

COCAINE SHARK

Written by
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AERIAL: Darkness prevails in the frame. The new moon makes it hard to discern the dark water from the midnight sky. We zoom forward through the dark, slowly lowering until we are gliding on the surface of the mirky ocean.

In the distance a small blue light blinks, the first break from darkness. We slow as we get closer, until we land in...

CLOSEUP: A buoy with a blinking LED attached to it, bobs up and down. The hum of a motorboat enters the soundscape.

MEDIUM WIDE: We follow a dinghy speeding forward. Two shadowy figures aboard, obscured by the dark, approach the buoy.

VOICE
(In Sicilian)
There it is. Slow down.

The boat is manned by two Sicilian men in dark clothes. One turns off the engine. The other goes to the side of the boat where the buoy continues to bob.

ALL DIALOGUE IN SICILIAN:

MAN 1
That's perfect, hold it there.

He reaches into the water, grabs the buoy, lifts it onto the dinghy and begins reeling in the attached rope.

MAN 1 (CONT'D)
Shine your flashlight will you?

UNDERWATER: From the depths of the ocean, we see a dim light turn on above the surface. It illuminates an airtight satchel attached to the rope, ascending slowly.

The man pulls the rope, the satchel gets closer to the surface. As the satchel is about to breach the surface, tension rises, we push in fast from underwater...

The man pulls the package out of the water without event. The pair haul the satchel onto the boat and open it.

INSERT: The bag has four individually wrapped pouches.

The two men look at each other and smile. The engine turns on and the boat takes off into the night. MAN 1 navigates the engine, MAN 2 shines the flashlight into the distance.

MAN 1 (CONT'D)
Turn that light off!

MAN 2
I thought we had a window with law enforcement.

MAN 1
There are worse things out there than men with badges and guns.

MAN 2
Is it true, what they say about The Ghost?

MAN 1
In this business, it's better not to ask questions. Hand me the bag.

Man 2 hands Man 1 the satchel. Man 1 proceeds to remove one of the pouches. He unsheathes a hunting knife, cuts into the pouch revealing a white powder. He dips his knife into it.

MAN 2
What are you doing?

MAN 1
Writing a poem, what's it look like?

Man 1 takes a large snoot of the coke off his knife. He exhales enthusiastically and hands the pouch and knife to his compatriot, nodding as if to say, 'you're turn'.

MAN 2
You sure? What if Luciano...

MAN 1
Luciano's so busy chasing pussy, he wouldn't even notice if he was on fire.

They laugh, Man 2 brings the coke to his nose...

BUMP! Something knocks the boat, causing Man 2 to cut his nose with the knife. He cries out as he drops the bloody knife along with the pouch of cocaine.

MAN 1 (CONT'D)
What the fuck!

UNDERWATER: The pouch of cocaine slowly submerges. The powder mixes with the water and the blood, yielding a pinkish cloud.

MAN 1 (CONT'D)
You fucking idiot!

MAN 2
You said Luciano wouldn't notice...

MAN 1
A bump or two! That was a full key!
Let's see if anything can be saved.

Man 2 holds his bleeding nose as he looks over the side of the boat. Man 1 goes to the engine to circle back.

In the foreground, an annoyed Man 1 sighs, faced away from Man 2 who searches the dark water in the background.

WHOOSH! A massive burst of water flies into the air where Man 2 is leaning. As fast as it appeared it's gone. After the water clears, only the bottom half of Man 2 remains. His legs slide over the edge of the dinghy.

MAN 1 (CONT'D)
You really fu...

Man 1 turns, at first confused, then he sees the blood, worry crosses his face. He looks around, are they being attacked by cops? He urgently clings to the satchel of coke. The engine on the dinghy cuts out, stopping the boat suddenly. Man 2 lurches forward and plunges into the ocean.

He emerges, out of breath, confused. The sun is beginning to peek over the horizon. Man 2 checks the satchel, the coke is dry. He looks around, the boat has drifted, but not far. With nothing else in sight, he makes his way to the boat.

KAW! The call of a seabird draws Man 2's attention upward.

AERIAL FROM DIRECTLY ABOVE: Man 2 looks just past camera, a set of massive jaws breach the surface and close around the man like a bear trap, sawing through flesh and the satchel, sending a blast of blood and cocaine in all directions.

(FREEZE) TITLE: COCAINE SHARK

(UNFREEZE) The man is pulled underwater leaving nothing but the wrappers from the kilos in a pool of blood and gristle.

2 HARD CUT TO BLACK - ERIC CLAPTON'S "COCAINE" STARTS TO PLAY 2

CREDITS SEQUENCE - COCAINE MONTAGE

The credits are intercut with a series of images depicting the process of cultivating and distributing cocaine.

Coca plants growing in sped up time lapse.

Farmers harvesting massive fields of Coca plants.
 Harvested coca leaves hang in treatment facilities.
 Troughs full of water and coca leaves have nitric acid added.
 The liquid mixture is poured into barrels for cooking.
 The resulting syrup is dried and crystallizes into powder.
 The powder is packed into bricks.
 The bricks are loaded onto trucks, boats and planes.
 Bricks are delivered to all different parts of the world.
 The cocaine is cut with various agents.
 Dealers pass off eight balls and gram bags.
 Customers of all ages and backgrounds sniff line after line.
 The party rages worldwide!

FADE TO BLACK - SONG FADES OUT

After a moment of silence, heavy breathing and gravel
 crunching under the shoes of someone running fast.

3

EXT. MALTESE WHARF (MAINLIAND) - DAY

3

TRACKING BACKWARD: A bald, mean looking European man runs as fast as he can. A pistol in one hand, sweat dripping through his cheap suit. He repeatedly looks over his shoulder.

FEMALE VOICE (O.S.)
 Who jumped the gun?!

CUT TO:

CU ON: A woman's fierce face, also running at high speed.
 This is AGENT BIANCHI (ISABELLA), smart, tough, take no shit.

REVERSE: We follow Agent Bianchi, in tactical gear marked 'A.T.F.'. She sprints through a commercial waterside wharf. The bald man in the distance, she's gaining on him.

AGENT BIANCHI
 (Into her radio)
 I told everyone to hold for my
 signal.

She almost knocks into a pair of dock workers.

MALE OFFICER (O.S.)
The Sergeant from MPD said go
Bella. Just following orders.

AGENT BIANCHI
That's what everyone who does
something fucking stupid says.

The bald man turns and fires two shots at Agent Bianchi, they
wiz by as she diligently avoids being hit. She aims carefully
and shoots back, hitting him in the shoulder. He cries out
but keeps running. Bianchi sees a speed boat in the distance.

AGENT BIANCHI (CONT'D)
He's on the pier, going for his
cutter. Where the hell are you Max?

MALE OFFICER (O.S.)
You should see me in about 3...2...

An ATF SUV drives into frame in front of the bald man. The
bald man collides with the car and falls to the ground,
knocking his gun out of his hand.

Agent Bianchi catches up as AGENT SNOW (MAX) exits the
vehicle. He's tall, dark and handsome, he points his gun at
the bald man, then turns to Agent Bianchi as she arrives.

AGENT SNOW
...and 1.

They share a brief glance. The bald man is nursing his fall.
Agent Snow goes to cuff him.

AGENT BIANCHI
You're fashionably late as always.

There is an energy between them, unclear if it's flirty or
just because they're partners. Agent Snow gets a cuff on one
hand, the bald man pushes Snow to the ground, he draws a
knife from his jacket and lunges at Snow.

Agent Bianchi jumps on the man, tackling him into the water.

UNDERWATER: We see the two bodies plunge into the water,
thrashing about chaotically.

Bianchi and the man wrestle in the water. After a moment
Bianchi gets the upper hand, she punches the man in the face
rendering him unconscious. Bianchi looks up at Snow who
smiles back at her.

AGENT SNOW
And you're right on time as always.

UNDERWATER POV: Bianchi's legs are off in the distance. We get closer and closer to her, just as we're on her...

Snow grabs Bianchi by the hand and pulls her up onto the pier. He picks a piece of glass off of her shoulder, they share a look.

4

INT. DOCK WAREHOUSE - MOMENTS LATER

4

A small rundown warehouse filled with unopened crates. A trio of gangsters, including the bald man Bianchi just captured, sit on the floor, handcuffed and under the watch of a pair of MPD (MALTA POLICE DEPARTMENT) officers.

An out of shape older officer with a permanent scowl, SERGEANT SCONTROSO, pries open one of the crates, revealing neat rows of automatic weapons.

Agent Snow and Agent Bianchi enter the warehouse. Bianchi B-lines it toward the Sergeant before Snow can stop her.

AGENT BIANCHI (O.S.)

Sergeant!

SCONTROSO rolls his eyes as Bianchi charges toward him.

SERGEANT SCONTROSO

What do you want Bianchi?

AGENT BIANCHI

You jumped the gun! You were told I was in charge, and you fucked me.

SERGEANT SCONTROSO

You fucking American ATF assholes show up and think you can hand out orders. The deal went down, you were stalling.

An infuriated Bianchi lunges at the Sergeant.

AGENT BIANCHI

We weren't here for the dealers!
The point was to surveil the buyers
to see who they're working for.

Snow restrains her. She turns away to cool off.

AGENT SNOW

Hey it's gonna be alright.

AGENT BIANCHI

Months of recon, out the window!

Snow signals to the bald man, who is coming to. Bianchi kneels down and gets in his face.

AGENT BIANCHI (CONT'D)
I don't suppose you're going to
tell me where you were taking all
these weapons?

BALD GOON
(In Russian)
You're already dead little girl you
just don't know it.

Agent Bianchi nods. She doesn't speak Russian, but gets the gist. She starts digging through the man's pockets. A switchblade, a tin of mints, his wallet. She opens the wallet, some money and a torn piece of paper. She unfolds it, something in Russian. She hands it to Snow.

AGENT BIANCHI
See if you can figure out what it
says.

AGENT SNOW
It's numbers.

Bianchi shoots Snow a look. He shrugs.

AGENT SNOW (CONT'D)
I dated a Russian girl for a little
while. Probably a phone number.

She gives him a playful 'Oh really?' look, he returns a coy smile. Bianchi goes through the rest of the man's wallet, some credit cards, business cards and then...she takes out a white key card with the symbol of a Pharaoh Hound (The national animal of Malta) on it.

Sirens ring out, the paddy wagons are here. Bianchi stands and huffs loudly, annoyed at the day's outcome.

SERGEANT SCANTROSO
This is why you don't give badges
to broads, they get their periods
and the emotions take over.

He starts to chuckle as he turns...BAM! Bianchi lands a right hook square on the Sergeant's jaw.

AGENT BIANCHI
Dickless prick!

Snow escorts her away from the chaos.

SERGEANT SCONTROSO
 (Calling after her)
 Captain's gonna hear about this!

AGENT SNOW
 Shake it off Bella.

Agent Bianchi looks off into the horizon. Faint screams echo out, after a moment they're gone. In her head.

5

INT. THE GHOST'S COMPOUND - MAIN ROOM - LATER

5

EXTREME CLOSEUP: A hand carefully places the needle of a record player on a record. The classic record crackle plays for a beat and then...

CURTIS MAYFIELD'S "PUSHERMAN" Booms.

SERIES OF INSERTS:

Crushed red velvet curtains - - Gold sconces affixed to the wall - - Crystal Chandelier - - Massive pure white shag rug.

Taxidermied animal heads mounted in a row - - Money counting machines with bills flowing through them - - A spread of lobster, caviar and other luxurious foods.

A rack mounted with weapons, RPG, elephant gun, flamethrower -
 - A silver tray with a pile of pure cocaine on it.

A gorgeous gold throne with silk padding - - We hang on this for a moment as we hear a loud SNIFFFFFF! From the bottom of the frame pops the head of DMITRIS THEODOROU, a Greek man with ratty facial hair and a maniacal look on his face. He smiles like an absolute lunatic.

WIDE: We see the room in its entirety. The high class details come together to present what can only be described as the modern version of a throne room. DMITRIS sits on the throne in a red silk robe. Two naked women flank him, sitting amongst piles of cash, manning money counters. Above Dmitris' throne is a massive portrait of him holding the world.

DMITRIS starts nodding his head along to the song in perfect rhythm. After a beat, he stands and starts dancing. His dancing is funky, smooth and surprisingly impressive.

We follow him as he dances around the room in pure ecstasy. After thirty seconds or so, a loud clanging interrupts. DMITRIS turns to see the massive doors to his chamber slowly open. Dmitris' face drops as he is forced to stop dancing. A well dressed man, MARKOS, bashfully enters.

Upon seeing Markos, Dmitris returns to his throne and takes the needle off the record creating a deafening silence. Markos shamefully approaches, each step he takes on the marble floor sounds like a bomb going off.

MARKOS

Hey cousin, sorry to interrupt
your...quiet time. But I...

Dmitris holds up his hand to silence Markos, then signals that he wants Markos to whisper the news. Markos leans in, whispers something and stands back. Dmitris nods. Markos turns and whistles, signaling two henchmen at the door. They usher in a large Sicilian man wearing cheap knockoffs and stinking of bad cologne.

DMITRIS

Mr. Luciano. I must say I'm
surprised to see you here. You're
violating the terms of our
agreement, never to be in the same
place at the same time.

LUCIANO

I know but...

DMITRIS

(Interrupting)

Not only are you violating the
terms of our agreement, but you
have forced my dear cousin Markos,
to disturb my quiet time. You may
not know, but I cherish my quiet
time, and if Markos weren't the one
man I love more than God, I would
have killed him on the spot.
So...why are you here?

He stands.

DMITRIS (CONT'D)

(Screams)

AND WHY I AM NOT DANCING!

Luciano looks around, this may not have been a good idea.

LUCIANO

I'm here Dmitris...

DMITRIS

(Curtly)

What did you call me?

LUCIANO

I'm sorry. Pnevma. Pnevma, I'm here because my shipment never arrived, and now I look like an asshole to my clientele.

DMITRIS (PNEVMA)

You look like an asshole to everyone Luciano, your clientele are not special. Markos, have we confirmed delivery on our end?

MARKOS

Of course boss, all drops were made, tracked and confirmed.

PNEVMA

We did our part. Maybe you were robbed, or betrayed by your men. I imagine the respect you inspire has...soft spots.

LUCIANO

My men would never cross me. Something must have happened with the drop, perhaps a technical difficulty. With an operation as large as yours things must slip through the cracks.

Pnevma sighs and stands. He goes to his rack of weapons.

PNEVMA

I suppose you're right.

His hand glides softly over some of the weapons on his rack.

PNEVMA (CONT'D)

Rumors are bad for business. Wouldn't want people to think that we don't run a tight ship.

Luciano gets more nervous as Pnevma picks up a rifle.

PNEVMA (CONT'D)

How much was it again? In the drop?

LUCIANO

Uh...four kilos.

PNEVMA

Well. Let's make this right.

He puts the rifle back down and walks to his bar cart. He takes out an unmarked bottle and a pair of shot glasses.

PNEVMA (CONT'D)

Let's get you your product, (he nods to Markos) and I promise you will never have to deal with this again. You have my word.

LUCIANO

Uh...Thank you.

Pnevma pours two shots and approaches Luciano.

PNEVMA

No Luciano. Thank you for bringing this to my attention. Let's cheers.

He hands a shot to Luciano, who smells it and recoils.

LUCIANO

This smells like gasoline.

PNEVMA

(Smiling)

It is.

All of a sudden, Pnevma's henchmen grab Luciano and hold his arms. Pnevma grabs Luciano's face and forces his mouth open. He pours the two shots of gasoline down his throat. Luciano sputters and flails to no avail. Pnevma looks around, one of the money counter ladies is smoking a joint. He walks to her, takes the joint, kisses her softly and returns to Luciano.

PNEVMA (CONT'D)

How about a chaser?

Luciano screams as Pnevma sticks the joint in his mouth. Everyone steps back as Luciano is quite literally cooked from the inside. Fire spewing from his lips until...thud. He's nothing more than a smoking piece of meat. Pnevma leans down.

PNEVMA (CONT'D)

Over four fucking kilos?! (To Markos) Feed him to the pigs, let's see if they eat their own.

The island of Linosa is decadent. Beautiful fauna and flora dot the paradise. Gorgeous beaches and beautiful caves.

A fancy shuttle boat sits at the dock. Newly arriving passengers step onto the island filled with excitement.

CU ON: The cover of Forbes Magazine, a dramatic photo of a man in his 40s/50s. The headline reads, "SHARKS IN THE WATER" with the subtitle - "AS THEODORE BRIDGES STEPS DOWN FROM MEDEX WHO WILL FILL THE THRONE?"

The magazine is lowered, revealing THEODORE BRIDGES, a Wunderkind of all sorts, science, business, this man has found immense success in everything he has pursued. His unique but casual outfit is the kind that only really rich or really poor people wear out of the house. He smiles as he stands. He throws the magazine in the trash as he stands. His phone vibrates in his pocket, he takes it out.

INSERT: Phone screen - - Hundreds of notifications. Lots of people trying to get a hold of him.

