

UNCHARTED

Written by

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Based on the franchise and characters created by

NAUGHTY DOG

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**SCREEN SHOWING SAND BLOWING IN THE WIND, Black words
silently FADE UP:**

**"Death comes on wings to he who opens
the tomb of a pharaoh." – Marie Corelli
warning upon King Tut's discovery**

FADE IN:

1. EXT. KEMPINSKI HOTEL SOMA BAY – ROOFTOPS 1

Out of focus, difficult to tell the location. Slowly focus into view and a patio is seen, a glass window above it. The sun is bright. All of a sudden, two men jump through the glass window from inside the suite.

NATHAN (NATE) DRAKE, a handsome, thirty-something man, brown hair, wearing a tan Henley three-quarters tucked into his blue jeans, falls and rolls into a run. He stops. The other man, **VICTOR (SULLY) SULLIVAN**, a fifty-something man sporting a bowling shirt with Dockers pants, runs up behind him. **DRAKE** looks around and then glances behind him to the window they just jumped through.

A shout is heard.

UNKNOWN (O/S)

After them!

DRAKE and **SULLY** continue, both of them jump and climb to the building across. As they make it up onto the roof, gunshots are fired and narrowly miss them both.

DRAKE

Oh shit!

Once on their feet, they keep running. They move to the right and get ready to jump to the next part of the hotel building. **SULLY** jumps and makes it to the next rooftop. **DRAKE** jumps short and falls to a lower patio.

2. INT. KEMPINSKI HOTEL SOMA BAY – SUITE 2

DRAKE breaks through a glass window and runs into the hotel room; there is a couple sitting at the kitchen table.

DRAKE

Excuse me!

DRAKE runs quickly through the hotel room, straight for the door.

1a. EXT. KEMPINSKI HOTEL SOMA BAY – ROOFTOPS 1a

Two henchmen jump down onto the patio and run after DRAKE.

1b. EXT. KEMPINSKI HOTEL SOMA BAY – ROOFTOPS 1b

Another two armed guards pursue SULLY on the rooftops. As he is running, he shoots behind him at the armed guards.

3. INT. KEMPINSKI HOTEL SOMA BAY – SUITE AND HALLWAY 3

DRAKE opens the door of the hotel room and runs down the hallway, the henchmen chase him. He runs up the stairs to the top floor of rooms.

As DRAKE runs into the hallway and stops at a seemingly random door, he kicks in the door and runs into the suite.

1d. EXT. KEMPINSKI HOTEL SOMA BAY – ROOFTOPS 1d

DRAKE runs out onto the patio and climbs back up onto the rooftop.

SULLY is on another rooftop in the distance ahead of DRAKE with two men still in pursuit. DRAKE starts running again, trying to catch up to SULLY. A gunshot is heard and a bullet flies by DRAKE, which makes him flinch and turn as he runs.

DRAKE

Oh crap.

As DRAKE approaches the side of the building he slides off the end of the roof, grabbing the ledge with his left hand; as he swings down, he hits the side of the building. He reacts to the impact quickly and then draws his pistol from his holster. DRAKE aims over the ledge and shoots the henchman. The other henchman is just making his way up onto the rooftop, he stops to take aim and shoot. DRAKE ducks for cover as the henchman shoots at him, then DRAKE quickly takes aim and kills the other henchman. DRAKE climbs up and stands to his feet. He then holsters his pistol and turns around.

DRAKE (to himself)

Hang in there Sully, I'm
comin'.

DRAKE leaps to the next rooftop and jogs into the distance.

SULLY jumps down onto an outer walkway that leads back
inside the hotel, the two henchmen follow.

3a. INT. KEMPINSKI HOTEL SOMA BAY – HALLWAY AND SUITE 3a

SULLY runs around the corner and down the hall. A resident
is exiting his room and SULLY pushes him out of the way.

SULLY

Sorry pal!

SULLY runs up to the balcony and leaps over it onto a lower
rooftop. The henchmen run in and follow over to the
balcony. One of them is shot and falls over the balcony.
The other leaps down. DRAKE runs into the room and out to
the balcony.

1e. EXT. KEMPINSKI HOTEL SOMA BAY – ROOFTOP 1e

The henchman has a gun to SULLY and SULLY to the henchmen.
DRAKE leaps down and onto the lower rooftop. The henchman
turns around and shoots DRAKE. SULLY then shoots the
henchman.

DRAKE falls over the side of the roof.

SULLY

Nate!

DRAKE falls into the pool below.

4. EXT. BALCONY – MIDDAY – A FEW DAYS EARLIER 4

We see DRAKE, lounging against the railing looking out into
the distance. The beach view is in sight. With a beer in
hand, DRAKE takes a swig. He wears only jeans and **SIR
FRANCIS DRAKE'S RING** on a necklace around his neck; DRAKE
is devoid of a shirt or socks. He examines the ring. It
reads: **SIC-PARVIS-MAGNA.**

After a short time, a blonde woman with grey/blue eyes
comes into view from behind him. This is **ELENA FISHER.** She

walks up behind him wearing a blanket around her. Dropping the blanket she wraps her arms around him, catching him off guard. Through not clearly visible, ELENA wears a bra and underwear. DRAKE jumps slightly, almost losing grip of his beer. He glances behind, smiles and after taking another swig of his beer, looks back slightly over his shoulder.

DRAKE

Is that a gun pressed to my
back or are you just happy to
see me?

DRAKE turns around to see her, their chests pressed against one another.

ELENA

(Laughs)

I could say the same to you.
Except the gun isn't pressed
to my back.

DRAKE

(Smiling)

Sexy and funny, where have
you been all my life?

ELENA

Traveling around all corners
of the world, looking for
something worth risking
everything for.

(BEAT)

The story of a lifetime.

DRAKE

Have you found it yet?

ELENA gazes at DRAKE'S ring and then immediately back into his eyes.

ELENA

I think I'm on the right
track.

DRAKE

Please enlighten me; I seem
to be a bit lost in
translation.

ELENA

Here, let me give you a hint.

ELENA kisses DRAKE and after this intimate moment ELENA puts her hand on his ring. DRAKE look down at his chest and notices what she is hinting at.

DRAKE

Oh no, no, no.

ELENA

What?

DRAKE

(Laughs)

You have no idea what I went through to hold onto this thing.

(BEAT)

Maybe one day it'll be on my finger.

ELENA laughs and smiles; lightly and sarcastically gives DRAKE a punch in the arm.

DRAKE (CONT'D)

So, what have you got planned for us today?

ELENA

Well we have dinner plans later.

DRAKE

We do?

ELENA

You haven't forgotten, have you?

DRAKE

Who, me? Of course not, been looking forward to it all week.

ELENA gives Drake a look. DRAKE kisses ELENA again.

DRAKE (CONT'D)

I'm serious, kind of.
(Chuckles)

ELENA sighs, with a bit of sarcasm. She picks up the blanket, covering herself up.

DRAKE

You know that I love you
Elena.

ELENA

I love you too, though
sometimes I wonder why.

DRAKE

Sounds like a date.

ELENA

Okay, I'm going to jump in
the shower.

DRAKE takes a swig of his beer, looking slightly melancholy. With mixed feelings of happiness and sadness. ELENA walks out of view and DRAKE turns, with a smile.

As he begins to lean on the balcony again, his phone begins to ring. DRAKE wanders inside, closing the glass door behind him.

5. INT. APARTMENT – MIDDAY

5

The phone continues ringing. He grabs his phone from the table and answers.

DRAKE

Hello?

UNKNOWN CALLER (O/S)

Drake?

DRAKE

Yes?

UNKNOWN CALLER (O/S)

Thank God, I thought I'd
never reach you.

DRAKE

Who is this?

DRAKE says this as he walks into his room. The sheets are messy and the room filled with light. He walks over and opens a drawer.

FLYNN (O/S)

It's Harry Flynn, do you really not remember me mate?

DRAKE grabs a shirt and lets it unfold.

DRAKE

Hey, what have you been up to since I last saw you?

While FLYNN talks, DRAKE throws his shirt.

FLYNN (O/S)

Enjoying my spoils, same old same old.

DRAKE stands there for a minute paying attention to what FLYNN is saying, leaning against a cabinet in the bedroom.

DRAKE

You still haven't changed.
(Chuckles)

FLYNN (O/S)

If things are perfect, why try and fix em'?

DRAKE

Depends on your definition of perfection, I suppose.

FLYNN (O/S)

But we sure made a hell of a team didn't we back then?

DRAKE

We sure did.

FLASHBACK TO:

Shows DRAKE and HARRY FLYNN, thirty-something, tall, thinly muscular with short brown hair swept back, walk into a trashed hotel room. Both covered in dirt and trace amounts of blood on their clothes. Both look physically exhausted and shocked. FLYNN carries an old wooden box, which he then places on the table.

FLYNN

So this tiny little box is what we risked our lives for?

DRAKE

Screwing over a client, pissing him off, and barely escaping with our lives. All in a days work.

FLYNN

You sure know how to show a gentleman a good time out on the town.

DRAKE

Enough with the flirting, let's see what all this trouble was worth.

FLYNN

Would you like to do the honors?

DRAKE

With pleasure.

FLYNN hands DRAKE the crowbar. He snaps up one of the boards. He rips off the next few and looks inside. He, after showing a look of surprise, reaches inside the box.

He pulls out a journal. DRAKE then checks to see what else lies inside the box.

DRAKE (CONT'D)

No way.

FLYNN

What is it?

DRAKE

You're about to be one happy man.

FLYNN

What could make me happier after the day I just had.

DRAKE pulls out a gold bar. He looks at FLYNN. FLYNN smiles.

FLYNN (CONT'D)

I guess that would just about do it.

DRAKE

How about you keep the gold and I keep the journal.

FLYNN

I find it a little hard to believe that after all that trouble; you just want this ratty old thing. What's the catch?

DRAKE

No catch, I just want the journal.

FLYNN

You drive a hard bargain mate.

(BEAT)

I think you've got yourself a deal.

DRAKE and FLYNN shake hands.

FLYNN (CONT'D)

I'll be on my way then.

FLYNN puts the gold into his bag and picks it up. After swinging it onto his shoulder, he looks at DRAKE.

FLYNN (CONT'D)

Cheers.

FLYNN walks out and closes the door behind him.

Cut to PRESENT:

5a. INT. APARTMENT — MIDDAY

5a

They continue their conversation on the phone. DRAKE remains standing.

DRAKE

So what are calling me about anyway, if you don't mind my asking?

CUT TO:

7. INT. OLD APARTMENT — UNKNOWN

7

We see a shot of FLYNN, kicking back in a chair. Playing with his knife. The room seems shady, but the sun shines in on part of FLYNN because of a broken bit of his curtain.

The desk is littered with maps and books. The shelves chuck full of books as well. A train is heard in the background and goes by as FLYNN replies.

FLYNN

Thought you'd never ask mate. I have a client I'd like you to meet. He wants to speak about something he'd like to acquire. I recommended your expertise on the matter.

CUT BACK TO:

5b. INT. APARTMENT — MIDDAY

5b

DRAKE opens the cabinet behind him and opens a secret compartment. He looks in at his handgun and holster.

Reaches out for the holster, but doesn't grab it.

DRAKE

Look Flynn I'm flattered, but I really am going to have to decline your offer.

He then picks up the gun and looks at it. Then DRAKE walks around the room, contemplating and racking his brain.

FLYNN (O/S)

Why won't you just hear the man out? It won't kill you to just meet him and listen to what he has to say.

DRAKE

I don't know. It just might kill me. And besides, this really isn't a good time.

DRAKE sits down on his bed, gun still in hand.

CUT BACK TO:

7a. INT. OLD APARTMENT — UNKNOWN

7a

FLYNN remains in the chair.

FLYNN

You know what, how about this Drake. Just think about it. There's a nightclub just outside of the town where you find yourself, a little place called Fortune Hunters. Heard of it?

CUT BACK TO:

5c. INT. APARTMENT — MIDDAY

5c

DRAKE stands idly.

DRAKE

Yeah, it rings a bell.
(Laughs)

DRAKE looks down at the handgun, while FLYNN continues to talk.

FLYNN (O/S)

I'll be there with the
client, around say...

(BEAT)

Ten o'clock. Get your ass
there if it fancy's your
curiosity. This is the chance
of a lifetime and the pay...
oh, well let's just say...

(BEAT)

You'll be getting a bigger
bang for your buck.

DRAKE

All right, I get the point.
I'll think about it.

CUT BACK TO:

7b. INT. OLD APARTMENT — UNKNOWN

7b

FLYNN stands up quickly, rising from excitement.

FLYNN

Brilliant, I'll see you
there!

FLYNN then hangs up the phone and he smiles. He grabs his
jacket, walking out of view.

CUT BACK TO:

5c. INT. APARTMENT — MIDDAY

5c

DRAKE looks at the phone with a look of great interest in
the conversation that just took place, only to quickly put
it down.

DRAKE pulls the necklace with the ring off his neck and
looks at both hands.

After a minute ELENA walks into the room, leaning in the
doorway. She looks at DRAKE with curiosity.

ELENA

What are you planning on
doing with those?

DRAKE

Nothing, just thinking.

ELENA

I don't think you'll need the gun anytime soon.

DRAKE

(Laughs)

Hey, you'd be surprised.
(Sarcastically smiles)

DRAKE walks back over and puts the gun back in the cabinet. After closing the cabinet DRAKE turns around to look at ELENA.

