

Spear of Kings

By

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INT. JFK AIRPORT - CUSTOMS ROOM - DAY

A muddy, grease-stained, dirty as all hell DUFFLE BAG drops on a steel inspection table. BOGOTA -> JFK tags.

A CUSTOMS OFFICER looks up to--

--JOHN FREEMAN. Early thirties. Boyish. Handsome like an unpressed suit. Except he looks like he's been on a fifty-mile trek through a jungle with insects the size of Chihuahuas. He's BLEEDING. He's BRUISED. He's a fucking MESS--

--but underneath all that mud is a half-smile. A whiff of post-coital BLISS. Something's gone absolutely right.

The officer flips through John's passport. It's overflowing with STICKERS and STAMPS.

CUSTOMS OFFICER

So Mr... Freeman, what do we do for a living?

JOHN

I facilitate international activities for clients with very specific needs.

Stink-eye from the officer.

JOHN

I'm a fixer.

CUSTOMS OFFICER

And what exactly were you fixing in Columbia?

John digs around for an answer, finds nothing. Leans in--

JOHN

Have you ever done something really really stupid just to get a girl?

EXT. COLOMBIA - JUNGLE - DAY (12 HOURS EARLIER)

Lipstick. Long legs. Fashionable khaki. This is NATALIE PIPER - British, late twenties. Wears her hair up but knows what it does to men when it comes down.

She follows John, who's bushwacking his way through jungle.

NATALIE

This can't be the way.

John spots a SLASH cut into a tree - heads in that direction.

JOHN

You know what Antonio does to people like you, right?

NATALIE

He only kills journalists he doesn't like.

JOHN

He doesn't like a lot of journalists. Which is why I usually get my compensation before--

NATALIE

--You'll get it after the interview John. That's how this works.

John finds a huge STUMP with an 'X' CUT into the side and POUNDS on it three times - ECHOING DEEP BASS into the jungle. Off Natalie's look--

JOHN

It's a signal tree - the bass cuts through the jungle. Don't freak out, but hopefully in about five seconds there's going to be twenty guys pointing guns at us.

KELLY

Hopefully?

JOHN

Hopefully just pointing.

Four... Five... And TWENTY CAMOUFLAGED COLOMBIAN REBELS appear like shadows - AK47s trained on John and Natalie.

John holds out an open box of CIGARS.

JOHN

(in Spanish)

Hello. No shooting please. You'll ruin your fantastic new Montecristos.

INT. JFK AIRPORT - CUSTOMS ROOM - PRESENT

The officer doesn't buy it.

OFFICER
Really? That's the best you could
come up with?

He UNZIPS John's duffle.

JOHN
No wait... Don't... Awww--

The officer dumps EVERYTHING out - it's the weirdest survival
kit you've ever seen: multi-tool, canteen, first-aid kit,
binoculars, toothbrush, GPS, Spongebob Squarepants doll...

The officer finds an ALUMINUM LAPTOP in the mess. There's
something CRUSTY stuck to a corner.

CUSTOMS OFFICER
Is that... hair? And blood?

JOHN
Maybe. Ok yes. But it's no one you
know. Look--

EXT. REBEL COMPOUND - DAY

Enjoying their CIGARS, the rebels march John and Natalie into
a makeshift COMPOUND in the heart of the jungle. It's all
corrugated tin roofs and bunk-bed filled barracks.

John's ATTENTION automatically focuses on several SPECIFICS:

-The RAZOR-WIRE COILS that mark the camp's perimeter.

-The flickering ELECTRIC LIGHTS.

-A stained wooden cabin with tiny barred windows and a
MASSIVE PADLOCK on the door.

-A beat-up JEEP parked near the gate.

Armed rebels mill about. It's a busy, dangerous, place.

JOHN
Welcome to the Revolutionary Free
Colombia People's Army. ReFreCoPa.
Just rolls off the tongue.

INT. ANTONIO'S OFFICE - DAY

A rebel leads John and Natalie inside what must be the nicest
building here - it's got a desk, a FOOSBALL TABLE, a wet bar,
a wall covered in NEWSPAPER CLIPPINGS--

--and a GOVERNMENT SOLDIER BEGGING for his life in Spanish.

GENERAL ANTONIO MANUEL (40-ish) puts his SHOVEL-SIZED hands on each side of the soldier's HEAD. John whispers to Natalie.

JOHN

Some rebel leaders bury their
enemies in termite mounds. Others
make them drink molten lead.
Antonio?...

Antonio TWISTS the soldier's head ONE-EIGHTY! CRUNCH-SNAP! He drops the body and turns to John and Natalie.

ANTONIO

John Freeman!

JOHN

General. Good to see you again.

LITTLE CHE - a tiny terrier sniffs around John and Natalie's feet. The annoying dog GROWLS and NIPS at Natalie's ankles.

ANTONIO

Don't mind Little Che.

NATALIE

He's biting me.

ANTONIO

I said don't mind him.

Antonio picks up Little Che, letting it lick his face. He clearly ADORES the scruffy rat-dog.

JOHN

This is Natalie Piper, the
journalist I told you about. She
wants to tell the story of Antonio
Manuel - the soldier, the
revolutionary... the lover.

Antonio pours shots of RUM for his guests.

ANTONIO

Normally I am not fond of
journalists, but for you Ms. Piper,
I will do this. First, a drink!

Natalie and John drink. A HALF-SMILE from Antonio. A rebel calls him over and he leaves John and Natalie for a moment.

NATALIE

I'm about to interview the most dangerous rebel in South America. This will make my career John. I knew you could do it.

John's barely listening - he's scanning the wall of NEWSPAPER CLIPPINGS. They're all critical of Antonio with headlines reading 'BUTCHER', 'MANIAC' and 'CRIMINAL'.

JOHN

Yeah, this is Colombian funeral rum. He's gonna kill us.

NATALIE

What?!

JOHN

You said you hadn't written anything about him.

NATALIE

I haven't! Not under my real name...

John RIPS a clipping from the wall - the headline reads 'ANTONIO MANUEL - JUNGLE MADMAN?' It's written by a 'Nikki Pippen' but the stippled illustration is clearly NATALIE.

JOHN

How about your real picture? We need to go--

From behind, Antonio CRACKS John's head off his desk - WHACK! John collapses.

ANTONIO

Hello Ms. Pippen.

Antonio GRABS Natalie's head between his palms. She struggles but he's too strong. He turns her head eighty degrees, ninety, ninety-five. There's an OFF-SCREEN CANINE WHIMPER--

--John's back on his feet. He's got Little Che as a HOSTAGE.

JOHN

Don't do it Antonio - she still owes me for the job.

Antonio reluctantly RELEASES Natalie. She and John walk backwards to the exit - John still holding the dog.

ANTONIO

If you hurt even a SINGLE ONE of his whiskers, I will FIND you and--

JOHN

Just relax. We're leaving--OWWW!

Little Che snarls and BITES John. He DROPS the dog. Antonio ROARS and CHARGES them. John rips a FOOSBALL rod from the table and SLUGS Antonio across the face. The big man drops.

JOHN

I think this interview's over.

EXT. REBEL COMPOUND - DAY

John and Natalie do a FAST WALK across the camp towards their escape - THE JEEP. Natalie's terrified but also EXCITED.

NATALIE

Oh my god. They're going to kill us, aren't they?

Antonio staggers out behind them. He points at John and Natalie and SCREAMS in Osbournesque fury.

JOHN

They're going to try really hard.

John yanks Natalie forwards as the rebels OPEN UP. Bullets CRACK DUST around their feet as they SCRAMBLE behind a low wall of sandbags. Rebels rush in - SURROUNDING them.

NATALIE

John... John... What's the plan?

JOHN

I don't do plans - plans just go wrong.

John peeks over the sandbags - following WIRES from the electric lights to a smoky CAR ENGINE GENERATOR - spinning with exposed gears.

JOHN

I make it up as I go.

Then he's UP and GONE.

INT. JFK AIRPORT - CUSTOMS ROOM - PRESENT

The officer's getting pulled into the story. He puts a finger through a BULLET HOLE in one of John's shirts. Are these what he thinks they are?

JOHN

The things we do for women.

There's also a BOX OF TAMPONS in John's stuff.

OFFICER

Hers?

JOHN

Mine.

EXT. REBEL COMPOUND - DAY

Dodging bullets, John sprints to the GENERATOR. CRACK! A shot catches him in the shoulder and he TUMBLES into cover.