FEMALE VOICE (O.S.)

Teddy!

He looks up to see, BUNNY LEBEAUX, 24, stunningly beautiful, her aesthetic is curated head to toe even though she isn't overly glamorous. Her soft features and authentic smile give off kind and genuine vibes. He throws his cell phone in the ocean and goes to her.

Bunny hops off the boat with glee. She turns to help Theodore, who is having a slightly more difficult time steadying himself.

BUNNY LEBEAUX

(Laughs lightly)

You'd think a man who was able to manipulate the market could handle getting off a boat.

THEODORE BRIDGES

Markets don't tilt. (Beat) Or smell like fish.

BUNNY LEBEAUX

That's because markets are boring. Didn't you have a yacht?

THEODORE BRIDGES

I never used it. It was mostly for tax purposes.

BUNNY LEBEAUX

And everyone thinks I'm the weird one.

She helps him onto the dock. Now that his feet are firmly planted on the ground, he takes a moment to drink it all in.

THEODORE BRIDGES
This is gorgeous.

BUNNY LEBEAUX
Hard to get a view like this from the boardroom.

THEODORE BRIDGES
(Kid in a candy store)
The view, the air, the...complete and utter lack of urgency.

As Theodore takes it all in, a tall man, RAPPER, in a fancy tracksuit and a short man, AGENT, in formalwear cross the couple's path.

RAPPER
I told you I don't like to fly Jerry. I don't know why we got on that long ass flight.

AGENT
We got on that long ass flight because you flipped your Maserati and you've got legal bills out your ass. The Maltese government is paying you a boatload of money to headline the Tortuga Festival, you should be honored.

RAPPER
Don't tell me how to feel Jerry.

Bunny squeezes Theodore's hand.

BUNNY LEBEAUX
OMG! That's Tony Jalapeño!

THEODORE BRIDGES
That's a...he's a rap guy?

BUNNY LEBEAUX
Yeah, it's like conscious, hyphy drill rap. You've probably heard that song, 'Bagging Up'?

THEODORE BRIDGES
Inevitably. (He squeezes her) I want to bag you up my sweet.

VOICE (O.S.)
Mr. Bridges!

The couple turn to see a smarmy, sniveling man, (WINSTON), standing next to a luxury car, he waves to them.

WINSTON
Mr. Bridges, it is an honor to meet you. My name is Winston, I manage the VIP clients for The REGAL TROPICALE.

THEODORE BRIDGES
Pleasure to meet you Winny! Is it okay to call you Winny?

WINSTON
Of...course sir. We were sorry to hear about your departure from MEDEX. I know you built that company from a young age. It must have been hard.

THEODORE BRIDGES
I've never been happier in my entire life.

WINSTON
Well...terrific! I'm sure it's nice to have plenty of time to spend with family. Take your daughter on trips and the sort.

THEODORE BRIDGES
My wife. This is our honeymoon.

Bunny holds out her engagement ring, surprisingly reserved.

BUNNY LEBEAUX
Isn't it cute?

Winston freezes, his brain breaks for a moment as he tries to dig himself out of the hole.

WINSTON
My apologies. It's a lovely ring, I'm sure the nuptials was just as lovely.

He looks over at Bunny, more careful now, but still not quite respectful.

BUNNY LEBEAUX

We got married at a drive-thru chapel in Vegas.

THEODORE BRIDGES

Who's got six months to think about placemats and invitation fonts?

WINSTON

Well I can assure you we have arranged a decadent weekend for you. We have a wellness consultation, a health optimi...

BUNNY LEBEAUX

Do you have anything pointless?

WINSTON

I'm not sure I understand.

THEODORE BRIDGES

That's been an ongoing issue.

Bunny suppresses a smile.

BUNNY LEBEAUX

Like something with no benefit whatsoever.

WINSTON

There's a curated exercise regiment that...

BUNNY LEBEAUX

Is it fun?

WINSTON

(This word does not compute)

It's...highly regarded.

Bunny and Theodore share a look.

THEODORE BRIDGES

What she's asking is, is there anything you'd advise against us doing?

WINSTON

Well the Tortuga Sunnyside Dance festival takes place on the mainland this weekend, but the locals can be quite rowdy and at times...

BUNNY LEBEAUX

Yes! Perfect! Let's go dancing
baby! Winston you're a genius.

Bunny and Theodore kiss, then get into the car. Winston collects his composure, takes a deep breath and follows.

7 I/E. OCEAN EXPRESS COMMERCIAL

7

Images flash over calm relaxing music.

CALM VOICEOVER

The world moves fast.

A father sends a birthday present. A small business owner makes a purchase for his coffee shop. A mutual aid group packs a plane with rations.

CALM VOICEOVER (CONT'D)

You need to be able to keep up.

We see a truck close its doors. A plane takes off. A boat with containers on it blows its horn. All three vehicles have the words OCEAN EXPRESS on them, with the same logo, a graphic of the planet Earth with an arrow circling around it.

Pnevma, (Dmitriy Theodoroux) now cleaned up and dressed in a fancy suit, a completely different man, enters the frame with the Ocean Express logo above him.

PNEVMA (DMITRIY)

Here at Ocean Express, we make sure
the world keeps spinning...for you!

8 INT. SECURITY BOOTH - NIGHT

8

We pull out of a TV screen that was showing the commercial. An old haggard rent-a-guard sits in a small dark booth looking out at the ocean. He's falling asleep until...

SPLASH! A sound draws him out of the booth. He looks out at the surface of the water, is something moving? He shines his flashlight, some ripples in the water. Maybe his imagination, he returns to his booth. We hang on the ripples.

9 EXT. UNDERWATER - NIGHT

9

The night makes the depths of the ocean pitch black. Two dots of lights approach. It's two people swimming in scuba gear. The pair reach an underwater chain link fence. They give each other hand signals and head to the surface.

10 EXT. FISH PROCESSING CENTER - CONTINUOUS 10

The divers breach the surface. They remove their masks, the first is DIEZEL, a woman in her late 20s with a serious face. The other is TRE, similar age, a handsome douchebag.

The pair tread water in front of the chain link fence that connects a pair of concrete pillars.

AERIAL: They're in front of an underwater pen. Concrete walls on three sides, and then the fence that leads to the open ocean. The pen is attached to an unmarked concrete building.

DIEZEL
Seems quiet. Good so far. Let's...

TRE (O.S.)
(Whispering)
Right behind me is the Alby
processing center...

Diezel looks, Tre is recording a video on his phone.

11 I/E. PHONE SCREEN VERTICAL - NIGHT 11

TRE
...this canned fish company uses
harmful fishing practices and
wildly overpopulated pens that...

FEMALE VOICE (O.S.)
Will you shut that thing off!

12 EXT. FISH PROCESSING CENTER - CONTINUOUS 12

TRE
It's important to set the scene.

DIEZEL
You know filming and narrating your
crimes as you commit them is
brilliant innovation in the art of
getting caught.

TRE
(Smiling)
You want to speak about getting
caught, what about South Africa?

DIEZEL
I apologized for that, that oil
rigger gave me bad intel.

TRE

The Diezel I know can sniff out
disinformation from a mile away. I
think you got lost in his smile.

DIEZEL

(laughs lightly)
You gotta get some new stories.

UNDERWATER POV: In the distance we see Diezel and Tre's legs.

DIEZEL (CONT'D)

Hand me the cutters.

Tre hands her a pair of wire cutters. Diezel goes to a fuse
box next to the fence. She opens it and starts working on the
circuits. This isn't her first time.

CRACKLE. The sound of a radio coming on.

VOICE ON RADIO (O.S.)

Tre! Come in Tre! You guys there
yet?

Diezel grabs at her radio.

DIEZEL

Keep off this channel, maintain
radio silence!

She shuts the radio off.

DIEZEL (CONT'D)

Those new recruits really
understand the art of stealth.

TRE

Don't be jealous. You were...on
hiatus, so I hired some extra help.

DIEZEL

I was gone for two weeks. And your
extra help seem like they came
straight from recess.

TRE

Hey college kids are the only ones
foolish enough to think they can
make a change. You know you're
still my favorite.

The fuse box sparks.

DIEZEL

Alarm's down, let's open this gate.

UNDERWATER POV: We get closer, locking in on TRE's legs as he crosses the gate. Just as we reach the legs, they lift out of the water.

Tre and Diezel sit on the cement corners of the pen. There's a switch on each side, the pair lock eyes, preparing to flip them at the same time. They nod to each other, three...two...

All of a sudden, the surface of the water inside the pen comes to life. Thousands of fish splashing about, like it's feeding time. Tre and Diezel look at each other confused. Tre takes out his phone to film it.

DIEZEL (CONT'D)

It's like they're scared of something.

VOICE (O.S.)

Who's there? That you Bob?

Diezel and Tre look up to see a flashlight pointing in their direction. They duck down as the guard scours the scene a moment, shrugs his shoulders and walks off.

Diezel and Tre collect themselves, the fish frenzy has subsided. They lock eyes, nod and turn the switches simultaneously. The gate parts in the middle.

At first the fish aren't moving. They remain within the confines of the pen. Again Tre and Diezel share a look of confusion. A loud SPLASH draws their attention out to the bay. Diezel sees a ripple, but can't make out much else.

After another beat, the pod takes off into the distance. Diezel and Tre watch them go and give each other a thumbs up.

TRE

Gonna call for the boat. Let's go.

Diezel, nods to Tre. They both jump in the water and swim away from the facility.

UNBDERWATER POV: We chase after the swimmers, an incoming boat comes to a stop, we rush at the swimmers as again, they narrowly escape.

Tre helps Diezel onto the deck of a small skimmer. Diezel catches her breath.

A gaggle of loud voices in the background. Tre is flanked on either side, by a pair of excited college kids. Tre shows them footage he's captured. They squeal with delight.

MALE ACTIVIST

The underwater stuff is gonna look so good.

FEMALE ACTIVIST

I already made a bunch of hashtags for the first post.

DIEZEL

We should probably get out of here before we start posting.

They all look at one another.

TRE

Absolutely right, we're not out of this yet.

We push in slowly on an unenthusiastic Diezel.

14 EXT. OCEAN - NIGHT

14

Off shore sits a yacht, lined with flashy purple LED lights, that stand out against the backdrop of darkness. Annoying frat rock blares from the sound system.

PRE-LAP: Loud, deep sniffing sounds.

15 EXT. YACHT TOP DECK - CONTINUOUS

15

BRETT, a young guy, classic rich douchebag, takes a fat line off a mirror with a large bag of coke on it.

BRETT

I can't believe you never listened to these guys before.

TREVOR, another douchebag stands on the other side of the deck, pacing back and forth, blasting a cigarette.

TREVOR

No you're so right. Shit's fire.

BRETT

Can you stop pacing, you're stressing me out.

Brett does another bump. From the cabin emerges AIDAN,

AIDAN

Fuck man, that blow gave me the
shits bad.

He goes in for a line. Trevor puts out his cigarette and immediately lights another one, he also does a bump.

BRETT

I'm psyched to see Tony Jalapeño.
Festival is gonna be lit.

Aidan finishes his line. Brett goes for a bump. The constant sniffing and inhaling becomes a part of the soundscape.

Aidan starts peeing off the back of the boat. Brett leaps at Aidan and pushes him off the boat. Aidan emerges.

AIDAN

What the fuck! I had an eight ball
in my pocket you fucking cock
smuggler!

He climbs aboard and takes the wet bag of drugs out of his pocket, yep, it's fucked. He throws it over the edge.

UNDERWATER POV: With the cheesy LED lights illuminating the water, we see the bag break apart, the drugs inside instantly absorbed in the dark water.

OCEAN: The Shark is swimming away from us, but when the bag hits the surface, the shark stops and surveys the water almost sniffing it out.

Back on the deck, Aidan, sopping wet, heads back inside, muttering curses.

BRETT

Oh man, I'm fuckin' hilarious. This
blow is amazing. Clean as hell.

Brett leans over to take another rail. SPLASH!

SLOW MOTION: Over Brett's shoulder as he leans down, we see into the reflection of his drug mirror. The Shark is already mid jump, about to land on Brett. He realizes what he's seeing, turns his head...

WIDE ON: (STILL SLOW-MO) The shark lands on Brett grabbing him in its jaws. TREVOR is knocked into the water.

Trevor struggles in the water, disoriented, he swims to the boat, panting with fear. He's about to climb out of the water but is sucked back into the sea as if by a massive vacuum.

The chaotic scene returns to silence. Aidan returns.

AIDAN
You're lucky I wasn't wearing...

He stops dead in his tracks, water, drugs and blood scattered all over the deck before him. It's a gruesome and vile scene.

AIDAN (CONT'D)
Brodies?

BANG. A faint gunshot rings out in the distance.

16 EXT. PNEVMA'S LINOSA COMPOUND (BEACH) - NIGHT 16

CU ON: The smoking barrel of a 20 gauge shotgun.

CU ON: A mechanical tray.

A pair of hands enter the frame and lay a small brightly colored clay disc onto the tray.

PNEVMA'S VOICE (O.S.)
Pull!

Pnevma stands ankle deep in the water. Fifty feet away, one of Pnevma's henchmen, operates a trap shooting machine.

BANG!

INSERT: The disk evaporates as the buckshot turns it to dust. Pnevma smiles at his accomplishment. He aims to the sky.

PNEVMA
Pull!

Another clay pigeon launches, Pnevma shoots, this time he misses. Anger crosses his face. He looks to the operator.

PNEVMA (CONT'D)
You were late.

MACHINE MAN
I'm pulling as soon as you say sir.

As soon as he says this he regrets it.

PNEVMA
Oh so I'm missing? I don't miss.

MACHINE MAN
No sir that's not what I'm...

PNEVMA
Put your hand out.

MACHINE MAN
No please sir I didn't...

Pnevma gives the man a look, 'this will be worse if you don't'. The man fearfully obliges. Pnevma aims at his hand.

PNEVMA
Don't move.

He cocks the gun.

MARKOS (O.S.)
Cousin! We're ready for you.

BANG! The man operating the machine is struck directly in the chest, knocking him backwards.

PNEVMA
Huh, I guess I do miss sometimes.

Pnevma throws down his gun and follows his cousin down the beach. Markos leads Pnevma around a jetty into an underground cavern. The cavern has been converted into a combination of a boat garage and a work space.

17 I/E. UNDERGROUND CAVERN - CONTINUOUS

17

In the center of the cavern is a half submerged NARCO SUBMARINE. The Custom U-550 is capable of a transatlantic journey, equipped with stealth technology. The back of the sub is open. Kilo packages like the one from the opening of the movie, are loaded into the sub.

PNEVMA
Looks good Markos. As always.

MARKOS
The sub takes a little longer, but the discretion can't be matched.

PNEVMA
That's why you're here cousin. Discretion was never my strong suit. I think - why have food if we're not gonna eat, why have drugs if we're not gonna get high, and why have bombs if we're not going to cast our enemies into the hellfire from whence they came. But you cousin...think it all through.

MARKOS

We're done with Deliveries to the locals. Tortuga should be quite a party. Just have the international drops left.

Two SUB PILOTS approach them.

PNEVMA

Good luck boys, there will be all the Moussaka you can eat, all the wine you can drink, and all the Kolpos you can stick your Kokoras into when you return.

18 I/E. FLASHBACK/DREAM - DAY 18

Quick cuts of obscured images. Bound hands and Blindfolds over sweaty brows. A pistol is cocked. A lit cigarette is flicked and lands in the sand. A girl's eyes. (MATCH CUT)

19 INT. POLICE STATION (BULLPEN) 19

CU ON: Bianchi's eyes.

Bianchi sits in the messy bullpen of the underfunded Malta Police Station. She's locked in on her computer. Agent Snow enters the bullpen, papers in hand.

AGENT SNOW

No hit on that number. Tried every area code, got six disconnected and one very confused laundromat owner.

Bianchi doesn't turn her attention away from her computer.

AGENT BIANCHI

I checked that key card he had. The logo matches The Regal Tropicale.

AGENT SNOW

That hotel they've been building? The monstrosity? I thought it wasn't open yet.

AGENT BIANCHI

Opens this weekend.

Bianchi turns her computer screen to Snow. She has up an advanced, police version of Google Maps. The image on her screen shows a small island sitting in the center of the Mediterranean. A large building on one side.

AGENT BIANCHI (CONT'D)

The hotel is on Linosa. It's an island, not far from here. The Italians used it to house sub pens during world war two. The whole place is filled with caverns and underground tunnels. Still technically belongs to the Italians, but there's no infrastructure there. Small port, fishing village...and now a luxury hotel. Massive endeavor, wonder why they went so remote. A project like this takes a lot of coordination.

Agent Snow smiles, he realizes...

AGENT SNOW

You're a genius.

He starts typing on the computer.

AGENT SNOW (CONT'D)

Those numbers, they weren't a phone number...they were coordinates.

He flips the screen back to her. The map has a highlighted coordinate point - it's right next to the island of Linosa.