ELENA

So, what're you up to?

DRAKE

Just about to head out and meet Sully for a beer.

ELENA walks into the room and crosses her arms at the mention of SULLY.

ELENA

Oh really?

DRAKE

There's nothing to it, just looking to catch up with his protégé.

ELENA

Don't play me for a fool, Drake I know you two are up to something.

(BEAT)

You both always are.

DRAKE walks over to ELENA while she is talking and puts his arms on her hips, looking into her eyes he continues to talk.

DRAKE

I'm serious, we're just two friends having a drink and talking about old times. You have nothing to worry about.

DRAKE kisses her and looks her in the eyes again.

ELENA

I believe you, but we're going on our date remember? You aren't getting off that easy.

DRAKE

Wouldn't dream of it.
(Smiling)

As DRAKE says this he hugs ELENA.

CUT TO:

8. INT. LOCAL PUB – MIDDAY

8

DRAKE sits at the bar on a stool, relaxed as a beer slides into his hand.

The beer moves up to DRAKE'S lips, he takes a swig and then sets it down on the coaster.

Then someone walks over stands next to DRAKE, as DRAKE looks over to the man, he speaks.

SULLY

How ya doin', kid?

DRAKE

Sully!

DRAKE rises and the two embrace before sitting down.

SULLY

I think I'm gonna need a beer.

(Laughs)

Bartender! I'll take what he's having!

DRAKE

All right, so what've you
been up to aside from missing
me?

SULLY

I could ask you the same
thing.

SULLY pulls out a cigar and lights it. As he does so, the
bartender comes over and hands him a beer.

DRAKE

You still smoking those
things?

SULLY

Still bitchin' about the
cigars. These things come in
handy in a tight spot.

DRAKE

(jokingly)

Heh, tight spot.

DRAKE takes a swig of his beer and leans back on the stool,
on arm leaning on the back support. Then he looks back at
SULLY.

SULLY

Jesus, you sound more like me
every day.

DRAKE

I'll take that as a
compliment.

SULLY

It's good to see ya kid.
How're things between Elena
and you these days?

DRAKE

As good as they could be.
Though she always suspects
that we're planning
something. Like there's an
alterior motive for us

DRAKE (CONT'D)

meeting.

SULLY

Is there?

DRAKE

Well, there is something I've been meaning to talk to you about.

Just having taken a puff of his cigar, SULLY continues.

SULLY

Oh, that's what I like to hear. Please, continue.

DRAKE

So an old friend of mine called me this morning.

SULLY waves his cigar at NATE as he asks the question.

SULLY

And who's this old friend, might I ask?

DRAKE

Harry Flynn.

SULLY coughs on his cigar.

SULLY

I already don't like where this is going Nate.

DRAKE

Just... Just hear me out.

SULLY, worked up slides his drink over.

SULLY

Now wait just a goddamn minute. Listen, this guy is seriously bad news.

DRAKE

Wait, why?

(BEAT)

Flynn may be a little more interested in money than anything, but it's nothing short of a typical treasure hunter's MO.

SULLY

He's got an ulterior motive. I can sense these things kid.

(BEAT)

I can't let you go on some fool's errand and get yourself killed because of Flynn.

DRAKE

I'll be fine Sully, really; I learned from the best after all.

DRAKE taps SULLY on the shoulder.

DRAKE (CONT'D)

Besides he's got a really good job lined up and I think I'm going to go hear him out. Plus, being out of the game for a bit, I'm a little low on money Sully.

SULLY

Well, what kind of job we talkin'?

DRAKE

I'm not sure...

DRAKE takes a swig of beer

DRAKE (CONT'D)

...yet.

SULLY takes a puff of his cigar before continuing his thought.

SULLY

See there's your first problem; you can't trust this guy Nate.

DRAKE

The past says otherwise, plus I could really use you on this one.

SULLY

Dammit kid...

(BEAT)

...all right I'm in. But only because I'm not going to let you do anything stupid with that sack a' shit.

DRAKE

Alright, I gotta run Sully. Make sure you're ready; we're meeting Flynn and the client at a club later on tonight. Fortune Hunters. Be there at ten.

SULLY

A club? Sounds like my kind of client.

DRAKE

Try to behave yourself tonight.

SULLY

Always do.

DRAKE puts his money on the counter and then looks at the SULLY.

DRAKE walks away from the bar and towards the screen, smiling as he walks out of view.

9. EXT. RESTAURANT – EVENING

9

We see the outside of the restaurant. The streets are lit. People walk on the sidewalks and some enter the restaurant.

DRAKE and ELENA are sitting at a table, both in the middle of dinner. They both have a glass of wine next to their plates.

There is a small candle in the center of the table, which gives a romantic glow to their faces.

ELENA

Who would've ever thought
there was a romantic side to
Nathan Drake?

ELENA leans in and smiles at DRAKE.

DRAKE

I'm full of surprises.

DRAKE leans back, seemingly proud of himself.

ELENA

You worry me sometimes, you
know that, don't you?

DRAKE sits back up to get close before he responds cunningly.

DRAKE

Eh, occupational hazard.

DRAKE lifts both hands up with an almost eloquent shrug.
DRAKE smirks as he says this, which seems to worry ELENA.

ELENA

What's with the smirk? You're
up to something.

DRAKE

Why do you always have to
think I'm up to something?
(Chuckles)

ELENA

Because. It's you.

DRAKE swallows nervously before continuing.

DRAKE

You make a strong argument,
but you have nothing to worry
about. All that stress is
getting to your head. I'm
here with you, nothing else
matters Elena.

ELENA

Your ability to reassure me
is astounding.

They tap their wine glasses and then each take a drink from
them. After DRAKE he puts his glass down, he speaks.

DRAKE

I do what I can.
(Smiles)
So when are you working that
exhibition at the Dallas
Museum of Art?

ELENA

Tomorrow night as a matter of
fact, it's the last night
before it ships over to the
Atlanta Museum for good. It's
quite exciting, I mean
wherever this exhibition
goes, it breaks records for
museum ticket sales.

(BEAT)

Unbelievable really.

DRAKE

Seems like you're pretty
excited to do this story. I
mean it's not every day that
a three thousand year old
mummy comes to the states.

ELENA

Well it has been here for
quite a while; you should
come with me tomorrow and
check it out before it
leaves.

DRAKE

Oh no, I'd embarrass you on the job. You wouldn't want me there.

ELENA

(Laughs)

Invitation still stands if you want it.

(BEAT)

So I was thinking we go back to the apartment and continue our date further.

DRAKE takes a sip of his wine.

DRAKE

That sounds great. But I have to meet up with Sully after, it's really important.

ELENA

Drake, you knew this was our night out. Can't it wait until tomorrow? I don't think it'll kill him.

DRAKE

It won't take me long, an hour tops. He needs my help with something. Then I'll be home and you can have me all to yourself.

ELENA

I'm really not happy with you, but I know there's no stopping you. You can go, but let's enjoy dinner until then. An hour tops?

DRAKE

(Smiles)

You have my word.

DRAKE finishes his glass of wine, after setting it down they continue to talk as the camera zooms out. A WAITER approaches and refills his wine glass.

SULLY is smoking a cigar out front. He takes a puff and blows it out as his eyes glance over.

DRAKE walks over to him.

SULLY

Hey kid, took ya long enough.

DRAKE

Sorry I'm late. Dinner with the lady took longer than expected.

SULLY

(Laughs)

Tell that to the client.

DRAKE

He's not my client yet. And besides...

(BEAT)

From what I hear he's quite the gentleman.

They walk towards the entrance where they see a strong man in a suit.

SULLY

Is that how you like em'?

DRAKE

After the last one, it'd be a nice change.

SULLY

Fair enough.

As they approach the built man, he looks at them quite seriously.

MAN IN SUIT

Names?

DRAKE

Nathan Drake.

SULLY

Victor Sullivan.

MAN IN SUIT

Hold on.

He places his hand on his ear, seeming to speak into the earpiece. Then he turns back to them.

MAN IN SUIT (CONT'D)

Go on in.

Without another word they enter, up the stairs and into a very large room.

11. INT. FORTUNE HUNTERS NIGHT CLUB – LATE EVENING

11

Music is blasting, with people dancing on the main floor and at the bar. The place is packed, lights blaring and flashing. They continue to walk and up a set of stairs, where they see FLYNN standing against a balcony overlooking the crowd of drunken dancers.

As they approach, FLYNN notices them and shouts over the music.

FLYNN

Nate!

DRAKE

Hey Flynn!

They embrace and then back up from each other.

FLYNN

It's too bloody loud in here!
Let's go where we can talk
and not shout all damn day!

DRAKE

Sounds like a great idea!

FLYNN

Follow me!

All three of them head away from the balcony and into a door that is specifically for private parties.

12. INT. FORTUNE HUNTERS CLUB PRIVATE HALLWAY – LATE EVENING 12

The door closes and the blaring music is now but in the distance. FLYNN itches his head while SULLY rubs his ears, irritated from the sound.

FLYNN

Thank god, can't have a conversation in this place without yelling at each other.

DRAKE

Well I don't think most people come to clubs to chat.

FLYNN

Good point.

(BEAT)

So are you both ready to meet the client, he's waiting in the next room.

DRAKE

Ready as I'll ever be, I'm only here because you wanted me to hear him out.

FLYNN

Much obliged my friend and hear him out you will.

(BEAT)

Victor Sullivan, how've you been mate?

SULLY

I've been great and I'm not your mate Flynn.

FLYNN

Look, I know we've had our differences but there's not need to bicker at each other; Especially if we're going to be working together.

SULLY

I may be working with you,
but it doesn't mean I like
you...

(BEAT)

...mate.

DRAKE

Okay, there's no need to get
in a fight... Just relax you
two. Can we just get on with
this and meet the client?

FLYNN

Thought you'd never ask.

13. INT. PRIVATE CLUB ROOM – NIGHT

13

FLYNN turns around and opens the door to a giant, private room. The room has it's own bar with wooden stools and a bartender to go along with it. Fairly modernized in its design. It has a pool table and the room itself has a calming blue glow. The three of them walk to the upper level of the room. They turn to the right and make their way over to a couch with a glass table where the CLIENT sits by himself with a martini in his hand. The CLIENT has suave, medium dirty blonde hair. He wears an incredibly nice suit. He looks to be mid-thirties, early forties. Has a well-built physique.

They stand in place for a moment and there is an almost awkward silence. Then the client smiles at them.

CLIENT

Welcome gentlemen!

He waves his hands up with excitement.

CLIENT (CONT'D)

Take a seat.

He motions them to the chairs in front of him.

DRAKE turns to SULLY as they walk towards the chairs and whispers.

DRAKE

Seems like a charmer.

SULLY

One-ups you kid.

As they take their seat DRAKE mutters back.

DRAKE

Hah, funny.

The CLIENT puts his hands together and looks at them.

CLIENT

Can I get you gentlemen
anything to drink? Seeing as
I own this establishment,
it's on the house.

SULLY looks at the CLIENT with pleasure at the news.

SULLY

Oh, now you're speaking my
language.

CLIENT

Perfect, what is it you would
like?

SULLY

One of your finest beers will
do.

CLIENT

Ah! I've got just the thing!

The CLIENT turns to face his bartender and motions him
over.

CLIENT (CONT'D)

What about you two?

DRAKE points to SULLY.

DRAKE

Whatever Jonathan Archer here
is having.

FLYNN looks at DRAKE sarcastically.

FLYNN

Let a bloke speak for
himself, will ya?

FLYNN looks at the CLIENT.

FLYNN (CONT'D)

I'll have the same.

CLIENT

Excellent!

The BARTENDER is now next to the CLIENT. He looks up at the BARTENDER.

CLIENT (CONT'D)

Could you get me the bottle?
I think the occasion calls
for it.

BARTENDER

Yes sir.

The bottle is brought to him and he looks at the three with excitement, four glasses are placed in front of them by the BARTENDER.

CLIENT

This is a rare beer known as
Antarctic Nail Ale. Now, why
do they call it this? It's
because this was brewed with
actual Antarctic Ice. Only
thirty bottles were ever
produced and I have one of
the only bottles left in
existence. This may be the
only time we will ever get to
drink a beer of this kind.
It's important to take in and
enjoy the rarities of life,
don't you agree, mister
Drake?

He opens it and fills all four glasses. They each take of theirs and drink it.

Then without hesitation, DRAKE speaks.

DRAKE

So what is it that we're here
to talk about?

The CLIENT takes a cigar case out of his pocket and removes
one before putting the case away back.

CLIENT

Not a minute wasted, right to
the point.

(BEAT)

I like that about you.

He lights it and continues.

CLIENT (CONT'D)

As Flynn has, I'm sure, made
you both aware, I have a job
proposition that I wish to
offer. The opportunity is
yours to decline or take it;
the choice is yours. I'd like
to explain the job before you
choose. But let me be clear,
you are either going to take
the job before you leave or
it's gone. Although I do hope
that you will accept, for
I've heard great things about
you mister Drake, very great
things.

PAN TO:

DRAKE

I'm here aren't I? I have my
doubts but let's hear it.

(BEAT)

Can't be worse than the last
job, right Sully?

SULLY

Damn right kid.

CLIENT

Are either of you aware of
the King Tut Exhibition?