John pulls a TAMPON from his bag - opens the package with his teeth. He makes CHEWBACCA noises and jams it into the BULLET HOLE - string dangling out. It stops the bleeding perfectly.

The camp's RAZOR-WIRE boundary is close and he grabs a COIL.

JOHN

OWW! DAMMIT!

Ignoring the pain, John DRAGS the coil to the generator and HOOKS it over a spinning gear.

The engine REELS IN the razor-wire. It PULLS TIGHTER AND TIGHTER all around the CAMP PERIMETER. The coils go TAUT--

--then with a SLINKY-LIKE KERTHANG, the wire BREAKS free of its pegs and SNAPS across the CAMP. John DIVES to the ground as it WHIPS by inches overhead.

Antonio HITS THE DIRT as the wire CLOTHESLINES his men off their feet.

John grabs Natalie and they dash for the JEEP - but there's MORE MEN running out from the barracks. John PULLS Natalie over to that PADLOCKED WOODEN CABIN.

INT. JFK AIRPORT - CUSTOMS ROOM - PRESENT

The customs officer's hooked now.

OFFICER
What'd you do then?

John holds up an ELECTRIC TOOTHBRUSH.

EXT. REBEL COMPOUND - DAY

John yanks the top off the electric toothbrush to reveal a LOCKPICK underneath. He JAMS it in the padlock.

NATALIE
John! What are you doing?!

JOHN
Antonio finances his people's
revolution by kidnapping those same
people for ransom. This is the only
locked building here.

The toothbrush VIBRATES the pick and the padlock CLICKS OPEN.

The door FLINGS wide and TWENTY KIDNAPPED PRISONERS burst out SCREAMING and RUNNING for the jungle like they're on fire.

JOHN
That's two million dollars of
distraction.

Antonio watches years worth of ransom getting away. He HAULS his men up and pushes them after the hostages.

ANTONIO
Get them back! Now! GO!

John and Natalie run for the jeep and are ALMOST THERE when--
--KABOOM! It EXPLODES. The blast throws them to the ground.

Antonio's at the gate with a HANDHELD GRENADE LAUNCHER.
Natalie's lost all hope as she looks at the burning wreckage.

NATALIE
John...

JOHN
No way Antonio was driving a
Toyota.

John scans around for an escape. He spots the answer - a GARAGE with other JEEPS.

Antonio lines up on John and Natalie as they run for the garage. He FIRES - BOOM! The first jeep EXPLODES. BOOM! The second one too. BOOM! The third.

Antonio's reloading when they reach the last jeep - a BEAUTIFUL NEW LAND ROVER being DETAILED by a rebel.

John PUNCHES OUT the detailer and grabs the keys. Tosses them to Natalie.

JOHN
Here. Drive!

NATALIE
But Antonio--

JOHN
--He won't shoot his baby. DRIVE!

Antonio raises the grenade launcher - HESITATING when he sees his favorite land rover in the sights.

--then JOHN'S in the crosshairs, RUNNING at Antonio FULL TILT. He pulls out his LAPTOP and HURLS it like a frisbee--

--CRACK!! Right into Antonio's forehead - knocking him DOWN.

John grabs onto the Land Rover as Natalie ROARS by. He leans down and SCOOPS up the BLOOD-CRUSTED laptop.

He slides into the driver's seat, DROPS the HAMMER and heads for the gate--

--just as Little Che comes bounding out, YIPPING at the jeep. John tries to avoid the dog, but-- BARK! CRUNCH! OOPS!

ANTONIO
CHE!!!

EXT. COLOMBIA - JUNGLE - CONTINUOUS

John's cocky smile returns as they tear into the jungle. Natalie's BREATHING HARD - TURNED ON.

NATALIE
Jesus... John... You're...
incredible.

John smiles a SHIT-EATING GRIN at her. Takes his eyes off the road for just a second--

--CRASH! Right into a tree. The Land Rover's TOTALLED. John pushes down the airbag as BULLETS SHATTER the back glass.

JOHN
You jog, right? You look like you
jog.

INT. SMALL AIRPORT - DAY (HOURS LATER)

John and Natalie stagger into a small airport. They're
FILTHY. Being chased through miles of jungle will do that.

JOHN
--I'm sorry about the interview.

NATALIE
We were chased. Shot at. Almost
murdered. Forget the stupid
interview! Think about the book
deals. Speaking tours. TV movies!

She yanks a surprised John into a DEEP KISS - slowing when
it's not reciprocated.

John awkwardly pulls away, almost embarrassed.

JOHN
Natalie... my fee.

Natalie steps back - HURT by the rejection but trying to hide
it. She produces an envelope, doesn't hand it over yet.

NATALIE
I had to pull in a lot of favors to
get this. I hope she's worth it--

John takes the envelope without hesitation - holding it in
SHAKING HANDS. He's been looking for this for a long time.

Inside is a PHOTO of a BEAUTIFUL WOMAN framed in a sunset,
dusty buildings behind her - smiling in that embarrassed way
people do when they don't want their picture taken but kinda
do at the same time--

INT. JFK AIRPORT - CUSTOMS ROOM - PRESENT

--The same photo in the Custom Officer's hands.

JOHN
Kelly. Kelly Tate. We met-- I fixed
for her in Algeria. She's amazing.
She loves cats, she's an incredible
shot-- You know how sometimes you
just know?

OFFICER
She's your girlfriend?

JOHN
She was.

The officer flips over the photo. On the other side is a single word: ISTANBUL.

He hands back the photo and the passport. Looks left and right. Then--

OFFICER
Good luck.

EXT. ISTANBUL - DAY (DAYS LATER)

John steps off a public bus onto the streets of Istanbul. New clothes. Clean shave. Same old duffle bag.

INT. ISTANBUL - CONVENIENCE STORE - DAY

A clerk looks up as John enters.

JOHN
Budweiser?

The clerk points to a fridge with a couple six-packs but John's already gone.

EXT/INT. ISTANBUL - VARIOUS CONVENIENCE STORES - DAY

John wanders through narrow streets - stopping at the small stores that pepper Istanbul's neighborhoods and looking for Budweiser but not buying any when he finds it.

He repeats this act maybe FIVE or SIX times, until--

INT. ISTANBUL - LAST CONVENIENCE STORE - DAY

--A clerk doesn't even look up from his paper.

STORE CLERK
Sold out. And no, I don't have any more 'in the back'.

EXT. ISTANBUL - IMMEDIATE NEIGHBOURHOOD - DAY

John walks down alleys, looking in trash cans, until he finds what he's looking for--

--a pile of BUD EMPTIES sitting in the garbage beside a crumbling three-story APARTMENT BUILDING.

EXT. ISTANBUL - IMMEDIATE NEIGHBOURHOOD - DAY (HOURS LATER)

A WOMAN steps out of that same building.

John's smoking a HOOKA with a few LOCALS in a nearby cafe. They point her out to him. John nods.

JOHN
(Turkish)
Thank you my friends.

He drops some lira on the table and jogs after the woman.

He TRIES TO CATCH her down several streets but can't cut through the crowds fast enough. She turns into an alley - he's only a second behind.

EXT. ISTANBUL - ALLEY - CONTINUOUS

It's a dead end. And EMPTY. She's gone.

John smiles because he knows what's about to happen. He takes off his sunglasses and puts them in his pocket as--

--SOMEONE GRABS a handful of his hair and DRIVES his face into a wall. CRUNCH! A HANDGUN DIGS in the back of his skull.

It's the woman he was following, the woman from the PHOTO--

--KELLY TATE. Late twenties. Fit, focused, and forceful.

JOHN
OW! STOPPIT! It's ME, John!

KELLY
I KNOW WHO YOU ARE!

Kelly GRINDS his face harder into the bricks.

JOHN
CHRIST! I'VE GOT A BULLET WOUND!

KELLY
I DON'T CARE.

A tiny MEOW escapes from John's jacket.

INT. ISTANBUL - CIA FIELD OFFICE - DAY

A KITTEN laps up milk from a cleaned out ashtray.

The place is a WAR ROOM. Marked-up MAPS. Photos pinned to corkboard. Empty bud cans and take-out. A PUNCHING BAG.

John's in a chair in the center of this mess. Two CIA heavies, GABE and MIKE, hope for an excuse to ruin his day.

NESTOR PILOWSKI walks in, reading from a FOLDER. He's Kelly's right-hand CIA ANALYST, early forties. Goatee-ed geek-chic.

NESTOR

Intel update from Langley but it's all cold. Nothing new on Du--

Kelly gives him a LOOK and Nestor trails off as he notices John. He passes Kelly the FOLDER and John watches her drop it on a desk.

