

“Prometheus Unbound”

Written
by
Jeff King

2009
Revised Draft

Based on the DC comic book character
Prometheus by Grant Morrison

PROMETHEUS UNBOUND

FADE IN:

CRAWL READS:

"In ancient Greece, the immortal Prometheus stole fire from Zeus and gave it to primitive mortals to light their dark caves. Prometheus' betrayal gave birth to art, culture, and literacy in the mortal world.

"For his deceit, Zeus chained Prometheus to a rock high in the mountains, and every day, an eagle tore away at Prometheus' flesh and consumed his liver. And every night Prometheus healed, only to have the eagle return the next day -- and the next and the next -- to inflict upon him epic suffering."

DISSOLVE TO:

EXT. PARIS - ESTABLISHING - DAY

The EIFFEL TOWER. The PONT NEUF, spanning the RIVER SEINE. And a MUSEUM.

INT. DE PALME MUSEUM - GALLERY - DAY

The CALHOUN family, Americans in Paris, discussing a RENOIR in rapid-fire French. Mom, KATHERINE, dad, JAROD. Son, CARL, 12 going on 30.

Move on to a PICASSO. Strongly opinionated Carl argues with Katherine, storms away. Drifts to --

A SURREAL PAINTING

By artist "Unknown," like something Dali cooked up, of an ice-covered mountain, a concealing fog layer above; a tropical rainforest in the mountain's cradle; shadowy GATE KEEPERS. The haunting tableau has Carl in a trance. Hugs himself, he's growing cold.

Katherine, Jarod turn their backs as a GUARD approaches.

Carl... JUMPS, his dad shaking him back to our world.

As they walk on, a tall MAN keeping a distance follows.

EXT. RITZ HOTEL - PARIS - ESTABLISHING

INT. HOTEL SUITE - RITZ - NIGHT

Most opulent suite in the house.

Katherine and Jarod readying to go out. Carl writing the Chinese alphabet. But in a funk, gives it up, turns on the TV. Katherine shuts it off, eyes Carl, knows better.

Standing by the door, the tall, imposing man from the museum. FERDINAND, 30s, from Argentina.

KATHERINE CALHOUN

You finish packing, Carl?

CARL CALHOUN

Do we have to go to Rome?

JAROD CALHOUN

Gotta earn some ciabatta, little brother.

Carl turns on the TV again. Rebellion. Jarod shuts it off. Eyes Carl, he knows better.

CARL CALHOUN

I'm tired of moving around. I want to go to a school and have friends.

JAROD CALHOUN

You got me and Uncle Ferdinand.

Carl looks to Ferdinand, practically a statue. But Ferdinand sneaks a quick wink, makes Carl smile. Still.

KATHERINE CALHOUN

We teach you ten times more at home than any school would.

CARL CALHOUN

What 'home,' Mom? When's the last time we stayed anywhere for more than a week?

JAROD CALHOUN

The world's our home, little dude, the masses our family, its injustices our raison d'etre.

A KNOCK at the door. Sebastian goes on alert. Opens to OLDER WOMAN. A baby sitter. Jarod, Katherine kiss Carl good night as they head for the door.

CARL CALHOUN

Where're you guys going?

KATHERINE CALHOUN

Out.

CARL CALHOUN

To do what?

JAROD CALHOUN

Work bro.

CARL CALHOUN

Why can't I go? Why can't you guys tell me what you do?

JAROD CALHOUN

Because if we tell you --

CARL CALHOUN

(eyes rolling)

You wouldn't have to kill me, Dad. Seriously, what're you guys, like, spies?

Sebastian guides the baby sitter into another room.

KATHERINE CALHOUN

We've tried to teach you about the world, Carl, not the made up one the establishment wants you to believe in, but the real world where corporations, banks, governments are the criminals. That's our job, Carl, fighting the establishment. Or the 'normal,' if that's what you want to call it.

CARL CALHOUN

Okay, so the rich are bad people. They're our enemies?

KATHERINE CALHOUN

An over-simplification, but sure.

Carl motions around the decadent, opulent room.

CARL CALHOUN

Then we're our own enemy.

KATHERINE CALHOUN

(had it with him)

Finish your characters.

Jarod, proud of his intellect, high-fives Carl, follows Katherine out. Ferdinand turns on TV to a CARTOON.

FERDINAND

Be a kid tonight, Carl Calhoun.

As Ferdinand exits, they do an elaborate handshake only they know. Carl looks for the baby sitter, considers.

EXT. RITZ HOTEL - PARIS - 6 STORIES UP - NIGHT

Carl steps onto a thin ledge. Unusually sure-footed. Nimbly shimmies down a drainpipe. Through window sees --

A WOMAN

Removing her dress, turns toward Carl who slips, falls, but catches hold of flagpole, monkeybars across slew of them. Swings back to building, climbs down to --

THE STREET

And lands just as his parents, Ferdinand exit hotel. Hides as they get into a van, drive off.

Carl shortcuts down an alley. Watches their van drive past. Sees a line of TAXIS.

EXT. DE PALME MUSEUM - PARIS - NIGHT

Carl's parents' van parked. Carl climbs out of his cab.

INT. DE PALME GALLERY - PARIS - NIGHT

Carl walks through the same gallery as earlier. Notices the RENOIR, the PICASSO missing from the wall.

Stops before surreal painting of mountain that captured him before. Falls into trance again. Grows cold. Scared, about to cry. Then a RUCKUS snaps him out of it.

TWO PEOPLE

Running at him. He's caught. No, it's his PARENTS!

JAROD CALHOUN

Carl?!! Jesus Christ, run!

6 COPS enter the corridor, chasing them.

Jarod stops, aims gun, FIRES, takes down two cops.

Carl looks back at the two fallen cops.

EXT. MUSEUM - PARIS - CONTINUOUS

Carl and Katherine moving toward the van. She makes a stand, pulls two revolvers. Jarod and Carl run past.

As cops exit museum, Katherine opens FIRE, both guns popping, cops falling.

The van pulls up, Katherine hops in, they drive off.

INT. VAN - CONTINUOUS

As Jarod steers away, GUNFIRE RIPS the van. Ferdinand, in the van's rear, grabs Carl, shields him from bullets.

JAROD CALHOUN
(yelling out the window)
Fucking pigs!

Katherine almost gleefully sprays rounds out the window. Carl sees they enjoy this. They sees he sees. Oops.

UP AHEAD

Two police cars form a blockade out of the parking lot. The van screeches to a stop.

BACK OF THE VAN

Doors swing open. Ferdinand steps out, sprays bullets with MACHINE GUN at cop cars, cops diving to dodge.

The van burns past cops.

INT. VAN - LATER

Driving in silence. Carl burning mad.

CARL CALHOUN
Stop. I want out!

JAROD CALHOUN
Hey look little dude --

CARL CALHOUN
I hate you, let me out!

KATHERINE CALHOUN
You wanna know everything? Than it's everything you're gonna know.

INT. WAREHOUSE - PARIS - DAWN

Carl, Jarod, Katherine waiting by the van. Empty, spooky.

WAREHOUSE DOORS OPEN

Three people enter. ELDERLY MAN supported by a cane, ELDERLY WOMAN, and a younger MAN leading them. The latter warmly embraces Jarod and Katherine.

Katherine hands a ROLLED UP PAINTING to the younger man. He unrolls, it's the Renoir. The old man and woman overcome with emotion. They speak in GERMAN.

OLD GERMAN WOMAN

Please, let us pay you something.

KATHERINE CALHOUN

(in German)

Why should you pay for something that was already yours?

Carl watches the grateful woman embrace his mother.

INT. VAN/EXT. PARIS STREET - MORNING

The van parked in front of a news stand where a TV shows the breaking news. Carl, his parents having the talk.

KATHERINE CALHOUN

Their father safeguarded their valuables from the Nazis in a Swiss bank during World War Two. He died in a camp, the bank sold it all off, and they've been trying to get it back since, including that painting.

CARL CALHOUN

What about the other paintings you stole?

KATHERINE CALHOUN

That museum's owned by one of the biggest corporations in the world. They also own slave mines in Africa, sweat shops in Cambodia.

JAROD CALHOUN

We inflict some pain, make a statement against "da man," and subsidize our revolution all in one crack o' the whip.

Carl struggles to understand. Sees the TV at the newsstand. Headline: "HIPPIE BANDITS -- PLUS FLOWER CHILD -- STRIKE MUSEUM." His parents see it, too.

KATHERINE CALHOUN

God I hate that name.

CARL CALHOUN

But if you profit from stealing and hurting people, aren't you hypocrites?

JAROD CALHOUN

Naw, see, the CEOs, CFOs, and HMOs, presidents and secretaries of statehood. They're mass murderers, genocidists.

CARL CALHOUN

I didn't see you shoot any CEOs.

Jarod can't find a response. Katherine gets emotional, hops out of the van.

JAROD CALHOUN

This is tough for her. She loves you more than the world.

(then, realizing)

It's hard for you too, I know, lil bro.

(then)

Long time ago, 'fore I met your mom, I was a waste-case, a lost cause. Did merc-work down South A way, fighting for the proletariat against the man. Brother, it opened my eyes and put fire in my belly that still burns. You'll find your own cause one day, my man, and then what me and your mom do will all make sense.

EXT. GIANT SKYSCRAPER - HONG KONG - ESTABLISHING

INT. CEO'S OFFICE - HONG KONG - DAY

A wall of VIDEO SCREENS displaying the world's ever-changing financial markets.

ON ONE SCREEN

The Panamanian stock market ticking down, down, down.

HU LONG, middle-aged, watching the numbers spiral. Waiting, waiting, waiting. Then --

HU LONG
(into phone)

Now.

He hangs up the phone.

SEVEN VIDEO MONITORS

Each with an EXEC from a different country. All seven aggressively negotiating with each other, with other people off-screen (though they're MUTED.) This is how they run the world.

Long turns off the MUTE.

TERRANCE, obese 60ish Brit.

TERRANCE
...I don't give a damn, tell Juarez if he wants to stay in office he'll do what we tell him.

SANCHEZ, distinguished, from Mexico, 50s, pissed off.

SANCHEZ
You think I didn't, Terrance? Are you calling me a fool?

MUHAMMED QATAR, 50s, a dignified Saudi.

MUHAMMED
If Terrance isn't, I am. This should've been settled weeks ago. It's cost us all.

Sanchez bares his teeth.

HU LONG
Do you have him now?

Sanchez nods, does.

HU LONG (CONT'D)
Tell him to keep his eye on the market.
In a moment, he will want to talk to us.

ON THE SCREEN

The Panama market keeps going down.

FRANCOIS, a pissy Frenchman.

FRANCOIS

An issue's come up that needs our attention.

He holds up the LE MONDE STAR ENQUIRER. An Australian man, THOMAS, squints to read.

THOMAS

(reading)

"Scientist Proves Some Humans Have Space Alien DNA."

That gets a big laugh. Francois emphatically points to the OTHER article:

CLOSE ON:

"Hippie Bandits Hit Paris Museum."

FRANCOIS

These "bandits" are becoming a problem.

HANS, German.

HANS

Because it was your museum they robbed?

FRANCOIS

(eyes Hans)

Because they've struck a chord which affects us all. The WTO globalization protests in Tokyo cost us the six key votes we needed to pass the trade agreement.

THOMAS

Which will cost us billions.

FRANCOIS

The bandits were the catalysts. They have developed a following.

MUHAMMED

It's true, I was there.

FRANCOIS

In motion we get rid of them. I know a man who will do the job. He's not cheap, but he'll do it quickly.

MUHAMMED

What about the boy?

They all raise their hands in agreement. Except one man, TY SANDERS, from Texas.

HU LONG

Problem Ty?

TY SANDERS

No. It's just, shit like this has gotta be done carefully or it comes back to haunt. Tell you what, I know a man who'll take care of 'em, boy and all, without a trace. My treat.

FRANCOIS

Not as good as my man.

CLOSE ON BLACK AND WHITE PHOTO: A French assassin, street hustle look to him. TURNS TO COLOR and then LIVE ACTION as the assassin, a martial artist, kicks, punches, jumps high in the air and kicks again his target who crumples to the ground.

HU LONG'S OFFICE

VLADIMIR, Russian.

VLADIMIR

Forget the others, we will want to use my man. He scares the bejesus out of me. And he is my wife's brother.

CLOSE ON BLACK AND WHITE PHOTO: A huge Russian ASSASSIN wears battle scars. Slowly TURNS TO COLOR and LIVE ACTION.

We're on a street in a city. The Russian assassin watches a MAN he knocked down scramble away. Calmly takes out a small HATCHET. FLINGS it. The hatchet catches up, enters the fleeing man's skull.

HU LONG'S OFFICE

TERRANCE

'Fraid I have you all beat. My man has never failed me. And the boy won't be a problem. Given the right price, he'd put a bullet in his own head.

CLOSE ON BLACK AND WHITE PHOTO: JONAS STYLES, a suit, impeccable. TURNS TO COLOR and LIVE ACTION. Styles walks down crowded street in London, fits in with suited businessmen. A MAN walking toward him. As they pass, the quickest, slyest movement, Styles keeps walking.

But the businessman stumbles, falls to his knees. Blood stains his white shirt. His throat sliced open.

Francois, Vladimir, Terrance begin arguing their assassins' merits.

HU LONG

An idea: Send them all. I wager one million dollars that Vladimir's man will be the one to succeed.

THOMAS

Million-and-a half on Francois's man.

They whip into a frenzy, betting, arguing, name calling, getting ugly.

HANS

Two million on Terrance's.

MUHAMMED

Three million on Vladimir's.

HU LONG

Gentlemen. Panama.

ON SCREEN

The Panama stock market's climbing fast.

HU LONG (CONT'D)

Wait for it.

They all wait, wait, then a phone RINGS.

SANCHEZ

The president of Panama's on the line.

HU LONG

Have him hold.

(raises a champagne glass)

To us. To the Great Eight.