DRAKE

Yeah, I'm actually going be at the Dallas Museum for that tomorrow night.

CLIENT

Well then you're going to love this. What I wish to acquire is at that very museum on that very night.

DRAKE

So you want us to steal something from the Dallas Museum?

CLIENT

Precisely. You see what I want will only be there until tomorrow night. It is a priceless artifact known as the Scarab Pectoral. Being a part of the King Tut Exhibition...

The CLIENT puts his hand out for a response from DRAKE.

DRAKE

It will be gone after tomorrow.

CLIENT

It will be moved to Atlanta and then retrieving it will become almost impossible to acquire, with security and whatnot.

(BEAT)

So what do you say?

DRAKE

No.

FLYNN and SULLY both look at DRAKE.

FLYNN

What?

DRAKE

There's no way I can do it.

SULLY

It doesn't seem that
impossible and I'm sure the
pay will be good.

The CLIENT interrupts their personal conversation.

CLIENT

A little better than good,
mister Drake.

DRAKE

Sully, Elena is working that.
She thinks I quit this shit
and if I get caught...

(BEAT)

She'll leave me without a
second's hesitation.

SULLY

Nate, I get what you're
saying but we haven't had an
opportunity like this since
the job we had down in
Ecuador?

DRAKE rubs his chin in thought.

DRAKE

That job did pay well didn't
it?

SULLY points his drink at DRAKE.

SULLY

You bet your sweet ass it
did.

DRAKE

Even so, I don't think I can
risk my relationship with
Elena on a job.

FLYNN looks at the CLIENT, shrugging his shoulders.

SULLY

With the three of us working together, we can make sure that Elena thinks you're there for her and we can perform the heist without her ever finding out.

(BEAT)

It'll be a sinch.

DRAKE leans back in his seat and rubs his hand on his face, thinking. Then he glances at SULLY.

SULLY (CONT'D)

Scout's honor.

DRAKE turns to the CLIENT.

DRAKE

Goddammit all right, fine. I'll do it.

FLYNN

Oh thank god.

DRAKE

But I'm doing this for the money; I'm running low on funds.

DRAKE looks at SULLY.

DRAKE (CONT'D)

Sully, you always know how to talk me into crap.

SULLY

Likewise kid.

DRAKE peers at the CLIENT.

DRAKE

Alright, how much money are we talkin'?

The CLIENT leans back in his chair and takes a puff of his cigar.

CLIENT

How does a million each
sound?

SULLY is mid-drink of his beer as the CLIENT says this. He practically chokes and coughs.

SULLY

Holy shit, that's quite a bit
of cash.

FLYNN smirks and sits there, at enjoyment of Drake's acceptance of the job.

DRAKE

Jesus, you're really gonna
pay us that much?

CLIENT

Of course. unless you would
like less for the job?

DRAKE

Nope, a million is fine by
me.

The CLIENT stands up and smiles as he claps his hands together.

CLIENT

Terrific!

He reaches into his other pocket and pulls out an envelope. He tosses it onto the table.

CLIENT (CONT'D)

In the envelope are plane
tickets for the Dallas/Fort
Worth International Airport.
The plane leaves at midnight
tomorrow evening, I expect
you will arrive within 15
hours from then. A limo will
be waiting for you to bring
you to the Kempinski Hotel
Soma Bay, where I will be. Be
there on time, as I will be.

CLIENT (CONT'D)

If not then I will expect
that you have failed on your
end. Good evening gentlemen

(BEAT)

...and good luck.

He walks past them but turns around.

CLIENT (CONT'D)

Oh I forgot to mention,
pardon my rudeness. My name
is Quinn.

He walks down the stairs and out of sight.

FLYNN turns to look at them.

FLYNN

I think that went very well,
what about you blokes?

SULLY looks at FLYNN and then puts his hand on DRAKE'S
shoulder.

SULLY

I'd say pretty damn well, eh
Nate?

DRAKE puts his hand on his forehead in frustration.

DRAKE

How do I always get myself
roped into this crap?

SULLY

Don't beat yourself up kid.
This will be an easy job.

DRAKE looks at SULLY, putting his hand down.

DRAKE

That's what we always think
and then something goes
wrong.

DRAKE motions his hands as he continues talking.

DRAKE (CONT'D)

I end up in prison or have people shooting at me.

SULLY

But we're going to be at a museum opening, the guards won't even have guns.

FLYNN

Exactly, everything will be fine mate. We'll snag that scarab and be out of there before they even notice it's gone.

FLYNN moves his hand and closes his fist as he says "SNAG". DRAKE stands up. Pointing at them both as he continues.

DRAKE

All right, let's head back and do some planning for tomorrow. If we're going to pull this off clean, we'll need to be prepared.

SULLY stands up and FLYNN follows.

SULLY

Now we're talking.

DRAKE turns and keeps walking SULLY and FLYNN following close behind.

FLYNN

This is gonna be fun.

DRAKE

Always is.

DRAKE says this as he walks out of view.

13a. INT. PRIVATE CLUB ROOM – NIGHT

13a

QUINN is standing over a balcony. He looks around outside. He is smoking a cigar and gazing down at the crowd. He watches DRAKE, SULLY, and FLYNN leaving the club.

QUINN takes his phone out of his pocket and quickly dials a number. He raises the phone to his ear.

QUINN

Be ready.

14. **INT. FLYNN'S HOTEL ROOM – NIGHT**

14

All three of them walk into the apartment.

DRAKE

Okay gentlemen let's get things rolling. First, we are going to need beer, a lot of beer. Secondly, we are going to need blueprints of this place. And...

FLYNN walks out of the room and into a different one.

DRAKE (CONT'D)

Flynn, where are you going?

SULLY shrugs his shoulders and walks over to the fridge.

DRAKE

Flynn?

FLYNN

(From next room)

Hang on a second.

SULLY brings over a case of beer and places it on the table. Then he grabs one. FLYNN walks back in with a bag.

DRAKE

What the hell is that?
Packing up and leaving already?

FLYNN sets it down on the table and then turns to DRAKE.

FLYNN

No, I'm merely saving time my friend.

He unzips it and pulls out blueprints, everything they need to plan for the heist.

DRAKE

You weren't kidding.

DRAKE starts looking through everything that's on the table.

SULLY

Well I'll be damned.

SULLY opens the beer with the edge of the table.

SULLY (CONT'D)

Little shit actually did something right.

FLYNN

Sully, you're just so flattering. I almost blushed.

SULLY

(Laughs)

And the moment's gone.

DRAKE

Will you two stop flirting and focus?

FLYNN & SULLY

(SAME TIME)

Sorry.

They look at each other.

DRAKE

We don't have much time so let's get to it, with as little bickering as possible.

They stand on each side of DRAKE as he continues.

DRAKE

I'm going to get into the exhibit with Elena, but how to get you two in.

SULLY takes a drink of his beer.

FLYNN

We can climb our way in here.

FLYNN points at the blueprints.

FLYNN (CONT'D)

Use the rooftops.

SULLY

Now wait just a minute, maybe
you could do that but me on
the other hand.

DRAKE quickly points towards the bottom of the blueprints.

DRAKE

I've got a better idea.

(BEAT)

There's a sewer entrance
hatch in the boiler room of
the museum. Both of you will
go through the sewer and
enter there, I'll meet you
two and let you guys in.

FLYNN

Aren't you forgetting
something genius?

DRAKE

I haven't forgotten about the
security. This is where
things are going to get
interesting.

FLYNN

Now we're talkin' mate.

15. EXT. DALLAS MUSEUM OF ART – THE FOLLOWING EVENING

15

A jeep pulls up to the front of the museum, it's not exactly new and a little dirty, but not old. It pulls into the parking lot and as it parks in a spot, we see inside the car. DRAKE'S face is seen and ELENA in the seat next to him. DRAKE slams the door shut and walks around the car where ELANA meets him in unison. They stop for a moment and DRAKE looks at the big museum.

DRAKE

So this is the place?

ELENA

Yes, why, is there a problem?

DRAKE looks over at ELENA.

DRAKE

No problem. I just feel like there should be a valet or something.

DRAKE starts walking and ELENA follows on his side.

ELENA

You think you deserve special treatment?

DRAKE

We.

ELENA

Huh?

DRAKE

We deserve special treatment.

ELENA

For?

DRAKE

We did save the world from the curse of El Dorado. Don't you think that earns me a little valet action?

ELENA

You have enough action already.

DRAKE puts his arm around ELENA.

DRAKE

Well played.

DRAKE stops in front of the entrance and she stops as well, then he goes in for a kiss.

She stops him.

ELENA

Promise me you'll behave
yourself tonight.

DRAKE

When do I misbehave?

ELENA

Practically everywhere you
go.

DRAKE

Okay, well I'll have you know
I'm completely mature in
almost every situation.

ELENA stares at him with frustration.

DRAKE (CONT'D)

Fine, I'll be on my best
behavior tonight.

ELENA smiles at him.

ELENA

Thank you.

Then she kisses him and they continue inside.

16. INT. DALLAS MUSEUM OF ART – EVENING

16

DRAKE and ELENA are walking together.

DRAKE secretly checks his watch and then they run into two
people that ELENA recognizes.

ELENA

Hey John.

JOHN

Elena.

(BEAT)

Funny running into you here.

ELENA

Yeah, never would've thought
I'd see you way out in
Dallas.

(BEAT)

Oh, Drake this is John, we
used to work together at the
network last year.

JOHN

Right before you transferred.

JOHN reaches out to shake DRAKE'S hand.

JOHN (CONT'D)

Drake, it's great to meet
you.

DRAKE shakes his hand in return.

DRAKE

Same here, John was it?

JOHN

Yes. So Elena, I'll take it
you're covering the exhibit
as well.

ELENA

Of course, not very often
that such an exhibit comes to
the states.

DRAKE leans into ELENA and whispers.

DRAKE

I'm going to go grab drinks
and let you two catch up, be
right back.

ELENA

Okay.

DRAKE walks away and through the crowd.

Now a safe distance away, he puts an earpiece in.

DRAKE

Tell me you two are almost here.

17. INT. UNDERGROUND SEWER SYSTEM BELOW MUSEUM — EVENING 17

FLYNN and SULLY are jogging through the tunnel.

FLYNN

As a matter of fact we are just getting here, no need to get all pushy.

FLYNN arrives at a ladder and begins to climb with SULLY following behind him.

18. INT. DALLAS MUSEUM OF ART — LOWER MUSEUM AREA — EVENING 18

DRAKE is walking down a hallway and heads down some stairs.

DRAKE

Perfect timing. And Sully, how are you holdin' up?

17a. INT. UNDERGROUND SEWER SYSTEM BELOW MUSEUM — EVENING 17a

SULLY is climbing up the ladder.

SULLY

Kid, I'm getting too old to be running and climbing around sewers.

FLYNN

Hang in there, old man.

SULLY

Flynn, don't make me climb up there and kick your ass.

FLYNN

I'd like to see you try sport.

19. INT. DALLAS MUSEUM OF ART — STAFF AREA — EVENING 19

DRAKE comes to a door.

DRAKE

Would you two stop.

DRAKE looks around and then pulls a flathead screwdriver out of his jacket pocket. He shoves the flat head into the doorknob, jamming it in and keep pressure on it. He turns the knob and opens the door.

DRAKE (CONT'D)

Well that was easier than I thought it would be, didn't even have to shoot the doorknob out.

17b. INT - UNDERGROUND SEWER SYSTEM BELOW MUSEUM - EVENING 17b

FLYNN is at the top of a ladder and the hatch is locked, he seems to be waiting impatiently.

FLYNN

That's great, now would you mind letting us up?

SULLY

Flynn, quit your bitchin he'll be here...

19a. INT. DALLAS MUSEUM OF ART - STAFF AREA - EVENING 19a

The hatch opens up and DRAKE stands above them.

SULLY (CONT'D)

...In a sec.

FLYNN climbs up. DRAKE reaches his hand out and helps SULLY up.

SULLY

Nate, am I happy to see you.

FLYNN

Hey, what's that supposed to mean?

DRAKE

Hey ladies, stop your bitching.

DRAKE (CONT'D)

There'll be time for that
when we split the take.

FLYNN unzips the jumpsuit he was wearing and under it is a full suit that he'd kept clean.

DRAKE (CONT'D)

That's a good look for you.

FLYNN smirks sarcastically.

FLYNN

Thank you.

FLYNN puts his backpack on the ground and takes out some equipment to take down the security.

DRAKE

Flynn, you remember what
you're doing?

FLYNN

I'm not completely useless.
Since Elena doesn't know me,
I'll grab the scarab. Sully,
you stay here and make sure
the alarms are down when I go
to swipe it.

SULLY

Wouldn't have it any other
way.

DRAKE

All right, I need to get back
to Elena. Stick to the plan
and we'll be outta here in no
time.

(BEAT)

More or less.

DRAKE opens the door and looks out, then turns back to SULLY and FLYNN.

DRAKE (CONT'D)

Good luck.

FLYNN walks out with DRAKE and the door closes behind them. DRAKE puts the earpiece away, DRAKE nods at FLYNN and then they go their separate ways.

20. INT. DALLAS MUSEUM OF ART – MAIN EXHIBIT – EVENING 20

DRAKE walks back up to ELENA with two drinks in his hands. JOHN is gone.

ELENA

You took quite a while.