JOHN

Kel...

KELLY

John... So somehow you found me and came all the way out here, what, to apologize?

John laughs. No one else does.

JOHN

I thought we could get a drink or something, catch up--

KELLY

--A date? Did I hit you that hard? Do you NOT remember how our last 'date' ended?

This gets John's back up.

JOHN

I remember it was in the Sahara and I remember helping get your agent back safe and sound.

KELLY

Sure. You did. Very impressive.
Then I woke up and you were gone,
along with fifty grand of my buy
money.

Gabe, Mike, and Nestor exchange a look - woke up? Kelly's oblivious as her anger builds. John really HURT her before and he doesn't seem to realize that.

JOHN

It wasn't your money. And I needed
it after you guys shortchanged me.
C'mon - withholding tax? Are you
kidding?

KELLY

I trusted you John and you played
me. That's not going to happen
again.

John can read between the lines.

JOHN

You're not mad about the money.
You're mad I didn't call.

He's right, but it only makes Kelly angrier. John tries to save the situation.

JOHN

Kel, we had something. You know
that.

They did. And for a moment, Kelly remembers that, before crushing the feeling into a tiny ball and swallowing it.

KELLY

If we did, you threw it away.
(then)
We're done.

JOHN

What? I brought you a kitten!

Gabe and Mike move to toss John out.

JOHN

Hold on. HOLD ON!
(then)
Let me make it up to you. This
place has dead end written all over
it - there's bullet holes in your
punching bag. I'll fix for you.
(MORE)

JOHN (CONT'D)

Don't make that face, you know I'm good. I help solve your case or whatever - we go on a date. Deal?

Kelly stops. Is she considering it?

JOHN

I'll even give you a discount. Five percent.

(off her look)

Seven and a half?

EXT. ISTANBUL - CIA FIELD OFFICE - DAY

Kelly watches Gabe and Mike HURL John into the street.

KELLY

You were never here. We never met. I'm serious John - I will kill you.

JOHN

Kel. Don't--

She slams the door.

JOHN

I GOT SHOT FOR YOU!

John dusts himself off and limps away - pulling out the FILE FOLDER he just STOLE from their office.

EXT. ISTANBUL - CAFE - DAY

John discovers how well Turkish coffee goes down with top secret CIA FILES.

The pages detail a ROGUE SPECIAL FORCES UNIT, photos showing a team of five dangerous-looking CHINESE men and women. Their codename is THE TENG and we'll name them after their most prominent feature--

--PIRATE with his eyepatch, PONYTAIL with his hair, POPEYE with the muscles, and PRINCESS looking like one.

Then there's XIA, another young woman - if Princess is a diamond, Xia's a razor blade.

Their LEADER is a handsome young man, ZHAI DU. The look in his eyes could start fires.

JOHN

(reading)

Zhai Du. Chinese special forces.
Fifth department. Deadly hand-to-
hand. International sabotage. Nine
confirmed assassinations. Anger
management issues. Blah blah
blah...

John flips through other pages - stopping on a disgraced
Chinese General, ZHAI YI, Du's father.

JOHN

Hey Du, it's your dad.

John runs down Yi's file: Thirty years in the Chinese
military. Disagreements with the party over China's future.
Sentenced to twenty years in prison for TREASON.

Below that, a handwritten note - 'Huge history buff -
obsessed with GENGHIS KHAN.'

John flips back to DU.

JOHN

Genghis Khan, huh? Maybe you're out
here doing something for pops.

The next page is also handwritten and marked 'GENGHIS KHAN?'
There's a list of ADDRESSES - most crossed off. One is
circled - 'DR. PATRICK BARCLAY PhD - ARCHEOLOGY - ISTANBUL
UNIVERSITY'.

EXT. ISTANBUL - BARCLAY'S APARTMENT - DAY

John strolls through a CLAUSTROPHOBIC section of the city.

He checks the address and looks up at a second-floor
APARTMENT above a store. Dr. Barclay's place.

Something doesn't feel right. No one's loitering about.
Nothing out of the ordinary. But the streets are too tight to
get a good view.

A MUEZZIN echoes out the call to prayer from the MINARET of a
nearby Mosque.

EXT. ISTANBUL - MOSQUE MINARET - DAY

A BINOCULAR view focuses on Barclay's apartment from HIGH
ABOVE. It shifts to--

--PRINCESS, lying prone on a nearby roof.

--POPEYE, watching from an apartment window.

--PONYTAIL, sitting in a cafe. All of them SUBTLY SURVEILLING Barclay's apartment--

--and all now FOUND by John, who's SPYING down on them with binoculars from the minaret of that nearby Mosque.

Something else catches his eye and John focuses on a SWEATY WHITE MAN - WATCHING the WATCHERS from another roof.

John picks up his SHOES - he's just in his socks - and pads towards the stairs, stepping silently and unnoticed around the traditionally BLIND Muezzin.

JOHN
(Turkish)
Peace be upon you.

EXT. ISTANBUL - ROOF - DAY

DR. PATRICK BARCLAY, early sixties and weathered from a long career excavating ancient artifacts under harsh conditions, nervously sneaks peeks at the Teng watching his apartment.

JOHN
Yeah... They've got your place
buttoned down pretty tight, Dr.
Barclay.

Barclay jumps and spins around. John's behind him.

BARCLAY
Ah. No, no English.

JOHN
(in French)
French? We can do that.
(in German)
Or German? No problem.
(in English)
Or maybe I should call your Chinese
friends over to help translate.

This has the right effect. Barclay pulls John close.

BARCLAY
Who are you and what do you want?

INT. ISTANBUL - CIA FIELD OFFICE - DAY

Gabe walks into the office hangdog. Kelly looks up from intelligence reports and reads his expression.

KELLY

Gabe, Jesus. I've got a call with Hugh in twenty and I need to report something.

Kelly looks over to Nestor.

KELLY

Where's that new intel?

NESTOR

I gave it to you already. You put it down there--

They both look over to the empty spot. Kelly instantly knows what happened.

KELLY

Dammit! Gabe, get over to Barclay's apartment. If you see John, bring him in. Hit him a few times first.

EXT. ISTANBUL - BARCLAY'S APARTMENT - DAY

John and Barclay lean out from a hiding spot. The three Teng agents still watch his apartment.

BARCLAY

They got here two days ago. I can't leave without my things. Get me inside and I'll answer your questions.

JOHN

Deal.

BARCLAY

Do you have a plan?

JOHN

Nope.

John spots a nearby HARDWARE STORE. Beyond that, he spies GABE walking back to the apartment from way down the street.

INT. OTHER APARTMENT - DAY

Popeye watches Barclay's apartment from the window of a nearby building. He notices Gabe coming up the street and diverts his attention to him. He speaks into his radio.

POPEYE
CIA is back.

It crackles in response.

DU
Where?

POPEYE
Side alley.

Watching Gabe, Popeye doesn't notice John and Barclay move quickly into the empty shop BELOW Barclay's apartment, or that John's carrying an ELECTRIC SAW.

INT. BARCLAY'S APARTMENT - DAY

A tiny place. Dusty ANTIQUITIES are everywhere. Books lie open with passages underlined and notes in the margins.

A SAW BLADE pops through the floor and cuts out a square section that FALLS AWAY - along with a CHAIR that was on it.

JOHN
OWWW! Dammit!

John CLIMBS UP and helps Barclay into his apartment.

JOHN
Looney Tunes all the way.

As Barclay PACKS, John wanders around the apartment, examining the place.

JOHN
So why are ex-Chinese special forces camped out around your apartment?

BARCLAY
It could be anything. I'm a very valuable individual.

John stops on--

--an ANCIENT SPEAR hanging on one wall.

It's IMPOSING and INTIMIDATING. The head is black iron - vicious and oversized. The shaft is made of dark wood and has to be THREE INCHES in diameter. You could throw it THROUGH a building - if you could lift the sucker.

BARCLAY

I have the only copy of the Piri
Reis map of Atlantis--

Barclay waves a map about before stuffing it into his bag.

BARCLAY

--I'm the only living person who's
seen the buried Mayan city of
Taxitlan.

(then)

--I know the way to the hidden
temple of--

JOHN

--Genghis Khan?

Barclay FREEZES.

JOHN

He is your specialty, isn't he Doc?

EXT. ISTANBUL - BARCLAY'S APARTMENT - DAY

Popeye rubs his eyes, bored from this ceaseless surveillance. He's dividing his attention between Gabe, who's pretending to look at souvenirs, and the apartment.