Ty Sanders' drinks, but doesn't celebrate. He's troubled.

INT. TY SANDERS OFFICE - DAY

Sanders MUTES the madness. Makes a call while walking around his enormous office. Filled with paintings, sculptures, statues all from Tibet.

TY SANDERS

It's me. You got competition now, God
dammit. You gotta catch 'em before
someone kills 'em.

(listens)

All I need's one, the mom or dad. Kill
the other and the boy.

Sanders hangs up.

INT. RITZ HOTEL HALLWAY/HOTEL ROOM - PARIS - NIGHT

BLACK AND WHITE PHOTO OF: ABRAHAM PRICE. TURNS TO COLOR,
becomes LIVE ACTION as Price puts cell phone in pocket,
walks down a hallway. Not a bulky man, moves with ease,
grace. Hears a slight SOUND, turns, his senses sharp.

Steps into the Calhouns' hotel room quiet as a mouse.
MOVES from room to room, but it's empty. Sees something
poking out under sofa. Chinese characters Carl wrote.

EXT. VINEYARD - BURGUNDY, FRANCE - ESTABLISHING - DAY

Beautiful rolling vineyards.

EXT. HILLSIDE - BURGUNDY, FRANCE - DAY

A small, mostly hidden closed door.

INT. WINE CAVES - DAY

Filled not with wine barrels, but with stolen priceless
ART, ancient ARTIFACTS, JEWELRY and CASH of various
currencies.

Carl examines the art as his parents stand by. Picks up a
Tibetan STATUE.

CARL CALHOUN

The Statue of Gandharan. Tibetan. It's
been missing from the Hong Kong Museum of
Art for ten years.

Carl looks around more. He's blown away.

CARL CALHOUN (CONT'D)

This is the best small collection I've
ever seen.

KATHERINE CALHOUN

We can come here anytime you want, Carl.

JAROD CALHOUN

It's yours too.

CARL CALHOUN

I'll never come here again.

Carl walks out.

EXT. VINEYARD - BURGUNDY - FRANCE - DAY

Carl and Jarod play catch with a baseball, while Katherine sets up a picnic. Ferdinand stands guard close by. Carl in a funk.

JAROD CALHOUN

Twist your wrist just right you might get a little curve.

Carl does, the ball BENDS huge. Jarod barely catches it.

JAROD CALHOUN (CONT'D)

Whoah, dude. If professional sports wasn't in bed with corporate America, I'd tell you to go out for the Yankees.

But Carl's mind is elsewhere. Breaking Jarod's heart.

Carl senses something. In the trees surrounding the vineyard. The hair on the back of his neck stands up.

JAROD CALHOUN (CONT'D)

Maybe we should stop, Katherine, give him a normal life.

Katherine seems to be wondering that too.

Carl growing worried. Looks to Ferdinand who sees the worry in Carl. So he reaches for his gun.

A KNIFE

Flies through the air, finds its target, Ferdinand.

ABRAHAM PRICE

Like an apparition, emerges from the forest. He wears no fear, does not panic, has all the time in the world.

Carl runs to help Ferdinand, but Jarod intercepts him, takes him toward the van.

Ferdinand, knife poking out of his shoulder, fires on Price who calmly steps behind a tree to wait it out.

Katherine FIRES on Price too.

AT THE VAN

Jarod SHOOTS at Price allowing... Katherine cover to run... But Price takes careful aim, SHOOTS her in the hip. She goes down... But gets up, limps the last few steps to the van... Jarod drives off.

Price turns to Ferdinand who pulls Price's knife out of his own shoulder. Ouch, that hurt. They face off. Exchange punches, kicks. Quickly obvious that Ferdinand is well trained, but no match for Price.

Price takes a running start, leaps, kicks Ferdinand's head into cruel whiplash, snapping his neck. Falls to the dust.

EXT. DIRT ROAD - DAY

The van tearing through the vineyard.

INT. VAN/EXT. VINEYARD - DAY

Katherine bleeding. Carl upset, cares about his mom.

KATHERINE CALHOUN

If anything happens, you know where to go, Carl?

Carl refuses to answer, he's in tears.

KATHERINE CALHOUN (CONT'D)

Say it!

CARL CALHOUN

One Seven Six Rue Calon Segur.

Suddenly, Price is in the road ahead, gun aimed. FIRES.

Katherine's hit in the temple. She slumps over.

Jarod SWERVES THE VAN sideways to a stop. Checks on Katherine, she's not moving. Meanwhile --

Price walks toward them.

CARL CALHOUN (CONT'D)

Dad.

Price closing in.

CARL CALHOUN (CONT'D)

Dad!

Jarod bails out of the van and goes at Price with a fury, FIRING at him. But he's out of control, uses up bullets in short order. Price tosses his gun, motions Jarod on.

Jarod, an expert in Taekwondo, throws kicks and punches, but Price, an expert in everything else deflects it all. Finally he punches back. Jarod's stunned.

VAN DOORS OPEN

Katherine spills out, drags herself toward the battle, blood seeping from her head. Carl tries to help her.

Jarod's taking punch after kick after punch.

Katherine crawling, takes out her pistol.

KATHERINE CALHOUN

Leave him alone you sonofagoddamnitch!

Jarod takes a SMASH to the face so devastating we HEAR the CRACKING of his skull. As he falls, Price catches him to shield himself from Katherine's gun.

Katherine holds her fire. A stand off.

KATHERINE CALHOUN (CONT'D)

Carl run. Run!

Reluctantly, Carl bolts.

Price unsheathes his long knife. Puts it to Jarod's neck.

ABRAHAM PRICE

Where's your stash? You know what I'm talking about.

Katherine freezes, unsure what to do. Jarod's eyes open. Locks them onto Katherine. Gives her a nod. Katherine takes aim. Torn. Mouths: "I love you." Then --

VINEYARD

Carl sprinting, hears gun FIRING. Then his mother SCREAM. He turns around, runs back.

Reaches the opening, finds Price standing over his mother, feeling for a pulse. Doesn't get one. Curses to himself. He was supposed to bring back one alive. Jarod lay dead nearby.

When Price turns toward Carl, a strange thing's happened: Carl's dark hair has turned WHITE as a ghost.

ABRAHAM PRICE (CONT'D)

Your parents were bad people. Are you like them, Carl?

CARL CALHOUN

They weren't bad.

ABRAHAM PRICE

Sounds like someone wasn't telling you the truth. Probably didn't trust you.

CARL CALHOUN

They told me everything.

ABRAHAM PRICE

How many people they killed, how much they stole, where they stashed it?

CARL CALHOUN

Everything.

ABRAHAM PRICE

Where is it then Carl? Where'd they hide it?

Carl realizes he's been tricked by Price into telling him that he, Carl, knows exactly where his parents "stashed" the art work, etc., that they stole over the last several years. Carl still has the baseball in hand.

CARL CALHOUN

(echoing his mother)

You sonofagodammbitch!

Carl throws the baseball at Price who FLINGS HIS KNIFE at it, but it's a wicked curve that BENDS AROUND the knife and HITS PRICE in the head. Other than a bruise, it mostly just pisses him off.

Carl bolts into the vineyard again. As he runs he hears PRICE somewhere behind.

He darts out of the vineyard, LEAPS onto a tractor, vaults high in the air. Price goes with him, they bump in mid-air. Carl lands well, somersaulting, is up and caught in the hands of --

JONAS STYLES

Takes Carl to his car, tosses him in the backseat.

ABRAHAM PRICE

Grabs Styles, throws him down. They face off.

JONAS STYLES

Finders keepers, brother.

Styles pulls a BULLWHIP. WHIPS Price. That hurt. Yet Price doesn't flinch. Uh-oh. WHIPS again. Price catches it, jerks it away. As --

STYLES' CAR

Peels out, Carl at the wheel.

Price eyes Styles, pissed.

ABRAHAM PRICE

Losers weepers.

He cracks the WHIP slashing Styles' face wide open.

EXT. SKYSCRAPER - HOUSTON, TEXAS - DAY

INT. TY SANDERS OFFICE - DAY

Ty Sanders opens a Federal Express box. He jumps.

ON PLASMA SCREENS

The other seven men.

HU LONG

What is it?

Ty Sanders knocks over the box, and out roll the heads of Jarod and Katherine. Sanders seethes.

HU LONG (CONT'D)

And the boy?

TY SANDERS

He'll get him.

HANS

Four million the American gets the kid!

VLADIMIR

He couldn't even get the boy. Six on my brother-in-law.

Sanders furious, mutes the betting, makes a call.

TY SANDERS

Yes, I got your packages, you weren't supposed to kill --

(listens)

You sure the kid knows?

EXT. RUE CALON-SEGUR - PARIS - NIGHT

Carl knocks on a door. A MAN opens, grabs Carl, pulls him in.

INT. APARTMENT - PARIS - NIGHT

Abraham Price busts down the door, enters just as --

EXT. STREET - PARIS - CONTINUOUS

The man and Carl run out the back.

Before they make it over the fence, Price shoots the man dead. But Carl makes it through a skinny break in the fence, through which Price can't fit.

Carl comes face to face with --

THE FRENCH ASSASSIN

Who grabs for Carl, but Carl darts around him, jumps over a parked car, bolts down an alley.

EXT. CITY STREET - NIGHT

CLOSE ON: A Hippie Bandit T-shirt.

Two MEN both wear them, escaping with Carl. Price on their heels, they take a stand against him.

All martial artists, fists and feet fly, but Price cuts down one, while the second helps Carl escape.

INT. HOUSE - NIGHT

An older WOMAN dyeing Carl's hair dark again.

She dresses Carl in nondescript clothing. Kisses him goodbye as a MAN and WOMAN escort Carl away.

INT. AIRPORT - DAY

The couple wait in line with Carl to board a plane. They wave goodbye and Carl disappears in the tunnel. Above which --

"Parisian Airlines Flight 245 - Paris to Buenos Aires"

They close the door to the tunnel, all passengers aboard.

EXT. AIRPORT - DAY

The couple walk out past PRICE walking in too late.

INT. BUENOS AIRES AIRPORT - LATE AT NIGHT

Carl walking through the terminal alone. He's scared, tired, the airport nearly empty.

A tall, scary looking MAN walks toward him. There's no way around him. Carl stops. Sees the man HAS NO LEFT ARM. Carl turns around, but the man grabs Carl. Speaks with the same accent as Ferdinand.

SEBASTIAN

Stop fighting, boy. Ferdinand was my brother. My name's Sebastian.

INT. TAXI CAB - NIGHT

Carl and Sebastian riding in the back of the cab. Carl in a bitter mood.

SEBASTIAN

Bet you want revenge against the bastard who killed your parents. I know how you feel.

CARL CALHOUN

My parents were thieves and hypocrites.
They deserved what they got.

Sebastian smacks Carl.

SEBASTIAN

Have respect.

Carl hits Sebastian back. Is he gonna kill Carl?

EXT. BUENOS AIRES - ESTABLISHING - DAY

CARL CALHOUN (V.O.)

So where are we going?

EXT. OUTSIDE THE CITY - DAY

An old Catholic boarding school.

SEBASTIAN (V.O.)

Someplace you won't be found.

INT. ST. PAUL'S BOARDING SCHOOL - ENTRY - DAY

Sebastian, Carl and SISTER HEINRICH, the sweetest old German nun. As they walk, Sebastian talks in Carl's one ear, while Sister Heinrich contradicts in the other.

SISTER HEINRICH

I'm sorry about your parents, William.
We'll take such care of you here at St.
Paul's.

SEBASTIAN

Survive here you'll prove yourself
worthy.

CARL CALHOUN

Worthy of what?

SISTER HEINRICH

You'll make so many good friends...

SEBASTIAN

Of becoming all powerful...

CARL CALHOUN

All powerful. What do you mean?

SISTER HEINRICH

And get an excellent education...

CARL CALHOUN

What do you mean survive? It's a school.

Sebastian hands her an envelope fat with cash; it disappears inside her habit.

SEBASTIAN

See you in five years.

He walks away. Sister Heinrich turns to JOSEPH, also German.

SISTER HEINRICH

Take William downstairs, Joseph, and tell him what he needs to know.

She gives Carl a sweet peck on the head.

Joseph escorts Carl away.

They start down the very steep staircase. With each step Carl's trepidation grows. And it seems the stairs are never-ending. At each landing uniformed GUARDS positioned add to the prison-like atmosphere.

CARL CALHOUN

Sister Henrich said the school here is really good.

JOSEPH

You must choose a side. The sooner the better.

Carl confused.

JOSEPH (CONT'D)

Try to make your mark quickly.

A DIN starts to get louder.

JOSEPH (CONT'D)

Challenge someone. The bigger the better, even if you lose, you gain respect. Consider yourself educated.

The din becomes SCREAMS. YELLS.

Finally, they reach the last landing that overlooks --

"THE PIT"

Where two gangs engage in a brawl. Boys and girls, aged 10-17, all skilled in martial arts. (One gang wears YELLOW, the other RED.)

Carl looks back up the steps, like he's going to run. Joseph shoves him into it.

THE PIT

The RED gang leader sees Carl, new meat, stops the fighting. The yellow LEADER does the same. The two gangs take sides, form a gauntlet through which Carl walks, terrified.

He's shoved by one side to the other side, as if to say, "I don't want him, you take him." Carl doesn't fight back. Makes it past, JEERED by both sides. Enters another room.

INT. ST. PAUL'S - MESS/DINING AREA - CONTINUOUS

Overrun with younger CHILDREN (too young to fight.) On tables throwing things. CHILDREN. Running, sliding across the floor. CHILDREN. Sitting, crying, snot running. CHILDREN, CHILDREN, CHILDREN.

One BIG KID knocks down a 5-year old GIRL, steals her bread. She just cries. Carl's face says, "Holy shit, the inmates are running the asylum."

Carl approaches a depressed 8-year-old BOY.

CARL CALHOUN

Hey, who's in charge here?