DRAKE

Sorry. Had to hit the restroom first.

ELENA

Charming, a little less information please.

DRAKE

I thought we were past that.

ELENA

You wish.

(BEAT)

So what do you think of the King Tut Exhibit?

DRAKE

Mummies don't really do it for me.

ELENA

Then why'd you come?

DRAKE

To spend time with you of course.

ELENA

That's so sweet.

DRAKE smiles at ELENA.

CUT TO:

SULLY is in the same room, working on the laptop. FLYNN radios SULLY.

FLYNN (O/S)

How's that security comin'?

SULLY

Let's just say thank god this is no Fort Knox.

FLYNN (O/S)

That's what I like to hear.

SULLY

How are you doing on your end?

FLYNN (O/S)

I'm almost in position and when I have a window, make sure that that security is down otherwise I'm off to the state penitentiary.

SULLY

Quit your bitchin' it'll be down in time. Now let me work.

FLYNN (O/S)

Geez, don't have to get nasty.

FLYNN walks through the people and over to the case with the scarab pectoral.

FLYNN

(To the artifact)

Hello beautiful.

FLYNN looks over and a group of people walk over, all of them gazing at the artifact.

SULLY (O/S)

It's down.

FLYNN stands there and looks at the lock.

SULLY (CONT'D)

(O/S)

Hello, did you hear me? You don't have much time.

The group leaves to head to the next display case. FLYNN starts picking the lock and does so with haste, then quickly putting the lock-pick away. He opens the case and takes the scarab and replaces it with a replica. Then closes and locks the case before walking away casually.

FLYNN

I got it.

SULLY scratches his head.

SULLY (O/S)

Well shit, thanks for the heads up.

FLYNN

Sorry, the group of people would've found it strange if I was talking to myself.

SULLY (O/S)

I would've found it funny.

FLYNN

Ha-ha, yeah gathering attention and not stealing this thing would have been a riot.

SULLY (O/S)

Where's your sense of humor?

FLYNN

Oh it's there; you're just not funny.

SULLY (O/S)

I'll have you know...

19b. INT. DALLAS MUSEUM OF ART – STAFF AREA – EVENING

19b

FLYNN walks into the room that SULLY is in and he stops talking. FLYNN looks worried.

FLYNN

All right, let's haul ass to anywhere but here.

SULLY

What's the matter?

21. INT. DALLAS MUSEUM OF ART – FIVE MINUTES PREVIOUS

21

FLYNN is walking through the crowd and nudges to DRAKE. FLYNN under hands the scarab to DRAKE.

FLYNN

Pardon me.

DRAKE looks forwards off the screen. Two guards are making their way across the room. DRAKE puts his hand on FLYNN and stops him from walking away for a moment.

DRAKE

They know. Run.

FLYNN walks away quickly. DRAKE stands there. Soon after the guards pass him.

DRAKE (CONT'D)

Shit.

FLYNN is heading down an empty hall.

FLYNN

I got it.

19c. INT. DALLAS MUSEUM OF ART – STAFF AREA – PRESENT

19c

SULLY starts shoving everything into the bag.

SULLY

Goddammit, how'd this happen?

FLYNN helps SULLY.

FLYNN

I haven't the faintest idea
mate, all I know is it's time
to go.

There is a bang at the door. Both of them look at each other. The door opens and a guard walks in.

SULLY

This is not what it looks
like.

FLYNN kicks the guard in the leg and he falls to his knee and then FLYNN kicks him the face. The guard flies back out the door. FLYNN slams it shut and it hits the second guard who tried to run in. FLYNN locks the door and points to the sewer grate.

FLYNN

Now would be a good time to,
oh I don't know, leave.

SULLY

For once I agree with you.

SULLY puts the bag over his shoulder and climbs down the ladder, FLYNN following behind him.

17c. INT. UNDERGROUND SEWER SYSTEM BELOW MUSEUM – EVENING 17c

SULLY jumps down and starts running, FLYNN doing the same. The guards kick the door in and look around; they quickly head down the ladder after FLYNN and SULLY.

20b. INT. DALLAS MUSEUM OF ART – MAIN EXHIBIT – EVENING 20b

ELENA walks up to DRAKE, camera in hand.

ELENA

I think I got everything I
need for the story.

DRAKE

Happy to hear it.

ELENA

You're ready to leave aren't
you?

DRAKE

You bet.

ELENA

Okay, let's head back.

17d. EXT. UNDERGROUND SEWER SYSTEM BELOW MUSEUM – EVENING 17d

FLYNN and SULLY run up to a ladder and climb. The guards are running, following close behind. SULLY pushes the grates open and climbs up and FLYNN does the same.

18. EXT. OUTSIDE THE DALLAS MUSEUM OF ART – NIGHT 18

The two run away from the open grate.

19. EXT – PARKING LOT OF THE DALLAS MUSEUM OF ART – NIGHT 19

DRAKE and ELENA are walking together from the entrance.

ELENA

I'm glad you came with me tonight.

DRAKE

It was my pleasure.

ELENA

For once we had a wonderful evening together and nothing went...

FLYNN and SULLY jog into ELENA'S VIEW.

ELENA (CONT'D)

...Wrong.

(BEAT)

Drake, why is Sully here?

DRAKE

I had no idea they were going to be here.

ELENA

Yeah, I find that hard to believe.

ELENA walks towards the two who stand there in disbelief.

ELENA (CONT'D)

Sully, what're you doing here?

SULLY

Just taking a late night stroll with my buddy here.

ELENA

That's real funny. Seriously, why are you here?

FLYNN

Look I'd love to chat, but we really need to scram. Now!

The alarm goes off from the museum.

ELENA

Oh, tell me you two didn't.

DRAKE puts his hand on his head.

DRAKE

Oh, crap.

ELENA

Drake, are you kidding me? You helped them. You told me you were done.

DRAKE

Well yes, I was, but...

The guards catch sight of them.

GUARD

Hey you two, stop!

DRAKE, SULLY, FLYNN, and ELENA all look over in shock. The Guards pull out their guns. They all put up their hands as the guards approach them.

DRAKE

Officers, what can we do for you?

GUARD

You're all under arrest.

The guards are now close to the group. One of the guards leans his head into his radio.

GUARD (CONT'D)

We need backup, notify the nearest unit that we caught them.

DRAKE

Now wait just a minute.

FLYNN grabs one the officer's guns; a gunshot is fired off but misses. FLYNN begins struggling with him. DRAKE lunges towards the other one, knocking the guard's gun out of his hand. The guard goes to punch DRAKE. DRAKE dodges the punch and uppercuts him. The punch sends the guard flying back and knocking him unconscious. All the while, FLYNN has already knocked the other guard out.

FLYNN

That's my queue.

ELENA looks at the two unconscious guards.

ELENA

What have you two done?

SULLY looks at DRAKE.

SULLY

Okay kid.

(BEAT)

Time to high tail it out of here.

FLYNN and SULLY get into their car.

DRAKE

Elena, let's go.

ELENA

I can't even begin to describe...

DRAKE

You can be mad at me later,
let's go!

FLYNN and SULLY drive off. DRAKE and ELENA get in their Jeep and drive away.

24. EXT. STREETS OF DALLAS, TX - NIGHT

24

DRAKE has his eyes on the road with FLYNN'S car ahead of them. Two police car's sirens go off from behind them. ELENA looks back.

DRAKE

Seriously. For once, can't we
make a clean getaway?

DRAKE hits the gas, changing gears on the Jeep. FLYNN'S car speeds off to the right and DRAKE'S to the left. The cruisers split up and follow them.

OFFICER

In pursuit of a Jeep on Ross
Ave., heading west.

DRAKE is barely keeping ahead of the police cruiser, both speeding past other cars. DRAKE heads up onto the highway.

24a. EXT. STREETS OF DALLAS, TX - NIGHT

24a

FLYNN and SULLY speed through cars with the police cruiser pursuing them close behind. FLYNN swerves the car into the opposite side into oncoming traffic, the police cruiser following in turn. Both of them are quickly dodging cars and missing cars.

24b. EXT. HIGHWAY IN DALLAS, TX - NIGHT

24b

DRAKE weaves between vehicles, the officer continuing to chase him when DRAKE notices roadwork ahead. The police cruiser pulls up along side them. DRAKE looks over at the officer who smiles at him.

DRAKE

Keep smiling asshole.

DRAKE rams the police cruiser and it flies off the ramp. It lands off the highway and into a field. ELENA is shocked as she watches the police cruiser fly off into the distance.

ELENA

Jesus.

DRAKE

He'll be fine, I swear. I
only kill bad guys remember.

DRAKE hits the gas and speeds ahead.

24c. EXT. STREETS OF DALLAS, TX – NIGHT

24c

FLYNN pulls into the entrance of the airport. The police car pulls into the entrance not more than twenty seconds behind them.

SULLY

Flynn, what do you think
you're doing?

FLYNN watches his surroundings.

FLYNN

I'm being smart.

SULLY

Leaving behind Nate, I told
him not to trust you.

FLYNN

Did you now?

SULLY

Yeah, you're a sleazy dick
and don't give a damn about
anyone as long as you get
paid.

FLYNN

Why don't you shut up and let
me drive.

FLYNN pulls the car into the parking lot and grabs a spot quickly.

FLYNN (CONT'D)

If you want to see Nate again, follow me. And stay low.

FLYNN gets out, SULLY following his head, and they walk away from the car, staying low to the ground. They sneak to the next row of cars and FLYNN unlocks the car. The police car pulls into the lot and drives down the aisle that they parked in. FLYNN and SULLY get into the car. FLYNN starts the car with the button that starts the engine.

FLYNN (CONT'D)

A man should always plan ahead.

FLYNN rolls down the window and pulls out of the spot with a smile. The police car has stopped at the car it had been chasing and the officer gets out, pulling his gun as he approaches the car. They drive by.

FLYNN (CONT'D)

That was so easy it was pathetic.

FLYNN and SULLY leave the parking lot.

SULLY

How'd you unlock this car?

FLYNN

This is my car. The car we were just driving was stolen and they can have it back. I kept my car at the airport just in case the job went south and I needed to make a quick getaway.

SULLY

Damn. You're smarter than you look.

FLYNN

I'll take that as a compliment. So what's this about leaving Drake behind?

SULLY

I'm sorry I doubted you.

FLYNN

I bet you are Victor, I bet
you are.

They drive off and leave the airport.

24d. EXT. STREETS OF TEXAS, TX - NIGHT

24d

DRAKE pulls off the highway, looking over at ELENA. ELENA looks pissed and won't even look at DRAKE. All of a sudden police sirens go off and DRAKE looks to see another cruiser speeding towards the Jeep.

DRAKE

You got to be friggin'
kidding me!

DRAKE turns left and picks up speed. As they continue DRAKE crosses an intersection passing through a red light. The police cruiser speeds as well. A red truck hits the police cruiser and stops it dead in its tracks. DRAKE glances back.

DRAKE (CONT'D)

Well that takes care of that.

DRAKE turns forward and keeps driving.

25. EXT. HILTON ANATOLE HOTEL PARKING LOT - NIGHT

25

DRAKE pulls the car into the hotel parking lot. He looks over at ELENA.

DRAKE (CONT'D)

Are you all right?

ELENA looks over at DRAKE.

DRAKE (CONT'D)

What?

ELENA

(Angrily)

Are you even asking me that?

DRAKE

I'm sorry Elena.

ELENA

Sorry? You're sorry? That's all you have to say.

DRAKE

I thought that this would be done quick, I'd get paid and that'd be it.

ELENA

So you thought you'd just leave me in the dark?

DRAKE

I didn't mean to keep this from you; I just thought we needed this money.

ELENA

No, you couldn't stay away from all of this! The sick part is that it's not the fact that you stole something that upsets me, it's that you lied to me Nate. I can't just ignore that fact and say everything's okay because it's not.

DRAKE

Elena, I won't ever do it again. I'm done now.

ELENA

I don't believe you. You can't lie to me and then promise you won't do it again. I can't do this anymore.

DRAKE

Please Elena, you don't have to do this. We can put this behind us and live an adventure-less life.

ELENA

Nate, I love you but I think you love all that adventure more than you love me. I think that until you realize what's important to you, I can't be a part of your life.

ELENA opens the door.

DRAKE

Wait.

ELENA gets out and shuts the door behind her. She walks away and doesn't look back. DRAKE looks as she walks away. Then he stares forward with no emotion. Then he leans against the steering wheel. He gathers himself and gets out of the car. He walks through the parking lot and into the front of the Hilton Anatole.

26. INT. HILTON ATATOLE HOTLE SUITE – NIGHT

26

FLYNN is sitting with his feet up on the table and a beer in his hand. SULLY is leaning against the wall with a beer in his hand as well.

SULLY

I'm worried about Nate, he's should have been back by now.

FLYNN

Chill out mate, I'm sure he's fine.

SULLY

What if the cops got him? Or worse.

FLYNN

Well he has a half hour and then I'm heading to the airport. With or without him.

SULLY

You really don't give a damn about Nate, do you?

FLYNN

On the contrary I do care,
it's just no way that I'm
going to pass up a million
dollars. You get me?

SULLY

I don't like your style.

FLYNN

Frankly, I don't give a damn
what you think. So stop
talking and...

The door swings open and DRAKE walks in.

SULLY

Nate, are you all right?

