph is on top of Eddie. He winds back his left and CRACK!

Joseph now winds back his right fist.

Eddie rolls his head to his right and BAM! Joseph's fist slams into the floor. He SCREAMS.

Eddie pulls Joseph's head in with both hands and HEADBUTTS him.

Joseph falls to the side. Eddie picks him up by the collar and lines him up with a right. CRACK! Joseph drops to his knees facing away from Eddie.

Joseph crawls toward the entrance door with Eddie walking and following behind.

Eddie grabs Joseph by the neck. As he's pulling him up, Joseph ELBOWS Eddie from behind and THROWS Eddie toward the entrance door.

Eddie slowly gets to his feet. He's standing at the edge of the door. It's still open.

Joseph is standing across from him.

JOSEPH

I didn't want it to end like this.

Joseph SCREAMS and charges at Eddie who quickly shifts to the side.

Joseph can't stop the momentum and goes flying out the door.

Ella sprints over and hugs Eddie who has his back toward the open door.

EDDIE

We're ok now.

BANG!! BANG!! Ella lets go of Eddie and walks back in shock.

ELLA

Dad!...DAD!

Eddie looks down and realises he's been shot. He's bleeding. He looks back at Ella.

EDDIE
Sorry honey...I tried.

Eddie slowly falls out the door.

ELLA
DAD!

Ella sprints toward the door and looks out.

Joseph is still holding up his gun. Eddie lays next to him.

The doors AUTOMATICALLY SHUT.

INT. CONTROL ROOM - CONTINUOUS

STEWARDESS
Take off in five, four, three, two,
one.

EXT. ROCKET SHIP - CONTINUOUS

The ENGINES FIRE UP and the rocket shoots up.

ELDERLY WOMAN (V.O.)
My father always told me that
nature was dangerous. In the
end...technology killed him.
(beat)
If he hadn't been fired maybe the
ship would've been able to fit more
people...who knows.

EXT. MARS, CITY - 65 YEARS LATER (2265)

A complete civilisation on mars. A small city, BUSTLING with activity. We ZOOM into one of the buildings.

INT. OFFICE BUILDING, THERAPY ROOM - CONTINUOUS

An elderly woman - Ella in her 70's sits in a chair talking to a MAN - her therapist.

MAN
Do you have any regrets?

ELLA
I never said goodbye.

FADE OUT.

THE END.