The boy doesn't understand Carl, so Carl says it again first in French, then Spanish then German. The boy embraces Carl like a life preserver, rattles off his entire history -- in German. The boy points to --

MARIA

Argentinian, same age as Carl. She's soothing the 5-year-old girl, brought her more bread. Carl approaches, the German boy follows.

CARL CALHOUN (CONT'D)

Excuse me --

MARIA

Why, what did you do?

CARL CALHOUN

Do? Nothing, I'm, I'm Carl -- William.
Is there someone here... responsible?
Like, an adult?

She looks at him, are you crazy?

CARL CALHOUN (CONT'D)

Who cooks and cleans and, and --
(off her look)
Sister Henrich said the teachers...

He trails off, Maria's face says it all. His face falls.

MARIA

It was a school a long time ago, I hear.
We care for ourselves now, okay?

CARL CALHOUN

No, not okay. Not close to okay. God
damn Sebastian. Jesus, I am... I am so
frigging outa here.

MARIA

Oh, you can't leave, not till you're
eighteen.

CARL CALHOUN

Oh yeah? Watch me.

MARIA

Carl-William. How bad it is here or not
depends on you.

She touches his arm, smiles so genuine, so hopeful, that
it almost makes him change his mind. But he takes off.

MARIA (CONT'D)

C'mon little one, we better watch.

Maria and the little girl follow Carl.

THE PIT

The gangs retreated to territories as Carl enters. A
LARGE BOY steps in front of Carl, challenging him. Carl,
agile, dodges past, causing the boy to lose balance.

Another BOY takes a crack at Carl, but Carl gets by him.

Carl makes it to the staircase and heads up. The orphans
start WHOOPING IT UP.

AT THE FIRST LANDING

Carl's met by a GUARD carrying a long pole. SWINGS it at Carl, but Carl dodges, guard loses balance, Carl gets by, makes it to --

THE SECOND LANDING

Carl faces another GUARD, shoves his pole at Carl. But Carl leaps onto stairway railing, races past him to --

THIRD LANDING

Now the kids are GOING WILD, SCREAMING for Carl.

Carl's confronted by two huge GUARDS. He ducks a pole which lands on the jaw of the other guard who drops his pole. Carl picks it up, uses it to vault over the first guard, sprints up to --

THE FOURTH LANDING

Joseph faces off with Carl.

JOSEPH
Don't like it here?

Carl tries to get past Joseph. They fight with sticks, but he overpowers Carl. Carl tries to vault over him, but Joseph catches Carl's ankle, drops him. Then bear hugs, carries him downstairs, throws him into pit.

Carl's hurt. But pushes himself up. Then stubbornly heads back up the stairs.

The orphans GO NUTS.

Joseph can't believe the kid. Knocks him down, lifts him up, throws him back.

Carl tries to get up, but can't. So CRAWLS to the stairs. Crawls up one, two. Joseph about to bring down a pole hard on him, when the two gang leaders intervene. They block Joseph and pull Carl to safety.

Maria goes to Carl, her angelic face the last thing he sees before he loses consciousness.

INT. TY SANDERS OFFICE - NIGHT

Sanders staring at a large-format book, as if lost in a trance.

ON THE BOOK

A PHOTO of the surreal painting in the De Palme museum that so haunted Carl.

ABRAHAM PRICE (O.C.)

Nice painting. What's it of?

Sanders jumps, scared to death. Jesus.

TY SANDERS

Better question is where's the boy?

ABRAHAM PRICE

He got away. But I'll find him. Why you want him so bad?

TY SANDERS

You know why.

ABRAHAM PRICE

Yet here I am asking.

TY SANDERS

They stole a fortune, I want it.

ABRAHAM PRICE

No. You already got a couple of those.

Price looks at the photo of the painting. MOVE IN CLOSE.

DISSOLVE TO:

INT. DE PALME GALLERY - NIGHT

The actual painting itself. It's dark, a surreal sense.

INT. VAULT

Where his parents' treasure -- now his treasure if he wants it -- shines and sparkles. MOVE IN ON: Tibetan statue Carl held earlier.

KATHERINE CALHOUN (V.O.)

One day, Carl, you'll have to judge us for yourself.

ABRAHAM PRICE

Holding Carl's parents' heads in each hand.

SEBASTIAN

SEBASTIAN
Survive and you'll be worthy, you'll be
all powerful...

SMASH TO:

INT. DORMITORY - ST. PAUL'S ORPHANAGE - NIGHT

Carl wakes up in a panic. Looks around at the sleeping
orphans. Maria's at his side.

MARIA
Sorry, I'm no dream.

Carl lays back down.

MARIA (CONT'D)
American, yes?

CARL CALHOUN
I've lived all over the world, but yeah.

MARIA
When I leave here I'm going to travel.
All over the world, like you.

CARL CALHOUN
(looking around)
This place sucks.

MARIA
Yes. And?

CARL CALHOUN
I don't suppose there are any books?

MARIA
You suppose wrong, Carl-William. We have
many uses for them. They make very good
pucks for hockey, the little ones use
them to build houses.

CARL CALHOUN
Ever think of reading any of 'em?

MARIA
I don't know how to read. Maybe you can
teach me?

Maria pulls a book from under the leg of a bed (being used to keep it level.) Hands it to Carl. He smiles.

MARIA (CONT'D)

What's it about?

CARL CALHOUN

This kid and a slave take a trip on the Mississippi River.

MARIA

Will you read to me? I don't know any stories.

Carl cracks open ADVENTURES OF HUCKLEBERRY FINN. Maria sits on his bed against him, she's warm that way. Feeling her touch affects Carl.

CARL CALHOUN

(reading)

"You don't know about me, without you have read a book by the name of 'The Adventures of Tom Sawyer,' but that ain't no matter."

MARIA

What language is this?

CARL CALHOUN

English.

Maria makes a funny face.

MARIA

Carl-William. I'm sorry you're here, for you. But I'm also glad, for me. Does that make me bad?

Carl looks at her. Never has he met someone so warm.

CARL CALHOUN

No, you're not bad, Maria.

(reading)

"That book was made by Mr. Mark Twain, and he told the truth, mainly..."

INT. ST. PAUL'S - DAY

MONTAGE:

1. Carl talking to one of gang leaders. She agrees to his proposal. She begins to instruct Carl in the fundamentals of Brazilian Jujitsu.

CARL CALHOUN (V.O.)

(reading)

"It must've been close onto one o'clock when we got below the island at last."

2. Carl showing Maria how to write letters, words, sentences.

3. Maria reading out loud to Carl.

CARL CALHOUN (V.O.)

(CONT'D)

(reading)

...And the raft did seem to go mighty slow...

DISSOLVE TO:

INT. ST. PAUL'S BOARDING SCHOOL - DAY

LEGEND READS: "Four and a half Years Later"

MARIA (V.O.)

(reading)

"If a boat was to come along, we was gonna take to the canoe..."

MARIA, now 17 and lovely, reading to a group of children sitting captive to the story. Maria knows it so well she doesn't even look at the page.

MARIA (CONT'D)

"...And break for the Illinois shore..."

Other children writing, studying, reading.

EXT. ST. PAUL'S BOARDING SCHOOL - FIRST LANDING - DAY

Three guards look down from the landing, watching a spectacle:

THE PIT

The children practicing martial arts, moving in unison, like Shaolin monks. There are no gangs, no Red or Yellow markings.

17-year-old CARL leads all the kids. Grown up, bigger, stronger, still has that playful gleam in his eye. Limber and quick, not loaded down with muscle.

THE PIT - LATER

Carl spars with another kid. Carl an expert, coupled with his agility and speed, formidable.

A GIRL

Goes to the staircase, meets a guard. Gives him a package, gets one in return.

CLOSE ON HANDS: Inserting a DVD into a player.

INT. ST. PAUL'S - DORM ROOM - NIGHT

All the orphans wide-eyed, watching ROMEO AND JULIET.

Maria and Carl sit next to each other, she with her arm slung over his shoulder. Both have little kids sitting on their laps. Sense they're the mother and father here.

ON SCREEN: Danes and DiCaprio kiss.

Carl and Maria look at each other. Carl, shy, squirms.

INT. DORM ROOM - LATER THAT NIGHT

Carl and Maria, their beds close. Whisper, all the children around them asleep.

MARIA

Why do you never talk about your parents?

CARL CALHOUN

They weren't good people.

MARIA

Did they try to be?

Carl really has to think about that.

CARL CALHOUN

I don't know. Maybe. But it's their fault I'm stuck here.

MARIA

Without them, then, we never would've met. True?

CARL CALHOUN
You always turn everything bad into good.

MARIA
Like you?

Carl turns away from her, serious.

MARIA (CONT'D)
Why so dark, I was teasing?

CARL CALHOUN
Sometimes I have bad thoughts. I'm
afraid I might be like them.

MARIA
And I don't think terrible things too?
The people who are only good or only bad
are not people.

Carl leans into her, appreciates her. Teenaged hormones
raging. They move in to each other to kiss.

CARL CALHOUN
(blurting out)
There's a painting.

Maria pulls back. Frustrated. Wanted him to kiss her.

MARIA
I'm sure there is.

CARL CALHOUN
In a museum in Paris. I want to show it
to you. When I look at it, it makes me
feel... Conflicted.

MARIA
We will see it together then.

They move in to kiss. Then --

A 6-year-old BOY plops himself between them. He looks
scared.

BOY
I had a bad dream. People dying and
stuff.

MARIA
Sweet dreams always follow sour.

The boy curls up next to her. Maria reaches out her hand to Carl who takes it. This is how they sleep.

INT. THE PIT - DAY

Carl and the other kids practicing Martial arts when they notice something's up.

A MAN descends the winding stairs toward the pit. He has just one arm.

As Sebastian approaches, the children charge him, protect their territory. Carl has to come to his rescue.

CARL CALHOUN

What's going on?

SEBASTIAN

He found you. Or will soon. Let's go.

CARL CALHOUN

Wait. He found me, you mean --

SEBASTIAN

You know who I mean. I saw him in town. It won't take him long. Let's go.

Carl looks around, where's Maria?

CARL CALHOUN

I can't... just go.

SEBASTIAN

You can and you will.

Sebastian grabs Carl. Carl kicks Sebastian's legs out from under him. He lands hard.

SEBASTIAN (CONT'D)

Ungrateful little prick.

Suddenly, a GUARD falls from the staircase high above, lands inches from Sebastian. He's down for the count. They look up --

STAIRWAY

A ruckus as guards run up the stairs. Higher up someone's fighting. And winning.

ABRAHAM PRICE

Takes down another guard. Descends the stairs. Takes down two more.

MARIA

Carrying a small CHILD, joins Carl and everyone to watch the spectacle.

MARIA

Who is he?

CARL CALHOUN

The man who killed my parents.

As Price descends toward the pit, several of the older kids rush to attack him.

CARL CALHOUN (CONT'D)

No, don't.

The kids back off. Price arrives in the pit, faces off with Carl.

ABRAHAM PRICE

One more time, Carl. Where is it?

Carl attacks Price, surprising him with his speed, ability. But Price fends off most of Carl's kicks and punches.

Price runs at Carl, VAULTS OFF his shoulders, kicking him in the back of the head before landing, knocking him down.

Carl up. A quick learner, imitates, VAULTS OVER, lands behind Price, and... falls short, kicks him in the ass.

Price losing patience, goes after Carl with a vengeance.

Price kicks and punches and Carl valiantly deflects, but he's in retreat, doesn't have the strength or skill.

Price connects, knocking Carl on his ass. Carl pops back up, but Price punishes him, knocks him down again.

ABRAHAM PRICE (CONT'D)

Where?

Carl won't answer. Takes a beating. Then Price kicks Carl in the head, snapping Carl's head back. Hear a SNAP as he crumples to the ground.

Maria CRIES out, goes to Carl, embraces him. Price watches, sees how much she cares.

During the pause, several of the kids attack Price. They're no match for him, but provide distraction enough for Sebastian to lift Carl over his shoulder and carry him up the stairs.

Which starts a mass exodus. All the children head up the stairs to freedom, past unconscious guards, and block Price from getting to Carl.

Maria follows Sebastian, but a girl falls down, about to be stampeded. Maria helps her. Separates her from Sebastian and Carl.

Price pushing through the thick crowd of kids.

EXT. ST. PAUL'S - NIGHT

Pitch black, total chaos, kids running everywhere.

Sebastian lays the broken Carl in the backseat of a car. Sees Maria looking for Carl. Sebastian goes to her.

MARIA

Where is Carl-William?

SEBASTIAN

He's dead. Forget about him.

Maria crumples to the ground as Sebastian runs back to his car, drives off. Just as --

PRICE

Exits St. Paul's. Can't find Carl. About to explode. Sees Maria. As she walks away, alone, broken, Price follows.

INT. CAR - NIGHT

Sebastian driving fast. Looks in his rearview, no one following, slows down. Sees Carl waking up. He hurts, but he's good enough to sit up.

CARL CALHOUN

What happened?

SEBASTIAN

I saved your ass again, boy.

CARL CALHOUN

Maria...

SEBASTIAN

Gone. They all went in a million different directions.

CARL CALHOUN

Go back, turn around, I have to find her!

But Sebastian stays the course. Carl reaches at Sebastian to stop him. Sebastian nearly loses control of the car, elbows Carl hard, knocking him back.

SEBASTIAN

He isn't gonna give up. He's got it in for you.

CARL CALHOUN

He doesn't care about me. He just wants the stuff my parents stole.

Sebastian eyes him.

SEBASTIAN

Why does he think you'd know where it is?

CARL CALHOUN

'Cause I do.

That brings quiet to the car.

SEBASTIAN

I know how you can kill him.

CARL CALHOUN

No way. He's too strong.

SEBASTIAN

I can make you stronger. I can give you the power to wipe the prick off the planet. Him or anyone else.

Carl just stares at him.