AGENT SNOW (CONT'D)

Maybe you're onto something only... Why smuggle guns to a place where nobody's gonna use them, I mean an a hotel?

AGENT BIANCHI

Unless it's not just a hotel. I pulled the blueprints from public records. Now compare them with the overheads.

She cycles through a series of overheads of the island that show the progression of the hotel being built.

AGENT BIANCHI (CONT'D)

This is the hotel right? But what is this area? These buildings here and here, and look, this entire section of the coast, completely fenced off? Not in the blueprints.

AGENT SNOW

Probably maintenance, maybe security. You're reaching.

AGENT BIANCHI
Am I? Guess who the primary
investor in the hotel is?

She hands him a file, but the resignation on his face suggests he already knows what's in there.

AGENT SNOW
Please 'Bella, not this again. I
guarantee if you push this, it
isn't gonna go well. Especially not
right now.

He points to a secluded office. "CAPTAIN HARRIS" written on the door. In the office, Sergeant Scontroso is furiously yelling at the captain. The captain locks eyes with Bianchi.

AGENT BIANCHI
I just need one more piece.

Snow wants to help but doesn't have any more thoughts until he sees something on the screen that draws him in.

AGENT SNOW
Wait a second. Can you zoom in?

AGENT BIANCHI
What is it?

AGENT SNOW
See this boat right here? It's a
CCM Sea Lion. Military grade
stealth boat. Used to see them when
I was in the Navy, always wanted to
ride one, no such luck. But
definitely not something you'd find
at a construction site.

AGENT BIANCHI
I knew it! I'm taking this to
Harris.

AGENT SNOW
'Bella please don't.

The Sergeant exits the captain's office.

SERGEANT SCONTROSO
(Smirking at Bianchi)
Captain wants a word.

Bianchi nods and gets up. Snow tries to persuade her not to push it, but can tell she's not listening.

20

INT. CAPTAIN'S OFFICE - MOMENTS LATER

20

Agent Bianchi enters, the Captain signals for her to sit.

CAPTAIN

Good work today Bianchi.

AGENT BIANCHI

Was it?

CAPTAIN

That arms dealer had been operating for months. He's behind bars now, I'd say that's a good day.

AGENT BIANCHI

I had my eyes on something bigger. If Scontroso hadn't jumped the gun, I'd be walking Pnevma through those doors, not some two bit gun runner.

The Captain sighs as he stands. He begins to pace.

CAPTAIN

Agent Bianchi, when Interpol told me they had assembled a joint task force with the ATF that would be operating in my jurisdiction, I said fine. And for the last six months I have stayed quiet and offered you every resource at my disposal as you uproot our little community searching for a trafficker you're convinced exists even though you've never seen him.

AGENT BIANCHI

Pnevma exists I know he...

CAPTAIN

Pnevma is a legend Agent Bianchi. Do you know how many collars we've had who claim to be Pnevma? Or how many cold cases just get swept under the rug, attributed to the man with no face? He's a myth to scare children and rookies.

AGENT BIANCHI

I know who he is.

This immediately piques the captain's interest.

CAPTAIN

Oh you do?

From outside the office, Snow watches Bianchi plead her case. He can tell it isn't going well. Back inside...

CAPTAIN (CONT'D)

Dimitris Theodorou and Ocean Express employs ninety thousand people and has singlehandedly revived the economy of the region. He is as close to a hero as Malta has.

AGENT BIANCHI

Well that doesn't change the fact that he's a crook.

CAPTAIN

Of course he's a crook, he's a billionaire, you don't get that rich without bending the rules. But that doesn't make him a gun runner or a drug trafficker. He may be lying on his taxes, but the money's clean.

AGENT BIANCHI

That's 'cause he's washing it with the same business he's using for distribution!

CAPTAIN

You know you're not the first person to go after him. The DEA was building a case against him, which they eventually dropped. Same with local. No evidence. And you know where those men are now? Monitoring some service station in the Arctic.

AGENT BIANCHI

If this goes unchecked, there's going to be a stranglehold of violence worse than the cartels.

CAPTAIN

You come in here, with nothing more than a hypothesis and lecture me on the correct course of action? I know you grew up here. I don't know what your beef is with that man, but Vendettas aren't the business of the MPD. I suspect the same is true of the ATF.

AGENT BIANCHI

But sir...

CAPTAIN

(Interrupting)

Scontroso's claiming assault and insubordination. I'm suspending you for two weeks.

AGENT BIANCHI

Captain Harris! You can't!

CAPTAIN

I just did, get out of my office. And if I were you, I'd spend those two weeks considering your future in law enforcement.

Bianchi goes to protest, but sees there's no point. She exits. The captain watches her go, then dials his phone.

CAPTAIN (CONT'D)

We've got a problem.

21 EXT. UNDERWATER - CONTINUOUS

21

CU ON: The shark's eye.

The shark zigzags through the water. It notices a school of fish in the distance and engages. The shark flies over to the school and goes in for an attack, the cocaine has made it less accurate, as the shark approaches the fish disperse.

It becomes distracted by some brightly colored coral. It swims over and starts wildly chewing on bits of the reef. No clear intention in sight, it just chews like a dog with a bone, agitated, almost as if its scratching its nose.

In the foreground, we see a large mysterious shape pass through the frame. The shark sees it and locks in.

REVERSE ON: The narco submarine chugs along its course.

22 INT. NARCO SUB COCKPIT - CONTINUOUS

22

TWO SHOT: The SUB PILOTS sit in their seats, one steers, the other manages the technical operations.

REVERSE: Out the front window we mostly see dark ocean. A spotlight on top of the sub gives us a basic sense of what's in front of us, but it's difficult to see clearly. The pilots sit in silence a moment, we enjoy the serenity.

SUB PILOT 2
I'm getting interference.

SUB PILOT 1
Probably the canyons, should pass.

SLAM! Something hits the 'windshield' of the sub.

SUB PILOT 2
What was that?

They slow the sub and shine the spotlight around the area.
Nothing for a few beats and then...

In the distance they see a large creature heading toward them. As the body comes closer it clarifies, it's not the shark, it's a dead whale carcass.

SUB PILOT 1
Jesus.

The pilots' eyes widen as they continue, there are maybe a dozen dead whales floating through the waters.

SUB PILOT 1 (CONT'D)
What do you think killed them?

SUB PILOT 2
I don't know, but first drop's coming up. Get ready for release.

SUB PILOT 1
Releasing drop one.

IN THE OCEAN ON THE SUB: A compartment opens, releasing air and a pouch identical to the one from the opening. It floats to the surface with an attached tracking beacon.

UNDERWATER: The massive shark stalks the sub. As soon as the package is released from the back of the sub, the shark hones in on it and snatches it before it reaches the surface.

It chews ferociously through the bag of coke.

BACK IN THE SUB: Another beat of silence.

SUB PILOT 1 (CONT'D)
I've got a bad feeling about...

SLAM! Another one, but this time the bump packs more punch, shaking the sub. Alarms start going off in the cockpit.

SUB PILOT 2
I've completely lost navs!

SUB PILOT 1
I can't get them back online,
something damaged the coils!

The pair frantically try to fix the problem. A dark shape flies past the "windshield". The spotlight goes out.

SUB PILOT 2
I'm blind over here.

SUB PILOT 1
Switching to emergency systems.

The pilot presses a button, the lights inside the sub go red as the emergency power systems come on. The spotlight is dead, but the navigation system returns.

The sub is about to crash! The pilot sees this and tries with all his might to steer the ship away from certain doom. The wall of the sub scrapes against the side of a rock face, creating a series of small holes in the sub.

SUB PILOT 2
We're breached! We're breached!

SUB PILOT 1
Sealing compartments 4 through 8!

After a moment of blaring alarms, the chaos subsides.

SUB PILOT 2
I think we're stable.

SMASH! The frame and subsequently the submarine is slammed. Water floods in, taking over every and anything.

23

- - OUTSIDE IN THE OCEAN - -

23

The shark swims away from the breached sub. The hole is massive, the contents of the sub pour into the ocean.

The shark swiftly and dramatically turns around to finish off its attack. The pilots try to find their bearings as they are thrown around the ocean by the rushing water.

Sub pilot 1 sees the shark quickly approaching. He points and cries out, but the shark swoops in and grabs pilot 2, biting him in half and tossing the remains away like a rag doll.

Sub pilot 1 looks to the surface, the cocaine packages float away from the sub. He grabs the nearest package and ascends with it. Just as it seems he's going to make it, he looks down. At light speed, the shark emerges from the darkness.

WIDE ON: The shark slams into the sub pilot and the load of contraband. Blood and cocaine burst outward. The shark viciously cuts through the cloud of guts and drugs. Consuming all and everything.

After a few beats the chaos subsides. The shark, motionless looks almost dead, it slowly sinks.

CU ON: The shark's lifeless eye, white as a ghost. Then...

The eye rolls over, shifting from white to blackness.

As if driven by something more than just instinct, the slow moving shark takes off at great speed.

As the shark's face grow with lunacy, it appears almost to be foaming at the mouth. It swims hastily and clumsily, knocking into rock walls, chipping the edges. It shoots through the water with unbridled focus.

24

EXT. BEACH BAR - CONTINUOUS

24

Agent Bianchi sits at a beach bar adjacent to the marina. She drunkenly throws back her drink. Snow sits down next to her.

AGENT SNOW

Sorry 'Bella I heard what happened.

AGENT BIANCHI

You warned me.

AGENT SNOW

I'm surprised he suspended you for popping Scontroso. Everybody hates that guy.

AGENT BIANCHI

He didn't.

AGENT SNOW

Excuse me?

AGENT BIANCHI

He didn't suspend me for punching the Sergeant. He suspended me because I know that Dmitriy Theodorou isn't who he says he is. And unfortunately our wonderful captain is probably working for him as well.

AGENT SNOW

Captain Harris? Are you crazy?

AGENT BIANCHI

I already suspected as much.
Doesn't matter though. I'm gonna go
to that hotel tomorrow and show
everybody the truth.

AGENT SNOW

Why do you have such a hard on for
this guy?

Bianchi looks at Snow, then back at her empty drink and
grimaces. She stands up but stumbles. Snow catches her.

AGENT SNOW (CONT'D)

Come on. Let's get you home.

Snow carries Bianchi out of frame, we rack focus to the
background where a docked houseboat sits.

25 EXT. MARINA - NIGHT

25

The skimmer from the fish operation is anchored next to the
houseboat in the marina. Muffled upbeat music plays.

26 EXT. TOPSIDE HOUSBOAT - CONTINUOUS

26

Diezel sits on the top deck, looking out at the ocean. She
cuts slices from an apple and eats them carefully. She's calm
but dissatisfied. Laughter and music emanate from below deck.
The music gets louder for a second as the door opens. Tre
climbs up to join Diezel, a shot of tequila in hand.

TRE

Video's already at a million hits.
What're you doing up here? You're
missing the party.

He hands her the shot of tequila.

DIEZEL

What're we celebrating?

TRE

(sighs)

What's wrong? We won. Fish are
free, people are informed.

Diezel nods disingenuously as she sips the tequila.

TRE (CONT'D)

I know you're not one for the
circus of it all.

He holds up his camera.

TRE (CONT'D)

But the truth is I can make more change with this than we ever did with bolt cutters and bike locks.

DIEZEL

I get it. And you're probably right. I just don't want to lose sight of what we've been fighting for.

Tre leans in and gives her a hug.

TRE

I won't let that happen.

The music overtakes the audio landscape as the two young activists pour onto the upper deck in their swimsuits, laughing at some inane joke.

FEMALE ACTIVIST

We're going swimming! Come on! Diezel you too!

They tug at Tre's collar. The male activist does a backflip off the top of the houseboat, he films himself as he jumps. The female activist kisses Tre on the cheek and jumps in. Tre and Diezel share a knowing look. He half smiles as he rises, he takes off his shirt and jumps in as well. Diezel shakes her head, frustrated...AHHHH! A bloodcurdling scream rings out from overboard. Diezel shoots up out of her seat and peers over the edge. The female activist is shouting as she bobs up and down. Diezel looks around for a life jacket, she prepares to jump in herself when...the screaming subsides. The male activist pops up underneath the screaming girl. False alarm. Diezel shakes her head and throws back the rest of her shot of tequila.

27

INT. HOTEL SUITE - MORNING

27

The room is luxurious. Gold, pearl, marble, and a massive deck that looks out over infinite ocean. Bridges relaxes on a fancy couch in a cozy robe. He fans through a booklet of activities the hotel has to offer. From the other room we hear the sink running.

THEODORE BRIDGES

They got whale watching tours! I know you love whales. (Silence) You alright babe?

BUNNY LEBEAUX (O.S.)
Yeah. I think that edible I took
kicked in.

THEODORE BRIDGES
Why do you say that?

BUNNY LEBEAUX (O.S.)
I'm just like, if water is clear
why is the ocean blue?

He doesn't look up from the activity book.

THEODORE BRIDGES
Well it's actually that the *sky* is
blue, the blue of the sky is
reflecting off of the water.

BUNNY LEBEAUX (O.S.)
Whoah! But like air isn't blue.

THEODORE BRIDGES
It's a thing called Rayleigh
Scattering. Essentially the light
from the sun hits the atmosphere
and the atmosphere is like...a
bouncer at a club, it doesn't let
all the colors in, only blue.

BUNNY LEBEAUX (O.S.)
OMG, the atmosphere is so
exclusive.

THEODORE BRIDGES
(Laughs lightly)
It is a bit exclusive. Hey they
have hang gliding!

BUNNY LEBEAUX (O.S.)
Mmm...I used to have this recurring
dream I died in a hang gliding
accident.

THEODORE BRIDGES
Yeah, better safe than sorry. Well
that festival the manager prick was
talking about looks fun. But it
doesn't start until tomorrow.

BUNNY LEBEAUX
That guy was weird. I could tell
you didn't like him. You got all
prickly.

THEODORE BRIDGES
 (Smiling)
 I got prickly?

BUNNY LEBEAUX
 You don't like when people dismiss
 me. Which I adore about you by the
 way. But I'm used to it. So you
 don't have to fight every little
 idiot who gives me the side-eye.

THEODORE BRIDGES
 I like fighting little idiots.

BUNNY LEBEAUX
 You already made a grand gesture.
 Not many people can walk away like
 you did.

THEODORE BRIDGES
 That wasn't for you. I needed to do
 it for a long time now. You simply
 gave me the courage.

Bunny pops out from the bathroom wearing an absurd bathing
 suit that accentuates...everything. Bridges' jaw drops.

THEODORE BRIDGES (CONT'D)
 You think you've seen it all...

BUNNY LEBEAUX
 Oh no what's wrong?!

THEODORE BRIDGES
 My dear, I would never use the word
 wrong to describe something as
 beautiful as how you look in that.

BUNNY LEBEAUX
 Too revealing?

THEODORE BRIDGES
 Not at all. Imagination is
 overrated.

She squeals with delight and kisses him.

28 INT. ACTIVIST HOUSEBOAT - LATER

28

Diezel is in her cabin. She has a toy boat in her hands,
 She's taking it apart, unclear exactly why. Tre enters with a
 smirk on his face.

TRE

Hey grumpy, I've got some news that will lift your spirits.

DIEZEL

The new recruits got an A on their math tests.

TRE

Very funny. Remember that guy Shaw? We met him in Greenpeace. He used to always sing that song about the Spanish ladies?

DIEZEL

Vaguely.

TRE

He sent me a tip. Finners. Whole boatload. Apparently they're chasing the sharks migration from the Thyrenian sea down through the Mediterranean.

DIEZEL

I don't know Tre.

TRE

Come on! Some real action. Just what you need to get out of your funk. I can see it on your face.

As much as she may not like it, Tre's right.

DIEZEL

I don't want to do some social media spectacle. If we go, I want to do it right, careful. Planned.

TRE

It's your show Deeze. You say jump I say how high.

DIEZEL

Do we know who's running the operation?

Blood and water mix. Rows of jagged teeth tear through flesh and gristle. A shark hard at work. As the struggle continues, a hand with a large knife enters frame and pierces the shark.

30

EXT. OPEN OCEAN (FINNER BOAT) - CONTINUOUS

30

The same hand grabs a six foot thresher shark by the gills and lifts it up. We pull back to reveal CAPTAIN CUTTER, a mean looking sailor with a facial prosthetic that covers half his face. He chews on the nub of a cigar as he hoists the shark out of the water and onto the back of his boat. A rugged and dirty fishing vessel.

Cutter slides the shark's still twitching body into a pile of shark carcasses. He drops the shark and lights his cigar, immediately returning to chumming the waters.

CAPTAIN CUTTER
Skin it, fin it, strip it down,
just like the rest.

A sailor approaches CAPTAIN CUTTER.

SAILOR
You asked for me Captain.

CAPTAIN CUTTER
(Calm)
Where's my dynamite?

SAILOR
It's in the bilge Captain, but I
wanted to say the geological makeup
of the area is sensitive...

The captain grabs the sailor by his balls. The sailor winces.