DRAKE

I'm fine.

SULLY

You sure as hell don't look
fine.

DRAKE

The police did just chase me;
those guys never know when to
give up.

SULLY

They gave us a run for our
money. And run we did.

DRAKE

I'm glad you guys made it
back in one piece.

FLYNN

Appreciate the concern.

DRAKE

What happened back there?

(BEAT)

How'd the cops figure out
that you'd stolen the thing?

FLYNN

That's what's been bothering me. I didn't set off an alarm and nobody saw me take it.

DRAKE

I thought as much.

SULLY

What're you thinking Nate?

DRAKE

I think someone tipped them off.

SULLY

Who could've done that? Nobody knew that we were planning to steal the...

SULLY stops to think for a second.

FLYNN

Finally put it together.

SULLY

You don't think?

DRAKE adds to the conversation.

DRAKE

We don't know what Quinn is capable of and we have had our fair share of crazy clients.

FLYNN

Exactly. We don't know him.

SULLY

This punk played us like a violin. Flynn, where'd you find this guy?

FLYNN

Don't blame me. I didn't know this guy would pull a stunt like this.

DRAKE

We don't know for sure if he did. We won't know until we face him. For now we have to play by his rules and finish the job.

SULLY

So we're gonna go see Quinn anyways, knowing full well that we could be walking into a trap?

FLYNN

Seems that way.

DRAKE

Okay, right now we need to get to the airport and be to that hotel on time.

FLYNN

I guess it's time we pack and get to that airport. We have a possibly psychotic client to interrogate. Perfect.

FLYNN walks out of the room and into his room. SULLY looks at DRAKE.

SULLY

Nate, can we talk for a minute?

DRAKE

We can talk later okay. Let's just get our stuff together and go.

DRAKE turns around.

SULLY

All right. But you owe me an explanation.

DRAKE walks out of the room. SULLY watches DRAKE as he leaves the room, standing with a look of concern.

27. EXT. SKIES OVER AN EGYPTIAN DESERT – DAY 27

An airplane flies over the desert and the pyramids of Giza.

28. EXT. ROAD TO KEMPINSKI HOTEL SOMA BAY – DAY 28

A Jeep drives down a winding desert road, the ocean in view alongside it. The Hotel Soma Bay comes into view in the distance.

29. EXT. KEMPINSKI HOTEL SOMA BAY – DAY 29

The Jeep drives up to the front of the large building. The small pools, the various walkways, and the vast hotel then becomes visible in its entirety.

DRAKE, SULLY, and FLYNN look out at the giant hotel.

DRAKE pulls out the envelope that QUINN gave him. It has within it a card. DRAKE pulls it out.

It reads: **Presidential Suite #1. Hope I'll see you there, Mr. Drake. Best, Quinn.** DRAKE puts the card in his pocket and tosses the envelope. FLYNN hits DRAKE on the head.

DRAKE gets out of the car and SULLY, FLYNN, and DRAKE all walk towards the hotel.

DRAKE walks, the two just a little ahead of them, past the fountain pond in the front of the hotel.

They walk up the steps and into the entrance of the hotel, the ocean view behind them as they enter the doors.

30. INT. KEMPINSKI HOTEL SOMA BAY – DAY 30

They walk up to the desk and we see DRAKE tell the employee where they are headed. The desk worker picks up the phone, says something, and then nods. He then points out as he talks. DRAKE, FLYNN, and SULLY walk away. They pile into an elevator.

31. INT. KEMINSKI HOTEL SOMA BAY ELEVATOR – DAY 31

SULLY

Lovely weather we're having,
eh?

DRAKE and FLYNN both look at SULLY and then face back forwards as the doors open.

32. INT. KEMPINSKI HOTEL SOMA BAY HALLWAY – DAY

32

They step out of the elevator and begin to walk down the hall. There is no one in sight as they continue towards their destination.

FLYNN

You gents ready to see what this bloke's really up to?

DRAKE

More than I can ever describe. This asshole had better explain how the hell they knew we were coming.

FLYNN

It's quite simple really. He tipped the cops off so he could screw us over. Now as to whether they work for him, I can only guess mate. One way or the other he was trying to avoid paying us...

(BEAT)

...Or letting us live.

DRAKE

I know it seems that way but we still have to hear him out, we at least owe him that much.

SULLY

Nate, we don't owe this guy shit. As a matter of fact he owes us a lot more than payment and an explanation.

FLYNN

The man's absolutely right..

DRAKE

Will the both of you calm
down? I want to listen to
him. If he tried to screw us,
we beat the crap out of him.
If he tried to kill us, we
beat the crap out of him.
Hell even if he didn't, I
still might.

DRAKE pulls out the envelope and looks down, the number of
his room is on the piece of paper along with the words:
PRESIDENTIAL SUITE.

DRAKE (CONT'D)

We're almost there. Jesus
this guy is rich.

FLYNN

Oh you have no idea.

DARKE, SULLY, and FLYNN stop in front of the door, two
guards outside.

SULLY

I'll take it this is our kind
and loving client's suite?

FLYNN

I wonder what gave you the
hint.

FLYNN walks past SULLY and attempts to reach for the
handle.

FLYNN (CONT'D)

(To the guards)

Excuse me gents.

The guard puts his hand in front of the door, but doesn't
say a word. DRAKE pulls out the card, showing the guard,
who then opens the door.

DRAKE looks at FLYNN and SULLY.

DRAKE

Is it so hard to relax and
just try things the easy way?

SULLY

Kid, since when have you taken the easy route?

DRAKE

Hey, I'm just suggesting a little change is all. Don't need to start criticizing me.

SULLY

You got me all wrong, I wouldn't dream of it. Just saying you're not a front door kind of guy.

FLYNN

Will you two get a move on?

33. INT. KEMPINSKI HOTEL SOMA BAY PRESIDENTIAL SUITE — DAY 33

They walk into the suite, the door closing behind them. It appears empty.

DRAKE

Where is he?

FLYNN

Listen mate.

In the distance they hear Ludwig Van Beethoven's Ninth Symphony. They walk into the foyer, through the living room, and into the smoking room.

Quinn is sitting in his chair at a desk, pulling his cigar out and releasing a puff of smoke as he stands up with a smile at the sight of them.

QUINN

Gentlemen! I'm so glad you could make it and on time no less. Would you all care for a drink? Of course you will, we must celebrate a job well done!

QUINN pours drinks for the four of them, handing them out as he finishes pouring each one. QUINN smiling with clear excitement. After they are disbursed, he raises his glass.

QUINN (CONT'D)

Cheers.

They all drink.

QUINN (CONT'D)

Now where were we? Ah yes. I must say you are all punctual, very punctual. Excellent work.

DRAKE

That's what you paid us for.

QUINN

Fortunate for you. I can get rather irritated when people are not.

DRAKE

It was difficult for us and we barely made it, though how can you get irritated when you caused delay.

QUINN

What ever do you mean, Mr. Drake?

DRAKE takes a sip of his drink. He puts it on the table and looks up to QUINN.

DRAKE

I hate to break it to you, but we had cops on our asses before we could even make a move! There wasn't a single alarm tripped, not a part left without detail. So explain to me how they knew we were coming. Only you could've tipped them off, unless of course you know any other person who might've?

QUINN

Well if you'd like to get technical they weren't really police.

DRAKE gives a look of confusion at QUINN.

DRAKE

What're you talking about?

QUINN

Those were my men after you. Anyone can be bought...

(BEAT)

...For a price.

DRAKE

Why?

QUINN takes a drink of his beverage.

QUINN

There is no honor among thieves Mr. Drake, a lesson you best learn before it comes back to haunt you. I had no intention of paying you, only eliminating you once you'd acquired what I wanted.

SULLY stands up suddenly.

SULLY

You son of a bitch!

FLYNN pulls out his handgun and aims at QUINN.

FLYNN

(calmly)

What's stopping me from putting a bullet right into that pretty forehead of yours, you double-crossing bastard?

QUINN waves his finger back and forth in disapproval.

QUINN

Ah, ah, I wouldn't make any rash decisions. That is, unless you want to see your friends decorate the walls of my beautiful suite.

We see a gun behind SULLY'S head. FLYNN sees and then sighs.

QUINN (CONT'D)

That would be quite expensive and tedious to clean.

FLYNN

Shit!

He lifts both arms up, dropping the gun on the ground.

QUINN

Smart choice. Now where was I?

(BEAT)

Oh right! You have something that belongs to me.

(BEAT)

If you would be so kind as to hand it over, mister Drake.

DRAKE pulls the scarab out of his pocket, holding it. He looks up at QUINN who is smiling.

DRAKE

What's got you all giddy?

QUINN

(Chuckles)

I always get what I want Mr. Drake, if I asked this guard to put you down like the dog that you are, he would without hesitation. That is power you can't buy, yes you cannot.

(BEAT)

Me on the other hand, I can. So don't test me.

DRAKE puts the scarab on the desk, not breaking eye contact with QUINN for a moment. He doesn't pass the artifact over quite yet.

DRAKE

Why do you want this so badly? You don't seem like the type that is simply going to put it in a glass case in his basement. What's the catch?

QUINN

You're a smart man, what do you think?

QUINN uses his finger to urge DRAKE to pass it across the table.

DRAKE

This is for something else isn't it?

(BEAT)

It's a priceless artifact but aside from that it's worthless.

DRAKE slides it over to QUINN.

QUINN

Quite the contrary, this is far from worthless.

He holds it up and looks at it shine in the sunlight.

DRAKE watches him in anger.

QUINN (CONT'D)

This is one of three pieces to a puzzle.

(BEAT)

When solved, it will open a rift that allows its holder the greatest power this world can't grant.

DRAKE

Let me guess, we're just pawns in your ponzi scheme. A worthwhile investment for you I'm sure, little remorse for those you screw over. Well you shouldn't have asked for me.

QUINN

I think I've made a great choice having you acquire this artifact and you greatly impressed me in the process. But now it's time for you to die.

QUINN raises a gun towards DRAKE, the artifact in the other hand.

DRAKE

Go for it.

FLYNN lunges at the guard, reaching for the guard. They begin to tussle over control of the gun.

FLYNN

Run! I'll catch up! Get out of here!

DRAKE and SULLY run towards the window. Quinn pulls the trigger, the bullet missing Drake as he runs. They jump through the glass.

As they leap out the glass window and the sunlight enters the room, the screen fades to white.

HOLD AT WHITE:

From the start of the film, audio flashes resound.

QUINN (O/S)

After them!

Gunshots are heard.

SULLY (V.O.)

Nate!

An explosion of water is heard in sync with SULLY'S scream.

34. INT. RUNDOWN HOTEL — LATE AFTERNOON

34

We see a pair of closed eyes. They open. It is revealed to be DRAKE'S, awakening to confusion.

DRAKE rubs his face and slowly sits up; he is on a countertop in a kitchen. The surrounding area appears to be a hotel room that has been unused, deserted, or abandoned. A man walks by, in one hand is a white box medical kit and in the other a bottle of vodka.

DRAKE

Where am I?

SULLY

An abandoned hotel. Probably a few miles away from Soma Bay.

DRAKE rubs his head. He pulls the picture of ELENA out of his pocket and looks at it for a while.

Noticing he is getting blood on the picture with his thumb, he goes to put it in his shirt pocket; he realizes that his shirt is off and there is a bullet hole where the pocket once was.

SULLY

So I guess all is fair in love and war. Eh kid?

DRAKE

I'm not so sure anymore.

DRAKE puts the bloody picture in his back pant pocket. SULLY walks over with the first aid kit and a bottle of alcohol.

SULLY

You weren't supposed to wake up yet.

DRAKE

Believe me, I wish I hadn't.

SULLY props the medical kit and bottle of vodka next to DRAKE on the table.

He opens the medical kit and begins to take out materials; tweezers, bandages, needle and thread, medical alcohol, etc.

SULLY

Take it easy, I still need to get that bullet out of you.

DRAKE

Crap, it hurts Sully.

SULLY opens the alcohol, seeming to almost hand it to DRAKE before taking a long drink.

DRAKE (CONT'D)

Aren't you going to save any for me-?

SULLY pours the vodka on DRAKE'S wound. DRAKE grunts in pain.

DRAKE (CONT'D)

To drink, you asshole.

SULLY

Just cleaning up your mess like usual.

SULLY smiles.

DRAKE

Wouldn't be the first time, eh Sully?

SULLY chuckles and DRAKE cracks a smile.

SULLY

You're bleeding so much; I'd mistake it for your first time.

DRAKE

You're a real classy guy.

DRAKE eyes the bottle and then looks at SULLY.

DRAKE (CONT'D)

Shouldn't you drink after you
take the bullet out?

SULLY

All right kid, here.

SULLY hands over the VODKA to DRAKE.

SULLY picks up the first aid kit. He pulls out a pair of
tweezers.

SULLY (CONT'D)

Now Nate, this is going to
hurt a lot and you need to do
your best not to scream.

DRAKE lays in silence. After a moment he looks at SULLY.

DRAKE

Do it.

SULLY takes off his belt and hands it to DRAKE.

SULLY

Bite down on this. Take your
mind off the pain a little.

DRAKE picks up the bottle of VOKDA and chugs a substantial
amount of it. He places the bottle back on the table and
then bites down on the belt. SULLY puts his left arm on
DRAKE'S torso and the other holding the tweezers, ready to
begin.