There's a double knock at the door and Pirate walks in. They FISTBUMP and Pirate hands over a sandwich.

One bite into lunch, Pirate notices the ORANGE EXTENSION CORD that stretches into the window of the shop BELOW Barclay's. THAT wasn't there before.

He and Popeye scramble for their radios.

INT. BARCLAY'S APARTMENT - DAY

Barclay's abruptly serious.

BARCLAY

Why would Genghis Khan have
anything to do with this?

JOHN
I dunno. Why would you suddenly go
all weird about it?

There's a SPLINTERING CRASH as the front door's KICKED OPEN.
Popeye, Pirate, Princess, and Ponytail storm in, SUBMACHINE
GUNS ready. They're followed by--

--DU. Looking just like his photo from the CIA FILE. Imagine
Jet Li in a permanently bad mood.

JOHN
Hi?

This stops Du cold. He wasn't expecting a new player. Two
more people walk in. XIA and BEN JOSEPH--

--Ben's AFGHANI, mid-thirties. Bookish. A scholar, not a
soldier. Nervous as hell. Barclay's SHOCKED to see him.

BARCLAY
Ben? Ben Joseph?

BEN
I'm sorry Patrick.

JOHN
You guys pals?

BARCLAY
Ben was a student of mine.

Du sticks his gun in John's face.

DU
Who are you? CIA?

JOHN
CIA? Please... I'm--

Du SQUEEZES the trigger--

--John GRABS Barclay and DROPS THROUGH THE HOLE a MILLISECOND
quicker. BANG! The bullet almost parts his hair.

Du looks down. John's already on his feet, dragging Barclay
out of the shop below.

EXT. ISTANBUL - BARCLAY'S APARTMENT - DAY

John and Barclay RACE out of the shop.

JOHN
That guy's a dick!

The Teng pour out of Barclay's place. Du LEAPS from a walkway, to a sign, to a stall roof, to the ground, landing in a ROLL, and SPRINTS after them--

--just as Gabe steps out of a cafe, eating Turkish delight and having missed everything.

INT. ISTANBUL - CIA FIELD OFFICE - DAY

Kelly's on a VIDEO-CONFERENCE to Langley with her section chief--

--HUGH SAUDER, an early fifties CIA brass. Has done very nasty things for his country. Still does. Sleeps like a baby.

KELLY
--We're making progress--

SAUDER
--Tate, making progress is what I expect from the guys redoing my kitchen. Why are those Chinese there?

KELLY
We don't know sir. Not yet.

SAUDER
Oh, we'll all wait for you. No, no rush. These jackasses are conducting hostile operations in Europe and we don't know why.

Her cell phone rings.

SAUDER
--Go ahead. Answer it. Maybe it's the Chinese calling to tell us how much we suck.

The display says 'MIKE'. Kelly glances over at him.

KELLY
Mike. Where's your phone?

He pats his pockets. Empty. Kelly answers her phone already knowing who it is.

KELLY
You LISTEN to me John--

JOHN
 --Kel? I found your guys. Man, are they angry.

KELLY
 WHAT?! You BASTARD--

JOHN
 --They're doing flips, Kel. It's Cirque du Soleil with guns.

KELLY
 Where are you?

Kelly RUNS out with Mike.

SAUDER
 That BETTER be a LEAD Tate!

EXT. ISTANBUL - VARIOUS STREETS - DAY

It's a FRANTIC HIGH SPEED CHASE for Du and the Teng and a MUCH SLOWER RUNNING-AWAY for John and Barclay - the older man can't keep up this pace.

JOHN
 (on phone)
 We're south of the Hagia Sophia.
 I'm gonna lose them in the Black Market--

The phone's knocked from his hand as they dash through a crowd.

EXT. ISTANBUL - BLACK MARKET - DAY

The market's packed with vendors selling BLACK MARKET goods spread out on BLANKETS that make it easy to pick up and go when the cops come by.

John weaves through with Barclay.

JOHN
 POLIS! POLIS!

All the vendors FREAK - PULLING up their blankets. Du and the Teng FIGHT through a mess of bodies pushing the other way.

Du can't find John or Barclay in the crowd. He gives a signal to his team: SPLIT UP. They respond like a well-oiled machine.

EXT. ISTANBUL - ALLEYS - DAY

John yanks Barclay into an alleyway. He scans the market - it's still a mess. No sign of the Teng.

JOHN

Doc, when people are trying to kill me, I like to know why.

Barclay gasps for breath.

BARCLAY

I'm sorry... I wish I could help--

JOHN

Yeah? Me too.

John WALKS OFF.

BARCLAY

WAIT! They want the Black Spear.

John hauls Barclay in another alley as Princess STALKS past.

JOHN

Oh. That explains everything.

BARCLAY

It's a weapon of IMMENSE power. Genghis Khan used it to kill thousands and enslave millions.

(then)

You saw it hanging in my study.

John spots Pirate and moves in a different direction.

JOHN

Then WHY are they still chasing us?

BARCLAY

That's just a replica--

Ponytail's AHEAD. John pushes Barclay down another street.

BARCLAY

--The real spear was buried with the Khan eight hundred years ago.

JOHN

And you know where.

BARCLAY

No. But I once met the man--

JOHN
--who does?

BARCLAY
--who buried them.

They round a corner. Du's there - at the end of the alley.

JOHN
Ok. Back this way.

Popeye's BEHIND them. John pushes Barclay up a set of stairs.

JOHN
How about up? I like up.

EXT. ISTANBUL - ROOFTOPS - DAY

John and Barclay rush across rooftops.

There's a GAP to the next building. Maybe seven feet. John WINDS Barclay up for the jump - but it's TOO FAR.

JOHN
One... Two... Ok, that's not
happening.

There's NOWHERE else to hide. Du and the Teng close in.

JOHN
Ok, ok, you got us. Now it's your
turn to hide and we'll find you.

Du PISTOL-WHIPS John across the face.

DU
WHO ARE YOU?

JOHN
JUST A GUY TRYING TO GET A DATE!
(indicates bloody lip)
And you are NOT helping.

Du HITS John again. He turns to Barclay.

DU
Where is the Ba'tur?

BARCLAY
What? I don't know--

Du aims his gun at Barclay's head. Barclay tries to be brave.

BARCLAY

Go on then.

Du SNARLS at him. PRESSES the gun harder. Barclay's SHAKING like a leaf, but doesn't break until--

--Ben falls to his knees, begging.

BEN

Patrick. Please... They have my family. They have Nadira and Yasmin.

Du GLANCES at Ben, but doesn't say anything. Barclay's on the breaking point.

DU

WHERE IS THE BA'TUR?

The old man CAVES, CRYING.

BARCLAY

A monastery... Chamar mountain.

Du pulls the trigger. BANG! Barclay collapses, DEAD.

JOHN

WHAT THE HELL! You didn't have to do THAT!

Du turns the gun on John - who STARES RIGHT BACK, PISSED OFF and not afraid.

JOHN

I was wrong before - you're not a dick. You're an asshole.

DU

We are what we're meant to be.

Just before Du pulls the trigger--

--BANG! More GUNSHOTS.

It's Kelly, along with Gabe and Mike, jumping across rooftops towards them, FIRING at the TENG. There's SIRENS from the streets below - the Turkish POLICE.

It's enough of a DISTRACTION for John to SHITHAMMER Du with a hard LEFT.

Du STAGGERS back and FUMBLES his gun. He STARES MOLTEN IRON at John. John GIVES IT right back. Yeah?

Cops are climbing onto roofs. Xia touches Du's arm - they need to GO. NOW!

The Teng move into a CIRCLE, dragging Ben with them. Princess SPRAYS a RING of FOAM around them onto the ROOF.

Du gives John one last look - this ISN'T OVER--

--Princess presses a DETONATOR. CRACRACRACRACK! The FOAM EXPLODES around the Teng and they FALL AWAY into the building below. They're GONE.

Kelly jogs up, stopping when she sees Barclay's body.

KELLY

Oh shit.

(then)

Nice work John. Happy?

INT. ISTANBUL - CIA FIELD OFFICE - DAY

GENGHIS KHAN - a DRAMATIC BLOODY PAINTING of him THRUSTING a SPEAR clean through a PERSIAN SOLDIER and the HORSE behind him. BODIES lay PILED at his feet.

NESTOR

Genghis Khan. Born 1162. Started life as a slave. Ended it with his hands on a bigger chunk of the world than anyone else. Ever.

Nestor's giving everyone a POWERPOINT PRESENTATION - complete with those shitty TRANSITIONS and flying-in BULLET POINTS.