CAPTAIN CUTTER
You're new yeah? (The frightened
sailor nods) You a geologist?

The sailor shakes his head.

CAPTAIN CUTTER (CONT'D)
Then go get the dynamite before I
use your greasy tongue as chum. I
got sharks to kill.

31

EXT. OCEAN - MOMENTS LATER

31

Bunny and Bridges hold each other tight in the ocean.

BUNNY LEBEAUX
Feels good to not give a fuck.

THEODORE BRIDGES
To not be in that awful building.

BUNNY LEBEAUX

That was the first thing I said
when I met you...

THEODORE AND BUNNY

(In unison)

This building has bad vibes!

THEODORE BRIDGES

I was surprised you were talking to
me. Most people can't even look me
in the eyes. And here was a temp,
not only engaging me, but speaking
ill of the facilities I built.

BUNNY LEBEAUX

To be fair that place *did* have bad
vibes.

THEODORE BRIDGES

It was ten stories of cubicles on
top of a laboratory where we tested
cancer medications on rats and
chimps. I think bad vibes is
putting it lightly.

They share a kiss, Theodore looks into Bunny's eyes and
smiles. Then something catches his eye over her shoulder.

There's something floating in the shallows. It's a body!
Without hesitation, Bridges swims over. Bunny, confused calls
out after him.

Bridges gets closer and closer to the body. As he reaches it
something pulls him under.

UNDERWATER: We see Theodore thrash about in the water, it's
unclear what's happening, but it isn't pleasant.

He finally lifts his head out of the water and catches his
breath. Just the tide. He grabs at the body, but it's just a
tangle of seaweed and junk. Theodore feels a bit foolish when
he realizes he just tried to rescue garbage. Then something
else catches his eye in the muddled pile.

He returns to the beach, where Bunny is drying off.

BUNNY LEBEAUX

What the fuck was that?

THEODORE BRIDGES

I thought I saw...doesn't matter.
But check this out.

He holds out a satchel, inside is one of the cocaine packages from the opening.

BUNNY LEBEAUX
Holy shit! This is coke Teddy.

THEODORE BRIDGES
I know.

She closes the satchel.

BUNNY LEBEAUX
Come on...

THEODORE BRIDGES
Where are you going?

BUNNY LEBEAUX
Back to the room to test this shit out. When the universe provides, you don't turn your back.

THEODORE BRIDGES
What if someone's looking for it?

BUNNY LEBEAUX
They still have the entire ocean to comb so hurry up!

32 EXT. MARINA - LATER

32

Agent Bianchi hands a man some money to rent his fishing boat. He walks off. Bianchi piles her gear into the boat. A duffle bag flies onto the boat. She looks up, Snow stands on the dock smirking at her.

AGENT BIANCHI
What're you doing here?

AGENT SNOW
You know the captain is going to have our badges for this right?

AGENT BIANCHI
You're coming?

AGENT SNOW
I wanna see if you're as smart as you claim to be. Besides you're shit at driving a boat.

They share a smile. Someone bumps into Agent Snow. It's Diezel, she waves an apology and continues down the dock.

33 EXT. ACTIVIST BOAT - AFTERNOON

33

We follow Diezel down the dock in tactical gear, with a pair of duffles. She reaches an old beat up cruiser boat.

MALE ACTIVIST (O.S.)

Hi Diezel!

Diezel sees the two younger activists on the boat, they dip down below deck. She rolls her eyes as she loads her bags onto the boat. Tre and a GOON step out from below deck. Tre smiles at Diezel, then finishes a conversation with the man. The goon nods and walks to the helm. Diezel steps on board.

TRE

You excited?

DIEZEL

You brought the breakfast club.

TRE

Figured we could use all hands on deck. Besides how are they ever gonna live up to the standards of the great Diezel if we don't throw them in the deep end.

DIEZEL

This isn't some fish company. You're gonna get those kids hurt.

TRE

Well that's why I hired a little...extra muscle.

DIEZEL

That spook?

TRE

He's a bodyguard. Don't worry, I gave him the spiel he knows what we're "all about". Besides he knows how to drive the boat.

They share a look. She's not happy. His eyes say, 'come on, it'll be fine'. She sighs deeply and steps on board.

34 INT. PNEVMA'S THRONE ROOM - DAY

34

Pnevma is in a traditional karate Dogi, with a purple belt, next to him stands his TRAINER, a third degree black belt. The trainer takes Pnevma through a series of moves, Pnevma gives out a yell every time he enacts a move.

The doors open, in rushes MARKOS, a look of deep concern on his face. Pnevma smiles when he sees his cousin.

PNEVMA

Cousin! I'm getting fuckin' shredded. 'Bouta be able to kill Bill, John Wick and his little dog too.

MARKOS

Cousin we have a problem. The shipments...they didn't arrive.

PNEVMA

(Pausing)

How many?

MARKOS

All. No word from the sub. Comms are offline. I got the tracker working, but signal's erratic, seems to be going in a circle.

Pnevma goes over to his weapon rack and grabs a crossbow.

PNEVMA

Well what are we waiting for? Let's find out who thought it was a good idea to steal from me and do something violent.

35

EXT. BIANCHI'S FLASHBACK/ATF BOAT - CONTINUOUS

35

Flashing quick cuts: A gun goes off. A body falls into soft sand. A motorboat departs from shore.

CUT BACK: Agent Bianchi tightens the laces on her boots at the front of the boat. Agent Snow approaches.

AGENT SNOW

Even if we find something, you know they won't convict him with no warrant.

Bianchi stays silent.

AGENT SNOW (CONT'D)

You gonna tell me?

AGENT BIANCHI

Tell you what?

AGENT SNOW

Why this is so personal for you?

A long beat, seems like she's ignoring him

AGENT SNOW (CONT'D)

Forget it.

AGENT BIANCHI

You know before Ocean Express moved in here, these islands, this entire region, belonged to the fishermen. Simple lives, peaceful people. Then the industry came, driving everyone away. Most left, some stayed and fought for their villages.

AGENT SNOW

I heard about this, lot of people got fucked.

AGENT BIANCHI

Lot of people got murdered. Lot of homes got burned. About two miles from where we are right now, an island called Lampione, my grandmother used to fish off the pier every single morning at 5am. Didn't matter if there was a hurricane, she was out there. (Long Beat) Ocean Express has a refueling station where that pier used to be.

AGENT SNOW

I'm sorry.

She cocks her pistol.

AGENT BIANCHI

Don't be. I'm about to feel a lot better.

Snow doesn't love this, but knows there's nothing to say. The ATF boat flies past the activist boat going the other direction. We stay with the activists.

36

INT. ACTIVIST BOAT - LATER

36

Diezel is showing the recruits how to tie a bowline. Tre films the education session. The Goon is driving the boat.

DIEZEL

...then you bring it back through.

FEMALE ACTIVIST

(Squeals)

I did it!

DIEZEL

That's good.

The goon signals to Tre from the helm. Tre goes to the helm.

GOON

Mr. Tre, the boat, I can see it.
Pretty far off but...

TRE

Yep. That's it. Match speed for
now.

GOON

We're still pretty far you sure you
don't want me to get closer.

Tre looks over at Diezel.

TRE

Not yet.

37

EXT. OCEAN - CONTINUOUS

37

Pnevma and Markos's speed boat flies across the ocean's
surface. Another boat follows with armed men in diving gear.

MARKOS

We're coming up on it!

PNEVMA

I don't see anything.

MARKOS

I think it may be...

Markos points underneath the boat. Pnevma signals for Markos
to look. Markos nervously goes to the edge of the boat, he
sticks his head into the water. After a moment he emerges.

MARKOS (CONT'D)

Nothing.

PNEVMA

Look closer.

Markos sticks his head back in the water.

UNDERWATER POV: Rushing toward Markos' head in the water. Markos pulls his head out at the last second.

MARKOS

There's something moving around,
but I can't tell what it is.

PNEVMA

Order the men into the water.

Markos whistles and signals to the men to get in the water. They oblige.

MARKOS

Who do you suppose did this boss?
Maybe revenge for Luciano?

PNEVMA

Please, nobody liked that fat Wop
prick. His own mother popped
champagne when she heard we grilled
the Guinea. This is something else.
Too subtle a move for the
Americans, they prefer more of a...

Pnevma puts on a cartoony American accent.

PNEVMA (CONT'D)

'Howdy partner, I'm Brad Johnson
give me your drugs or I will order
a drone strike on you. YeeHaw.'

SPLASH! A loud breach of the ocean's surface, followed by screams of bloody murder. A diver has emerged, panicked and thrashing about.

DIVER

It was a ghost! A Ghost!

MARKOS

He came up too fast, he's got the
bends, the sea madness!

Markos leans over the side of the boat and grabs the diver.

MARKOS (CONT'D)

It's alright brother.

Pnevma goes over to the nearly unconscious man and grabs one of his hands to help him up. SNAP! A blast of water splashes onto the boat knocking Pnevma and Markos over. Their eyes widen as they realize...

They each have one of the diver's severed arms in their hands. They both yell in disgust. Markos instinctively throws the severed arm, it lands on Pnevma.

PNEVMA

Don't throw arms at me!

He picks the other arm up and throws both back at Markos like a child having a tantrum. They're both covered in blood now.

PNEVMA (CONT'D)

What the fuck was that?

As if on cue...A large shark fin breaches the water nearby. Pnevma flashes a sinister smile.

PNEVMA (CONT'D)

Follow that fucking shark!

The boat chases after the shark. Pnevma goes to his bag and pulls out a gold plated AK47. He aims it at the fin swerving back and forth in front of the boat. Pnevma screams passionately as he unloads the entire clip at the shark.

UNDERWATER: The massive Shark swims at us erratically, jerking side to side causing all of the machine gun bullets to miss. The shark's jaw moves wildly back and forth, grinding its teeth like a coked out lunatic.

Pnevma can't believe he missed. He throws the machine gun down and pulls out an RPG. The shark begins to dive.

Pnevma fires the RPG, it strikes the area where the fin was, causing an explosion. Pnevma cheers at victory. But when the water settles, there's no blood, no guts.

PNEVMA (CONT'D)

Did I get it?

MARKOS

I think it dove sir.

PNEVMA

Take us back to the signal, let's get our drugs.

Markos gives Pnevma a hopeless look.

PNEVMA (CONT'D)

No Markos...don't say that shark ate my drugs. (Beat) This is a stupid problem to have.

38 EXT. FINNER'S BOAT - CONTINUOUS

38

Captain Cutter smokes his stogie, still chumming the waters, muttering to himself. A deckhand approaches.

DECKHAND

Captain, you said to keep an eye out for anything suspicious.

Cutter nods, the deckhand hands him a pair of binoculars and points to the distance.

BINOCULAR POV: The activist boat appears as a barely visible dot, even through binoculars.

DECKHAND (CONT'D)

That boat, it's been following us for the last hour or so. Not gaining speed but...

Captain Cutter pulls the binoculars away from his face. He laughs to himself.

CAPTAIN CUTTER

Didn't learn your lesson last time?

39 EXT. ACTIVIST BOAT - DAY

39

Diezel checks her gear, making sure all is as it should be. The goon signals to Diezel from the helm.

GOON

Ms. Diezel, someone on the horn asking for you.

Surprising. Who could it be? She stands, goes to the helm and picks up the radio.

DIEZEL

Who is this?

CUT TO FINNER BOAT: Captain Cutter is on the other end.

(FOLLOWING SEQUENCE IS INTERCUT BETWEEN THE TWO BOATS)

CAPTAIN CUTTER

It *is* you. Still riding around in that bunker of barnacles? Not very conspicuous.

Diezel's face drops when she hears the voice. Long pause.

DIEZEL
Thought you died.

CAPTAIN CUTTER
That 308 round you left in my cheek
should have done the trick, but
like always with you kids these
days, job was only half done. You
still ridin' with the speedo model?

Diezel looks at Tre who's face says, 'who is it?'.

DIEZEL
What do you want?

CAPTAIN CUTTER
I want to give you a chance to walk
away with all your limbs attached.
No shame in throwing in the towel
with the rest of your generation.

Diezel is visibly shaken, seems out of character for her.

CAPTAIN CUTTER (CONT'D)
Don't let the rest of those
snowflakes melt, for the sake of
your pride. Least not unless you're
ready to pull that trigger again.

DIEZEL
I guess we're gonna find out.

She hangs up the receiver, storms out of the helm and goes
straight to Tre.

DIEZEL (CONT'D)
Did you know?

TRE
Did I know what?

DIEZEL
Cutter. Did you know he was alive?
That he was heading this operation?

Tre's face betrays him.

TRE
I had heard rumors that...

BAM! Diezel punches Tre directly in the face.

DIEZEL
You're such an asshole!

She looks around, everyone else is frozen, unsure of what's going on. Diezel shakes her head and storms off.

40 INT. PNEVMA'S ISLAND COMPOUND (THRONE ROOM) - DAY 40

BOBBY DARIN'S "MACK THE KNIFE" Plays.

Pnevma slides a razor across a flat surface, cutting something up. The doors open, Markos and a HENCHMAN enter.

MARKOS

Contacts are pissed, they want to know when they're gonna get their deliveries. What do I tell them?

Pnevma shushes his cousin. He turns around the tray he's been messing with. On the tray is a drawing of a shark half out of the water, and a man standing on a boat shooting the shark. The whole drawing is made out of cocaine.

PNEVMA

We've got a bigger fish to fry. It doesn't matter how quick we make things right. If word around town is The Ghost can't keep a great white at bay! It won't be long before the real sharks show up, the ones unrestricted by the waves.

HENCHMAN

Seems a little short sighted.

Pnevma stares at the man. Markos knows this was not a good idea. Pnevma pulls his golden AK47 from next to his throne and unloads an entire clip into him. Markos shakes his head.

Pnevma quietly walks across the room, grabs another full clip for his gun. He walks back over to the very dead man and unloads another clip into him.

PNEVMA

Get our best men cousin. I'm mounting that fish's head on my wall tonight.

Pnevma leans down and snorts half of the shark's head.

41 INT. HOTEL REGAL TROPICALE - CONTINUOUS 41

The sound of a deep sniff continues. The Bridges' head shoots up into frame. He wipes his nose.

THEODORE BRIDGES
Sheesh! Yep that's definitely
cocaine. Wow, been a while since
I've done that.

BUNNY LEBEAUX
You took that rail like a champ!

His mouth already starting to fidget.

THEODORE BRIDGES
I was in college during the
eighties. Oh, the drip. Forgot
about that.

Bunny does a rail of her own.

BUNNY LEBEAUX
I love the drip, most people don't.

THEODORE BRIDGES
I'd have thought you more of an
acid girl.

BUNNY LEBEAUX
Just because I'm not a capitalist,
doesn't mean I'm a hippy. I do like
acid though.

THEODORE BRIDGES
I don't think I can do more before
lunch, or I'm not gonna be hungry.

BUNNY LEBEAUX
Sounds good. Oops. Go like this.

She signals for him to wipe his nose. He does.

BUNNY LEBEAUX (CONT'D)
We wouldn't want to look like
degenerates at the *Regal Tropicale*
now would we.

THEODORE BRIDGES
(In a fancy, mocking tone)
Where your dreams are turned to
reality.

BUNNY LEBEAUX
(Matching his tone)
And only the finest rich assholes
are allowed to flaunt their tacky
furs and gaudy jewelry.

They laugh and kiss. Bunny tucks the coke into her cleavage.

42

INT. ATF BOAT - DAY

42

Snow drives the ATF boat around the island of Linosa. Agent Bianchi is at the bow scouring the shore for clues. They slow as they pass the hotel. Bianchi check every detail she can.

AGENT SNOW
Anything Bella?

BIANCHI POV: People coming and going including Bunny and Bridges, heading to their meal.

AGENT BIANCHI
Just overpriced rooms.

AGENT SNOW
It was a good idea, but I think we
busted.

AGENT BIANCHI
Keep going. I want to check the
South side. The restricted area.

Agent Snow is starting to wonder what he got himself into, he sighs and obliges the boat circles around the jetty. Bianchi continues to desperately search for a clue. Snow looks tired and unconvinced.

AGENT BIANCHI (CONT'D)
There! Slow down.

She points, Snow looks over. An area of the shoreline not far from the back side of the hotel is completely fenced off. The boat slows down, Snow and Bianchi look at one another, something's up. They approach the gate, but there's no getting through.

AGENT SNOW
No way in.

Bianchi is disappointed. Then she sees a card reader at the gate. She roots through her pockets. She pulls the key card from the bald man's pockets.

AGENT BIANCHI
Fuck that, let's get a better look!
Get me over there.

The boat pulls up to the fence. Bianchi swipes the card at the reader. It beeps and the gate opens. Bianchi smiles at Snow, who nods his head in approval.

43

EXT. LINOSA/UNDERGROUND CAVERN - CONTINUOUS

43

The boat drives through the fenced off area. Some boats and buoys, not much. Then they see the entrance to the cavern the submarine left from. Nobody's there, but it's suspicious.