SEBASTIAN (CONT'D)

There's a place... Hidden... You need a map to find it... If you go... You become the most powerful man on the planet...

CARL CALHOUN

(mocking him)

A map to a hidden place that will make me all powerful?

SEBASTIAN

The map is inside a statue that was stolen eight years ago from the Hong Kong Museum by husband and wife bandits --

CARL CALHOUN

Gimme a damn break.

SEBASTIAN

It's real, boy. The place is called Shamballa. And we can go there together. You'll be able to kill him and anyone --

CARL CALHOUN

Sebastian, no! I don't want to kill people. I just want Maria and to live like a normal person.

SEBASTIAN

As long as he's alive there is no normal!

CARL CALHOUN

Okay, you're right, I'll have to deal with him.

SEBASTIAN

And there's no her either. Not with him around.

That sinks in to Carl, gets his point.

CARL CALHOUN

So I'll train more, so I am ready for him. You can be my bodyguard, like Ferdinand was. I miss him.

That softens Sebastian, though he's still bugged.

EXT. LARGE EAST COAST METROPOLIS - ESTABLISHING

EXT. UNIVERSITY - ESTABLISHING

INT. CLASSROOM - DAY

LEGEND READS: "11 Months Later"

Carl front-row-center listening to PROFESSOR lecture about ancient Egyptian art and artifacts.

A SLIDESHOW PROJECTED

Vases, urns, 1000s of years old.

INT. MODERN MUSEUM - DAY

Carl roaming the galleries. Sees a WOMAN, back turned. Maria? Approaches her. She turns. Not her.

INT. DOJO - DAY

Sebastian watching Carl train with Korean master, SUN HE WO. They practice KENDO using KETTUKARI, bamboo staffs.

Sun He Wo knocks Carl's stick from him, swings his at Carl, who leaps over it, springs off of Sun He Wo's shoulders, and to his back -- just how Price did to Carl outside St. Paul's. Sun He Wo is taken by it.

SUN HE WO

Where did you learn this move?

CARL CALHOUN

From the man who tried to kill me. Why?

SUN HE WO

I have never seen it.

Sun He Wo drops his stick, motions Carl forward.

SUN HE WO (CONT'D)

Offense! Offense! Offense!

With each command, Carl punches at his master, but each punch, while quick and on target, is deflected easily.

SUN HE WO (CONT'D)

You strike as if to say, I am sorry.

CARL CALHOUN

Sorry.

SUN HE WO

To my regular students I teach defense as an art. To you I teach it to kill. But I cannot teach you to want to kill. That must come from within.

INT. DINER - NIGHT

Carl biting into a big sandwich, mayo dripping down his chin. Sebastian watching him, thinking.

SEBASTIAN

Wo's right. How do I teach you to hate?

CARL CALHOUN

Why do you hate?

SEBASTIAN

None of your god damn business.

CARL CALHOUN

You know everything about me, but all I know is you had a brother and you have...

Carl stops himself from bringing up Sebastian's missing arm. Feels badly.

SEBASTIAN

I had two other brothers, besides Ferdinand. They refused to answer questions from our government, so they threw them out of a plane. My sister and parents died in prisons. And this is how they left me. And the animals who did it are still out there.

CARL CALHOUN

I'm sorry.

SEBASTIAN

I don't want your pity.

CARL CALHOUN

I'm not offering it. It's called sympathy. Try it with tea sometime, they pair nicely.

SEBASTIAN

What I want is the son of a bitches who caused the suffering to know what it feels like. That's what I live and pray for everyday. That's what's missing in you. That bastard cut off your parents' heads and you don't give a shit. If I were whole...

Sebastian shoves away his food, can't stomach it.

CARL CALHOUN
 (dead serious)
 I give a shit.

SEBASTIAN
 Prove it.

CARL CALHOUN
 How?

SEBASTIAN
 Ferdinand said your parents were tough,
 cause they put themselves in live-or-die
 situations.

CARL CALHOUN
 I am not a thief.

SEBASTIAN
 Even you said not everything they did was
 bad.

Carl considers. Gotta point.

INT. CARL'S DORM ROOM - DAY

Carl at the computer.

SCREEN

An article about a PAINTING, luscious, erotic, a woman
 staring at a man. The article says the painting had been
stolen, it's at the City Museum, which won a court battle
 to keep it.

A WINDOW pops up. An email, "Re: Maria." Carl quickly
 clicks on it.

"Sorry, I am not the Maria you're looking for, though I
 could *pretend* to be an orphan if you're into it. Please
 send me a photo so we can hook up. XOXO..."

Carl deletes it. Sadly disappointed.

INT. CITY MUSEUM - DAY

Carl in front of the very same PAINTING of the woman
 looking at the man. The stolen painting.

Carl sees a DOCENT in grey walking away, back turned. He's struck by her, looks like Maria. But been down this road. Still, follows her. Through several galleries.

As he catches up, she enters a room, "Employees Only."

Carl hesitates, but enters.

LUNCH ROOM

Carl sees the girl. She turns and... It is MARIA. Grown up and more beautiful than ever.

Carl's frozen, can't move.

CECIL ADAMS, 30, looks kinda like Carl, approaches Maria.

Carl hides, watches them interact. They make sure no one's watching, then kiss.

Carl backpedals out of the room.

HALLWAY

Carl hurries out of the museum, broken-hearted.

INT. CITY MUSEUM - NIGHT

Carl in black including a mask, but a tie-dyed scarf as an homage to his parents. Finishes stealing the painting of the woman staring at the man. Rolls it up. Heads down the corridor, a light on in a room. A sign, "Research and Restoration Lab."

Carl peeks in the window, empty. Turns around, face-to-face with Cecil Adams.

CECIL ADAMS

(re: painting in his hand)

Nice painting. And nice ensemble.

CARL CALHOUN

Technically, not one of his best. Check out "Cry of Pain," it's in a private collection in Berlin where this was stolen from.

CECIL ADAMS

So you're returning it, Mr. Hood?
That's a matter for the courts.

CARL CALHOUN
 The court decided. I'm overruling.
 (unrolls painting)
 Ever have anyone look at you that way?

Cecil quickly checks his watch.

CARL CALHOUN (CONT'D)
 Got a date?

CECIL ADAMS
 Yeah. There is someone who looks at me
 that way.

SIRENS. Cecil smiles arrogantly. He called the cops.

CECIL ADAMS (CONT'D)
 Good luck with your new cell mate.

CARL CALHOUN
 About time they got here.

FOUR COPS

Come running at Carl.

Carl whips out a telescoping stick: time to train. He works calmly, proficiently, and takes them all down.

ANOTHER HALLWAY

Carl running when a COP dives out of nowhere, tackling him, lands atop Carl. Manages to get handcuffs on one of Carl's wrists. Carl uses his whole body as a whip, flips the cop off him. He's up as --

TWO MORE COPS COME

Carl disables one of the cops. The other has a BATON. They battle. This one knows how to handle himself. But Carl takes the baton and him.

ANOTHER COP

Shows up, gun aimed.

Carl flings the baton, knocking the gun out of the cop's hand. Carl kicks him, he falls against the wall hard. Carl's about to leave when he notices the cop's having a SEIZURE. Jesus Christ. Carl checks on him. It's getting worse. Carl takes the man's radio, calls in.

CARL CALHOUN (CONT'D)
I'm at the City Museum, there's a
policeman having a seizure.

DISPATCHER (O.S.)
Who's this?

CARL CALHOUN
Just send an ambulance.

Carl takes off.

INT. CITY MUSEUM - DAY

Carl looking for Maria. Dressed nicely, hair combed,
looks a bit geeky, but trying hard.

POLICE cordoned off the corridor from where Carl stole
the painting.

Carl spots Maria walking toward another room. He steps
in, but she's gone. Where the hell?

He turns around, there she is staring at him. She grabs
on like a life preserver. And won't let go. She breaks
into tears of joy. A long time before she can speak.

MARIA
I thought, I thought you were dead.

CARL CALHOUN
I was. But I came back for you.

MARIA
I missed you so much.

She cries even harder.

INT. CITY MUSEUM - ENTRANCE - DAY

Abraham Price lays down a newspaper, enters. Newspaper
headline: "Hippie Bandit Reincarnated? City Museum Hit!"

INT. CITY MUSEUM - DAY

In the background, police conducting their investigation.
Maria finally getting herself under control.

MARIA
What happened? Where have you been?

CARL CALHOUN

(fumbling)

I missed you so much too. By the way.

Maria getting the eye from an older co-worker.

MARIA

We had a robbery last night, everyone's tense. Oh my god you're here! Will you meet me after work? There's so much to talk about.

She takes his hands, she's so warm. He could die.

MARIA (CONT'D)

See you tonight. I'm so happy you're alive, Carl-William.

CARL CALHOUN

Me too.

Behind them Abraham Price approaches the crime scene.

Carl exits the gallery, just missing him.

Price has a look around. At the end of the hallway he sees Maria staring coldly back at him. She gets the shivers, walks away.

EXT. CITY STREET - NIGHT

Carl and Maria walking on a busy street. She's on fire with news of her life. Carl's intoxicated.

MARIA

...I went to Tokyo and Rome, and I worked as a waitress in Jerusalem, can you believe that, me? And I spent a lot of time in Africa, and oh, Carl, you think we had it bad at St. Paul's, it nearly broke my heart, the children. I'm going back, they need so much help.

CARL CALHOUN

That's perfect for you. You'll be great at it.

MARIA

This feels so good to be with you. It was like a piece of me had gone.

CARL CALHOUN

Which piece?

They're reconnecting, rekindling, resparking. Drawn together. But Maria backs off.

MARIA

Can you believe we're here, you and me?
The big city.

CARL CALHOUN

Just like we talked about, Maria.

That gets to Maria. She shifts gears.

MARIA

When I was in Africa, a man there was
doing research on primitive art. He
reminded me of you. His name is Cecil.

CARL CALHOUN

Maria, I've been looking for you
everywhere --

MARIA

He's the one who found me the job at the
museum. He works there too --

CARL CALHOUN

I never gave up --

MARIA

We're going to be married. And then go
back to Africa.

CARL CALHOUN

That's great, I, congratulations, I --

But he can't hide it from her.

CARL CALHOUN (CONT'D)

No, no, it's not. You and I Maria...
Saying I missed you doesn't even...

MARIA

At St. Paul's we were children, we needed
each other.

CARL CALHOUN

When you're not around, Maria, I'm not
right. I, I think bad things. I need
you.

MARIA

You're the best person I know.

CARL CALHOUN

Do you love him? Cecil. Seriously?

She nods that she does. He pulls away and flashes an ugly SNEER. Haven't seen that side. Maria backs off.

MARIA

We have to be friends again --

CARL CALHOUN

No.

MARIA

Please meet him, you have so much in common. He also knows so much about art.

Carl doesn't answer her. He's in a dark place. A COP passes by them, stops, sensing something wrong.

COP

Everything okay folks?

MARIA

Yes, thank you.

CARL CALHOUN

(under his breath)

Fucking pig.

COP

What'd you say, pal?

Carl doesn't repeat but sneers. The cop moves on. They walk on in silence, a space between them.

MARIA

A man came to the museum today. He scared me, because he looked like the man who attacked you, at St. Paul's. I'm probably wrong, that was a long time ago.

Carl doesn't react.

MARIA (CONT'D)

Please don't be mad at me Carl-William.

PRELAP:

Sound of a punch CONNECTING.

INT. DOJO - DAY

Carl hits Wo hard, surprising him.

SUN HE WO
Where did that come from?

Carl doesn't answer. He's still in a dark place.

SUN HE WO (CONT'D)
Strike like that always.

SEBASTIAN
You don't even know if it's him. And if
it is, you're not ready. We should go
get the map.

CARL CALHOUN
If it's him, I'm ready.

INT. MARIA'S APARTMENT - NIGHT

The tiniest space imaginable. Maria opens the door to
Carl. Hands her a gift, she kisses his cheek. He
squeezes up against her to enter. Sees --

ON THE WALL

A map of Africa with a pin marking a country right in the
heart of the continent. Carl studies it till --

CECIL ADAMS (O.S.)
Motambo. Ever been?

CARL CALHOUN
Can't say I have.

Cecil wears an apron.

CECIL ADAMS
Cecil.

CARL CALHOUN
Carl.

They awkwardly shake hands. Cecil eyes him. Does he
know him?

CECIL ADAMS
Something to drink, Carl?

CARL CALHOUN
Nothing now, thanks, Cecil.

MARIA
So, should we let's, why don't we just
sit down everyone. Yes?

INT. MARIA'S APARTMENT

They're at the make-shift dining table. Maria squeezes between Carl and the wall to get to the kitchen. Gets another bottle of wine. Carl looks out the window, on edge.

CECIL ADAMS
...I interned at the Louvre and the De
Palme while working on my undergrad.

CARL CALHOUN
There's a painting at the De Palme, I
promised Maria a long time ago I'd take
her to see it, the most haunting, freaked
me out as a kid.

CECIL ADAMS
Surrealist, late-thirties, early-forties,
a mountain, cloud hanging over, rain
forest at the top?
(off Carl's nod)
Freaks a lot of people out. Depicts the
mythical Shamballa...

Cecil goes comically dramatic, dims the lights. Maria
plays along, but for Carl, nothing comical about it.

CECIL ADAMS (CONT'D)
In the bowels of which exists a temple.
Enter and you're transformed into... Dum,
dum, dum, dum... A super villainous
immortal bad guy!

MARIA
(playing along)
Oooo, that is freaky.

CECIL ADAMS
Ah, but there's a hitch: Not just anyone
can enter said temple. He -- or she --

MARIA
Can you see me as a super villain?

Maria sees Carl has gone to another place.

MARIA (CONT'D)

Carl?

CECIL ADAMS

Must first prove he has within him not
just evil, for the devil must know
lightness, dark and all shades in between
to conquer the vast spectrum that is
mankind.

MARIA

Carl? Cecil stop.