He clicks - bringing up a map of Genghis Khan's ENORMOUS EMPIRE. Then more paintings of MONGOLS BURNING, FIGHTING, and CONQUERING the Asian steppes.

NESTOR

Dude was a KILLER. They sang songs about how many people he could murder in day. It was a LOT. Whole armies would piss themselves when he showed up. All because of... DUM DUM DUM, THE BLACK SPEAR.

CLICK - The BLACK SPEAR. Five or six different pictures of it in the Khan's hands - FIGHTING, DESTROYING, and otherwise SHOCK and AWE-ING ARMIES like some kind of SUPER-WEAPON.

NESTOR

The Mongols called it SULUDE, which means 'GOD KILLER' which is funny, because apparently God gave it to him. It's like a lightsaber times a million.

Nestor flicks on the lights. The office is even MORE of a mess - they've EMPTIED Barclay's apartment and brought it in.

JOHN

Or an Asian version of Excalibur.

NESTOR

--But WAY more powerful - Camelot was the size of a bathroom compared to Genghis Khan's empire.

Nestor picks up the REPLICA SPEAR.

NESTOR

All the legends say it's buried with Genghis. And since no one's ever found his tomb, they've never found it. But if you did, and if those stories were true, you could pretty much conquer Asia with it. Or maybe the world.

KELLY

That's the dumbest thing I've ever heard. There's no way the Chinese would risk an international incident for a piece of wood.

The doors swing open. Hugh Sauder strides in accompanied by his personal team of BLACK SUITED CIA agents.

SAUDER

They haven't.

Everyone except for John stands up.

KELLY

Sir! Director Sauder--

SAUDER

New intel. These guys are on their own - China doesn't know shit about this. Someone get me a goddamn coffee already - it's the only thing this city does right.

One of Sauder's agents takes over the projector from Nestor. They throw up a picture of Du, then of Yi. Mike delivers a cup of Turkish coffee.

SAUDER

Yi's wanted control of China for a decade. Last time he tried, the party threw him in jail and lost the key. His boy Du broke him out three years ago.

The photo changes to a CANDID SPY SHOT of Yi meeting with CHINESE ARMY GENERALS.

SAUDER

Yi's still got a lot of loyal pals in the army - we figure almost a third of their military would follow him if he went for Beijing's throat.

Sauder addresses the room, deadly serious.

SAUDER

Now I don't believe in any magic bullshit, but Yi's close to starting a civil war and this spear might win others to his side. We do NOT want this man in charge of China. It's a big country but his ambitions are bigger - figures he's the new Genghis Khan.

Sauder spots a photo of Ben on a desk. Picks it up.

SAUDER

Who the hell is this?

KELLY

A new player sir. Ben Joseph. He's Afghani. Studied ancient history under Dr. Barclay at Oxford. Moved back to Afghanistan after his degree to do research.

SAUDER

And he's working with Du?

JOHN

Not by choice.

Kelly gives John a 'SHUT UP' look.

KELLY

We think they have his family and are using him as some kind of historical advisor.

(then)

They're looking for something or someone called the Ba'tur. Nestor?

NESTOR

Came up dry on that Kelly.

Sauder STARES down Nestor.

SAUDER

This the best we can do? How much do I spend on you?

NESTOR

Before taxes twenty-nine thousand--

SAUDER

--The answer is too much.

JOHN

Ba'tur is what Genghis Khan called his closest generals - it means 'trusted friend'. Barclay said he met the man who buried the Khan - it's gotta be this Ba'tur. Find him and you find the spear.

SAUDER

Aren't you the smart one in the room.

(to Kelly)

Who's the smart one in the room?

Kelly snatches one of Barclay's NOTEBOOKS back from John.

KELLY

(aside to John)

You're not fooling anyone.

(to Sauder)

He's our fixer sir. John Freeman.

Helped us get a line on Du.

It KILLS her to say that.

JOHN

At your service, Ms. Tate.

SAUDER

No, you're at MY service, if you want to keep getting paid.

(MORE)

SAUDER (CONT'D)
 (to Kelly)
 So Du's looking for this general,
 where?

Nestor projects up a ROTATING GLOBE.

NESTOR
 Chamar mountain is here, in Nepal.
 Cloud cover's real bad--

The map DRILLS in - a satellite view of the mountain.

NESTOR
 --So I got time on Keyhole eight-
 fifty and did a thermal scan.

Patches glow RED near the peak.

SAUDER
 Well, we've got ourselves a proper
 little party up there. Pack up -
 you're all going climbing.

John breaks into a big smile.

KELLY
 You are NOT coming.

JOHN
 Everyone who's been to Nepal and
 speaks Nepalese raise your hand.

John's hand is the ONLY one that goes up.

SAUDER
 Take him along Tate. I like him.

INT. CHINA - CHINESE FORTRESS - DAY

The heart of this five-hundred year old fortification has
 been transformed into Yi's base of operations - a room for
 declaring war and then winning it.

If you took Du, broke his nose and then filled him with
 thirty years of bitterness, you'd get his father, GENERAL YI -
 who reads over and corrects battle plans.

His second-in-command, SHEN, stands beside him.

Heavy footsteps outside the door barely make Yi look up from
 his work--

--SMASH! The door's kicked open and TWENTY CHINESE SOLDIERS rush in, aiming their rifles at Yi. GENERAL WU - a party-loyal military man steps past them.

GENERAL WU

(in Mandarin)

Yi. The party has intercepted your communications. Your betrayal is undone.

Yi stares at Wu as if the other man were a cockroach.

YI

No. It is just hastened.

It's not the answer Wu expected.

WU

Execute him.

Wu's men lower their rifles - loyal to Yi instead.

WU

SHOOT HIM NOW.

Yi pulls a pistol from his desk and shoots Wu in the head. BANG! He turns to Shen.

YI

Our hand is forced. Gather my army.
Like Genghis Khan, we will crush
Asia in our fist.

Shen salutes. Wu's men follow suit.

EXT. CHAMAR MOUNTAIN PATH - DAY

The thinnest trail winds its way up CHAMAR MOUNTAIN into the clouds. One side is rough rock FACE, the other an icy DROP.

John and Kelly struggle up the path. This isn't a hike - this is a war against gravity. Gabe and Mike bring up the rear.

JOHN

It's good to be here with you Kel.
I mean that. It's just like back in
Algeria - only a lot colder.

Kelly SPINS John around and shoves him over the EDGE. His arms PINWHEEL in space - he's going to FALL--

--Until she HOOKS her ice-axe into his BELT.

KELLY

This isn't a date.

John's leaning way out over the drop. It's a LONG WAY DOWN and Kelly lets the axe SLIDE through her fingers.

JOHN

Kel--

KELLY

I don't need you here and I don't want you here. And if you try to screw me again, I will BURY YOU on this mountain. Gabe and Mike won't say a thing - they don't trust you either.

The axe is almost through her hand.

JOHN

Kel! C'mon, please? KEL!

Kelly lets John hang for one more moment then HAULS him in.

EXT. CHAMAR MOUNTAIN PATH - FURTHER UP - DAY

John stops climbing. Kelly bumps into him. She stares up at--
--NONGBUK MONASTERY, looming a mile above them.

Impossibly built ONTO the smooth face of the mountain - it's a collection of CANTILEVERED buildings and narrow walkways, all hanging over a terrifying SHEER DROP.

INT. NONGBUK MONASTERY - MAIN HALL - NIGHT

Huge doors swing open as they enter the monastery.

It's a FOREST of carved wooden pillars. A LARGE STATUE sits LOTUS across the room, an OFFERING BOX at its feet.

KELLY

Hello?

JOHN

Shhh. You know those monasteries where monks sit around all day praying for peace?

KELLY

Yeah.

John points to WALL MURALS - where MONKS kick the shit out of various mythical creatures. One has a DRAGON in a HEADLOCK.

JOHN

This isn't one of those.

FOUR MONKS step in from the shadows. They're like those MUSCULAR KICK-ASS monks who tour doing hand-stands on one finger--

--and they're all TWIRLING RAZOR-SHARP CHAIN WEAPONS.

KELLY

Oh.

Kelly, Gabe, and Mike draw their GUNS. John digs frantically in his POCKET.

The monks WHIP OUT their chains like lightning, KNOCKING away the guns before anyone can fire. The next strike is SO CLOSE, it CUTS the straps off GABE'S BACKPACK.

KELLY

Shit!