AGENT SNOW

What the fuck is...

AGENT BIANCHI

I told you.

The boat pulls into the cavern. The pair step off the boat.

AGENT SNOW

Keep your eyes peeled.

AGENT BIANCHI

Where the fuck is everyone?

AGENT SNOW

Might just a work station.

A bump draws the agents' attention to a nearby closet. They raise their guns and approach the closet door. They open it.

AHHHH! An old man comes spilling out, he has on a jumpsuit, a CLEANER, or some kind of maintenance person.

CLEANER

Don't kill me! I'm just a cleaner,
I don't know where the drugs are!

The agents help him to his feet.

CLEANER (CONT'D)

Please! I just clean up the blood
and whatever else they ask me to. I
don't even work for him, a service
sent me. I don't want to die.

AGENT BIANCHI

Work for who?

CLEANER

The Ghost. He left. They all left,
not long ago. They were shouting
about something. I couldn't hear
much, something about a white fish
and revenge.

AGENT BIANCHI

Fuck. Snow, see if you can get an
eye in the sky.

AGENT SNOW
And tell them what?

44 INT. THE OCEAN'S PEARL - MOMENTS LATER

44

The Ocean's Pearl is the piece de resistance of the Regal Tropicale. The hotel's premiere restaurant sits submerged underwater, connected to the hotel through a passageway.

The restaurant is an open room shaped like a clam shell. The front half has a top shelf bar. The back half is dotted with tables and gorgeous, themed place settings.

The most unique aspect of the restaurant is the glass wall along the back half which looks out into the open ocean. Fish and other oceanic creatures pass by as patrons enjoy their overpriced meals.

FAST QUICK CUT INSERTS:

Fancy suits and lavish gowns detailed by pearls and diamonds. Immaculately plated dishes that look more like art than food.

Couples who don't love each other anymore utter fake laughter as they slurp down martinis and pick bits of gristle from their teeth. It is fancy and disgusting at the same time.

Bunny and Bridges enter and are met by the HOST. They're both wowed by the scene, it's better than the pictures.

BUNNY LEBEAUX
Fishies!

THEODORE BRIDGES
Dinner under the sea! The things we
come up with.

The host looks the couple up and down, particularly eyeing Bunny. Self importance oozes from this man's pores.

HOST
Can I help you?

THEODORE BRIDGES
Table for two.

HOST
Sir, this restaurant is exclusively
for patrons of the hotel.

THEODORE BRIDGES
It's a good thing we're staying in
the Poseidon suite then isn't it.

Bridges flashes his key card and gives the host a condescending pat on the back.

HOST

What was the name of the reservation?

BUNNY LEBEAUX

(Points)

That's us.

HOST

Table for two for...Bunny.

THEODORE BRIDGES

What a reader you are. And no sounding out the words!

Bunny holds back laughter. The host grabs two menus and ushers them to a table next to the ocean view glass wall. As the couple approach their table, they again cross paths with the rapper and his agent.

RAPPER

I hate seafood Jerry. How many times do I have to tell you.

AGENT

You've never said that to me Tony.

They exit the restaurant. Winston, the hotel manager wanders the room, sucking up to the various guests. He sees Bunny and Bridges.

WINSTON

How are you two this evening?

THEODORE BRIDGES

Good thank you.

BUNNY LEBEAUX

Still getting used to the view. Is it...safe?

WINSTON

Yes ma'am the observation wall is several feet thick. It can handle over a thousand PSI. After all the restaurant business can be a lot of pressure. (He laughs at his own joke) So please enjoy the view and know that you are perfectly safe.

(MORE)

WINSTON (CONT'D)

There isn't an animal in the deep
blue capable of shattering it, at
least not one we know of.

45 EXT. OPEN OCEAN - CONTINUOUS

45

CU ON: The large beautiful fin of the Shark as it glides
across the glassy surface of the water. The Hotel Tropicale
can be seen in the distance.

46 INT. THE OCEAN'S PEARL - MOMENTS LATER

46

Back at the table with the lovers.

WAITER

The Uni is on the side of the Fugu
cooked Sous Vides, comes with a
side of Almas, finest in the world.

THEODORE BRIDGES

I only know like half the words you
just said. Why do they think that
not being able to tell what you're
ordering is synonymous with fancy?
(To the waiter) I think we'll do
the tasting menu.

WAITER

Excellent choice.

BUNNY LEBEAUX

How bold. I would've assumed The
pre fixe would be more your style.

THEODORE BRIDGES

Someone recently told me to go
against my instincts.

BUNNY LEBEAUX

Someone sounds like a genius.
(Beat) Are you still enjoying not
having a plan? Or has the novelty
worn off.

THEODORE BRIDGES

I've never lived without structure.

BUNNY LEBEAUX

Well you don't have to reinvent
yourself. Just...try things. That's
what I do. Big things, small
things, ill advised things.

The waiter arrives with the first course of the tasting menu.

BUNNY LEBEAUX (CONT'D)
I feel bad eating fish like, in
front of the fish.

THEODORE BRIDGES
They'll forgive you.

A happy seal swims by and waves at the lovers. Bunny squeals with delight. From the table next to them...

RUDE PATRON
Could you keep it down?

Bridges loudly and performatively lets out a fake sneeze.

THEODORE BRIDGES
Sorry sir, I'm allergic to nosy
bitches.

The rude patron huffs and goes back to his meal.

BUNNY LEBEAUX
You always have my back, and not
just so you can see my tits.

THEODORE BRIDGES
Life's too short to be a prick, and
too long not to tell the people who
are pricks, to go fuck themselves.
(Beat) Now show me your tits.

BUNNY LEBEAUX
Wouldn't that be a surprise. Well
maybe not. Everyone in here thinks
I'm a gold digger.

THEODORE BRIDGES
And everyone thinks I'm a pervert.
Let them do the thinking, we'll
have the fun.

Bunny smiles, they share a long loving beat. Some low gasps break the moment. Bunny and Bridges look up to see the guests pointing out to the ocean. They turn to see...

The Shark sits directly on the other side of the glass, floating a few feet from the glass, peering in, drawn to the light and the potential platter that awaits.

BUNNY LEBEAUX
Is that a shark?

As if on command, the shark turns away, at first it seems as if it is leaving but just as a dog who tries to chase its tail, the shark starts swimming in a tight continuous circle. People respond with oohs and ahs, still concerned but now also entertained. The shark's circles get faster and faster.

BUNNY LEBEAUX (CONT'D)
That's incredible. Maybe they
trained it?

THEODORE BRIDGES
Can't imagine how.

The shark, as if hearing its name called, swims off. After a beat, Bunny signals Bridges, pointing toward the bathroom.

BUNNY LEBEAUX
Wanna do a bump? Maybe have a
quickie?

THEODORE BRIDGES
Now *that* sounds like a plan.

He smiles, they get up to go. We stay in the restaurant, pivoting to the rude patrons from the next table over.

RUDE PATRON
I mean is nothing truly exclusive
anymore? The vagabonds are just...

REVERSE ON: The rude patron's wife's face drops in horror.

RUDE PATRON (CONT'D)
What is it dear?

The woman screams bloody murder and points out to the ocean. The patron turns to see the shredded bloody carcass of the cute seal sink past the window. When she screams, others turn and see the brutal display. Murmurs and gasps tear through the crowd. Winston comes to the center of the window.

WINSTON
Ladies and gentlemen please! I'm
sorry you had to see that, but
let's try to remember this is a
real life ecosystem and the reality
is sometimes things get eaten...

REVERSE ON: The crowd listens to him, but people start to squint and point.

WINSTON (CONT'D)
Nature can be beautiful but
sometimes it's also horrific.

Fear crosses more people's faces. People point and cry out. The host becomes confused and turns to see...

It's hard to make out, but in the distance something approaches. It gets bigger and more clarified with each moment. The crowd starts to yell. The Shark is approaching at an alarming speed. Blood and fat from the seal trail from its glistening jaws.

People stand and back away from the glass. Cries of terror get louder as the shark gets closer...

IN THE OCEAN: We move with the Cocaine Shark, the light from the restaurant gets brighter, it feels like we're watching a drone strike from the POV of the missile.

SLAM! The shark turns at the last moment and slams its massive body into the glass wall.

Inside the restaurant, everyone cries out and shields themselves, expecting to be bombarded with glass and water. The glass wall does have a large crack where the shark's impact landed. But the crowd is relieved to see that the glass is holding up. But fear is still abound.

WINSTON (CONT'D)
Please! Please! If everyone will
remain calm, we are quite prepared
I assure you. This glass...

The host steps to the glass wall and taps it with his ring.

WINSTON (CONT'D)
As strong as...

The sound of snapping and cracking rings out.

The crack at the point of impact fractures and fissures through the entire wall, creating an expanding lightning bolt pattern.

WINSTON (CONT'D)
Oh my...

Winston turns and runs as fast as he can, pushing patrons and guests out of the way to save his own slimy skin. People start to follow suit, as soon as Winston has cleared the entrance...CRACK! WHOOSH! The glass wall bursts open, the sea pours in, washing over tables and patrons without discrimination. People flee but no one can outrun the water.

47

INT. RESTAURANT BATHROOM - CONTINUOUS

47

Bunny and Bridges are making out voraciously. The screams and cries from the other room give them immediate pause.

THEODORE BRIDGES

Guess someone got a bad scallop.

Water starts to rush in through the crack beneath the door.

BUNNY LEBEAUX

Oh shit Teddy!

THEODORE BRIDGES

That's not good.

The couple exit the bathroom. They're horrified to see the room filling with water. People try to stay on the surface, grasping at fixtures and tables to stay afloat. It's madness.

BUNNY LEBEAUX

Holy shit!

The rude patron is almost to the couple at the top of the stairs. He reaches his hand out to Bridges.

RUDE PATRON

Please! Grab my...

The Shark leaps out of the water, grabbing the patron in its powerful jaws. It lacerates the man and throws him back into the water. Bunny screams, the water isn't the only problem.

The shark swims around the room, grabbing patrons clinging to various objects for safety. A man clings to a tabletop, he kicks away another man trying to join him. After he succeeds, he turns to see the Shark pop out of the water and bite his head clean off.

The sushi chef is trapped in the corner. He goes to his wall of knives, grabs a fillet knife and a cleaver. The shark charges at the chef and pins him against the wall. The chef swings his knives wildly, but his energy drains as the shark chews on his insides.

The bartender stands on the bar, the water quickly rising. The bartender grabs a bottle of high proof rum and a rag and starts trying to make a Molotov cocktail. Just as he lights it, the shark slams into the bar, knocking the man over, causing him to drop the cocktail on himself. He immediately ignites, in a desperate attempt to save himself he jumps into the water. The flames go out, a brief moment of relief and then...the shark pulls him under.

The scene is brutal and relentless. None of this is for food. Bridges grabs Bunny by the hand and the two flee.

48 INT. UNDERGROUND CAVERN - CONTINUOUS 48

Snow and Bianchi scour for clues. BANG! An explosion goes off, shaking the room and knocking Bianchi into Snow's arms. He helps her up.

AGENT SNOW
You alright?

AGENT BIANCHI
That was close. Sounded like the hotel.

She hops in the boat, Snow follows.

49 EXT. PNEVMA'S BOAT - CONTINUOUS 49

Pnevma stands on the bow, anxiously awaiting the horizon. He squints, trying to make out what he's looking at.

REVERSE ON: The Regal Tropicale sits on the edge of the island, smoke bellows from the building. Guests and Staff have gathered on the beach, scared and confused. Pnevma signals for the boat to pull up to the island.

50 EXT. HOTEL REGAL TROPICALE - MOMENTS LATER 50

The scene is chaotic. Staff members check on guests, people huddle together in groups. Bridges sits with Bunny, who stares off into the distance in shocked silence.

Pnevma and Markos approach, Winston runs up to meet Pnevma.

WINSTON
Mr. Pnevma...I mean Dmitris, thank God you're here.

PNEVMA
What happened?

WINSTON
The restaurant was destroyed, flooded. It was a shark. I barely escaped with my...

Bridges recognizes Pnevma, he seems surprised to see him. He eavesdrops on the conversation.

PNEVMA
Where'd it go?

WINSTON
I beg your pardon?

PNEVMA
Which way did the shark go?

WINSTON
I didn't see, I ran as fast as I
could, I couldn't have survived...

Pnevma grabs Winston by the collar.

PNEVMA
I don't pay you to survive. Next
time something comes along and
destroys my hotel, you better know
where I can find it.
(To Markos)
Where's she going now?

MARKOS
Not far, it's circling the
intersection of the Southern
Canyon. 72 degrees west.

PNEVMA
Then we are 72 degrees west.

Pnevma let's Winston go. Pnevma and Theodore lock eyes a
moment. Then he's gone.

51 EXT. FINNER'S BOAT - CONTINUOUS

51

Captain Cutter sits at the back of his boat. Operating a
powerful fishing line. He winds the crank against resistance.

REVERSE ON: A shark chews on a piece of meat at the end of
the line. Captain Cutter shifts from the fishing line to a
harpoon gun.

He aims at the shark and fires, piercing the sharks body. He
ties the line from the harpoon to the boat. He signals to his
men, who throw out hooks and pull the shark in.

Captain Cutter reaches out and grabs the still thrashing
shark by its tail and pulls it onboard. The shark struggles
as its life starts to drain. Cutter's men tie the shark up.

Cutter goes to the shark, unsheathes a knife from his boot
and slices the shark's belly open, spilling its guts.

CAPTAIN CUTTER

At the end of the day, everyone and everything is forced to show the world what its made of.

He lights the cigar stub. The Captain takes his scope and points it out at the sea.

SCOPE POV: The activist boat is the same distance away, not fast enough to gain any ground.

CAPTAIN CUTTER (CONT'D)

Told you, you were gonna need a bigger boat.

He laughs as he goes to his chum bucket.

MCU ON: Blood and guts falling into the ocean.

52 EXT. ACTIVIST BOAT - CONTINUOUS

52

MCU ON: The same stream of blood and guts flows into the boat's pathway. Diezel stands at the helm, looking at the gruesome sight. The young activists approach her.

MALE ACTIVIST

Hey, hi, Diezel? (Beat) First off just wanted to say wow. What an operation you put together!

FEMALE ACTIVIST

And we are just soooooo thrilled to be a part of history.

DIEZEL

What can I do for you?

MALE ACTIVIST

We couldn't help but feel that there's a little tension on the boat.

Diezel immediately goes to a trunk on the side of the boat and opens it. She takes out a bright yellow package.

DIEZEL

Your friend Tre put us all in danger. The man we're chasing down, he's going to try to kill us.

Diezel pulls a tab on the package and it begins to inflate, revealing itself to be a safety raft.

FEMALE ACTIVIST
Can't we just like, turn around?

DIEZEL
It's...complicated.

Diezel throws the still inflating raft into the water.

MALE ACTIVIST
Is there anything we can do to be
helpful and like, not be in danger?

She hands them each a life vest, they put them on.

DIEZEL
If you really want to stay safe, I
have one idea.

The activists look at her, eager for her solution. Diezel
pushes them overboard. They yell as they splash in the water.

DEIZEL
Swim to the raft, stay in it. Coast
guard will get you in thirty. (Into
the radio) CG, this is the Nickina,
I just saw a life raft with two
kids in it, looked like they could
use some help.

She enters the helm.

DIEZEL
Can't we go any faster? We're not
gaining any ground.

GOON
I'm already pushing her to nearly
seventy percent capacity.

DIEZEL
Push it to a hundred. I don't care.

Tre comes running up.

TRE
Why are my recruits floating back
to shore?

DIEZEL
Because I'm not going to have their
deaths on my conscience.

TRE
You know you really have a penchant
for the dramati...

SLAM! Something knocks into the boat, almost knocking Diezel
to the ground.

TRE (CONT'D)
We hit something?

DIEZEL
I think something hit us.

Diezel runs to the edge of the boat. She sees a large shadow
just beneath the surface.

DIEZEL (CONT'D)
Jesus.

She's never seen one that big before.

53 EXT. ATF SKIMMER - CONTINUOUS

53

The boat pulls up to the island hotel, a similar scene of
freaked out guests and crew, the smoke still bellowing.

AGENT BIANCHI
Jesus. What happened?

Bianchi signals to Snow that they should check the crowd.
People cry out for help when they see the agents. But the ATF
can only assure the crowd that help is coming.

Bridges sees the ATF agents. He can tell they're looking for
someone. He has a suspicion it has to do with what happened
earlier. Winston approaches the officers.

WINSTON
Thank goodness you're here...

AGENT BIANCHI
Coast guard is on its way sir.

WINSTON
No I run this hotel.

AGENT BIANCHI
Have you seen this man?

She flashes a photo of Pnevma to Winston.

THEODORE BRIDGES
I saw him!

This draws Bianchi.

AGENT BIANCHI
This man? You saw him?

THEODORE BRIDGES
Not long ago, maybe ten minutes.

AGENT BIANCHI
You know where he went?

WINSTON
This man is in shock you can't...