CECIL ADAMS

But if you do enter, you emerge
transformed --

MARIA

Cecil!

Cecil stops. Carl snaps out of it. Cecil rises, clears
plates to take to the kitchen.

CECIL ADAMS

I've looked at that painting dozens of
times, does nothing for me. I'm taking
Maria there on our honeymoon, maybe it'll
arouse something in her. But probably
not.

He nuzzles at her neck, goes to the kitchen.

CARL CALHOUN

I have to go.

Carl abruptly leaves.

EXT. MARIA'S APARTMENT

Carl walking away, looking around the dark street.

MARIA

Carl, please don't leave.

CARL CALHOUN

I was supposed to take you, Maria. It
should've been you and me.

MARIA

I didn't know you were alive.

CARL CALHOUN

You do now.

Carl grabs her, kisses her. She kisses back. Then breaks it off. Then she kisses him again. No, she can't, pulls away.

MARIA

Oh God, what am I doing?

She reaches out again to Carl. But his senses have come alive, hair on the back of his neck on end.

CARL CALHOUN

Go back inside, Maria.

MARIA

We need to deal with this, Carl. I don't know what to do.

CARL CALHOUN

I can't now. Just go.

MARIA

Why would you do this to me?

Maria runs back inside, hurt.

CARL CALHOUN

I'll call you!

But she's gone. Carl walks off into the dark street. Angst, confusion, looking back for Maria, trying to find focus for what's in front of him.

ABRAHAM PRICE

Steps out in the street, faces him.

ABRAHAM PRICE

You love her?

CARL CALHOUN

Just a friend.

ABRAHAM PRICE

Glad I'm not your friend. You're one confused puppy, just like your parents.

CARL CALHOUN

I decided I don't hate you for what you did.

Price stares at Carl, unsure.

CARL CALHOUN (CONT'D)

You're just a hired hand. A moralless prick. But my parents knew the dangers.

ABRAHAM PRICE

If you're so moral I'm sure everything they stole is plaguing your conscience.

CARL CALHOUN

You're right, it is. That's why I decided to give it back to its rightful owners.

ABRAHAM PRICE

Sorry, but no.

No more to say. Price motions Carl on. Carl motions him on. Then claps his hands twice fast. His KETTUKARI comes FLYING out of the dark into his hand. Sebastian steps out of the shadows. Price sees he's been setup. But no matter.

Price charges at Carl. Carl fends off Price's attack, swats him hard with his kettukari. And kicks Price in the chest, knocking him down. Price didn't expect that.

Price comes at him again. Carl thrusts, swings the stick, Price dodges, jumps, evades. Carl connects to Price's jaw. He's hurt again. Sees this isn't gonna be so easy.

They go again and Carl tags Price more than once. He's technically sound. But it's not taking a toll on Price.

Price grabs the stick, yanks it from Carl like taking candy from a kid, and snaps it in half.

He attacks Carl, connects with a smashing blow, knocking him down. Carl's up, but Price knocks him down again. Then out of nowhere --

SUN HE WO

Stands before Price. Charges. The man's all speed, accuracy, but Price deflects his strikes and kicks. One does land and it hurts Price, pisses him off.

Wo backs up, resets, now that he knows more. Goes Ju Jitsu, tries to flip Price to the ground, but Price reverses the move, flips Wo hard onto his back.

Wo's up. But Price has had enough distraction. FLINGS his knife at Wo, who deflects it with the back of his hand. But without missing a beat, Price FLINGS a second knife, this one piercing Wo's throat. Wo goes down.

Price pulls his knife from his throat, wipes it off on Wo, turns back to Carl who's visibly affected.

Carl springs on Price in a rage, hits hard several times, stunning him. Then smashes Price's nose, breaking it. He's bleeding badly. Carl has him, but is distracted, Wo taking his last hard-fought breaths.

Price seizes the moment, goes at the opening, and kicks the shit out of Carl.

SEBASTIAN

Aims a gun at Price. Price pauses his assault.

CARL CALHOUN
(to Sebastian)
Don't! Do not!

Carl bounces up, goes at Price who knocks him down with the hardest round-house kick. Carl's down and maybe out. Price takes out another knife.

Sebastian SHOOTS Price in the belly. Price throws his knife at Sebastian, puncturing his shoulder and pinning him to the wooden posted stop sign.

Price looks at the blood coming from his stomach. Slightly stumbles. Curses the inconvenience.

Sebastian tears at his shirt, breaks free, reaching for the gun. Has it.

Price sneers at Sebastian, walks away into the dark.

Sebastian FIRES blindly at him till he's out of bullets.

Carl stumbles to his feet, yanks the knife out of Sebastian. Blood pours out, an artery hit. Shit. Pass by Wo, dead now.

EXT. MARIA'S APARTMENT - NIGHT

Carl leads Sebastian to Maria's front door. Before Carl rings the bell, he sees through the window:

Cecil's bare legs on top of Maria's bare, spread legs.

Carl leads Sebastian away.

INT. MARIA'S APARTMENT - NIGHT

Cecil making love to Maria. Maria turns from him, looks out toward the street.

EXT. HOSPITAL - STREET - MORNING

MONTAGE:

Carl and Sebastian exit the hospital all patched up.

EXT. MARIA'S APARTMENT - DAY

Carl's healed some, gets up the nerve, knocks on Maria's door. When no one answers, he looks in a window, sees --

INSIDE APARTMENT

Empty. No furniture, nothing. Maria's long gone. Carl's lost her again. Turns into a cold wind. Turns cold himself.

INT. DE PALME MUSEUM - GALLERY - DAY

Carl staring at the painting that has so captivated him. Shivers cold. Eyes turn hard. Lip curls into a malevolent sneer. A small BOY bumps into him. Carl looks at him like he's gonna strike. Frightens the boy badly, runs scared. That shakes Carl, walks away. As he goes --

ABRAHAM PRICE

Steps around the corner, following Carl. He glances at the painting. It stops him. Loses himself in it. Feels the same emotions Carl felt. When he finally looks up Carl's long gone. He approaches a DOCENT, an older, creepy man. Asks him about the painting.

FRENCH DOCENT

It depicts the mythic Shamballa, where man can achieve powers beyond mortals.

INT. WINE CAVE - BURGUNDY, FRANCE - DAY

Carl finds the Tibetan STATUE. With little struggle, the head pulls off. Carl finds the MAP. Studies it carefully. But puts it back inside the statue.

INT. HOTEL ROOM - NIGHT

Carl and Sebastian who's wide-eyed from Carl's news.

SEBASTIAN

You have the map? It's real then. Where is it? Show it to me.

CARL CALHOUN

I left it in the statue...
(pointing to head)
But I have it in here.

SEBASTIAN

Why aren't we on our way then?

CARL CALHOUN

I'm not convinced it's real. The place, Shamballa.

SEBASTIAN

It's real!

CARL CALHOUN

Even if it is I don't want to become that... thing. What it turns you into. Anyway, I made plans. I'm going to Africa.

SEBASTIAN

What the hell for?

CARL CALHOUN

To find focus. Work for the proletariat.

SEBASTIAN

For the what?

CARL CALHOUN

I'm gonna be a mercenary and fight against the man.

SEBASTIAN

You? A mercenary? War isn't in you,
you'd curl up and die. This is about the
girl.

Carl doesn't argue.

SEBASTIAN (CONT'D)

Boy, with that map the world is yours.
You can have anything.

CARL CALHOUN

Not Maria. She wouldn't want me.

SEBASTIAN

Go to Africa. Go to hell for all I care.
I'm done wasting my time with you.

Sebastian storms out.

EXT. WAR-TORN URBAN CITY - MOTAMBO, AFRICA - ESTABLISHING

LEGEND READS: "Motambo, Africa. 14 Months later."

MONTAGE

1. EXT. MOTAMBO JUNGLE - DAY

A REBEL FORCE of civilian troops (no uniforms, mostly
black Africans, some white, and Carl) in a gun battle,
pinned down by --

GOVERNMENT TROOPS

Uniformed, heavily armed, entrenched, fortified.

The rebels commanded by GENERAL KASHALA, 40. Carl CRAWLS
low like a salamander through the forest, winding his way
toward the troops' position. Comes upon --

A LAIR

Of three SOLDIERS. GRABS one from behind, knocks him
out. Another soldier aims at Carl who kicks away his
gun. Soldier pulls a knife. Carl grabs his wrist, turns
the knife inward, it goes into the soldier's belly.

The third soldier attacks, Carl pulls his gun, shoots,
kills. Carl stares at what he's done as...

A GOVERNMENT SOLDIER

Sneaks up behind him, gun aimed, about to kill, but General Kashala shoots him, saving Carl's ass.

2. INT. MOTAMBO SAFEHOUSE - NIGHT

Carl, other civilian troops down for the night. Carl drinks whisky, numbing himself. Kashala watches Carl, interested in him.

3. EXT. MOTAMBO ORPHANAGE - DAY

Carl on the edge of the forest watching --

Orphans running around, playing. Then Maria joins the kids. They run to her, love her. Makes Carl smile. Which is wiped away when Cecil joins her.

4. INT. SAFEHOUSE - DAY

A REBEL rushes in, bloody, beaten, goes to Kashala.

MESSENGER

General, President Mbetu's men took your wife and sons. I followed them...

Kashala grabs his gun, the rebel force head out, including Carl.

END MONTAGE

INT. HU LONG'S OFFICE - HONG KONG - NIGHT

Hu Long video conferencing with the other seven.

RUSSIAN

I spoke with the prime minister this morning in Moscow. He likes his summer palace, his mistresses, he will vote as instructed.

HU LONG

And Poland?

HANS

Yes, taken care of.

HU LONG

What else?

TERRANCE

Africa. Motambo. We gave President Mbetu another warning, but the fat bastard continues to steal our diamonds.

FRANCOIS

Steal your diamonds, don't you mean, Terrance? You own the majority of the mines down there.

Terrance shoots daggers at him.

HU LONG

Do we have a replacement?

TERRANCE

A General named Kashala, he's leading a rebel force against Mbetu. An earnest sort, long as he thinks he's doing good, he'll do as we ask. We have men in place, be done by tomorrow, day after at most.

They go around casting votes. Hu Long nods. It's done.

EXT. MOTAMBO STREET - DAY

General Kashala, Carl, others waiting for a convoy of government troops to pass by. Behind them a POSTER of PRESIDENT MBETU, AN UGLY BRUTE who instills fear.

CARL CALHOUN

Handsome, isn't he?

GENERAL KASHALA

Why do you fight with us?

CARL CALHOUN

I was in the neighborhood.

GENERAL KASHALA

(lamenting)

It was once a nice neighborhood.

CARL CALHOUN

Isn't that why you're fighting, General?

Kashala rips down the poster of Mbetu.

The convoy passes, Kashala leads his rebel force along.

EXT. STREET OUTSIDE RESTAURANT/BAR - DAY

Kashala tells the men the plan. But Carl interrupts with an idea. Kashala looks at him like he's crazy.

INT. RESTAURANT/BAR - DAY

Mbetu's SOLDIERS have taken over the restaurant. Among them a few 12-year-olds. All have automatic weapons.

SEQUESTERED IN THE CORNER

The general's WIFE, three SONS.

ENTRANCE

Carl walks in like it's a Burger King. Troops swarm him, shove him against the wall, search him. Carl plays the surprised innocent tourist. They put him with the hostages. Carl looks at his watch, speaks to Kashala's wife.

SOLDIER notices, approaches. Yells something at Carl. Carl's attracting attention. Carl talks back with the soldier in his native language. Then with a quick move takes him down. But --

TWO MORE come at him, one just a kid. Carl takes them easily, and the kid, even GENTLY. Now more troops are coming at him, at Kashala's wife, sons. This wasn't the plan. Too many of them.

Carl looks at his watch. Thinks. What the hell should he do? Then --

CARL CALHOUN

(singing)

"Il notche di vina, catalone, Milano..."

"Nessun Dorma," from Puccini's "Turandot." And Carl's not bad. And it stops the troops in their tracks. What the hell? The child soldiers laugh at the spectacle.

ENTRANCE

Kashala and his men burst in, catching the soldiers off guard. MELEE ensues, both sides taking bullets.

Carl positions himself in front of Kashala's family, protecting them. Moves them to a safe spot. Carl joins the fight.

A SOLDIER sneaks up behind Kashala. Carl sees, shoots him dead. Kashala looks at Carl, nods appreciatively.

As gunfire slows, Carl goes to the soldier he killed. A 12-year-old BOY. Laying in a growing puddle of blood. That doesn't go down easy.

Kashala embraces his wife, sons. Has soldier take them out. Grabs one of Mbetu's soldiers, PATALA, puts gun to head. Patala's a large, bald man, heavily tattooed, wild eyes, look of evil.

GENERAL

Tell Mbetu I am coming for him.

Shoves Patala out the door. Turns his attention to the prisoners. His men lined them up for execution.

Carl doesn't like it, but Kashala gives the command and they're all SHOT.

Carl goes to the bar, pours himself a drink, downs it, pours another.

SECOND IN COMMAND

General Kashala.

He leads Kashala to a back room.

CARL'S POV

Two dozen 10-12-year old frightened, new "recruits."

Carl sees Kashala confer, hates this, but gives a command. His men head to the room to execute.

Carl cuts off Kashala, knows what Carl's going to say.

CARL CALHOUN

They're the same age as your sons.

That's not what Kashala thought he'd say.

GENERAL KASHALA

If I don't they will be shooting at me tomorrow.

Carl considers. Steps in front of Kashala's troops who aim their guns at him.

CARL CALHOUN

Wait, wait, hold on. What if I know someone who'll take 'em, General?

Kashala considers.

EXT. ROAD/INT. TRUCK - DAY

Carl driving a truck. The boys ride in the back.

EXT. MOTAMBO ORPHANAGE - DAY

An oasis. Well dressed, well fed kids run around, playing games as the truck pulls in to a stop.