As the monks advance - John finds what he's LOOKING for: an OLD NEPALESE COIN. He KISSES it and LOBS it past the monks just as they ATTACK.

Chains WHIP out AIMING for THROATS. The coin lands in an OFFERING BOX at the foot of the huge statue, CLINKING IN--

--and the monks YANK BACK their weapons just short of giving everyone a free tracheotomy.

KELLY

What did you just do?

JOHN

Made a three-point offering. We're pilgrims now. They HAVE to take us in.

An ancient HEAD MONK shuffles in escorted by an ACOLYTE.

HEAD MONK

What the hell do you idiots want?

The acolyte sees John and Kelly's confusion.

ACOLYTE

He learned English from a very angry man.

The Head Monk nods, smiling SWEETLY.

KELLY

I'm sorry sir, your highness,
holiness whatever. We're looking
for the Ba'tur.

HEAD MONK

I do not understand the stupid
words that fall out of your mouth.

JOHN

Ba'tur. One of Genghis Khan's
generals? The Black Spear?

The Head Monk shakes his head, waving off their questions.

HEAD MONK

There is a storm coming - pilgrims
may stay for the night, but all
morons must leave in the morning.

INT. IL-76 TRANSPORT - NIGHT

Ponytail's SWEATING from intense concentration. DU stares at
him, DEADLY SERIOUS--

--BAM! Ponytail slams down a TILE.

The Teng are gathered around a small table playing MAHJONG.
Everyone 'ooohs' at Ponytail's play.

It's amazingly relaxed - this could be happening in a Beijing
cafe instead of a small dark room. And they could be a family
instead of special forces.

Du laughs - then plays a few tiles of his own. He TOUCHES
Xia's leg underneath the table. She squeezes his hand.

Without warning, tiles FLY off the board, CLATTERING away
into the dark. Everyone HOOTS and throws their hands up.

EXT. IL-76 TRANSPORT - NIGHT

Engines strain as the military transport aircraft banks
around a mountain peak. No markings. No running lights.

It's on the edge of a THICK WINTER STORM - even this far
away, the winds flex the plane dangerously.

INT. IL-76 TRANSPORT - NIGHT

Ponytail moves to gather the tiles, but Du waves him back down and crawls around the plane, picking them up.

Ben sits at the back, HANDCUFFED to a strut. He's got a book, 'THE TRAVELS OF MARCO POLO' but he's not reading. Between the pages is a PHOTOGRAPH - a beautiful Afghani women holding the hand of a young girl. His wife and daughter. It's hard for him not to cry.

Du finds all the tiles and returns to the table when--

PILOT

Zhai Du. General Yi calls.

Du's face DROPS.

COMMUNICATIONS ROOM

Yi's on the other side of a VIDEO LINK.

DU

Father--

YI

--Where are you?

DU

Fifty miles from target. We had to divert because of the storm--

YI

QUIET! The party has discovered our plot. You jump tonight.

DU

But--

YI

--Find the spear. Do this and all your failures as a son will be forgiven.

DU

Yes father.

Yi signs off.

MAIN ROOM - Du steps out. He SNARLS at his team.

DU

GET YOUR GEAR.

INT. MONASTERY - KELLY'S ROOM - NIGHT

John knocks and steps into Kelly's room.

JOHN

Hey.

KELLY

Hey.

JOHN

Uh... Kel. Just to clear the air, I shouldn't have, y'know, disappeared like I did. I know--

KELLY

--Don't. Don't pretend you're sorry. If you were really sorry, you wouldn't be here. You'd go back to wherever you came from and let me do my job.

JOHN

I can help Kel.

KELLY

Yeah? Well, nice work. You've helped us right into a dead end.

John opens the shutters. In a square below, the acolyte monk shivers as he PRAYS OUTSIDE bare-chested in the terrible WINTER STORM.

JOHN

He's doing penitence for lying. That head monk definitely knows something about the Ba'tur.

KELLY

That's not even him.

JOHN

Benefits of being chief - someone else does your time for you. C'mon.

INT. MONASTERY - CORRIDOR - NIGHT

A CHILD MONK, about seven, sweeps with a handmade broom--

--until SPONGEBOB SQUAREPANTS pokes around a corner and WIGGLES at him. The monk stops mid-sweep and stares.

John and Kelly are around the corner with the doll.

KELLY
This is stupid.

The young monk pads over.

CHILD MONK
Spongebob!

JOHN
He's the universal language.

John holds Spongebob just out of the kid's reach.

JOHN
Ba'tur?

INT. IL-76 TRANSPORT - NIGHT

The cargo doors open to a RAGING WINTER STORM.

One by one, the Teng LEAP out. They're all UNEASY about jumping in this weather but they've got their orders.

Xia's the last to go. She PAUSES, then gives DU a quick KISS. A second later she's gone into the night sky.

Ben's TERRIFIED as Du CLIPS him to his chest - TANDEM STYLE - then hurls them both out.

EXT. NIGHT SKY - NIGHT

The Teng FREE-FALL through the STORM. It's VIOLENT and TERRIFYING as they're RIPPED ABOUT by the POWERFUL WINDS.

Through the BLINDING SNOW, the RAZOR SHARP peaks of MOUNTAINS cut up from below.

They pull their RIPCORDS.

EXT. MONASTERY ROOF - NIGHT

Xia HURTLES down, her parachute barely slowing her descent.

The sheer rock of the mountain TEARS up on one side as she plummets past it. Jutting out far below is--

--the MONASTERY ROOF. Steep, small, and covered by a glittering sheet of ICE.

Xia FLARES and SLAMS down on the roof. The wind grabs her chute and drags her towards the edge.

She releases her harness and draws her knife, STABBING it into the ice. It BITES - jarring her to a stop.

Du's coming in too fast - he's going to OVERSHOOT. He cuts his harness. He and Ben drop the last ten feet STRAIGHT DOWN.

Ben CRACKS on the ice and slides towards the EDGE. Xia GRABS him just before he goes off the roof.

Du's also sliding. He STABS with his knife but it's WRENCHED out of his hand. He's going OVER.

XIA

DU!

Xia THROWS Du her knife. He CATCHES IT and STABS it into the ice just before he's about to disappear.

Du climbs to his feet when Pirate's TORN past - he can't get his chute loose--

--Du DIVES for him, but misses.

Pirate SAILS off the edge of the roof. The wind SMASHES him into the mountain - mashing him into PULP.

His parachute COLLAPSES and he tumbles into the darkness below. Gone. Du HOWLS into the storm. His team is his FAMILY.

Behind him, Ponytail, Popeye, and Princess are safely down. Everyone's grim, but ready to go.

INT. MONASTERY - SANCTUM ENTRANCE - NIGHT

John and Kelly, with Gabe and Mike, follow the child monk to--

--a pair of ornately decorated VAULT-LIKE DOORS set into the mountain itself. John pulls them open. A ROCKY TUNNEL leads away into darkness.

JOHN

You first.

The kid shakes his head. Forget it.

JOHN

Do half the job, get half the
Spongebob.

John TWISTS Spongebob. Seams start to split but the kid doesn't budge. John tosses him the doll.

JOHN
 (to Kelly)
 Kid called my bluff. But seriously -
 you first.

KELLY
 (to Gabe and Mike)
 Watch our backs.

INT. MONASTERY - SANCTUM - NIGHT

John and Kelly step into a VAST CAVERN. The ceiling's so high
 it disappears into shadow. Flickering candles illuminate--

--HUNDREDS OF MUMMIFIED MONKS.

KELLY
 Jesus...

JOHN
 When they reach the end of their
 lives, monks meditate in caves like
 this until they die. The dry air
 mummifies them.

Kelly gives him a look.

JOHN
 National Geographic.
 (then)
 At my doctor's office.

KELLY
 Which one's our guy?

Kelly stops at a mummy. Cracked skin hangs from its face
 exposing the TEETH and TENDONS underneath.

John's at a DIFFERENT mummy.

JOHN
 Him.

KELLY
 Bullshit. Why?

There's a VICIOUS SWORD lying before the mummy.

JOHN
 One, look at that thing. No monk
 would carry a pig-sticker like
 that. Two--

John points at the CARVINGS on the mummy's pedestal showing TWO figures STANDING on a pile of SLAUGHTERED BODIES - one's GENGHIS KHAN holding the BLACK SPEAR.

JOHN

--he's best buds with the Khan.

KELLY

So how does he help us find the Black Spear?

JOHN

Well, you can't waterboard him - we'll have to look for clues instead.