Bianchi grabs Winston by the scruff of his jacket.

AGENT BIANCHI
Just be grateful I'm not here for you.

She pushes him to the ground and turns to Bridges.

AGENT BIANCHI (CONT'D)
Where'd he go? Point.

THEODORE BRIDGES
My wife...we were down there when it happened, she's in shock. I have to get her out of here.

AGENT BIANCHI
I'm sorry sir, but we can't...

THEODORE BRIDGES
Please. I have to help her. I heard everything they said. I have coordinates, not just a direction.

AGENT BIANCHI
(Sighs)
Alright. You show me where they went, I'll drop you off at the nearest port.

THEODORE BRIDGES
Honey! Come on, we're out of here.

54

EXT. ACTIVIST BOAT/FINNER BOAT - CONTINUOUS (INTERCUT)

54

Cutter sits at his fishing line. YANK! Something tugs on the line, immediately drawing Cutter's attention.

CAPTAIN CUTTER
We got a fat fish fellas.

He secures the line to the boat and begins reeling. This is business as usual until...

The reel snaps and the line starts flying away from the boat. Cutter's confused, he's never seen this before. He tries to slow the line but it's moving so fast it burns through his gloves, he's forced to let go.

Other finners join him, it's chaos as they try to sort out what's happening. Tension grows until...

The line stops unraveling. Everyone looks out to where the line went underwater. They start manually drawing it in. All of a sudden the line zooms back toward the boat.

WHACK! The line reaches the boat, and something slams into them. The engine of the boat cuts out.

CAPTAIN CUTTER (CONT'D)
Fuck! I want that engine back up
faster than a Mick on his way to an
open bar. And bring me the charges.

WIDE ON: We track backwards with the activist boat coming at us swiftly. Diezel stands on the front of the boat.

On the finner boat, Captain Cutter looks at the approaching vessel. After a moment the boat engine cuts back on, but it's running slower. Cutter realizes the other boat is catching up. He lifts a megaphone into frame and turns it on.

CAPTAIN CUTTER (CONT'D)
Last chance to turn around you
little creeps. (To his crew) So be
it. Let 'em rip!

The finners open a crate filled with what look like coffee cans with pins in them. They lift out a pair, pull the pins and chuck them into the water. Diezel sees this.

DIEZEL
Depth charges! Hold on!

As if on cue, a massive underwater blast sends water and debris into the air. The activist boat isn't hit directly but the waters get choppy. Another one goes off, this time closer to the boat, causing it to swerve.

The finners keep dropping depth charges, but the activist boat has moved out of the path of direct danger.

Now's the time! Diezel leans over and lifts up her remote control boat from earlier, only now it's strapped with an explosive device.

She drops it in the water, and mans the remote. We follow the boat through the water. It zips along, getting closer to the back of the Finner's boat. Captain Cutter sees the incoming RC boat, at first he smiles, then he realizes what it is.

CAPTAIN CUTTER

Son of a...

He dives away from the back of the boat as the RC toy drives itself, kamikaze style into the engine of the finner's boat.

BOOM! It doesn't blow the boat up, but the engine is fucked. The boat smokes as it halts to a stop, launching chum and dead sharks into the water.

OVERHEAD: The two boats side by side, blood and guts fill the surrounding waters.

55 EXT. ATF BOAT - CONTINUOUS

55

Bianchi and Snow are looking at a map.

AGENT BIANCHI

He said seventy two degrees!

AGENT SNOW

No signs of life there.

AGENT BIANCHI

We don't know if it's life that he's after.

Bridges emerges from the belly.

THEODORE BRIDGES

Didn't mean to interrupt. Just wondering if we might be able to...

The explosion in the distance interrupts. They look out, a thin bellow of smoke draws their attention.

56 EXT. PNEVMA'S BOAT - CONTINUOUS

56

Pnevma sits, a cigarette hangs from his lip. Pnevma sharpens a samurai sword. Markos approaches.

MARKOS

You better see this.

Pnevma follows Markos to the front of the boat. In the distance, the same smoke bellows. Markos lifts up the monitor. The shark's signal is in the direction of the smoke.

PNEVMA

To the smoke we go! (Beat) You think it's unhealthy that I get sexually aroused when I know I'm about to kill something?

MARKOS

It's probably not great, but what're you gonna do.

Pnevma smiles at Markos genuinely.

PNEVMA

That's why I love you cousin.

57 EXT. BOAT BATTLE - CONTINUOUS

57

The Finner's boat is dead in the water. Flames and shouting punctuate the chaotic scene. The activist boat is doing laps around the finner boat.

SHARK FIN POV: At the surface, the fin of the Shark breaches the surface. We follow behind as it races toward the two boats not far in the distance. A certifiably buffet.

On the activist boat...

DIEZEL

(To the goon)

Keep your distance but not too far, I don't want anyone escaping before coast guard gets here.

Tre is on the deck, speaking into his phone.

TRE

As you can see we are in the thick of it. These pirates have no respect for the law, nor the sanctity of these glorious animals.

On the Finner boat...

Cutter stumbles into the helm. He grabs a rifle off of the wall. He loads it and walks out to the bow. He aims it at the activist boat and fires.

BANG! The bullet almost hits Tre, who ducks just in time.

DIEZEL

Get down!

More rifle rounds ring out. Everyone is ducking for cover. Captain Cutter curses at each miss.

CAPTAIN CUTTER

I was just going to make you brats swim home. But now I'm coming for your fucking heads!

He reloads his rifle. He peeks out and aims.

RIFLE SCOPE POV: We see Diezel scurrying along the deck, trying to maintain cover. He shoots, misses by a hair. She stops moving. He locks on, he's got her dead to rights.

DECKHAND (O.S.)

Boss! Look!

Cutter, infuriated, turns his attention.

CAPTAIN CUTTER

What is it you little...

Cutter halts as he sees...

Pnevma and Markos stand at the bow of their boat, now positioned directly behind the finner boat. Pnevma has his AK47 pointed at Cutter.

CAPTAIN CUTTER (CONT'D)

Who the fuck are you?

Pnevma scans the scene, he sees the dead sharks, the chum.

PNEVMA

You thought you could steal from me? From my pockets?!

Diezel peeks at what's going on. Tre scurries next to her.

TRE

Who is that?

DIEZEL

Fuck if I know.

CAPTAIN CUTTER

I think you've been misinformed.

Pnevma fires his gun, hitting one of Cutter's men.

UNDERWATER: The body plunges into the ocean.

PNEVMA

It was you who were misinformed. By
whoever told you this was a good
idea.

Pnevma cocks his gun and aims at Cutter.

AGENT BIANCHI (O.S.)

This is the ATF! Put the gun down
and put your hands in the air!

Everyone turns to see Bianchi and Snow at the front of their
boat, both locked on to Pnevma. Theodore and Bunny pop out
from the belly of the boat to see what's happening.

PNEVMA

Are you fucking kidding me!

WIDE ON: All four boats are positioned next to one another.
It's a Mexican standoff. Everyone is jumpy, they all shout
and aim their weapons at one another.

TRE

That's the cops! We're safe!

DIEZEL

Wait Tre!

Tre stands up, he spins around trying to capture the full
scene on his phone.

TRE

(Through his phone camera)
Even amongst great danger, the
courage of real heroes always
prevails. These monsters who see
sharks only as killing machines,
will never understand the majestic
beauty that these incredible...

WOOSH! The Shark jumps out of the water and grabs Tre in its
mouth. He screams.

Quick cuts of all of our characters seeing what just
happened.

AGENT SNOW

What the fuck?!

AGENT BIANCHI

What the fuck?!

DIEZEL

Jesus fucking Christ!

PNEVMA

There she is.

Through Tre's camera, we see the massive shark chew on him and pull him back into the ocean as it submerges. Theodore grabs Bunny and covers her.

Chaos erupts. Everyone starts shooting at one another. Pnevma fires at the shark, but ducks after the ATF start firing at him. The goon emerges from the helm, draws a pistol and starts firing at Cutter, who shoots back from his position.

SHARK FIN POV: The shark comes around for another pass.

WIDE ON ALL THE BOATS: The shark navigates the battle like a horse in a jumping competition.

The shark leaps, grabs the Goon off the Activist boat and pulls him under. Then a moment later leaps again, grabbing a sailor off the finner boat. Then it circles around and snatches one of Pnevma's henchmen.

SHARK FIN POV: The shark is fast and brutal. It knocks into the Finner boat, then slams clumsily into the activist boat.

UNDERWATER: One of the finners swims with all his might back to the boat. He's almost there, when he turns around. The shark is coming straight at him at a thousand miles in hour. The shark slams into him at such a high speed, the man's bones break, he is almost liquified by the force.

Pnevma is enamored at the killing machine, even though he knows he has to destroy it.

PNEVMA (CONT'D)

Nature really is a beautiful thing.

He unloads his entire clip at the quickly moving shark.

Pnevma reloads. Bianchi shoots at Pnevma's boat. A finner has Bianchi in her sights he's about to shoot. BANG! The finner falls dead. Bianchi looks over her shoulder, it was Snow who saved her life. He nods at her.

The activist boat is taking on water. The Finner boat not far behind. Pnevma looks at the sea for a sign of the beast. In the distance, the shark turns around and heads straight for Pnevma's boat. Pnevma turns to Markos.

PNEVMA (CONT'D)

Keep us steady cousin, this is it!

INTERCUT: Pnevma's POV of the incoming shark with the POV from behind the sharks fin. Pnevma fires his machine gun, we see the bullets fly from both perspectives. The shark reaches Pnevma's boat, and leaps...

SLOW-MO: The shark leaps over Pnevma, he continues to fire.

The shots match the escape scene at the end of Free Willy. Pnevma even reaches his gun up and touches the shark's underbelly. Several of Pnevma's shots hit the shark.

NORMAL SPEED RESUMES: Pnevma cries out with delight.

PNEVMA (CONT'D)
I got it! I fucking got it!

He turns to celebrate with his cousin, his face drops.

REVERSE ON: Only Markos' boots, with feet still in them remain on the blood soaked deck.

PNEVMA (CONT'D)
Markos?!

Pnevma runs over to Markos' feet. He yells out. A sound draws his attention. It's Markos next to the boat, chewed and shredded, barely a breath of life left. Pnevma's eyes widen. He grabs Markos' near dead body and drags him onto the boat.

PNEVMA (CONT'D)
Cousin! Stay with me!

MARKOS
You know...you really are a
stubborn, reckless fucker.

The life leaves Markos' eyes. Pnevma grovels at the remains. Then his sadness turns to anger.

Pnevma goes to a crate and rips it open, revealing frag grenades. He grabs two, pulls the pins and holds them as he tracks the incoming fin.

The shark is at the boat, tension is high, Bianchi shoots at Pnevma, he's hit with the ricochet, knocking him to the ground, causing him to drop the grenades.

PNEVMA
Mother Mary's cunt!

Pnevma jumps off the boat into the water, just as it blows up sending debris and flames into the sky.

Pnevma's boat is sinking, the other two boats are completely submerged. The ocean is littered with blood, limbs and other gory remains.

AGENT BIANCHI
Jesus, it's a graveyard.

DIEZEL (O.S.)
This is all your fault!

CAPTAIN CUTTER (O.S.)
I told you to turn around!

Cutter and Diezel are fighting in the water.

DIEZEL
If you weren't such a greedy...

CAPTAIN CUTTER
Now you'll understand the way the
real world works.

AGENT BIANCHI (O.S.)
Hey!

The finner and the activist look up to see the ATF boat.

AGENT BIANCHI (CONT'D)
Get 'em out of there.

Agent Snow pulls the pair of soggy enemies out of the water.

AGENT BIANCHI (CONT'D)
What happened here?

The pair look at each other, neither is quick to rat the
other out. A sputtering cough draws everyone's attention.

THEODORE BRIDGES
Look!

Bridges points at a limp body clinging desperately to a piece
of debris. The agents navigate the boat to the body. They
call out but no response. Snow reaches down and grabs the
half dead body out of the water. The body collapses onto the
deck. Agent Bianchi turns him over, it's Pnevma!

She's elated that they have him. She looks to Agent Snow at
the back of the boat.

AGENT BIANCHI
Snow! It's him...

SPLASH! The Shark jumps out of the water, grabbing Agent Snow
in its powerful jaws. The shark, still half out of the water,
chews on the ATF agent frantically. Spitting pieces of him
back onto the boat.

Bianchi freezes in disbelief. Then she runs to the edge of
the boat and starts shooting wildly into the water. The shark
has gone down, deep under the water.

PNEVMA (O.S.)
It's not that easy honey.

Bianchi, furious, turns to Pnevma who collects his breath. She points her gun at him.

THEODORE BRIDGES
Agent Bianchi please. I know you're upset.

TENSE PUSH IN ON: Agent Bianchi has been waiting for this moment, she clicks the safety off. A series of quick intercut singles of everyone. Agent Bianchi lowers her weapon.

PNEVMA
Good girl.

Agent Bianchi smacks Pnevma with the butt of her gun.

HARD CUT TO:

58 EXT. TORTUGA BEACH - CONTINUOUS

58

A loud emergency horn blares loudly as if initiated by the knockout blow. We pull back to reveal that it is in fact a party horn! The Tortuga Sunnyside Festival has begun. Music plays, people are roaming the beaches. Everyone is having a good time. We see some college kids buy a bag of blow from a local beach dealer.

UNDERWATER: The sounds of the party are muffled but we can feel the energy from beneath the surface.

59 EXT. ATF BOAT - LATER

59

Pnevma wakes up, his head ringing. The drug lord realizes he is cuffed to the boat. He tries to free himself to no avail.

AGENT BIANCHI
I'd save your energy. You're gonna be a popular little thing once you get processed. Lot of people excited to see you. (Beat) Werner Müller for one, didn't you firebomb his car with his family inside? The Scallini brothers! You're the reason they got pinched by Interpol aren't you? That's two for the price of one, that'll be fun. And let's not forget all the guards and officers who's partners you killed or families you threatened.
(MORE)

AGENT BIANCHI (CONT'D)

I bet they're gonna give you a
valuable lesson in hospitality.

Pnevma laughs.

PNEVMA

Stupid Poutana. I'll be free before
you wipe the ugly off your face.

AGENT BIANCHI

Pretty confident.

PNEVMA

The ATF sends two agents to take me
down? I don't think so. You got no
warrant, no support. 'Specially now
that that shark ate your Mavros
partner. Spit him back up too. Must
not like dark meat.

Bianchi grabs her knife by the blade and throws it at Pnevma.
THUNK! It lands directly between Pnevma's legs, almost
castrating him.

PNEVMA (CONT'D)

Sore subject? Was he giving you the
old hokey pokey? Funny, I had you
pegged as a labia lapper.

She steps toward him, but is interrupted.

THEODORE BRIDGES (O.S.)

Agent Bianchi?

AGENT BIANCHI

What is it dMr. Bridges?

THEODORE BRIDGES

My wife, she's very upset. I was
just wondering when you thought
we'd be back on solid ground.

AGENT BIANCHI

We're heading to the mainland
office now. Maybe an hour.

CAPTAIN CUTTER (O.S.)

Hate to piss in your pool lady, but
you got a bigger problem.

Bianchi looks over at the captain, he's suturing a large cut
on his arm. He bites the thread as he ties the last stitch.

AGENT BIANCHI

I'm not interested in a poacher's opinion. Be thankful you're not going into a cell too.

CAPTAIN CUTTER

Spent more of my life inside a cell than out. Ain't afraid of a few years more. Lock up whoever you like, ain't gonna help. That fish out there, devil fish. She's the one you need to put in a cage. Never seen one like that. The drive, the vigor, not even bloodlust gets 'em actin' that way.

DIEZEL (O.S.)

He's right.

Bianchi turns to see Diezel cleaning her jacket.

DIEZEL (CONT'D)

As much as I can't stand the man, that shark, it's not normal. Even the big ones, the rogues, don't hunt like that. Something stinks.

AGENT BIANCHI

What are you suggesting?

CAPTAIN CUTTER

Well detective, first question I'd be asking if I were you, 'what's an international drug dealer want with a fish, even a damn big one.

Bianchi looks out to the deck, they bring up a good point.

60

EXT. ATF BOAT - CONTINUOUS

60

Pnevma is still tied up. Bunny bursts out of the belly, runs to the side of the boat and wrenches over the edge. Bridges follows, rubbing her back and consoling her. After a beat she returns to the belly of the boat. He looks out at the sea.

PNEVMA

She's a smoke-show.

Bridges turns back with intention.

THEODORE BRIDGES

That's my wife, watch your mouth!

PNEVMA

Imagined you would want someone more...in your world. (Beat) I know who you are mister Bridges. Would've thought you'd pick someone you could bring to those investor meetings. But I see you have your 'priori-titties' in order.

THEODORE BRIDGES

Do you ever shut up?

PNEVMA

You're gonna tell me you married that girl for her brains. No wait, her business sense.

THEODORE BRIDGES

Not that it's any of your business, but I married her because she's curious.

PNEVMA

Nice way of saying she's dumb?