An AFRICAN WOMAN comes out to greet Carl. But Carl's looking for Maria.

The woman sees the boys.

AFRICAN WOMAN

Oh my.

CARL CALHOUN

Do you have room?

AFRICAN WOMAN

The lady who is in charge is not here.
But she never turns away a child.

Carl lifts the boys out of the truck one by one.

INT. MOTAMBO ORPHANAGE - DAY

Carl washing his hands, notices BLOOD on them.

EXT. MOTAMBO ORPHANAGE - DAY

Carl in the truck ready to go.

A LANDCRUISER

Pulls to a stop. MARIA gets out. She is alone.

Carl considers. Does he go see her? Looks in the mirror, fixes his hair. But doesn't like what he sees staring back at him. Starts the truck, drives away.

MARIA

Runs out of the orphanage, but the truck is gone.

EXT. MOTAMBO STREET - DAY

Carl pulls to a stop in front of the safehouse. It's eerily quiet, the street empty. Carl on alert.

INT. SAFEHOUSE - DAY

Carl, gun out, a trained commando now, searches room to room, but the place is empty. Except --

GENERAL KASHALA

Drunk. Two GUARDS across the room, guns on Carl. The Kashala motions to put them away, pours Carl a drink. They toast.

GENERAL KASHALA

How are your orphans?

CARL CALHOUN

Where is everyone?

GENERAL KASHALA

You haven't heard. We won. President Mbetu is in prison.

CARL CALHOUN

Wow. That was fast. How did you...

GENERAL KASHALA

I didn't. Under Mbetu thousands disappear, the world does not care. But they learn he steals diamonds from the mines, suddenly British, French, Russians storm the palace and poof!

CARL CALHOUN

What's that mean for you?

GENERAL KASHALA

Me? They say General Kashala, you can be president and do as we say or join Mbetu in prison.

CARL CALHOUN

And you're just gonna go along with them?

Kashala, a proud man, eyes Carl.

GENERAL KASHALA

You think I'm a bad man. If I believed going to prison would help my country --

CARL CALHOUN

General, I honestly don't know the difference between good and bad anymore.

GENERAL KASHALA

Mbetu's men are still out there and will come at me. I can use you.

Carl shakes his hand warmly, walks away.

EXT. MOTAMBO BAR - NIGHT

Carl looks like shit, drunk as a skunk. He's with Sebastian who's repulsed by what Carl's become.

SEBASTIAN

Why am I here?

CARL CALHOUN

I don't know, why are you here?

Carl takes a drink, struggles, near to breaking down.

CARL CALHOUN (CONT'D)

I'm lost Sebastian.

Carl lowers his head.

CARL CALHOUN (CONT'D)

She...

SEBASTIAN

I came all this way because of her?

Sebastian seethes. But sees how bad off Carl is.

SEBASTIAN (CONT'D)

She tell you to piss off?

CARL CALHOUN

I haven't seen her. I can't... Let her see what I've become.

ENTRANCE

Several MEN enter, armed GUARDS and soon-to-be President Kashala.

As well as the British mercenary, JONAS STYLES (the man with the whip who stole Carl from Price in the vineyard and has a long scar on his face to show for it.)

Carl reacts seeing Kashala with Styles.

SEBASTIAN

Who is he?

CARL CALHOUN

Tried to kill me once. Wonder who the fuck works for? Maybe I'll go ask.

Carl rises to go ask, but Sebastian stops him.

CARL CALHOUN (CONT'D)

Who gives a shit anyway. Hey Sebastian, let's you and me go to Tibet.

Sebastian searches him, is he's serious? Carl knocks back his drink, signals for another.

SEBASTIAN

What's the point? You're all ripped apart inside. Tibet would be a waste of time.

CARL CALHOUN

How about I rip you apart, see what's inside you.

Carl glares at Sebastian. Haven't seen Carl this dark to date. Gives Sebastian second thoughts -- and a chill in his spine.

SEBASTIAN

All right. We leave tonight, 'fore you change your mind.

CARL CALHOUN

Change it? I won't even remember it.

Carl signals to the bartender for TWO drinks.

Jonas Styles staring at Carl.

EXT. BAR - NIGHT

Carl stumbling down the street. Knows Styles is coming up behind him. Puts his arms out, like he's crucified. Styles WHIPS CARL. Carl doesn't flinch.

JONAS STYLES

They paid me a fair wage to jail Mbetu,
but oh ho ho, sweet days. Have you any
idea the price still on your head? Ain't
I the lucky leprechaun, then.

That gets Carl's attention. Styles whips him again, but
Carl -- like Price -- catches the whip, yanks it away.
Then Carl beats the living shit out of Styles.

CARL CALHOUN

Who you work for?

JONAS STYLES

British man... Terrance... Owns mines...

Carl about to kill, but can't. Let's him go. Styles
slips a GUN from his hip, FIRES, hitting Carl in the
stomach. Carl SNAPS Styles' neck brutally.

POLICE at the bar reacting to the gunshot, come running.
Carl stumbles into the darkness.

EXT. RURAL ROAD - NIGHT

Carl hobbling down the road. Falls, can't get up.

EXT. RURAL ROAD - DAY

Carl hasn't moved. THREE AFRICAN GIRLS approach Carl.
One dares to TOUCH HIM. Carl moves. The girls run away
terrified.

INT. AFRICAN ORPHANAGE - DAY

Carl on a bed unconscious, Maria and a DOCTOR at his
side. His eyes open. Sees Maria. Turns away.

INT. AFRICAN ORPHANAGE - DAY

Carl laying in bed staring off.

MARIA

Watches him from across the room.

INT. AFRICAN ORPHANAGE - ANOTHER DAY

An African GIRL reads aloud to Carl.

AFRICAN GIRL

"Looky here, Huck, what fools we are, to not think of it before! I bet I know where Jim is." "No! Where?" "In that hut down by the ash-hopper..."

The girl gives a funny reading, but Carl doesn't react.

INT. MOTAMBO ORPHANAGE - ANOTHER DAY

Maria brings Carl breakfast. Feeling it's time, she sits next to him.

MARIA

I've been waiting for you to come to me.

CARL CALHOUN

How's your husband, what's his name? Diesel? Pimple?

MARIA

Cecil and I... He's in France. We are still friends. But you...

CARL CALHOUN

But me what?

She studies Carl, touches a scar on his face. He pulls away.

MARIA

What's happened to you?

She takes him in her arms, comforts him.

CARL CALHOUN

You don't want anything to do with me.

MARIA

Don't tell me what I want.

But Carl gives her nothing back. So Maria gives him space.

INT. MOTAMBO ORPHANAGE - ANOTHER DAY

The orphanage empty. Carl still in bed. A boy someplace WEEPS, drives Carl nuts. Good God will someone shut him up. Carl finally out of bed, finds the boy. Stares, the kid terrified, tries to run, but his foot's wedged, he's stuck. Carl pissed at himself, helps the boy get free.

EXT. MOTAMBO ORPHANAGE - ANOTHER DAY

Carl steps outside, watches Maria and the orphans playing kickball.

AT THE END OF THE BUILDING

A few men rebuilding a fallen structure.

EXT. MOTAMBO ORPHANAGE - DAY

Carl pitching in with the construction.

INT. MOTAMBO ORPHANAGE - NIGHT

Carl still moving slowly, walks up to Maria.

CARL CALHOUN

Take a walk?

EXT. FOREST - NIGHT

Carl and Maria walk.

MARIA

I don't care about your past.

CARL CALHOUN

It's important you know if we're gonna be... Around each other.

EXT. FOREST NEAR THE ORPHANAGE - NIGHT

Maria angerier than we thought she could ever be.

MARIA

I want to meet this Sebastian and what I will do to him... You think you have evil thoughts!

CARL CALHOUN
He protected me, Maria.

MARIA
Protected you?! He's trying to turn you
into some kind of monster, with this map.

He takes her hand. They walk on.

MARIA (CONT'D)
The man who's trying to steal your
parents'... What they took.

CARL CALHOUN
What they stole.

MARIA
Do you think the children are in danger?

CARL CALHOUN
(shakes his head)
But he knows you.

MARIA
We won't leave each other's side. Ever.
You'll protect me, yes?

CARL CALHOUN
I don't know if I can. I've never beat
him.

MARIA
Then I'll protect you.

She kisses him. He kisses her back.

DISSOLVE TO:

MONTAGE:

1. INT. MOTAMBO ORPHANAGE - DAY

Carl teaching the orphans to paint with water colors.
Maria works with other kids.

2. EXT. MOTAMBO FOREST - DUSK

Carl and Maria walk through the forest leading several of
the children on a hike. Like they're back at St. Paul's,
only free now.

3. EXT. MOTAMBO ORPHANAGE - DAY

Carl in a drum circle with kids, an OLDER MAN leading. They're all teaching Carl how to drum. Carl's into it, but he's not very good, keeps losing rhythm -- and getting laughed at by the kids.

4. EXT. MOTAMBO ORPHANAGE - DUSK

Carl and Maria dressed for a traditional African ceremony. Stand facing each other. In between, now-President Kashala, presiding over their wedding.

The orphans, other guests watch as Kashala puts Carl's hand on Maria's. Then Maria's other hand on Carl's, crossing them. Then puts his own hand on top of theirs.

He breaks into a smile, gestures grandly. The children swarm Carl and Maria, the now-married couple, who kiss.

EXT. MOTAMBO ORPHANAGE - NIGHT

The wedding celebration in full swing. Native drummers play native music to which the guests, the children, President Kashala all dance along with Carl and Maria.

Carl goes to Maria. She takes his hand, leads him into the forest.

EXT. MOTAMBO FOREST - NIGHT

Maria leading Carl. She stops, kisses him, then steps back, teasing. Takes off her shawl, drops it. Then breaks into a run for him to chase. He obliges.

FOREST

Maria, 20 yards ahead, sheds her shoes.

Carl passes her shoes, keeps after her.

FOREST

Carl looking for Maria, doesn't see her. Finds her dress.

EXT. MOTAMBO ORPHANAGE - NIGHT

The celebration continues without Carl and Maria. The children have gone to bed. But on the fringes --

PATALA, Mbetu's man, evil, tattooed, and several former government soldiers we recognize hide. Heavily armed. Patala has them spread out. Keeps an eye on Kashala.

FOREST

Carl still chasing Maria, stops. Listens.

CARL CALHOUN

Maria!

He hears a noise up ahead, smiles, runs after her.

EXT. MOTAMBO ORPHANAGE - NIGHT

The unwitting celebrants continue dancing. Patala's men now in position. Then gives a signal and they BREAK INTO THE CLEARING, guns firing.

Kashala's guards quickly move to protect him.

FOREST

Carl stops, hearing the gunfire. He turns to run back, then hears --

MARIA (O.S.)

Carl!

Carl hurries to --

A CLEARING

Where Maria, wearing only her slip, has a knife to her neck. Held by Abraham Price. Carl goes to his knees, puts his hands behind his head, surrenders.

EXT. MOTAMBO ORPHANAGE - NIGHT

Patala's men ravage the wedding guests, killing people.

Patala, two of his men chase after Kashala. Kashala's guards fight back as Kashala and his wife run.

FOREST

Price still has the knife to Maria's neck. He motions Carl to get up, to move. Where?

A GRAVE, six feet deep. In the bottom, a pine casket.

ABRAHAM PRICE

In.

Carl climbs into the hole.

CARL CALHOUN

I'll tell you --

Price slices Maria's neck, she flinches, draws blood.

Carl holds himself back from attacking.

ABRAHAM PRICE

Where's the map?

Carl's surprised Price knows about it.

CARL CALHOUN

I'll take you to it, just let her go.

ABRAHAM PRICE

Like an old married couple, we'd just fight, Carl. So tell me where it's at, your wife and me'll go get it while you wait here six feet under. Tell the truth, maybe she's back before you suffocate.

MARIA

He's going to kill us Carl, don't tell him --

Price pushes the knife against her throat threateningly.

CARL CALHOUN

It's in France! The map. In a statue.

Price eyes Carl.

ABRAHAM PRICE

Why haven't you used it?

MARIA

Because he doesn't want to become a devil like you.

ABRAHAM PRICE

I got no illusions about what I am. What I hate is people like Carl who won't accept what they are, lie to themselves, to everyone.

MARIA

If that's what you think you don't know anything about Carl. But you, oh, I have seen men like you every day. Angry, frustrated, alone, incapable of love or empathy. Unlike Carl, you are only typical. Tell him where the map is, Carl, he deserves to go to that hell.

Price steamed, presses the knife against her neck, blood now dripping profusely. Maria elbows him, gets free, runs.

Carl leaps from the grave.

Price throws his knife into Maria's back. She goes down.

Carl jumps on Price and beats the living shit out of him, lifts him up, throws him into the grave.

Carl lifts up Maria, blood pouring from her, and runs back toward the orphanage.

ORPHANAGE - MOMENTS LATER

Where Patala's men are engaged in a fire-fight with the remaining guards.

Patala and two others chasing Kashala and his wife. They're cornered.

Kashala steps in front of his wife to protect her.

Patala shoots Kashala. When he falls dead, he shoots Kashala's wife.

ORPHANAGE

Carl enters the melee carrying Maria, whose fading eyes look up at him.

Carl searches for someone to help him. Two of Patala's men drag him away from Maria. Carl takes them both down violently, quickly, picks up Maria, heads for the orphanage entrance.

TWO TRUCKS

Pull up, government TROOPS jump out, heavily armed. They fire on Patala's men and quickly take over.

Three government troops stop Carl. Carl goes violent on them. The troops overwhelm Carl, knock him down.

From his position, before he's kicked unconscious, he sees Maria lying nearby, reaching for him. He reaches for her. Then her eyes go blank. She's dead. And Carl's world goes dark.