Kelly leans in. The mummy's not nearly as DECAYED as the others here. Something catches her eye--

--A COBWEB over the mummy's MOUTH moves GENTLY IN and OUT.

INT. MONASTERY - CORRIDORS - NIGHT

Du storms through the monastery with his team.

A monk steps out. POW! Du drops him without slowing. He ROUNDHOUSES another a second later. The monks are good but Du and the Teng are better.

A chain WHIPS OUT and wraps around Ben's THROAT. He's YANKED away from the group - they don't notice he's gone.

Ben grabs the chain and hand-over-hand PULLS IN the surprised monk. In a feat of MESSY DESPERATION, he--

--GUTS the monk with a KNIFE.

Alone now, Ben could escape. Instead, he hides the knife under his shirt and rejoins the others.

INT. MONASTERY - SANCTUM ENTRANCE - NIGHT

Gabe and Mike flinch as GUNFIRE echoes through the monastery. Mike flips a heavy table. Gabe moves behind a stone pillar.

Du and the Teng walk in. Mike peeks out.

MIKE

They have submachine guns.

GABE

Why don't we have submachine guns?

Kelly steps out but John DOESN'T. She hauls him to the mummy.

KELLY

Uh. Hi.

The mummy's mouth opens. Its skin cracks off in FLAKES.

MUMMY

<ANCIENT MONGOLIAN>

SPIDERS spill out between its teeth.

KELLY

Oh god... Do you understand it?

JOHN

I speak a lot of languages. Klingon isn't one of them.

RUNNING FOOTSTEPS echo in as the HEAD MONK arrives, frantically pulling the door shut behind him.

HEAD MONK

What are you assholes doing here?

JOHN

Nothing. Wait - what's going on?

HEAD MONK

Soldiers.

KELLY

Dammit!

The Head Monk stops her before she can leave.

HEAD MONK

No. Door locked. Can't let those bitches in.

The Mummy's found his voice now - it's DEEP and RUMBLING.

MUMMY

<ANCIENT MONGOLIAN>

The Head Monk FLIPS out.

HEAD MONK

HOLY SHIT!

He falls to the floor, BOWING to the mummy.

JOHN

This is the Ba'tur, right?

HEAD MONK

He is Subotai. Subotai the Valiant.
Ba'tur and general to Genghis Khan.
He has been meditating on the evils
of his life.

KELLY

For eight-hundred years?

HEAD MONK

He has done a lot of bad things.

INT. MONASTERY - SANCTUM ENTRANCE - NIGHT

Du and the Teng STALK past Gabe and Mike. The two agents are
down, clutching at bloody but not fatal gunshot wounds.

GABE

...Dickheads...

Du FIELD-GOALS Gabe in the head, knocking him out.

Princess sprays EXPLOSIVE FOAM on the SANCTUM DOORS.

INT. MONASTERY - SANCTUM - NIGHT

Kelly pulls the head monk to his feet.

KELLY

Where's the Black Spear? Ask him!

KABOOM! The sanctum door SHATTERS. As the dust settles, Du
and the Teng STORM IN--

--just as John pulls Kelly BEHIND a nearby pedestal. The Head
Monk is OUT, knocked unconscious by the blast.

Ben spots Subotai immediately.

BEN

It's him. The Ba'tur.

DU

Where did he bury Genghis Khan?

Ben repeats the question in ANCIENT MONGOLIAN.

BEN

<Ancient mongolian>

The mummy laughs - a dry, horrible sound.

SUBOTAI
<Ancient mongolian>

BEN
(translating)
I murdered a hundred of my own men
to hide the Khan's tomb. You, a
mere boy, ask me to betray my lord
and master? No.

DU
I am of Genghis Khan's BLOOD. YOU
WILL OBEY ME AS YOU OBEYED HIM.

BEN
<Ancient mongolian>

With CRACKING joints, Subotai reaches out and TOUCHES Du.

It's DISGUSTING - bugs CRAWL OUT from holes in his skin and
over Du's face as Subotai FEELS the contours of his skull.

A claw-like fingernail SLICES a cut in Du's cheek - dabbing a
spot of blood. Du doesn't even flinch as the mummy TASTES it.

Satisfied with Du's heritage, Subotai BOWS.

SUBOTAI
<Ancient mongolian>

BEN
(translating)
I buried my master in the Valley of
the Horse Spirit.

DU
(to Ben)
Do you know where that is?

BEN
Yes. But it's not a small place.

Du turns back to Subotai.

DU
Where in the valley?

SUBOTAI
<Ancient mongolian>

BEN
(translating)
You may be the Khan's heir, but you
are NOT the Khan.

Du presses his gun against Subotai's FOREHEAD.

DU
WHERE IS THE TOMB?

SUBOTAI
<Ancient mongolian>

BEN
(translating)
The tomb will remain hidden, for
only my eyes have seen it.

Du FIRES, CRACKING STONE beside Subotai's head. The mummy
laughs, completely unafraid. Du turns the gun on Ben.

DU
Solve this.

BEN
His... His eyes can tell us.

Du turns back to the mummy. He palms Subotai's head and with
his BARE HAND, he PLUNGES his fingers into the mummy's face.
Subotai SQUIRMS and MOANS as--

--DU PULLS OUT HIS EYE!

Everyone's AGHAST - holy shit! Did he just do that?

Du picks up the Mummy's SWORD.

DU
Your meditation is over.

He DECAPITATES Subotai.

The HEAD bounces and rolls across the floor, coming to rest
STARING up at John and Kelly. John YELPS. They're BUSTED!

JOHN
RUN!

They HAUL ASS out of there as the Teng OPEN FIRE.

EXT. MONASTERY - NIGHT

John and Kelly RACE ALONG the OUTSIDE of the monastery with
Du and the Teng just seconds behind.

It's a DIZZING CHASE over narrow swinging WALKWAYS and
exterior BALCONIES. The storm's still RAGING so there's
BLINDING SNOW everywhere too.

KELLY
WE'RE GOING THE WRONG WAY!

JOHN
WE'RE GOING THE ONLY WAY!

BULLETS pop around them, SPLINTERING WOOD. Kelly fires back, but she's seriously OUTGUNNED.

JOHN
Monks are the nerds of history -
there's always someone picking on
them--

They turn corner after corner until they hit a DEAD END - a balcony with no exit.

JOHN
--Every monastery has a secret back
door.

John RAPS on the wooden beams until he hears a HOLLOW SECTION. He PUNCHES through the thin wood and YANKS on a hidden rope inside--

--a THIN BRIDGE RISES from below - connecting the balcony with a CAVE in the mountain face. But the bridge is so ICE-COVERED that it--

--SNAPS under its own weight and PLUNGES AWAY in the storm.

KELLY
GODDAMMIT! I TOLD YOU!

The Teng are almost there. John looks around for another exit - but unless they want to exit straight down, there's no way out--

--except one of the Teng's USED PARACHUTE HARNESSSES, dangling from a railing. John STRAPS it on.

KELLY
The chute's GONE! It's useless!

John grabs Kelly, WRAPPING the harness around her too. CLICK.

JOHN
The reserve's still good.

As Du runs in, John YANKS the ripcord. The reserve chute POPS off the back and OUT into the storm.

The chute CATCHES the wind and RIPS John and Kelly OFF the balcony - RIGHT THROUGH the WOODEN RAILING.

They're HAULED UP by the storm - making them RUN and BOUNCE along the side of the Monastery like a BACKWARDS RAPPEL.

The monastery DISAPPEARS beneath them and the STORM TEARS them toward the MOUNTAIN FACE where Pirate DIED--

KELLY
LEFT! GO LEFT! AWAY FROM THE
MOUNTAIN!

JOHN
I'M TRYING!

--Just before they COLLIDE with JAGGED ROCK, Kelly cuts the harness and they ARC OUT into open air - SCREAMING.

From the BALCONY, Du SEETHES, watching John and Kelly PLUMMET into DEEP SNOW way DOWN on the mountain. Too far to catch.

EXT. CHAMAR MOUNTAINS - NIGHT

Two HOLES in the deep snow. John CLAWS his way out of one.

JOHN
Kel? You ok? KEL?

From the other hole, a quiet voice--

KELLY
I'm cold and I hate you.

John collapses, relieved she's okay.

EXT. NEPAL - SMALL TOWN - DAY

Kelly's on an old ROTARY-DIAL phone - the only wired device in this entire town. Curious locals watch from windows.

KELLY
--I can't explain it either sir.
Subotai was alive - until Du cut
his head off. I know it sounds
crazy, but there's definitely
something to this Black Spear
story.