THEODORE BRIDGES

No Mr. Ghost. Curiosity without intelligence still has the opportunity to yield profound meaning. Intelligence without curiosity is nothing more than an engine without fuel. Or a narcissist without anyone to kiss his ass. I know who you are too, and let me say I'm not clamoring for your advice.

PNEVMA

Really? I think we're more similar than you might like to admit. You built an empire on data, I built one on fear, but at the end of the day we're driven by the same thing.

THEODORE BRIDGES

Not anymore. Power feels like the most important thing until you meet someone who truly doesn't care about it. I spent my whole life winning. Being the smartest, the richest, I conquered the world. But she showed me the world isn't something to conquer, just a place to live.

PNEVMA

Abstract. I mean you're full of
shit but it's a good spiel.

THEODORE BRIDGES

Enjoy your success Mr. Pnevma. It
seems to have taken you somewhere
lovely.

Bridges looks down at the cuffs, Pnevma grimaces back at him.
Bianchi approaches hastily.

AGENT BIANCHI

Why are you after that shark?

The captain and Diezel flank her. Pnevma looks around at the
concerned faces. He laughs. Agent Bianchi draws her weapon
again and fires a round into the ground next to Pnevma.

PNEVMA

Jeeze. (Beat) We were working on
synthetic enhancements for our
product. The coca plant, don't get
me wrong, it's a wonder. But why
stop where nature did?

AGENT BIANCHI

I assume you're getting to a point.

PNEVMA

Six months ago, we cracked the
code. Found a way to make the high
stronger, last longer, more potent
in every way.

AGENT BIANCHI

And you're saying...I mean the
shark...it...

PNEVMA

It's okay you can say it out loud,
took me a minute as well.

AGENT BIANCHI

How much did it consume?

PNEVMA

Whatever didn't make it to the
locals for the festival.
Three...maybe four hundred kilos.

Deflated gasps ring out.

AGENT BIANCHI
Shouldn't that much kill it?

DIEZEL
No. Sharks have strong stomachs to handle the trash they eat. (To Pnevma) Wait...the festival?

PNEVMA
Tortuga. Our coming out party.

DIEZEL
You realize you've taken a hundred million years of evolution and given it a boost of motivation and productivity.

AGENT BIANCHI
I'll inform the coast guard and...

CAPTAIN CUTTER
It'll be too late. We could track it. Take it down before it hurts anyone else.

DIEZEL
Please! You just want the glory, don't pretend you care about anyone but yourself.

CAPTAIN CUTTER
Do you ever get tired of being a loud mouth?

Pnevma laughs, drawing everyone's attention.

PNEVMA
You're not gonna find that fish. Not without my help.

AGENT BIANCHI
If you found it, I think these...

PNEVMA
Helps when you got a GPS tracker. She ate one of mine. Receiver's gone, but I do have another one at my compound.

AGENT BIANCHI
Fuck this! I'm taking you in.

THEODORE BRIDGES
Agent Bianchi, this shark is
capable of massive damage. You have
thousands of beachgoers at risk. Do
you really want to have that on
your conscience?

AGENT BIANCHI
How are we supposed to even...

THEODORE BRIDGES
(To Pnevma)
You got more drugs there too?

Pnevma nods.

AGENT BIANCHI
Why?

THEODORE BRIDGES
More than blood, more than flesh,
the shark seems drawn to the high.
So we spike the batch, give it a
'hot dose' as the kids say. I can
make a cocktail, something that
will go unnoticed. If they can
track it...

He signals to Cutter and Diezel.

DIEZEL
Wait! I never agreed to this.

CAPTAIN CUTTER
Always an example of courage when
the water gets hot.

DIEZEL
Eat me you asshole.

AGENT BIANCHI
I'm not allowing this piece of shit
to escape again.

PNEVMA
Like I would help you in the first
place, I'd rather watch you...

The conversation quickly devolves into a cacophony of
aggression and slander. There's too much hatred and
resentment here to allow for any collaboration. Bridges tries
to quiet everyone to no avail.

BUNNY LEBEAUX (O.S.)
 SHUT THE FUCK UP! (Everyone turns)
 You lost your partner, your cousin,
 your friends. We have a chance to
 make sure nobody else has to handle
 the sorrow you *all* were just dealt.
 Put the bullshit aside and let's go
 kill that fucking monster.

Everyone looks to one another, this time understanding.

AGENT BIANCHI
 Alright. We go to Linosa. But if he
 (pnevma) so much as looks at me the
 wrong way...

Everyone nods in understanding. Bianchi walks off.

THEODORE BRIDGES
 (To his wife)
 That was...motivational.

BUNNY LEBEAUX
 Not just a pretty face after all.

61 EXT. TORTUGA SUNNYSIDE FESTIVAL - CONTINUOUS

61

A small floating stage sits off the shore, in a bay of the mainland. The bay is filling with young sexy people as the party grows. More dancing, more drinking, more drugs.

UNDERWATER: The energy of the party grows under the surface as well, thrashing about, rhythmic bumping.

62 INT. ATF BOAT - LATER

62

Diezel enters the belly of the boat. After she's sure no one is looking, her walk turns into a limp. She sits and rolls her pant leg up, revealing a gnarly cut, it's badly infected.

DIEZEL
 Shit.

She opens a pouch and takes out some hydrogen peroxide. She gets ready to pour, takes a deep breath, then bites her lip to muffle her scream.

CAPTAIN CUTTER (O.S.)
 That looks bad kid.

The sound of his voice makes Diezel tense up, she immediately starts covering the wound.

DIEZEL

What do you know about it?

CAPTAIN CUTTER

I know tetanus when I see it. And I know you got tagged by one of those rusty hooks while you were trying to be a big brave girl.

She scoffs and shakes her head. He's such an asshole. A small bottle of pills lands on her lap. GLOBULIN.

CAPTAIN CUTTER (CONT'D)

Take those, it'll stave off the Tet' 'til you get to a hospital.

She puts the pills on the table.

DIEZEL

It's hilarious to me that you think I have any interest in your wildly disingenuous concerns.

CAPTAIN CUTTER

You ever seen someone with Tetanus? At first you just think you have dry mouth, swallowing is hard. Then you start getting spasms, lockjaw. Pain in your neck and back like you're getting a spinal tap and the doc forgot the gas. Fever takes on, then the seizures start, and they don't stop. One man I knew, ground his teeth to dust, chewed through his tongue like it was taffy. Died choking on his own blood.

Diezel notices he isn't acting like his usual scumbag self. He turns to leave, Diezel looks at the pills.

DIEZEL

Why'd you leave us? Me and mom?

A beat as this revelation sinks in.

CAPTAIN CUTTER

Wouldn't exactly call being dragged away by military police *leaving*. You might not believe it, but I was straight and narrow before you were born. Worked at the aquarium, cleaning fish shit off of glass. Married Beverly, we had you.

(MORE)

CAPTAIN CUTTER (CONT'D)
Cleaning shit was no longer enough.
So I got another job.

DIEZEL
Killing innocent animals?

CAPTAIN CUTTER
You were the only innocent animal I
was worried about.

They share a brief moment, the captain exits. Diezel sighs,
pops the pill bottle open and takes one.

63

EXT. ATF BOAT (MAIN DECK) - CONTINUOUS

63

Agent Bianchi is at the bow on the phone. Pnevma sits nearby
staring at her with a mischievous grin.

AGENT BIANCHI
Captain Harris, I'm telling you,
this shark isn't going to stop. You
need to get on the horn and get
eyes in the sky. (Beat) I have
Pnevma in my custody as we speak! I
know how this sounds but...yes sir.

She hangs up defeated.

PNEVMA
I remember you. (Beat) Yeah. I'd
recognize that contemptuous scowl
anywhere. Couldn't figure it out
at first, you were younger. The
island of Campione? That little
shit hole fishing village?

Bianchi's face betrays her.

PNEVMA (CONT'D)
That's what I thought. Ah the good
old days back when I was doing my
own dirty work.

AGENT BIANCHI
I'm just someone who's gonna sleep
better when you're behind bars.

PNEVMA
(Laughs lightly)
I despise sleep, God's greatest
blunder. Sharks don't sleep. They
rest one half of their brains at a
time.

(MORE)

PNEVMA (CONT'D)

The other half continuing to move and think and react, that's how you survive for 80 million years without having to evolve. But people are lazy. You get given the gift of life, and squander it away dreaming. I say wake the fuck up and make your dreams come true. I never had a dream in my life. I had ideas and I made them realities.

AGENT BIANCHI

(Scoffs)

You're a spoiled rich kid who got everything from his parents.

PNEVMA

Correction. I *took* everything from my parents. They didn't wanna give me a thing. They wanted to lock me away, so I turned them into fertilizer. Better route for me.

AGENT BIANCHI

You're out of your mind.

PNEVMA

That's what the psych evals say.

They share a tense stare down. Captain Cutter emerges.

AGENT BIANCHI

Once we kill that shark...

PNEVMA

(Teasing voice)

Let me guess. You're going to 'take me down'? We'll see.

CAPTAIN CUTTER

We're here.

64

EXT. ATF BOAT (MAIN DECK) - DAY

64

The boat pulls up to the island of Linosa. Where there once was a bustling group of rich tourists, now sits an abandoned hotel covered in caution tape. Bunny and Teddy step off the boat onto the dock.

AGENT BIANCHI

You should be able to find what you need in there. We'll circle back and grab you.

They nod and run off. Bianchi takes the boat around to the restricted area.

65

INT. THE REGAL TROPICALE HOTEL - MOMENTS LATER

65

Bridges and Bunny wander the halls of the hotel, it's a maze.

THEODORE BRIDGES

Where the fuck is the maintenance area?

BUNNY LEBEAUX

Here! It's here.

They reach a large maintenance closet. He goes to open it, it's locked. FUCK. Bunny grabs her wallet and takes out a credit card. She slides the card along the lock and Voila!.

THEODORE BRIDGES

I'm not going to ask where you learned how to do that.

BUNNY LEBEAUX

Sometimes the universe doesn't provide you with what you need, you have to get it yourself.

They enter the closet.

THEODORE BRIDGES

We need anything containing a neurotoxin like Bromethalin or...

He looks at his wife, she's confused and overwhelmed.

THEODORE BRIDGES (CONT'D)

You know what, we're also going to need a solvent and a coagulant. Can you go to the kitchen, see if there's any vodka or alcohol and also cooking oil or jello powder.

BUNNY LEBEAUX

Sounds like Jello shots.

THEODORE BRIDGES

Exactly. We're gonna make the worst jello shots of all time.

66

INT. UNDERGROUND CAVERN - CONTINUOUS

66

The ATF boat is parked where the sub was in the cavern.
Bianchi leads Pnevma off the boat with a gun at his back.

AGENT BIANCHI
Where's the receiver?

PNEVMA
Markos kept all his tools and
equipment over there.

He signals to a corner of the bunker.

AGENT BIANCHI
(To Diezel and Cutter)
Go find it. And any tools that
could help we're gonna have to
retrofit the boat.

The pair run off. Bianchi turns to Pnevma.

AGENT BIANCHI (CONT'D)
Now how about you show me the
fruits of your labor.

Pnevma smirks as he leads Bianchi to the other side of the bunker. They get to a stack of shelves of old boxes and junk. Bianchi raises an eyebrow, Pnevma presses a button on the underside of one of the shelves. A mechanical squeak rings out as the shelves shift over, revealing a hidden compartment containing hundreds of kilos of cocaine.

AGENT BIANCHI (CONT'D)
Jesus!

PNEVMA
Impressive right?

MONTAGE: Bridges looks at two different cleaning supplies, he carefully checks the ingredient list.

Diezel and Cutter scour through the tools finding what they need.

Bunny roots through the pantry. She finds a handle of fancy vodka and smiles.

Bianchi has Pnevma loading the kilos from the compartment onto the boat. Pnevma pretends to trip. He slices one of the kilos on the edge of the boat and drops it into the water. He looks out to the water beyond.

UNDERWATER: The drugs sink and disintegrate in the water.

UNDERWATER: The shark, zooming forward, slows to a stop and does a 180.

Bridges mixes together a bunch of chemicals in the sink.
Bunny takes a shot of the vodka as she watches.

Diezel and Cutter find the receiver as Pnevma drops the last of the cocaine on the deck of the boat.

DIEZEL
We found it!

AGENT BIANCHI
Where's the shark?

CAPTAIN CUTTER
Hold on, this thing is on the
fritz.

Pnevma sees that bianchi has let her guard down. He grabs her and tackles her. The two wrestle at the end of the dock, by the water. The struggle goes back and forth until Bianchi gets position. She smacks Pnevma and draws her weapon...

CAPTAIN HARRIS (O.S.)
Agent Bianchi!

Everyone in the bunker turns to see Captain Harris standing on an ATF skimmer at the entrance to the cavern.

AGENT BIANCHI
Captain Harris?

PNEVMA
Damn Harris took you long enough!

Bianchi looks to Pnevma. Captain Harris draws a pistol from his side and points it at Bianchi.

AGENT BIANCHI
What are you doing?

CAPTAIN HARRIS
I told you to leave it alone. You
had to be a cowboy.

In the corner, Diezel and Cutter watch with baited breath. A sound draws their attention. It's the receiver, it's turning on. They look at the screen. A fast moving dot closes in on their position.

DIEZEL
Is that...

CAPTAIN CUTTER

I think so.

Back at the entrance.

CAPTAIN CUTTER (CONT'D)

I liked you Bianchi. But you left
me no choice...

PUSH IN ON: The incoming signal on the receiver.

PUSH IN ON: Captain Harris prepares to fire his pistol.

SHARK FIN POV: We're at the entrance to the cavern.

SLAM! Harris's skimmer is hammered by the shark, knocking him
into the water. He emerges from the water.

CAPTAIN HARRIS

What the fuck was...

SWOOP! The shark grabs Harris in his mouth and starts
swimming around in circles. Harris' half-submerged body zooms
through the water, hanging from the shark's mouth. He screams
bloody murder until...he's gone.

Bianchi runs over to the side of the boat. She sees the shark
swimming out of the cavern.

AGENT BIANCHI

Hurry! We can end this now!

Diezel and Cutter rush to the boat.

67

EXT. BEACH - DAY

67

The Tortuga festival is in full swing. People are going
bananas. Tony Jalapeño, the main event, prepares to go on
stage. He stands with a half dozen beautiful girls in bikinis
and his agent.

RAPPER

You never said we were gonna be *in*
the water.

AGENT

It's a platform, It's *on* the water.

RAPPER

I don't canoe, I don't jetski, fuck
I don't drink the shit if I don't
have to.

AGENT
Your new song is called Ocean
Pussy, it seems appropriate, dare I
say poetic to perform it here.

The agent pulls out a bag of blow.

AGENT (CONT'D)
I got some powdered courage for
you. The water is four feet deep.
We got lifeguards, just...please.

The rapper looks at the bag.

RAPPER
(Sighs)
Because you said please Jerry.

He grabs the bag does a bump and walks toward the water.

68

EXT. ATF BOAT - LATER

68

The boat flies across the water, Cutter at the wheel, Diezel next to him using the receiver to navigate. Out on the deck sits a palette of cocaine attached to a winch arm. Bridges is placing the poison he made in the center of the palette.

AGENT BIANCHI
Are you finished?

THEODORE BRIDGES
The poison is in there. Should be
hard for the shark to recognize...

AGENT BIANCHI
Should?

THEODORE BRIDGES
Well this *is* my first drug addicted
psycho shark poisoning so I can't
be a hundred percent.

AGENT BIANCHI
(To Diezel and Cutter)
We getting close?

CAPTAIN CUTTER
Shark's not far. That's the good
news.

AGENT BIANCHI
What's the bad news.

DIEZEL

She's heading for the festival. No doubt about it.

CAPTAIN CUTTER

When we get close, we'll want to stay in shallower waters, gives her less options to dive or hide.

DIEZEL

Also the shallower water is where her nose is less likely to pick up on the poison due to the more populated waters.

AGENT BIANCHI

Alright let's go kill that bitch.

PUSH IN ON: The beeping dot on the monitor, we get closer and closer...

FADE TO:

69 EXT. UNDERWATER - CONTINUOUS

69

The dot turns into the massive thirty foot man-eater. The shark continues to grind its teeth as it swims. The shark moves faster and more erratic, it's starting to come down.

70 EXT. ATF BOAT (MAIN DECK) - CONTINUOUS

70

The boat flies across the sea's surface. Everyone is locked in, focused on the horizon. Pnevma is again secured to the boat. He looks strung out. Agent Bianchi crosses to the bow.

PNEVMA

This is so exciting. I don't know who to root for.

AGENT BIANCHI

(Without looking at him)

Well only one of us single handedly took down your operation and exposed you to the world as a prideful fool. Not to mention killed your sweet cousin. I think I read somewhere, he was your only living relative right?

We push in on Pnevma, who thinks of his cousin.

QUICK SHOT: The Tortuga Festival is at peak energy. People are going crazy as Tony Jalapeño is announced.