FADE TO BLACK:

PRELAP:

A METAL DOOR SLAMS SHUT

DISSOLVE TO:

INT. MOTAMBO PRISON - DAY

Two GUARDS closed a door behind, walk Carl down a corridor. His feet in shackles.

INT. MOTAMBO PRISON - HALLWAY - DAY

The guards shove Carl to move faster. Hit him with a club. One raises the club to do it again. Carl blocks, twists the club, breaking the guard's wrists. The other guard attacks Carl. Carl flips him into the air, he lands flat on his back.

A SMALL WINDOW

On a cell door. A pair of EYES watching Carl.

Carl walks to the next cell. The door's open. He enters.

GUARDS

Run down the corridor, guns out, find Carl in his cell like nothing happened. Confused. They lock the door.

INT. HU LONG'S OFFICE - HONG KONG - NIGHT

Hu Long talking with the other seven.

TERRANCE

Kashala's dead, but no matter, we have another man already in his place.

(MORE)

TERRANCE (CONT'D)

But guess who has reared his head again?
Remember the kid we bet on, his parents
were some sort of bandits? The kid's in
the same prison as Mbetu, can you believe
it.

HU LONG

Did we call off the bet?

VLADIMIR

Ten million says my brother-in-law gets
him first.

Francois picks up his phone, we hear --

FRANCOIS

John? I need you on a plane for Motambo
right now. Remember the kid? Same deal,
yes. His head for proof.

Which causes Vladimir, Hans to get the phone and call
their men.

INT. CARL'S CELL - MOTAMBO PRISON - DAY

A shaft of LIGHT shines through the small window in the
door. Moves to Carl's shut eyes. Awakens him into
squint. Up to view the source.

A BROKEN MIRROR

On the wall across reflecting sunlight from somewhere
above.

MAN IN NEXT CELL (O.S.)

You look tired.

Carl looks into the corridor. Who said that?

MAN IN NEXT CELL (O.S.)

(CONT'D)

The mirror.

Looks at the broken mirror, sees the EYES of the prisoner
in the next cell. His accent is South African.

Carl returns to his bunk.

INT. CARL'S CELL - AFRICAN PRISON - ANOTHER DAY

Carl wakes up to noise in the corridor.

Carl looking out the window at --

THE MIRROR

Reflecting two guards returning to his cell the man next to him. Carl only sees a scant view of the man's back. His wet hair light-colored.

The two guards open Carl's cell door.

EXT. PRISON COURTYARD - DAY

Carl sprayed down with a strong hose in a small dirt courtyard. His outside time. The courtyard walled in on all four sides.

AN ARMED GUARD

Positioned high above.

TWO GUARDS

Posted at the entrance. No way out, though Carl isn't looking for one.

INT. PRISON HALLWAY - DAY

Carl's feet shackled, shuffling back to his cell. Two GUARDS follow up behind him.

AHEAD

Another GUARD, a hulking man, walking toward them.

Carl's senses turn prickly. He looks back, finds the two guards have disappeared.

The guard approaching reaches into his coat. Carl sees the guard is the Russian assassin.

Carl hops like a rabbit at him... As THE GUN COMES OUT Carl leaps forward, hits the gun from his hand, knocks down the huge man. Smashes his face into the floor, wraps his shackles around his neck and strangles him.

After, Carl walks into his cell past --

THE WATCHFUL EYES

Of the man in the next cell.

INT. CARL'S PRISON CELL - ANOTHER DAY

Carl sitting on his bunk.

MAN IN NEXT CELL (O.S.)
How's your day?

Carl doesn't reply.

MAN IN NEXT CELL (O.S.)
(CONT'D)
My name's Perris, that's with an 'e' and
a pair of 'r's' if you keep track. Got a
name, mate?

Carl still doesn't reply.

MAN IN NEXT CELL (O.S.)
(CONT'D)
Be sure to ring if you need anything.

INT. CARL'S PRISON CELL - DAY

Carl on his bunk.

MAN IN NEXT CELL (O.S.)
Hey mate, be aware.

Carl's up, moves to the door, against the wall next to
it. Near-silent, sound of a key turning in the lock.
Door knob turning. Door opening... The FRENCH ASSASSIN
stepping in, gun in hand.

SMASH CUT TO:

INT. PRISON HALLWAY - DAY

The dead French assassin thrown into the hallway like a
bag of trash. Carl closes his door.

INT. CARL'S PRISON CELL - ANOTHER DAY

The sunlight reflecting into his room and on him. Carl's
hair has begun to turn white at the roots.

MAN IN NEXT CELL (O.S.)
 So guess where I went last night? Sixty-
 eight degrees, September light,
 bouillabaisse paired with a crisp
 Viognier? No clue, eh? Provence.

He still gets nothing out of Carl.

MAN IN NEXT CELL (O.S.)
 (CONT'D)
 You a traveling man? Look down.

A small red PILL rolls through a hole in the wall between
 the two cells.

MAN IN NEXT CELL (O.S.)
 (CONT'D)
 Take you wherever you want to go.

Carl stares at the little red pill. Why not? Pops it.
 Lays back on his bunk.

MAN IN NEXT CELL (O.S.)
 (CONT'D)
 Have a good trip.

EXT. FOREST - DAY - DAYDREAM

The most beautiful forest -- preternaturally so. Carl
 and Maria walking hand in hand. Stop at a river.

MARIA
 Why so sad? I'm here.

CARL CALHOUN
 It's my fault that you're here.

MARIA
 Don't say that.

CARL CALHOUN
 I want to be with you. Now.

MARIA
 Don't think that way, Carl. You're with
 me, this is enough.

She sees that's not enough for Carl.

MARIA (CONT'D)
 Just keep coming back.

He kisses her.

EXT. PRISON COURTYARD - AFRICAN PRISON - DAY

Carl's been washed down. Drying, looking up at the sun.

INT. CARL'S PRISON CELL - AFRICAN PRISON - DAY

Carl on his bunk.

MAN IN NEXT CELL (O.S.)
Had a date last night. All right, I met
her in a bar. I don't want this to get
around, gents here start thinking I'm
easy, but we made a night of it. You?

CARL CALHOUN
Was good, yeah.

MAN IN NEXT CELL (O.S.)
Excellent.

Another red PILL rolls through the hole. Carl takes it.

MAN IN NEXT CELL (O.S.)
(CONT'D)
Still haven't heard your name.

CARL CALHOUN
Carl.

MAN IN NEXT CELL (O.S.)
From your travel director, have a good
night, Carl, we'll talk when you get
back.

EXT. PARIS - NIGHT

Carl and Maria having dinner at a sidewalk cafe. The
candlelight, the violin player, everything perfect.

INT. MUSEUM - DAY

Carl and Maria looking at sculptures. The best moment
they've had together. Carl kisses her deeply.

MARIA
I love you so much.

CUT TO:

EXT. VINEYARD - BURGUNDY, FRANCE - DAY

Price back at the spot where he killed Carl's parents.
Searching for the treasure, the map.

BARN

Price ripping the place apart, searching. Frustrated,
throws a chair across room.

DISSOLVE TO:

INT. CARL'S PRISON CELL - AFRICAN PRISON - DAY

Carl asleep in bed, awakened by the guards. Carl
struggles just to stand. Now wears a beard, uncut hair
showing more white because there is no black dye in
prison.

EXT. PRISON COURTYARD - DAY

Carl squints at the sunlight, flinches at the cold water
hitting him.

INT. CARL'S PRISON CELL - DAY

Carl laying on his bunk, curled up in a ball. Gets
himself up, goes to the wall, knocks on it.

CARL CALHOUN
Hey, hey, Perris. I need... You have
anything for me?

A long pause, as if considering. A PILL pops through.

CARL CALHOUN (CONT'D)
C'mon, man.

Two more PILLS roll into the room. Carl gulps them down.

MAN IN NEXT CELL (O.S.)
Great to escape, Carl. But it isn't real.

Carl falls back on his bunk.

EXT. FOREST IN CARL'S DREAM - DAY

Carl and Maria. She's ten yards from him. He walks toward her, she steps away. He runs, catches her. Tries to kiss her, she eludes, teases. Kisses him. Bites his lip.

Carl touches his lip. It's bleeding. Maria smiles.

Maria running away. Carl chases.

FOREST

Maria up ahead, but out of reach. She laughs, but Carl's not having fun.

Maria disappears. Carl confused. Panics.

BEHIND HIM

Maria taps him on the shoulder. She looks different, darker, a TEMPTRESS.

CARL CALHOUN

Why are you running away from me?

MARIA

Why are you running away from me?

Carl doesn't get it.

MARIA (CONT'D)

You come, you go, you leave me alone. I need you to be here with me. Always.

CARL CALHOUN

Don't ask me that.

MARIA

Then don't come back.

She traces his lips with her fingers. Walks away.

INT. CARL'S PRISON CELL - DAY

Carl sitting on his bunk. Tearing the blanket from his bed into long strips.

Carl tying the strips together to make a long rope.

Carl slides his bunk to the center of his cell.

Carl throws the rope over a pipe on the ceiling.

MAN IN NEXT CELL (O.S.)
Sounds like you're redecorating.

Carl puts the noose around his neck.

MAN IN NEXT CELL (O.S.)
(CONT'D)
Look, Carl, we all have something,
someone, some reason. I've been there,
mate. You just need to find that one
thing.

Carl readying himself.

MAN IN NEXT CELL (O.S.)
(CONT'D)
For me, I have a son and daughter I'd
like to see again.

Carl closes his eyes.

MAN IN NEXT CELL (O.S.)
(CONT'D)
The man who killed your girl. You *hate*
him?

CARL CALHOUN
Of course I do.

MAN IN NEXT CELL (O.S.)
There you go then. Hate can give you
purpose, reason, meaning.

CARL CALHOUN
No meaning if I can't do anything about
it, Perris.

MAN IN NEXT CELL (O.S.)
Who's to say? We put our heads together.
Here. But Carl, this is all I have.
Let's get through tonight, talk tomorrow.

Four red pills roll into Carl's cell. Carl considers.
Takes off the noose, pops the pills.

INT. CARL'S PRISON CELL - DAY

Carl pacing the room, strung out, looking paranoid.

MAN IN NEXT CELL (O.S.)

Tell me how much you hate the bastard?

CARL CALHOUN

He took everything from me. And not just him, whoever hired him.

MAN IN NEXT CELL (O.S.)

Know who they are?

CARL CALHOUN

I could find 'em.

MAN IN NEXT CELL (O.S.)

'Bout time for justice, eh? We ready to get outa here, Carl?

Carl chuckles loud enough for Perris to hear.

MAN IN NEXT CELL (O.S.)

(CONT'D)

First time I've heard you laugh, mate.

CARL CALHOUN

When I was a kid, we were always moving around, my parents used to say, we were heading toward justice. Always thought Justice was a place. Sebastian was right. I should've followed the map.

MAN IN NEXT CELL (O.S.)

Map?

CARL CALHOUN

If I had the map, I could have more than justice. On anyone. Everyone.

MAN IN NEXT CELL (O.S.)

Whoah, let's first focus on getting ourselves outa here, eh? Then we'll talk about maps.

INT. CARL'S PRISON CELL - DAY

Carl waiting as the guards open his door. Toss in the shackles. Carl puts them on. Shuffles out.

INT. PRISON HALLWAY - CONTINUOUS

Carl follows the two guards past --

PERRIS' CELL

His eyes watching Carl pass by. Looks at --

THE WALL

Where the broken mirror hung. It's missing.

EXT. PRISON COURTYARD - DAY

Carl drying in the sun.

Carl putting on his clothes.

Carl putting on his shackles. But the latch won't close. Looks to one of the guards. As he approaches Carl, the other guard levels his gun at Carl.

The guard kneels down to put on the shackles. Carl silently SLICES HIS THROAT with the broken mirror.

Carl LIFTS THE GUARD, uses him as a shield, runs at the other guard who fires on him. Carl RAMS AND KNOCKS OVER the guard.

THE GUARD ON TOP OF THE BUILDING

Opens fire on Carl, spraying bullets into the courtyard. Carl dives against the wall, out of the line of fire.

Grabs the wall's thin lip with his fingertips, moves toward the doorway, hidden from the guard. Sees the dead guard's KEYS on his belt. He needs those. Dives for them, has them in hand. BULLETS rip the ground around him. Carl rolls back to the wall, makes it to the exit.

PRISON HALLWAY

Two more GUARDS arrive. Carl uses his feet to take down the first. Springs up and kicks down the second. Picks up their rifles.

PERRIS LIVINGSTON'S CELL

Carl opens the door, and out walks PERRIS LIVINGSTON, 40, wearing a victory scowl. Even Carl's taken aback by this man's cruel, ugly demeanor. He grabs a gun from Carl.

LIVINGSTON

Oh am I ever in the mood for a good kill.
Or two.

He takes the keys from Carl, dances off down the hallway.

Livingston stops in front of a cell. Unlocks a door, and out walks --

FORMER PRESIDENT MBETU

He storms out, a malevolent force unleashed.

GUARDS

Come at them. Livingston opens fire, mows them down. Livingston notices one still alive, puts a bullet in his brain.

Carl keeps moving as Livingston opens more cells, Mbetu's soldiers falling in step with their leader.

GUARDS

Seeing what they're up against now turn around and run.

They surprise one GUARD who raises his hands in surrender. Livingston SNAPS HIS NECK, turns a circle, dropping the guard as if murder to him is a dance.

EXT. PRISON - NIGHT

The doors bust open and Mbetu and his army march out. Livingston steers Carl in another direction.

LIVINGSTON

We have our own battles to fight, mate.
So where exactly is our map?

EXT. MOTAMBO PORT - NIGHT

Carl and Livingston sneak up the plank of a ship.

CARGO HOLD

Carl and Livingston hiding. Carl shaking from withdrawals. Leaning against wooden box marked:

A CARGO LABEL

The ship bound for MARSEILLE, FRANCE.

INT. TY SANDERS OFFICE - HOUSTON, TEXAS - DAY

Ty Sanders video conferencing with the other seven.