DRAKE nods at SULLY and then lays back. SULLY leans in and
starts to remove the bullet. DRAKE'S shouts are muffled by
the belt. SULLY slowly pulls out the bullet that was lodged
in DRAKE'S shoulder.

DRAKE sighs his relief through the belt.

SULLY (CONT'D)

That's just about it.

(BEAT)

Good thing it didn't hit the
collar bone.

DRAKE opens his mouth and talks through the belt.

DRAKE

...Or my heart.

SULLY removes the belt from his mouth.

SULLY

That too.

SULLY walks over to the sink of the kitchen area and begins
to wash his hands. There is a long pause.

SULLY (CONT'D)

Quinn has a head start, Nate...

DRAKE takes another swig of the VODKA.

DRAKE

We're done with this.

(BEAT)

It's over Sully.

SULLY

The hell it is.

DRAKE pours the VODKA on his wound and grunts loudly in
pain.

SULLY begins to walk back over.

DRAKE

Face it. He won and we lost.

SULLY begins to prepare the needle and thread.

SULLY

Damn it, Nate!

(BEAT)

You don't get it, Quinn is a
dangerous man and even
crazier than he is deadly.
Who knows what kind of power
the necklace possesses or
what he plans to do with it.

DRAKE laughs to himself.

DRAKE

You don't think it could be
as bad as El Dorado, do you?

SULLY

This could be worse.

DRAKE takes another drink of the VODKA. SULLY watches
before taking the bottle from DRAKE and then taking an even
bigger drink.

SULLY (CONT'D)

Ready for some stitches?

SULLY begins to stitch up DRAKE. DRAKE squints when the
needle goes down. DRAKE takes another drink of the VODKA.

DRAKE

I almost died, didn't I?

SULLY is silent; he does a few more loops of stitching.

SULLY

For a while there, I thought
so.

DRAKE doesn't say a word. He lays there in thought.

SULLY (CONT'D)

This may not be the best time
to be saying this, but you
really need to think about
something.

(BEAT)

After all the time that we've
spent together, we haven't
ever been this sloppy about
choosing our clients.

(BEAT)

I told you not to trust
Flynn.

DRAKE

If it weren't for Flynn, we'd
probably be dead.

SULLY folds his arms and starts to pace the room.

SULLY

Because of Flynn we probably will be dead. You need to realize that you're not invincible. You can't take on jobs like this and think you can walk away unscathed. Sooner or later, if you're not careful, you are gonna find yourself in a situation that you can't get out of.

SULLY stops walking.

SULLY (CONT'D)

You're smarter than this.

(BEAT)

We're smarter than this.

DRAKE turns his legs so that he is sitting with his legs off the table. He puts his head in his hands before looking at SULLY.

DRAKE

We knew that we might be walking into a trap, but we went anyways. And do you know why?

(BEAT)

Because we wanted to get paid, in the end that's always what it comes down to.

SULLY

You think jeopardizing our lives is worth it?

DRAKE

This time, I'm not so sure we have much of a choice.

SULLY

We never really do.

DRAKE

Well, what about Elena Sully?
Was her life worth
jeopardizing?

SULLY

I never meant for her to get
in any real danger, I thought
this would go differently. We
shouldn't have-

DRAKE

We shouldn't have gotten her
involved?! She was the
centerpiece of the entire
operation! You got her
involved the moment you said
yes to Flynn! You wanted this
job. You wanted it way more
than I did!

DRAKE hops off the table and rushes up to SULLY.

SULLY

I never wanted to put her
life in danger! She was never
supposed to find out about
the heist at all.

DRAKE

And who's fault was that?!

SULLY

Both of ours!

DRAKE throws the bottle of VODKA at the wall and it smashes
to pieces. He storms over to the kitchen sink, stumbling as
he approaches. He grips the edge of the sink.

SULLY stands still before rubbing his eyes and covering his
face with his hand. He walks over to DRAKE and puts a hand
on his good shoulder.

SULLY

I'm sorry.

SULLY walks away looking defeated. He stops before reaching
the door.

SULLY (CONT'D)

Take your time. I'm ready
when you are.

SULLY picks up his bag leaves the room. DRAKE stands
quietly at the sink, thinking to himself.

DRAKE'S cell phone begins to ring. He takes it out and
looks at the caller ID.

It reads FLYNN.

DRAKE

What the hell?

DRAKE answers the phone.

DRAKE (CONT'D)

Flynn? How're you...

QUINN answers.

QUINN (V.O.)

Mr. Drake, glad to see you're
alive and well. I'd feared
that shot had killed you.

QUINN (CONT'D)

(V.O.)

(laughs)

You continue to exceed my
expectations at every turn.

DRAKE

It nearly did, you made sure
of that.

(BEAT)

What the hell is wrong with
you? You try to kill me and
then contact me like we're
pals, well we're not asshole.

QUINN (O/S)

We will be as long as I have
your friend here.

A shout of pain is heard from FLYNN over the phone.

DRAKE pounds his fist down on the counter.

DRAKE

Oh you son of a...

CUT TO:

35. INT. PRIVATE JET – SOMEWHERE – UNKNOWN

35

QUINN sits on a private jet. FLYNN is a chair across from him with his fingers bleeding. A few of his fingernails are missing.

QUINN

(Interrupting)

Will you stop with the expletives; it's distasteful. Now if you want to see Flynn alive again, you're going to listen to me very carefully. We're going to play a game, more of a race really. There are three pieces to this puzzle. I have the first. The second is located at St. Catherine's Monastery. Do you know where that is?

DRAKE (O/S)

Yeah, it's on Mount Sinai. Why the hell would it be there?

QUINN

Save your questions for when I'm finished. Now the clock starts as soon as this phone conversation ends, first one to get the piece wins. I do hope that you get there quick or Flynn may not be alive much longer. Now what insolent question did you wish to ask?

CUT TO:

34a. INT. RUNDOWN HOTEL — LATE AFTERNOON

34a

DRAKE sits angrily on the phone.

DRAKE

Screw you pal.

QUINN (O/S)

Is there anything else?

DRAKE

Why there? What do you want with this pendent? And why this stupid race?

CUT TO:

35a. INT. PRIVATE JET — SOMEWHERE — UNKNOWN

35a

QUINN smiles and raises his hand.

QUINN

Because Mr. Drake, it's fun.

FLYNN screams in pain as they attempt to take another fingernail. The phone call ends.

34b. INT. RUNDOWN HOTEL — LATE AFTERNOON

34b

DRAKE closes the phone and then turns around. He puts the phone back in his pocket. He goes and packs his bag.

36. EXT. OUTSIDE OF RUNDOWN HOTEL — AFTERNOON

36

SULLY is leaned up against the jeep, smoking a cigar. DRAKE walks up and tosses his bag in the back. SULLY looks back at DRAKE.

SULLY

So what's the plan?

DRAKE walks over to SULLY.

DRAKE

We're going to get this son of a bitch and take him down.

SULLY

Why the change of heart?

DRAKE

Quinn called me just now and he has Flynn, alive.

(BEAT)

We're going to get him back and trash this guy's plan.

SULLY

You know I always love to ruin a lady's day.

DRAKE

The plan is to beat Quinn to St. Catherine's Monastery and snatch that piece before he can get his hands on it. And if all goes well...

(BEAT)

We save Flynn in the process.

DRAKE walks over to the passenger seat and SULLY to the drivers seat.

They look at each other.

SULLY

Now wait a second, we don't even know where the piece is.

DRAKE

Quinn wasn't kind enough to share that with me.

SULLY

So basically what your saying is, we ain't exactly got a plan.

DRAKE

We'll do what we do best.

(BEAT)

Improvise.

DRAKE sits down.

SULLY

Fair enough kid.

SULLY sits down and turns on the ignition. DRAKE looks at SULLY.

DRAKE

Here we go.

They drive away in the distance, leaving behind Soma Bay.

37. EXT. OUTSIDE WALL OF ST. CATHERINE'S MONASTERY - NIGHT 37

DRAKE stands outside the wall of the monastery. DRAKE leaps up to the wall and grabs a piece that is sticking out that he can use to climb.

SULLY speaks to DRAKE through an earpiece.

SULLY (O/S)

You monkey up that real quick
and I'll wait at the gate.

DRAKE

You make this sound so easy,
heh.

DRAKE leaps up to the next piece and quickly makes his way up, with no wire to protect him from falling.

DRAKE grabs a piece and it begins to crumble.

DRAKE (CONT'D)

Oh, oh, oh.

DRAKE leaps swiftly to a stable ledge. He then finally makes it to the top ledge.

38. EXT. INSIDE WALLS OF ST. CATHERINE'S MONASTERY - NIGHT 38

DRAKE climbs up and sits down at the top.

SULLY

Humpty Dumpty sat on a wall.

DRAKE

Didn't he fall to pieces?

SULLY

Oh yeah.

DRAKE

Thank god you didn't say that
mid-climb.

DRAKE glances over and sees one of Quinn's patrolmen. He crouches and creeps up to him. The guard turns as DRAKE punches him in the face, knocking him out.

DRAKE (CONT'D)

Surprise asshole.

DRAKE moves slowly but proudly forward a few paces before the wood flooring of the construction platform gives way. He falls through, hitting a second layer of wood; he grunts as he hits and passes through that as well. Then he makes impact with the ground on his side. DRAKE rolls over and lies on his back.

DRAKE (CONT'D)

Oh, ah.

(BEAT)

That hurt a lot. Ah.

DRAKE looks over and sees another one of Quinn's patrolmen staring at him in the distance.

DRAKE (CONT'D)

Crap.

DRAKE rolls over as the patrolman fires and pulls his gun out at the same time from his holster. He quickly shoots the patrolman, taking him out.

PATROLMAN

(shouting in distance)

He's over here!

DRAKE

Why does it always have to be
me?

DRAKE gets up and crouches behind cover. He stands up a bit and takes aim, shooting one of the patrolmen in the head and he falls back with a groan.

DRAKE (CONT'D)

Heh, heh, sweet.

The bullets hit his cover and barely miss DRAKE; he quickly crouches back down. DRAKE waits a moment before running from his cover, running and gunning at the patrolmen.

He takes out another before reaching another spot to hide at the corner of a building. DRAKE glances out and sees two men, they fire and he hides again. He pulls out a grenade.

DRAKE (CONT'D)

Better make this one count.

DRAKE pulls the pin and tosses it. It blasts the two men and then there is silence. DRAKE walks out and moves over to the gate, he opens the door and SULLY walks in.

SULLY

What took you so long kid?

DRAKE

Fell off the wall.

SULLY

You did pretty well for a cracked egg.

DRAKE

Hah, funny.

They walk across the courtyard, past the downed henchmen and into the main church.

39. INT. ST. CATHERINE'S MAIN CHURCH - NIGHT

39

They walk in, the door closing loudly behind them. There is silence. It is an empty church with not a single person inside.

SULLY

What the hell, where is everyone? I was expecting at least some sort of welcoming party.

DRAKE

What'd you call that out there?

SULLY

That was just foreplay.

A door opens across the church. DRAKE and SULLY turn to look who it is. FLYNN walks out, clearly beaten and bleeding.

FLYNN

What took you gents so long?

DRAKE and SULLY walk towards FLYNN and FLYNN towards the two.

DRAKE

How'd you escape?

FLYNN

Those pricks locked me in a closet, probably were gonna shoot me after getting through you two.

(BEAT)

Though clearly things didn't go their way.

They stop and chat in the middle of the church.

SULLY

Well where's that goddamn double-crosser?

FLYNN

Quinn's already got the piece and is long gone I'm sure.

SULLY

So we're too late?

FLYNN

We're still alive to have this conversation so I'd say it's far from over.

(BEAT)

FLYNN (CONT'D)

Remember mate, there's still one more piece.

DRAKE

But he's got a head start and now we don't have a clue where he's headed.

SULLY

Okay wait.

(BEAT)

Let's think about all this for just a second. The first piece to King Tut's necklace was in the exhibit and the second here at a monastery. This necklace and the paths that we've been along have to lead to something.

DRAKE

They always do.

FLYNN

I did overhear Quinn mention a curse.

DRAKE

Like the Curse of the Pharaohs?

SULLY

(laughs)

You can't be serious, that's bullshit superstition. Or unadulterated clap trap if you like to get classy.

DRAKE

No think about it.

(BEAT)

When they found King Tut's tomb, they opened a crypt that had been untouched for more than 3,000 years. They say when you disturb the resting place of a pharaoh

you become cursed with an evil that will lead to only one thing, death.

FLYNN

There was some evidence that led to that possibility, but most is just coincidence. It's hogwash.

DRAKE

There were a lot of mysterious deaths when they opened that tomb. Lord Carnarvon, the guy who funded the excavation was bitten by a mosquito; the bite got infected and he died from blood poisoning. Now Arthur Conan Doyle claimed it was most likely caused by elements in the room, but many thought differently especially when it got worse. Many who visited the dig cite caught fever and died shortly after.

(BEAT)

The weird part, there was actually a wound on King Tut's corpse that matched the bite on Carnarvon.

SULLY

Okay, enough with the history lesson. What's the point?

DRAKE

Given the evidence we have there's only one place Quinn could be headed.

FLYNN

And that is where genius?

DRAKE

The Valley of the Kings.

(BEAT)

DRAKE (CONT'D)

The original resting place of King Tut.