AT THE HELM: Diezel sits next to Cutter, who drives the boat. Diezel watches the monitor.

CAPTAIN CUTTER
How're we looking?

DIEZEL
Keep the course.

The captain sees the dot is moving in a different direction.

CAPTAIN CUTTER
She's heading out. Why are we continuing toward shore?

DIEZEL
She's avoiding the canyons, she'll head back to shore any second.

CAPTAIN CUTTER
What makes you say that?

DIEZEL
She doesn't want to go through cold waters if she can avoid it. (Cutter is skeptical) She's pregnant. Her appetite is suppressed. She's been killing everything she sees, but why not eat?

CAPTAIN CUTTER
You ever done cocaine before?

DIEZEL
The drugs are part of it sure, but pregnant sharks stop eating close to the time of birth as a way to prevent them from eating their young. The drugs have made her more aggressive, her lack of hunger is something more primal.

Diezel and Cutter share a look.

DIEZEL (CONT'D)
Trust me.

CAPTAIN CUTTER
Alright. Keeping the course. Bet you never thought we'd be huntin' sharks together?

DIEZEL
Was not on my bingo card.

CAPTAIN CUTTER
Wasn't on your what?

DIEZEL
Never mind. Look!

She holds the monitor up so Cutter can see it.

DIEZEL (CONT'D)
Just as I said, shark is turning,
headed right for the beach.

CAPTAIN CUTTER
Looks like you are good at
somethin' other than complainin'.

They share a genuinely happy moment.

QUICK SHOT: Tony Jalapeño takes the stage with his backup dancers. He gets into place.

BELLY OF THE BOAT: Bridges taps his foot nervously. Bunny notices the nervous tapping, she puts her hand on his leg. He realizes and stops.

BUNNY LEBEAUX
You okay?

THEODORE BRIDGES
I have a bad feeling about this.
Like in the pit of my stomach.

BUNNY LEBEAUX
Me too.

THEODORE BRIDGES
You're certainly keeping it cool.

BUNNY LEBEAUX
Well I think about all those things
you taught me, about how we're just
specks of cosmic dust. And like,
death isn't real and just something
we imagine because we think about
ourselves as being separate from
the universe.

THEODORE BRIDGES
(Smiling, near tears)
Quantum entanglement.

BUNNY LEBEAUX

Yeah that. And obviously being eaten by a coked out shark isn't my top way I would want to go out, but at least it'll be with you.

THEODORE BRIDGES

Well if this is it, I just want to say...

He's struggling to find the words. She smiles and kisses him. No need to talk.

QUICK SHOT: Tony Jalapeño starts performing. The crowd loses its mind.

71

EXT. ATF BOAT (MAIN DECK) - CONTINUOUS

71

Bianchi mans the winch arm, she raises the palette of cocaine out over the water. Diezel rushes out to the deck.

AGENT BIANCHI

What's wrong?

DIEZEL

It stopped. The signal stopped.

AGENT BIANCHI

The monitor broke?

DIEZEL

No the signal stopped moving. We're almost on top of it.

She signals to Cutter. He nods. The boat slows to a stop. Music gets tense. Everyone looks over the side.

UNDERWATER POV: Heading to the surface from the depths.

On board, Diezel sticks her hand in the water trying to move some algae. Bridges is trying but can't see anything.

AGENT BIANCHI

Anybody?

THEODORE BRIDGES

Nothing over here.

PNEVMA

(Closed eyes)

Here she comes.

UNDERWATER POV: Almost at the surface now, zeroing in on Diezel's hand waving about.

On board - Diezel's hand is...totally fine as she lifts something out of the water. We can't tell what it is, but the tension has dissipated.

AGENT BIANCHI

What is that?

Diezel holds up her findings. It's the tracker.

PNEVMA

(Laughing)

You might wanna wash your hands.

Confusion abound.

PNEVMA (CONT'D)

Never had a case of the shits from too much nose candy?

AGENT BIANCHI

Fuck!

DIEZEL

It can't be far.

72

EXT. BAY - MOMENTS LATER

72

The rapper finishes his song. He turns away from the audience and snorts from the bag. The rapper blasts more of the bag, then throws the remnants over his shoulder. He gives out an emphatic cry and prepares for the rest of his set.

UNDERWATER: The leftover bag of drugs sinks to the bottom.

UNDERWATER: The shark is swimming at top speed.

BACK ON LAND: The agent watches the performance, proud of his client. The rapper performs energetically.

Everything is going well, we cut to the BTS photographer, shooting stills as the performance goes. He's shooting a hundred frames a second.

He takes the camera away from his face and looks down at the display screen. He cycles through the shots he just took. Concern crosses his face as he cycles through the pictures.

ON THE SCREEN: A large shark fin gets closer and closer to the group as he cycles, almost like a stop motion animation.

The photographer looks up just as...screams ring out. From the beach we see a growing pool of blood in the water. The crowd cries out as they realize what's happening.

Chaos ensues. People desperate to get out of the water. Backup dancers stumble out of the water missing arms, legs, even boobs. Tony Jalapeño is the last to make it ashore. His face is mangled but he's alive. He collapses on the beach.

73 EXT. ATF BOAT - CONTINUOUS 73

On the boat, we hear the screams in the distance. The group look to one another.

AGENT BIANCHI
Follow the screams.

74 EXT. ATF BOAT - MOMENTS LATER 74

Cutter mans the boat, Diezel is spotting for the shark with binoculars. Bianchi aims her gun.

AGENT BIANCHI
Bridges get on the winch controls!

Bridges sees what she's signaling to.

AGENT BIANCHI (CONT'D)
Get ready to drop it!

He nods, he struggles at first, Bunny comes over and helps him. She is surprisingly good at the controls. The palette hovers over the edge of the boat.

AGENT BIANCHI (CONT'D)
Diezel! As soon as you spot it,
give a shout. We'll drop the
package. Cutter you slow it down.
Let her catch up.

Quick cuts between all of the involved parties.

BINOCULAR POV: Scanning the waters, no fin, no activity.

DIEZEL
Nothing yet!

Another series of shots of everyone.

DIEZEL (CONT'D)
Wait! I see it!

BINOCULAR POV: The fin of the shark flies across the frame.

Diezel signals to Cutter who turns the boat.

AGENT BIANCHI
Alright drop it!

Bridges and Bunny man the controls. The palette drops into the ocean with a splash. The boat continues along, the palette of cocaine drags behind the boat.

UNDERWATER: The shark senses something. Its eyes widen as it changes its direction and heads right toward frame.

DIEZEL
She's turning! It's working.

CUTS BETWEEN: The palette being dragged, the shark swimming closer, Diezel spotting.

AGENT BIANCHI
Come on!

The shark is close now.

DIEZEL
Slow it down dad!

The first time we've heard her call him that. He nods and slows the boat. Everyone intently watches the fin get closer.

UNDERWATER: The shark opens its mouth wide.

The shark grabs the side of the package with its mouth, it starts to chew voraciously on the coke. After a moment though it rapidly aborts and swims off.

AGENT BIANCHI
What happened?

THEODORE BRIDGES
It bit, but it didn't take it!

The shark circles back even faster and again approaches the package. At the last moment, the shark instead slams into the boat, knocking Diezel over the edge into the water. Everyone cries out as she goes under.

Captain Cutter, the most concerned of all exits the helm and looks into the ocean for his daughter.

CAPTAIN CUTTER
Summer!

After a few beats Diezel pops up, a bit disoriented. A moment of relief for our crew, especially Cutter until...

The shark's fin appears again off in the distance, this time beelining it for Diezel.

Agent Bianchi takes her gun and starts firing at the shark to no avail. Cutter can feel the impending doom. She's too far to make it to the boat before the shark will reach her. He draws a massive buck knife from his ankle and without hesitation, jumps into the water.

DIEZEL

What are you doing?!

Cutter swims over to his daughter. He grabs her.

CAPTAIN CUTTER

I may have been lying when I said I wanted you to die.

The shark is almost upon them.

CAPTAIN CUTTER (CONT'D)

Get behind me!

The shark opens its mouth. Cutter, knife in hand, swings wildly as the shark goes for the kill. The knife lands in the shark's cheek but the massive shark keeps attacking.

CAPTAIN CUTTER (CONT'D)

Is that as hard as you can bite you miserable cocksucker?!

After a few more stabs, the shark lets go and swims off. Diezel helps her dying father stay afloat.

CAPTAIN CUTTER (CONT'D)

Dropped my knife.

DIEZEL

You saved me.

The fin pops up again, not far off. Bianchi throws a life vest out to them. The pair look at the incoming shark and the distance to the boat, they're never going to make it.

CAPTAIN CUTTER

I'm sorry I wasn't there for you Summer. When your mother died...

DIEZEL

Just shush. Neither of us handled
it particularly well. It's okay.
We're together now.

They share a smile and they hug each other tightly. After a
beat of this redemptive reunion...

The shark jumps out of the water and grabs the two of them,
mid-embrace, and takes them both down, leaving a puddle of
blood and flesh. The others avert their eyes.

AGENT BIANCHI

What happened?! It didn't take it!

THEODORE BRIDGES

I don't know maybe the shark could
detect the poison?

PNEVMA (O.S.)

You need blood.

AGENT BIANCHI

What?

PNEVMA

Blood *and* cocaine. Too much
stimulus to sort through.

AGENT BIANCHI

What do you know?!

The shark zooms toward the boat, Bianchi fires her gun, she
hits the shark but it doesn't even phase it.

PNEVMA

(To Theodore)

Cut me free. (Beat) She has tunnel
vision this isn't going to work!!

The shark continues to race closer. More shots ring out,
nothing deters the beast from its course of action.

PNEVMA (CONT'D)

Let me out of here! I will kill
that shark!

PUSH IN ON: Bridges as he considers what to do.

CU ON: The shark's fin closing in on the boat.

UNDERWATER: The shark opens its mouth, but again as it gets
close it aborts, instead slamming into the boat, sending
Bianchi overboard. She drops her gun on the deck.

SLOW MOTION: Bianchi falls off the boat and is enveloped by the blue water.

Bunny screams. Bianchi emerges, panicked. The fin of the cocaine shark circles back, a new target in sight.

BUNNY LEBEAUX

Just swim girl! Don't look back!

TENSE INTERCUTS: Bianchi swimming a few feet per second/The shark swimming fifty feet per second. Bianchi reaches the boat, she reaches up for Bunny, but Bunny can't reach.

Bunny looks up and screams. The shark is here! Bianchi turns - The shark opens its mouth and lunges at her, this is the end for our hero.

REVERSE ON: Bianchi's eyes widen as she realizes it's over. A pair of arms reach into frame, grab Bianchi by the shoulders and rip her up onto the boat.

The shark slams into the boat, missing Bianchi by a hair.

BACK ON DECK: Bianchi collapses, out of breath, terrified. She turns over and looks up, the sun silhouetting a figure standing over her. She sits up, the image clarifies, it's Pnevma. He has her gun in his hand. She looks at Theodore and Bunny, both look concerned about what's gonna happen next.

Pnevma points Bianchi's gun at her, (beat) he turns it around and hands it to her.

PNEVMA

Quit slackin', let's go make sushi.

She gets up, takes her gun, they nod. Time to kill the shark.

PNEVMA (CONT'D)

Get the boat moving, we need some motion. Not too fast.

She nods and heads to the helm.

PNEVMA (CONT'D)

Now you two, swing the palette back and forth underwater. Make it harder for the fish to locate.

THEODORE BRIDGES

What are you going to do?

Pnevma roots around, finds what he's looking for, a cleaver.

THEODORE BRIDGES (CONT'D)
With all due respect Mr. Ghost,
bullets weren't even slowing that
thing down.

PNEVMA
It's not for her.

Bianchi gets the boat going, the rev of the engine punctuates Pnevma's statement. Bridges and Bunny follow Pnevma to the back of the boat. Pnevma rips the sleeve off his shirt and ties it around his forearm. He looks at Bridges.

THEODORE BRIDGES
Wait what are you doing?

PNEVMA
I'm done conquering, I'm ready to
live.

He hands Bridges the cleaver and places his arm down.

THEODORE BRIDGES
What? I can't!

PNEVMA
Do it!!

Bridges reluctantly swings the cleaver down. Out of pure instinctual reaction, Pnevma pulls his arm back.

THEODORE BRIDGES
You moved!

PNEVMA
I didn't mean to it's just...you'd
move too! Okay just do it.

Bridges swings the cleaver, again Pnevma moves his arm.

THEODORE BRIDGES
Hey!

PNEVMA
I'm sorry!

THEODORE BRIDGES
We really don't have time for this.

PNEVMA
Distract me.

THEODORE BRIDGES
How?!

Bunny steps in, she flashes Pnevma, drawing his attention.

BUNNY LEBEAUX
(To Bridges)
Do it!

Bridges slams the cleaver down. Pnevma reels in pain.

PNEVMA
Fuckkkk!

BUNNY LEBEAUX
Sorry.

PNEVMA
No that was smart but fuckkk!

Pnevma rushes to the edge of the boat. He puts his bloody stump of a hand into the water, creating a bloody streak from the back of the boat. The shark is following the boat again, tracing the trail of blood. The shark keeps its distance. Agent Bianchi joins the rest of the group.

AGENT BIANCHI
Jesus! What'd you do?

Pnevma turns and looks at her.

PNEVMA
When they make a movie about me, or
write a book, hopefully a movie,
make sure this part's in there too.

Before anyone can protest, he grabs the line and slides down it until he's riding the palette like the bomb at the end of Dr. Strangelove. The top half of his body above the surface. He wraps the line around his arm and turns to Bianchi.

PNEVMA (CONT'D)
I have one more present for you.

He signals her pistol. She looks down, realizes what he's saying. He nods with a knowing smile. Even though this is what she's always wanted, this certainly isn't how she imagined it. She draws her pistol and aims it at him.

PNEVMA (CONT'D)
Don't kill me or she'll lose
interes...

BANG! Bianchi shoots Pnevma directly in the shoulder.

PNEVMA (CONT'D)
Fuck! That hurts also. No wonder
people don't like me.

He collects himself and submerges while holding onto the
palette.

UNDERWATER: Pnevma is attached to the package, bleeding
profusely.

INTERCUT: Push in on the incoming shark/Push in on Pnevma.

CU ON: Pnevma smiles and starts maniacally laughing.

The shark slams into Pnevma and the coke, immediately going
to work on it, shredding both the man and the package to
confetti. Pnevma laughs as he dies. The shark, in a state of
complete madness, has no idea what's what. It eats every kilo
of coke, as well as the poison at the center.

AGENT BIANCHI
Did it take it?!

THEODORE BRIDGES
I think so.

The stress on the package and the line on the boat pulls the
boat sown, causing the boat to slowly take on water.

The shark consumes everything. Frenzied, grinding its teeth
harder than ever, it sorts out its next move. It sees the
boat in the distance and locks on.

AGENT BIANCHI
Why isn't it dying?

THEODORE BRIDGES
I don't know!

The shark is almost upon them. Agent Bianchi pushes the
couple back, trying to get them to safety.

The shark breaches the surface and lands on the back of the
boat, like the end of jaws...only now the shark is bleeding
from the eyes and the gills. Even though it's dying, it's
still dangerous. The half sunk boat is now at a steep
incline. Bunny and Bridges are holding onto the rail. Bunny
slips she screams as she plummets toward the shark's mouth.
At the last second, a hand grabs her, it's Bridges. She looks
up at him, they lock eyes.

THEODORE BRIDGES (CONT'D)
I got you baby, don't let go.

She nods. The shark vomits blood as it flops about, half stuck on the back of the boat. It vomits again, this time Pnevma's head spills out along with more blood and poisonous sludge. It gargles on its own liquifying insides.

AGENT BIANCHI

Party's over.

She shoots the shark in the head. The shark slides back into the ocean as the life drains from its prehistoric eyes.

REVERSE ON: Bianchi and the newlyweds take their first sigh of relief since this whole thing began.

AGENT BIANCHI (CONT'D)

You guys good?

THEODORE BRIDGES

That's not the word I would use.

BUNNY LEBEAUX

Is it dead?

UNDERWATER: The shark's lifeless corpse sinks to the bottom of the ocean, blood and slime oozing from its orifices.

The shark's body lands on the floor of the ocean with a silent thud. We push in slowly on the shark. We track along its body, slowly but with intention.

As we get to the back of the shark, something stirs, we stop and push in, vibration, rumbling...

A pocket opens, hundreds of eggs fall out of the shark. They look like fireworks, it's beautiful. The eggs fall to the floor, we push in on the sack of eggs. After a brief moment of stillness, the eggs start to move and shake. We push in on one in particular, its eyes closed, it's almost cute...

The eyes burst open, bloodshot and cracked out! It screeches as the sound and music come to a climax.

(BLACK)

GRANDMASTER MELLE MEL "WHITE LINES" Booms.

(END CRAWL)

VARIOUS NEWS STORIES ABOUT THE EVENTS OF THE FILM PLAY DURING
THE CREDITS