TERRANCE

He escaped from prison. Silly question,
what are the odds he knows about... Us?

FRANCOIS

A million to one.

HANS

I will take that bet.

FRANCOIS

How much?

HU LONG

Do you realize that if you win you're
dead?

Sanders cuts out of the conference, he's on the phone.

TY SANDERS

He escaped the prison.

EXT. STREET - NIGHT

Price walking down a street hangs up on Sanders.

INT. VAULT - BURGUNDY, FRANCE - DAY

Livingston, incredulous, looking at the cash, the art,
the riches.

Carl looks withdrawn, like shit. Carl opens the statue.
Hands Livingston the map.

LIVINGSTON

Shamballa, eh? The power to kill
anyone... Everyone...

Livingston is intoxicated. Hands Carl a handful of pills
so he can be too.

Carl takes them hungrily. Sits back, lets the pills go
to work. A smile on Carl's face begins to form.

CARL CALHOUN

Maria...

Last thing Carl sees is a 2000-year-old Chinese gold vase hitting him in the face. And again. DARKNESS.

EXT. CAVE ENTRANCE - BURGUNDY - FRANCE - DAY

Livingston finishes loading up a truck with art, cash.

EXT. VINEYARD - BURGUNDY - FRANCE - DAY

Livingston driving a car in the same spot where Price killed Carl's parents. And suddenly there he is again, aiming a gun at Livingston who's driving at him. Livingston floors it, gonna run right over him. But Price takes his time, fires, hits Livingston who crashes the car.

Price approaches. Livingston's dead, neck in an impossible position. Price sees the map poking out of his coat pocket.

INT. VAULT - BURGUNDY, FRANCE - NIGHT

Carl strung out, scarred, dried blood all over his face. Around him some of the art still there, but Livingston took all of the cash.

Suddenly Carl flies into a rage, ripping priceless paintings to shreds; throwing one-of-a-kind vases, sculptures against the wall.

INT. DE PALME MUSEUM - NIGHT

Carl makes his way down the corridor slicing RENOIRS, MONETS, PICASSOS to shreds, ripping them off the wall, throwing them to the ground. Paintings that once meant so much to him.

He comes across the painting from his childhood, the enshrouded mountain. Carl about to cut it to pieces, but as before he's drawn into it. A new darkness washes over Carl. One he cannot avoid this time.

INT. DINER - NIGHT

Sebastian at the counter nursing a coffee. Down the counter a ways, two MEN watch him.

EXT. DINER - NIGHT

Sebastian walks out. Unbeknownst to him, the two men follow. Come up behind, knock down Sebastian. Aim a gun.

THIEF #1

Take out your wallet, you freak.

Suddenly, Carl kicks Thief #1's knee at the joint bending it impossibly sideways. And punches the second thief, knocking him 3 feet in the air. Carl kicks at them brutally, till Sebastian stops him. Sebastian looks Carl up and down. Hardly recognizes him. His unkempt hair past his shoulders and picket-fence white. By appearances nothing left of the old Carl.

EXT. HIMALAYA MOUNTAINS - TIBET - ESTABLISHING

EXT. TRAIL - HIMALAYAS - DAY

Carl and Sebastian traversing a thin trail in a world of white high above the tree line.

EXT. TRAIL - HIMALAYAS - DAY

The trail runs into a frozen waterfall, the only way up. Carl ascending using an ice pick, makes it to the top. Tosses down a rope for Sebastian.

EXT. TRAIL - HIMALAYAS - NIGHT

Caught in a blizzard, trudging through. Sebastian loses footing, falls. Too tired to get up. Carl shoulders him, pushes on.

EXT. MOUNTAIN PEAK - HIMALAYAS - DAY

Fog engulfs Carl as he pulls Sebastian to the top. They turn around and face --

AHEAD

A mountain covered in ice, a layer of protective fog above. Though not exact it is similar to the mountain depicted in the surreal painting.

Carl's eyes fixate on it. It has already begun to affect him. Sebastian bumps him, they head off across the valley toward it.

EXT. ICE MOUNTAIN - DAY

Carl and Sebastian come around a bend in the trail and find --

A LUSH TROPICAL RAIN FOREST flourishing underneath the fog.

They enter a garden of near perfection, trees filled with perfect, ripe fruit; birds chirping happily; a SNAKE winding its way around a branch, staring at Carl.

A FIGURE

Just a glimpse of a WOMAN, naked, moving through the brush. The figure stops, peers out at Carl and Sebastian.

AN APPLE

Rolls toward Carl's feet. Picks it up. Does he bite?

THE WOMAN

Is it Maria? The slight glimpse we see looks like her. Carl considers the apple again, but Sebastian grabs it, throws it away. They walk on.

FURTHER ALONG

Carl and Sebastian walking through thick, virgin jungle. Slow going. Movement. A SOUND. Carl pauses. Cries out in pain. His leg's been slashed, he's bleeding... MOVEMENT, something coming at Sebastian. Cries out, he too slashed, bleeding... Carl slashed again.

He and Sebastian RUN. Come into --

A CLEARING

From which Carl sees the mountain up ahead, an AURA surrounding it. The temple of Shamballa.

Suddenly, MEN run from the forest and surround them. Robed and hairless, 4-foot tall, they appear to be monks.

As they get closer, see their tweaked features -- ears elongated, noses pronounced, eyes bulged out.

And worse, their toxic nature -- they are hideous men. The LEAD MONK speaks as if he's chain smoked for a thousand years.

LEAD MONK

Bow to me.

Carl doesn't respond.

LEAD MONK (CONT'D)

You will bow to me!

But Carl won't.

The monk's so pissed he can't contain himself.

LEAD MONK (CONT'D)

You will never enter the temple.

A monk jumps at Carl; Carl catches him, twists his arm impossibly, snapping it.

Another monk swipes at Carl, using his sharp nails rips open a long tear in his skin.

Carl and Sebastian run. The monks chase them.

FOREST

Carl and Sebastian running. Monks coming at them on all sides. Sebastian's sliced, goes down. Carl rights him, continues running toward the temple ahead, taking hits as he goes.

They reach --

A CLEARING

Where no life exists. Only dirt and stones. As if a nuclear bomb destroyed everything that lived.

The monks stop, won't enter the clearing.

Carl nudges Sebastian, turns around, sees --

THE TIP OF THE TEMPLE

At the top of the hill. They're almost there.

But then SCREAMS from the forest. Horrific screams, some poor soul being tortured.

Carl's instincts, go help, but Sebastian reaches out, stops him.

But when the screams get louder Carl can't help himself. He runs straight at the monks, leaps over them, somersaults in the air, and lands on the other side and bolts into the forest.

FOREST

Carl running toward the hideous sound of a man's screams... Closing in... Finds more monks swarming someone on the ground.

Carl pulls the monks off him, throws them into the forest, till he finds --

ABRAHAM PRICE

On the ground, all cut up, hurt but alive.

More monks coming at them, so Carl bolts back toward --

THE CLEARING

Sebastian watching as Carl makes it back. Then a few beats later, Abraham Price makes it safely to the clearing.

The monks stop on the edge of the forest.

LEAD MONK

Only one may enter.

OTHER MONK

They'll have to fight to the death.

LEAD MONK

I say the tall one wins. He looks stronger.

OTHER MONK

I bet the younger one, he's quicker.

And like the Great 8, all the monks start bickering over who will win. They argue, fight, hit each other, the vile beasts.

Price and Carl face each other.

Price explodes fast and hard, but Carl blocks every strike Price throws. Carl attacks, pummels Price, and this time doesn't let up.

Price connects with Carl's jaw, but it only pisses off Carl who loses his temper, goes nuts on Price.

Price tries to crawl away, but Carl won't let him...
Price gets away, breaks for the temple. Carl runs after him.

Carl tackles Price, pummels him. Price kicks Carl off, runs again toward the temple. Carl's up chasing...

Carl kicks Price from behind, knocks him down. Price finds a rock, smashes Carl in the forehead. Carl's stunned, falls back. Price takes off toward the temple.

Sebastian helps Carl to his feet.

Carl chases Price to the top of the mountain. At the peak, come upon --

A CRATER

Cradling a metallic structure that emanates a force barely visible. THE TEMPLE OF SHAMBALLA. Though it doesn't resemble a temple at all.

Carl catches Price. They face off. Price punches but Carl ducks. Again and again, Price keeps missing. Carl nails him, Price falls back. Again, again.

Then Carl pulls Price's own move on him: He vaults off his shoulders, somersaults in the air, and as he seemingly defies gravity, GRABS PRICE'S HEAD and SNAPS HIS NECK before landing back on the ground. Price falls in a heap.

But the improbable: Price rises, his neck broken, crooked, ugly. He stumbles, crawls toward the temple. He slides down the side of the hill. Carl runs down after... Price reaches for the temple, reaches, reaches as Carl gets there and...

PRICE'S HAND

Touches the temple first. A bright LIGHT emanates from the temple. Price's body seems to ignite. A sadness comes over him. The scan lasts several beats.

And then the LIGHT disappears. And nothing happens.

Price can't believe it. And then he falls down dead.

Sebastian nudges Carl toward the temple. Carl isn't sure. But touches it.

Bright light emanates. Sorrow, sadness overcome Carl. Lasting several beats... As the light fades...

A DOOR

To the temple opens. Carl walks inside. Sebastian darts in after as the temple doors close.

INT. TEMPLE OF SHAMBALLA - DAY

Spare, futuristic as Carl makes his way around. Passing through --

A SITTING ROOM

With twelve chairs.

DORM ROOM

With twelve beds.

Carl moves to --

ANOTHER ROOM

Panels with screens. Carl passes his hand over and --

A SCREEN comes alive with writing. Letters and symbols. Carl studies them as --

SEBASTIAN

Joins him. Carl's not surprised.

SEBASTIAN

Can you read it?

CARL CALHOUN

It's a jumble of languages. Chinese characters crossed with ancient Greek and Latin...

Carl keeps reading.

CARL CALHOUN (CONT'D)

This is some kind of healing room.

A low HUM. Starts to build. An aura envelopes Sebastian.

Carl reads something.

CARL CALHOUN (CONT'D)
 You're being scanned, Sebastian. The temple thinks you're sick. It's trying to repair you. Or, not repair...

Sebastian feels a change coming on. Euphoria washes over him.

CARL CALHOUN (CONT'D)
 Ah God, this isn't a temple...

Sebastian's euphoria growing...

CARL CALHOUN (CONT'D)
 They came here to kill us. All of us. Like they did on other worlds. Whole populations...

Sebastian's EYES go wide. Pupils turn BLACK.

CARL CALHOUN (CONT'D)
 They crashed here... A long time ago... Shamballa means... Eden...

Sebastian raises his LEFT ARM. It's impossibly regrowing.

CARL CALHOUN (CONT'D)
 People, humans were different then. Then they became part of our race...

Sebastian filling with power...

CARL CALHOUN (CONT'D)
 They brought despair... Deceit and hate...

Sebastian's expression turning darker, hideous, ugly. Like the monks only more so.

CARL CALHOUN (CONT'D)
 Ah God, Sebastian, we shouldn't've... We gotta get out.

SEBASTIAN
 Go? This is why I needed you. Now I'll have my revenge.

Carl turns and sees Sebastian for the first time. Flinches at the sight of him. Sebastian HITS HIM with his new, powerful arm, knocking him hard against a wall. Carl's broken, dying, barely breathing now.

Then Carl begins to GLOW. He's being scanned.

CLOSE ON CARL'S MOUTH

Flexing, mutating, turning into an unbearable grimace.
Carl screams out.

SEBASTIAN

Feels like he could conquer the world. Goes into --

ANOTHER ROOM

He's a different being now. Scary, ugly, inhuman. Then
the HUM STOPS. Silence. Sebastian turns, sees
something. Sebastian flinches at the sight of Carl
(though we don't see Carl.)

Sebastian moves toward Carl, going to strike. But with a
single wave of his arm, Carl swipes Sebastian across the
face, twisting his head 180% impossibly. And he dies.

EXT. TEMPLE OF SHAMBALLA - DAY

The temple doors open.

THE CLEARING

Where the monks wait. They see something. It terrifies
them. They all bow to it.

INT. HU LONG'S BEDROOM - NIGHT

Hu Long asleep in bed when his phone RINGS.

HU LONG
What? Which markets?
(then)
Call the others.

Long out of bed and getting dressed.

INT. HU LONG'S OFFICE - NIGHT

Long turns on the lights as he enters. And the monitors
on his desk that display the world's financial markets.

The monitors show the markets in chaos, numbers all in
red.

HU LONG
How is this possible?

Long turns on the SCREENS that display the execs. But sees only empty chairs.

Long sees a light on in the conference room adjacent.

CONFERENCE ROOM

Long steps in, finds --

ALL SEVEN EXECS

Or rather, their severed heads, sitting around the table.

Carl steps into the room, hiding his face.

HU LONG (CONT'D)

Who, who are you?

PROMETHEUS/CARL

Prometheus. Dude.

HU LONG

Do you know who I am? I run this world.
Without me, it will go to hell.

ON PROMETHEUS

Terrifying, inhuman, yet somehow still Carl. White haired, black eyed, ugly grimace.

PROMETHEUS/CARL

I know who you are. You are the man.

Carl steps toward Hu Long threateningly.

EXT. STREET - HONG KONG - NIGHT

Crowded as people make their way to and fro. Suddenly, BREAKING GLASS. The people stop, look up --

HU LONG

Thrown out the window by Prometheus, falls 30 stories to his death.

PROMETHEUS

A frightening figure staring down at them.

EXT. MOTAMBO ORPHANAGE - MORNING

On the edges, a grave. Grave stone says, "Maria Escalante, 1988 - 20010." Prometheus stands looking at her grave.

Children burst out of the orphanage, time to play. A boy sees something, walks toward Maria's grave. But there's no one there.

FADE TO BLACK:

THE END