SULLY

Well-done Sherlock.

SULLY pats DRAKE on the back.

DRAKE

It was simple. With these kind of people it's always about curses and world domination. We can never just meet a normal client.

FLYNN

This bugger seems to have found it even simpler than you my friend. So now what?

DRAKE

Quinn wanted to play a game, it's about time we knocked this guy off his high horse. We know how to play better than he does.

FLYNN

He picked the wrong sodding people to screw over.

DRAKE

Let's crash this guy's party.

DRAKE, SULLY, and FLYNN walk towards the exit and leave the church.

40. EXT. VALLEY OF THE KINGS — AFTERNOON

40

DRAKE and SULLY are on camels, with the Valley of the Kings entrance in the distance.

They stop and look out.

SULLY

We have to do all the exhausting work and Flynn

SULLY (CONT'D)

gets to be our escape route.
I'm getting too old for this.

DRAKE and SULLY look at each other.

DRAKE

Hey, I trust you more than
anyone. I'd rather have you
backing me up.

DRAKE (CONT'D)

And besides, you still got
some kick left in you.

SULLY

Heh yeah, we'll see about
that.

DRAKE

Sully?

SULLY

Hmm?

DRAKE

I'm sorry about what happened
before.

SULLY

Look kid, it was my fault. I
should never have been so
eager to put Elena's life at
risk. But it's water under
the bridge.

(BEAT)

Let's not have any chick
flick moments until after
this thing is over.

DRAKE

All right. Though it's hard
to say that, since every
moment is a chick flick with
you.

DRAKE pats SULLY on the back.

SULLY

Not every moment.

(BEAT)

Okay so maybe you're right,
but...

DRAKE

Stop, I know you're about to
say something really dirty.

SULLY

Why do you always think I'm
going to say something dirty?

DRAKE

(Laughs)

Because you do.

DRAKE looks out into the distance, raising his hand to his
forehead.

SULLY

What I was going to say
before you kindly interrupted
was... Nate are you even
listening to me?

DRAKE

Sully, look.

SULLY looks out and they both observe a convoy inbound to
the VALLEY OF THE KINGS.

DRAKE (CONT'D)

Quinn.

SULLY

Just when I thought we were
finally ahead of the goddamn
game.

DRAKE

Best we go on foot from here.

DRAKE gets off the camel.

SULLY

Good idea.

SULLY follows and begins to get off his camel. DRAKE is already on the ground.

SULLY (CONT'D)

I'm not looking to get shot today.

SULLY is now off his camel. DRAKE looks at SULLY and SULLY at DRAKE.

DRAKE

We're too pretty to die, Sully.

SULLY

That's the spirit.

They begin jogging down the sand towards the entrance to King Tut's tomb.

41. EXT. OUTSIDE ENTRANCE TO KING TUT'S TOMB - AFTERNOON 41

DRAKE and SULLY jog up to the entrance, with not a single patrolman in sight. Empty vehicles.

SULLY (CONT'D)

Where'd everybody go?

DRAKE

Bingo?

They walk inside and down the staircase. DRAKE and SULLY walk into the antechamber, guns ready for any sight of Quinn or his men. They check the annex, the burial chamber and the treasury. They find every room empty.

DRAKE (CONT'D)

There's got to be a secret tunnel. Sully, take a look around.

42. INT. OUTSIDE ENTRANCE TO KING TUT'S TOMB - AFTERNOON 42

SULLY walks into the treasure room and DRAKE stays where he is. DRAKE seemingly sweating and looking a bit faint, he rubs his eyes and wipes some of the sweat off. DRAKE stumbles a step and then catches himself, before gathering

his composure to continue searching the room. SULLY shouts from the treasure room.

SULLY

Hey kid, come in here.

DRAKE looks back, beginning to look sick.

He walks in and SULLY looks at him.

SULLY (CONT'D)

Hey you all right?

DRAKE

Yeah, I'm fine. Just sweating a little, heh.

SULLY

Okay well look here.

DRAKE

Look at what? The walls are all blank.

SULLY

That's what I don't get. Why would a pharaoh, who was amassed and buried with riches, have so little? Let alone in a room like this. This room holds the clue to what has to be...

DRAKE

...the real treasure room.

DRAKE walks over to one of the walls and brushes his hand up against it.

DRAKE (CONT'D)

A switch. We need to find a switch.

SULLY knocks on one of the walls.

SULLY

This wall sounds hollow and we don't have time for this shit.

(BEAT)

Nate, come over here. We're taking this wall out the old fashioned way.

DRAKE walks over to SULLY.

DRAKE

Heh, old fashioned.

SULLY

And I'm the one with the dirty mind.

DRAKE and SULLY both stand next to each other. DRAKE looks exhausted and sick.

DRAKE

Here goes nothing.

They both run at the wall and bash through it.

43. INT. HALLYWAY UNDERGROUND TOMB OF KING TUT - UNKNOWN 43

DRAKE and SULLY roll down a set of stairs. They quickly hit the bottom and stop.

DRAKE (CONT'D)

Ah. That hurt.

SULLY

Shit.

DRAKE looks over and a gun is pointed at SULLY. A gun touches the back of DRAKE'S head as well. They both raise their hands. Then the two rise to their feet.

DRAKE and SULLY both turn and attack the men, attempting to overpower them. SULLY grabs the gun and punches the henchman in the face. DRAKE tries the same, but doesn't have the strength. He tries an uppercut, but misses and is knocked to the ground. SULLY turns around and points the

gun. The henchman has DRAKE in a chokehold with a gun to his head.

HENCHMAN

Drop the gun or I kill him.

SULLY tosses the gun on the ground. DRAKE looks worse than before. The HENCHMAN pushes DRAKE forward and he pulls out a second handgun, pointing them both at DRAKE and SULLY.

HENCHMAN (CONT'D)

Walk.

DRAKE and SULLY walk down the hall.

SULLY

Nate, what's wrong?

DRAKE

I don't know, I feel sick and have barely the strength to walk.

SULLY

Hang in there kid.

The HENCHMAN interrupts.

HENCHMAN

Quiet. Both of you.

They walk down.

44. INT. UNDERGROUND TOMB OF KING TUT — UNKNOWN

44

All three men come out into a large circular room with pillars around the edges. The walls decorated with Egyptian inscriptions and pictures.

The picture seems to show people bowing down to the symbol SHEN, meaning eternity. The symbol, AMENTA, meaning UNDERWORLD or LAND OF THE DEAD appearing all over the walls.

SULLY

How did nobody find this?

DRAKE

Clearly they didn't know
where to look.

SULLY

All this has been down here
for 3,000 years? Where's all
the treasure?

QUINN walks out in front of them.

QUINN

This is treasure.

QUINN looks sick and weak.

QUINN (CONT'D)

Mr. Drake, you don't look so
well.

QUINN leans against a pillar.

DRAKE

Speak for yourself asshole.

QUINN

Haven't you thought to ask
yourself why we find
ourselves in this weakened
state?

QUINN laughs before coughing a little bit.

DRAKE

It crossed my mind.

QUINN

We're dying.

(BEAT)

Slowly dying.

(BEAT)

From a slow acting poison we
both ingested not more than a
few days ago. I placed trace
amounts of Ricin in our
drinks at the hotel.

45. INT. KEMPINSKI HOTEL SOMA BAY, QUINN'S ROOM — DAYS AGO 45

QUINN breaks up RICIN seeds into a fine powder. Then pouring the small amount into the bottom of two glasses.

QUINN smiles when he hears the three enter in the next room before taking a puff of his cigarette. He turns around.

QUINN

Would you all care for a drink?

(BEAT)

Of course you will, we must celebrate a job well done!

He turns and pours the drinks. Handing the drink to DRAKE.

44. INT. UNDERGROUND TOMB OF KING TUT — UNKNOWN 44

DRAKE stands in disbelief.

QUINN (CONT'D)

Did you know that Ricin was used to fuel lamps dated back to 4000 B.C., they even found Ricin lamps within many tombs throughout Egypt. Those stomach pains you'd been keeping to yourself, those were far more serious than you'd have guessed I'm afraid.

QUINN begins to cough up blood.

SULLY

You gotta be kidding me.

DRAKE gives a grunt with pain before falling to his knees coughing up a large amount of blood onto the floor. SULLY jogs towards DRAKE. He is cut off by a gunshot at his feet from one of the henchmen.

QUINN

Easy now.

QUINN wipes his mouth though appearing shaky.

QUINN (CONT'D)

I'm not done yet. Now you may be asking why I've done this.

DRAKE looks up at QUINN.

DRAKE

No shit.

QUINN

You see there is still a third piece to the puzzle. And why haven't I found it? It's quite easily explained, it can't be found. At least, not here.

SULLY

What the hell are you taking about you crazy son a bitch?

QUINN

In order to obtain the last piece, I must die.

(BEAT)

And I wish to have one last round with you, Mr. Drake. Winner takes all. A race in the Underworld that will end with a winner and a loser. Let's just say I don't intend to lose. Not today.

DRAKE

Are you crazy? Why not just take it and kill me. Why risk losing?

QUINN

What's the fun in life without a little risk? The thrill of the chase, it's what I live for.

DRAKE

You're insane. You people are all the same.

QUINN tosses a piece of the scarab to DRAKE.

QUINN

We'll see.

QUINN starts laughing. QUINN collapses, coughing more blood before dying. DRAKE looks at SULLY, blood coming from his mouth. He coughs.

DRAKE

Sully.

He collapses, falls to the ground, dying right before SULLY. The screen cuts to black.

46. INT. UNDERWORLD – UNKNOWN

46

DRAKE begins to wake up. He begins to make out QUINN in front of him. QUINN is loosening his tie and rolling up his sleeves, his overcoat now on the ground.

DRAKE looks around. They are in the same room, but it is just the two of them. Everything is dark. The shadows more defined and the room having some slight differences. DRAKE rises to his feet.

QUINN

Glad to have you back with the living, though that wouldn't be strictly speaking true, would it?

DRAKE

Where the hell are we?

QUINN

This is the Underworld. Where the dead are judged and deemed worthy to enter paradise. Or well, let's just say it's not pleasant.

DRAKE

Enough with the bullshit, What's the catch? You want to get your treasure, rule the world. It's all the same.

QUINN

Behind me is the final piece.
We each have one. We must
fight to take the others. The
winner takes the losers and
puts the last piece together
and ascends back into the
real world. With the choice
to raise the army of Anubis
and claim the Earth for
himself...

DRAKE

And if I win, send them away.

QUINN

Precisely. You catch on
quick.

DRAKE starts to run towards QUINN when the whole ground
begins to shake.

DRAKE

Whoa.

The walls begin to crumble down. Pieces of the ceiling
begin to fall down, landing around them. The wall behind
QUINN comes down and a large golden scale is seen in the
darkness. A piece of the floor begins to fall down into
darkness. The ground beneath DRAKE begins to crumble. DRAKE
rolls out of the way as it falls out. He rolls back to his
feet and readies himself.

QUINN

The time of judgment has
come.

DRAKE

Maybe for you pal.

They begin to fight.

DRAKE throws a haymaker punch, hitting QUINN in the face.

QUINN stumbles then he knees DRAKE in the stomach and kicks
DRAKE. DRAKE rolls back and lands on his feet. He puts his
hands in front of him and moves back towards QUINN. As he

gets close QUINN throws a punch, DRAKE dodges and then uppercuts QUINN. QUINN lands on his back.

DRAKE launches on top of QUINN and starts to punch QUINN repeatedly in the face. QUINN grabs DRAKE'S arms and head-butts DRAKE. He then throws DRAKE off to the side. DRAKE flies towards an open hole in the floor and quickly grabs the edge. QUINN moves over to DRAKE. DRAKE quickly grabs QUINN'S left leg and pulls it out from under him. QUINN lands on his back again. DRAKE quickly climbs back up.

DRAKE looks up and a piece of the ceiling begins falling towards the two. DRAKE dodges to the right and QUINN rolling backwards, narrowly escaping the chunk of ceiling. The floor they were on being taken into the darkness.

DRAKE and QUINN ready themselves again into fighting positions. DRAKE goes in for another attack, but QUINN throws a punch first. DRAKE dodges the punch. DRAKE punches QUINN in the face. QUINN spins from the punch and DRAKE lunges to his back for a chokehold. QUINN struggles and seemingly is at a loss. QUINN then grabs DRAKE'S arms and flips him over and DRAKE lands on his back.

The wind is knocked out of DRAKE. QUINN quickly pulls out a switchblade and stabs DRAKE in the stomach.

QUINN takes the piece from DRAKE'S pocket as DRAKE screams in pain. QUINN punches DRAKE in the face again.

QUINN turns around and walks over grabbing the final piece of the now broken pedestal. QUINN faces DRAKE.

He puts two pieces of it together. And then walks towards DRAKE.

QUINN

I win. Everything you had up there and the loose ends you may have left behind. Well...

(BEAT)

They're going to stay that way for all eternity. You're going to have all the time in the world to dwell on your mistakes and how you lost everything.

DRAKE

Now wait, let's just talk
about this for a second.

QUINN

Goodbye Mr. Drake.

DRAKE

No. Wait!

QUINN places the final piece into the scarab and he
vanishes before DRAKE.

DRAKE stares out into the vast emptiness and darkness, the
ground shaking beneath him. DRAKE falls as the ground caves
in beneath him.

44a. INT. UNDERGROUND TOMB OF KING TUT – UNKNOWN 44a

QUINN reawakens. He pulls the scarab out of his pocket, now
completed.

SULLY

No.

SULLY gets angry at seeing QUINN. He turns and leaps at the
HENCHMAN, grabs his gun. SULLY shoots the HENCHMAN and then
turns and shoots the other two. QUINN runs at SULLY while
he shoots and kills the last living HENCHMAN.

SULLY begins to turn around to face a moving QUINN.

46a. INT. UNDERWORLD – UNKNOWN 46a

DRAKE is holding onto a small ledge, looking up towards
where he fell. He looks down, the knife still in his
stomach.

DRAKE

Man, I've had better days.

DRAKE shows a look of pain. He leaps up to a different spot
to grab. He continues to climb and monkey his way up.

44b. INT. UNDERGROUND TOMB OF KING TUT – UNKNOWN 44b

SULLY turns and points the handgun at QUINN right before he
reaches him.

SULLY

It's the end of the line for
you buddy.

QUINN

I've won. I can't lose. I
have the piece.

(BEAT)

Everything is completed. I
just need to put it in its
place.

SULLY

I'll put you in your place.

QUINN

You can't stop it now; it's
too late. The end is upon us.
I will rule for all eternity.

SULLY shoots QUINN in the head. QUINN falls to the ground.

SULLY

A piece of jewelry doesn't
make you bulletproof.

46b. INT. UNDERWORLD – UNKNOWN

46b

DRAKE climbs up to the platform, now broken down more since
he fell. QUINN is lying unconscious. The complete scarab is
on the ground next to his body.

DRAKE

All right Sully! This has got
to be my lucky day.

DRAKE slides it away from QUINN with his foot. QUINN begins
to come to. DRAKE crouches down next to the piece.
QUINN now awake looks at DRAKE and then at the piece. The
platform begins to crack underneath QUINN.

DRAKE (CONT'D)

Adios asshole.

DRAKE grabs the piece and disappears.

QUINN screams and falls along with the platform into the darkness.

44c. INT. UNDERGROUND TOMB OF KING TUT — UNKNOWN

44c

DRAKE awakens on the ground. He sits up. SULLY stands above him.

SULLY

Took you long enough kid.

DRAKE

Hey, I was working my ass off down there.

SULLY

At least you aren't dead.

(Laughs)

Again.

DRAKE looks over at QUINN's lifeless body. Tears of blood fall from his eyes.

DRAKE

He is.

SULLY

I'll bet he didn't take it too well.

DRAKE

Better than I did.

SULLY

I can still see the wet spots.

DRAKE

Wise ass.

DRAKE pats his pockets. DRAKE sighs and then pulls out the scarab.

SULLY

Whaddya say we finally get out of here?

DRAKE

One thing first.

SULLY

What're you talking about?

DRAKE

I think it's about time we
find ourselves some
salvageable treasure for
once.

SULLY

Now we're talkin'.

DRAKE stands up and turns around. DRAKE picks up a handgun and a shotgun, holstering them.

SULLY picks up a magnum. He walks down away from the entrance towards the back wall. There is a spot where the scarab fits. DRAKE puts the scarab into the slot and they hear movement behind them. Suddenly mummies start to climb out from the ground below. As they rise, so does their path back out.

DRAKE

Of all the things, friggin'
mummies.

The wall opens up behind them. DRAKE and SULLY turn to see what's in the newly opened room. They are revealed to see an enormous treasure room.

SULLY

Shut the front door.

DRAKE turns around and sees that the mummies have amassed and are getting close quickly. DRAKE looks at SULLY who's staring at the treasure.

DRAKE

Sully we gotta go.

SULLY

But...

DRAKE

Now!

They start running. The mummies start running as they do.

DRAKE (CONT'D)

Mummies that run, heh.
Perfect.

DRAKE pulls out his handgun and begins to run and gun. SULLY does the same with his magnum. They run, passing massive loads of untouched Egyptian treasure. They are split up on different sides of the path.

DRAKE switches to his shotgun. A mummy lunges at DRAKE, he shoots it in midair and it explodes into chunks.

DRAKE (CONT'D)

Oh shit.

DRAKE keeps shooting the shotgun as he runs.

SULLY and DRAKE meet up in the back of the treasure room. Behind them is a giant statue of KING TUT. Stairs on both sides lead to an upper platform that goes to nowhere.

There is a golden sword in the middle of the lower platform that DRAKE and SULLY are backed into. They slow down and turn to start backing up. The mummies begin to walk slowly towards the two.

DRAKE (CONT'D)

We're trapped.

SULLY

...and with no ammo.

SULLY throws the magnum at one of the mummies.

DRAKE

I've got some shotgun rounds
left, though not enough.

SULLY pulls the golden sword out of the center of the lower platform.

Suddenly everything begins to shake around them.

DRAKE (CONT'D)

What'd you do?!

SULLY

Seemed like a goddamn good
idea!

Behind DRAKE and SULLY on the upper platform a door opens.

DRAKE

Sully, you're a genius!

SULLY

Oh now I'm a genius!

SULLY holds the sword in a ready position.

DRAKE

Time to go.

SULLY drops the sword and runs up the stairs. DRAKE runs up as well, the mummies beginning to chase them. DRAKE shoots two rounds. It clicks; now empty. He drops the gun to the ground.

DRAKE and SULLY enter the newly opened door.

48. INT. TOMB HALLWAYS - UNKNOWN

48

They are now running through a thin path, the mummies right behind them. SULLY is ahead of DRAKE by a few strides. Then both turn a few more corners, the path seeming to never end.

DRAKE (CONT'D)

Faster Sully.

SULLY turns around a corner ahead of DRAKE, DRAKE turns the corner and an exit lies up ahead. SULLY runs through the doorway as it slowly begins to close.

DRAKE ducks as he passes through the doorway. Several of the mummies slide under the closing door. Some scurrying under the door and other mummies crushed by it.

49. INT. TOMB CORRIDOR - UNKNOWN

49

DRAKE and SULLY keep running, the mummies that made it through still after them. They are now in an open room and at the far end, a door opens. Sand falls revealing a secret

alternate exit from the tomb. They make it to towards the other end. SULLY slides under the door, but it closes before DRAKE can get out.

DRAKE stops and turns around. He pulls out another handgun. The mummies begin to walk towards him.

DRAKE (CONT'D)

Oh crap.

DRAKE fires at the mummies until his clip is empty and he finishes the last of his ammo. DRAKE tosses the gun and stands his ground. He hears a loud noise and shouting from beyond the wall behind him.

Suddenly the wall behind him blows up. DRAKE flies in the air, along with rubble, much of it crushing many of the mummies as a result. DRAKE'S ears ring as he barely stands to his feet. DRAKE stumbles towards the exit, covered in dirt.

DRAKE blows some of the dirt from his mouth. He turns to see some of the mummies alive and approaching him.

DRAKE (CONT'D)

These guys don't know when to quit.

He turns around and looks outside to see a helicopter.

ELENA is in it. They look at each other.

Time seems to slow for a moment as their eyes meet. FLYNN is piloting the chopper. SULLY is waving DRAKE over from the door of the chopper.

50. EXT. VALLEY OF THE KINGS — EVENING

50

DRAKE begins to sprint as everything around him begins to violently shake. The chopper is now hovering over the ground as it falls away below it. FLYNN moves the chopper closer to where the ground is still stable. DRAKE runs down a path and onto stone steps, the mummies right behind him. The ground falls in quickly behind DRAKE and the mummies.

ELENA

Nate!

DRAKE approaches the helicopter; he jumps and shouts as he grabs the foot bar. The ground falls below him and the mummies with it, one barely missing DRAKE'S foot.

The VALLEY OF THE KINGS and KING TUT'S TOMB are enveloped into the abyss, gone forever to the sands. DRAKE holding on by a hand as he watches. Then he looks up to see SULLY reaching out his hand. DRAKE smirks and takes it. DRAKE climbs up into the chopper.

SULLY

That's how you make an entrance.

DRAKE

It's what I do.

DRAKE notices ELENA in the helicopter. They look at each other. Then DRAKE and ELENA hug each other. The helicopter flies into the distance.

51. EXT. HELICOPTER PAD AT AIRPORT - DUSK

51

The HELICOPTER has lands and the propellers slowly come to a stop. FLYNN takes off his headset and stands up, walking out of the cockpit.

DRAKE, ELENA, and SULLY step out onto the ground.

FLYNN walks out to meet up with them.

FLYNN

It was a pleasure flying with you gents...
(Looks at ELENA)
...and lady.

DRAKE

Thanks for the lift Flynn.

DRAKE and FLYNN hug. DRAKE and FLYNN back up again.

DRAKE (CONT'D)

You're a lifesaver.

FLYNN

No worries mate.

SULLY

I appreciate what you did
back there for us.

FLYNN

Thank your lady friend.

He points at ELENA who smiles before turning away.

FLYNN (CONT'D)

She helped with the
helicopter. I couldn't have
pulled it off without her.

SULLY crosses his arms.

SULLY

I may still be shaky about
you, but you've definitely
showed some promise.

FLYNN

If that was supposed to be an
apology, you need to work on
that mate.

(BEAT)

But accepted Sullivan.

FLYNN holds his hand out and SULLY shakes it.

FLYNN (CONT'D)

Now if you all don't mind,
I'm going to split before the
authorities start asking why
a major tomb excavation site
sunk beneath the sand.

DRAKE

Until next time.

FLYNN smirks.

FLYNN

Cheers.

FLYNN walks off the helipad away from them.

PAN TO:

SULLY, DRAKE, and ELENA are left chatting. DRAKE looks at SULLY.

DRAKE

Admit it, he started growing on you.

SULLY

That'll be the day. He's way too full of himself. Complete asshole.

DRAKE

Sounds a little like you Sully.

SULLY

Don't get smart with me. I'm nothing like that punk.

ELENA

All right you two, relax.

SULLY

Speaking of relaxing, that's exactly what I plan on doing. Especially since I made off with this beauty.

SULLY pulls out a diamond necklace he grabbed from the treasure room.

DRAKE

Glad you made off with something, though much less than last time. If only you revealed a box of treasure under a tarp again.

SULLY

Not this time kid.

(BEAT)

Now I've got a date with ladies, booze, and a beach to go with it.

(BEAT)

SULLY (CONT'D)

Need to get away from the action and enjoy the little things.

DRAKE

You dirty old man.

SULLY laughs and they hug. They end their embrace.

SULLY

So long Nate.

DRAKE

Bye Sully.

SULLY

You two kids play nice now.

ELENA

Bye Sully.

SULLY walks away and into the airport. DRAKE and ELENA are left alone to talk.

DRAKE

I'm sorry about what happened before. I didn't mean to get you mixed up in all of this.

ELENA

I know but you did and what's worse you lied to me.

DRAKE

I shouldn't have ever lied to you. I promise I won't do that to you ever again.

ELENA

I'm not sure if I believe you, it's too much for me to deal with. I just want a normal relationship and none of this. But I don't think that's ever going to happen.

DRAKE

You mean everything to me. I
can put this life behind me,
for good this time.

ELENA

I'm sorry Nate.

(BEAT)

I don't think you can promise
me that. It's what you do and
you're not going to quit for
a long time. Maybe someday,
but not right now.

DRAKE

I can change. It doesn't have
to be this way.

ELENA begins to cry. She kisses DRAKE.

ELENA

Goodbye Nate.

ELENA walks away.

DRAKE stands there and watches her walk into the airport
and out of sight. DRAKE stands alone on the runway.

DRAKE opens his hand and it shows an engagement ring in his
hand.

He puts it back in his pocket and then walks out of frame.

FADE OUT:

**TITLE ON BLACK:
UNCHARTED**

END CREDITS (DIRECTOR, CAST, ETC.)

AFTER CREDITS SCENE

52. EXT — TROPICAL BAR — AFTERNOON

52

We see DRAKE'S back. He is wearing a teal long sleeve
shirt, jeans, and boots. He wears **SIR FRANCES DRAKE'S** ring
around his neck.

A bartender brings him a beer, there is no one else is sitting with him.

The bar is outside on a beach.

**NEWSCASTER
(ON RADIO)**

After what seems like months of investigating, authorities have finally discovered the cause of the loss of one of Egypt's most well known locations. The Valley of the Kings was excavated and analyzed. Multiple bodies were uncovered along with guns.

DRAKE stares at the radio.

**NEWSCASTER
(ON RADIO) (CONT'D)**

It seems they were attempting to rob the tomb of any valuables, but a shootout led to a cave in.

(BEAT)

Now all that remains is a sinkhole where the great tomb of King Tut once had been. Many secrets and unknown destroyed artifacts were recovered. Due to the acts of the armed men, they may have ruined the chances of ever recovering many priceless treasures.

DRAKE looks at the bartender and signals him over.

DRAKE

Can you turn it off?

The bartender turns off the radio before moving over to another customer.

DRAKE takes a swig of his beer. He raises his left hand and rubs his eyes. He puts his hand back down.

FLYNN walks on frame showing DRAKE'S back and leans on the counter on DRAKE'S right. FLYNN is holding a black folder and wearing a grey V-neck shirt.

FLYNN

Buy me a drink sailor?

CUT BACK TO BLACK AGAIN:

END