INT. CIA CONTROL ROOM - DAY

A wall of monitors feeds information to top-level CIA ANALYSTS - it's like the matrix.

Nestor's at a computer while Sauder stands behind him speaking to Kelly on headset. A CHINESE DIPLOMAT waits patiently on another video-screen.

SAUDER

I'm on the horn with China now - Yi's marching on Beijing and they're moving the third army to stop him. This guy has to have a plan Tate - that's a fight he can't win.

KELLY

Like you said sir, the spear might be enough to bring others to his side.

The screen DRILLS in just over the Mongolian border into RUSSIA.

SAUDER

Do you know where this Valley of the Horse dick is? Russia. How'd you like that - Genghis Khan is buried in Russia.

KELLY

Borders have changed a little in the last eight-hundred years.

EXT. NEPALESE SMALL TOWN - CONTINUOUS

SAUDER

Go find that spear Tate. Don't get caught. Don't screw up.

(then)

Nestor, take care of your girl here - get her whatever she wants.

INT. CIA CONTROL ROOM - CONTINUOUS

Nestor puts on his headset as Sauder leaves the room.

NESTOR

What's up Kelly?

KELLY

I need an emergency evac for Gabe and Mike from the monastery. And a Delta team to meet me at Ulaanbaatar in--

John walks up with BUS TICKETS. He sticks out eight fingers.

KELLY
--Eight hours.

No response.

KELLY
Nestor?

NESTOR
Sorry Kelly. I'm on it.

Kelly hangs up.

JOHN
I won't kid you - we'll need back surgery after the bus ride to Kathmandu. But Mongolian Airways is a hell of a lot better than United.

EXT. RAMSTEIN USAF BASE - DAY

A badass nine man DELTA FORCE SQUAD jogs out to waiting BLACK MERCEDES SUVs.

EXT. NEPAL - DAY

Kelly and John bounce through Nepal on a broke-ass bus that came from a rusty part of the 1940s.

EXT. RAMSTEIN USAF BASE - DAY

Those SUVs pull up at a runway. The Delta squad lugs their equipment over to a MILITARY JET. Nestor boards with them.

It roars into the sky.

EXT. KATHMANDU AIRPORT - RUNWAY - DAY

John and Kelly's plane looks like it pre-dates the bus.

JOHN
What? I said it was better than United.

INT. CIA JET - DAY

Nestor watches the Delta guys stay occupied on the jet - packing up gear, field-stripping weapons, memorizing maps and objectives.

INT. MONGOLIAN AIRWAYS JET - DAY

Kelly clutches at her seat in the SHAKING PLANE, terrified for her life. John snores.

INT. KYRGYZSTAN AIRPORT - RUNWAY - DAY

The military jet lands on a small remote runway to refuel.

Nestor steps out to get some air. He seems distracted, NERVOUS even. One of the still-spinning JET ENGINES catches his eye.

INT. ULAANBATAAR INTERNATIONAL AIRPORT - DAY

Kelly's on a PHONE in the lobby.

KELLY

Krygyzstan? What the hell are you doing there?

EXT. KYRGYZSTAN AIRPORT - RUNWAY - DAY

One of the jet's engines is SMOKING. A team of aircraft mechanics have the covers off and are tinkering.

Nestor's on a sat-phone.

NESTOR

Some kind of engine malfunction. Lucky I saw smoke just in time or it could have been WAY worse. I'm sorry Kelly - it's gonna take a while to fix.

INT. ULAANBATAAR INTERNATIONAL AIRPORT - DAY

Kelly can't believe this is happening.

KELLY

The one time I call those apes in-- Just tell me how long, Nestor.

NESTOR

I don't know. Five hours. Six?
Better sit tight.

KELLY

There's no time. Catch up as soon
as you can.

NESTOR

Kelly, don't be stupid. You almost
got killed in Nepal. You can't go
into Russia alone.

Nestor's never talked to her like this before.

KELLY

Watch it Nestor. Just do what I
tell you, okay?

She slams down the phone as John arrives. He spins car keys
on his finger.

JOHN

Got us a great rental. Four wheels.
Doors. It's got everything.

KELLY

You're not coming John.
(off his look)
Don't look so sad - you'll still
get paid for Nepal.

Kelly reaches for the keys. John pulls them back.

JOHN

Whoa whoa no. You can't ditch me
now - our date's going so well.

KELLY

Jesus, John. That's exactly why you
can't come. Give me the keys.

JOHN

Kel... I just want you to trust me
again. I'd even settle for just
liking me again.

KELLY

Then give me the keys.

A beat. John tosses her the keys - surprising even himself.

KELLY

I thought I'd have to shoot you.
(then - off keys)
A Lada?

JOHN

I figured since Uncle Sam was
paying I'd splurge.
(then)
You're gonna need help, Kel. I can
do that. Give me a chance.
(then)
And you can't drive stick.

She stops. He's right. Shit.

EXT. MONGOLIAN COUNTRYSIDE - DAY

The landscape is beautiful. Rolling hills, mountains in the distance, and a SMOKE-BELCHING TWENTY-YEAR OLD LADA 4X4 to ruin it.

John grinds gears down dirt roads as herdsman watch him and Kelly drive past.

EXT. MONGOLIAN COUNTRYSIDE - DAY

The Lada's parked on a hill as the sun drops towards the horizon. It's the middle of nowhere.

John checks maps against his GPS.

JOHN

We'll be there by noon. Du--

KELLY

--will have to drive in same as us.
The Russians are touchy about their
airspace.

Kelly shivers as the temperature drops.

KELLY

Wish we'd brought a tent.

John scans the horizon with binoculars - spots smoke rising about a mile away.

JOHN

And miss out on Mongolian
hospitality?

INT. YURT - NIGHT

Kelly sits by an open fire in the middle of this cosy yurt - shared by a cheerful MONGOLIAN FAMILY. They offer Kelly a cup of steaming YAK'S MILK.

John's in the doorway watching the sunset.

JOHN
'Bayarlalaa' is thank you.

KELLY
(to family)
Bayarlalaa.

Kelly sips from the cup as she walks over.

KELLY
It's really good.

JOHN
Warm yak's milk. Nothing better.

The family's passing around what looks like MEATBALLS.

JOHN
Those? Those are yak balls. Not yak
meatballs - actual yak balls.
(then)
'Bayarlalaa Saihan' means thanks
but I'm full.

They watch the sun disappear.

KELLY
Why did you come find me John?

If there's a time for honesty - this is it.

JOHN
I just-- kept thinking about you
Kel. About being in Algeria with
you. You could kick in a door -
that's not... common. You knew how
to eat couscous with your fingers--
You drank bud, that was a negative,
but I got over it--

KELLY
--But you still left. You took the
money and left. You decided that
fifty grand was more important than
me.

John can't meet her eyes.

JOHN
I thought it was. That's why I came
back. To apologize.

KELLY
Then say it.

JOHN
I'm sorry.

Kelly checks his eyes - trying to read if he's being honest.

KELLY
It's a start.

She leaves him at the door and walks back into the tent.

EXT. RUSSIAN BORDER - DAY (THE NEXT DAY)

A cinder-block building marks this remote Russian-Mongolian border crossing.

A GUARD looks up from John and Kelly's passports to their smiling faces as they wait in the Lada.

BORDER GUARD
Visas?

JOHN
(Russian)
In the trunk.

The guard's doubtful. He opens the trunk. Inside are bottles of VODKA, a case of CIGARETTES, and a stack of VICTORIA SECRET catalogues.

A SECOND LATER - the gate lifts and John and Kelly drive through, passing a 'WELCOME TO RUSSIA' sign.

KELLY
And I felt bad about the
stereotypes.

EXT. VALLEY OF THE HORSE SPIRIT - DAY

John pulls the Lada over at the crest of a ridge. They climb out. Ahead is the--

--VALLEY OF THE HORSE SPIRIT - miles and miles of hilly countryside with a glittering river winding down the center.

Kelly unfolds her map.

KELLY
We'll start by driving a grid
through the valley--

JOHN
Sure. That'll only take a week. Or
we could try this--

John pulls out Subotai's other withered EYEBALL.

KELLY
Oh my god...

JOHN
What? He had two. And Du did it
first.

KELLY
I'm gonna be sick.

JOHN
It's gotta do something, right?

John HOLDS up the eye. Nothing happens, until--
--it TWISTS in John's hand, pointing into the valley.

JOHN
AAHH!

He SPAZZES and DROPS the eye.

KELLY
What?

JOHN
It moved! Help me find it.

They get down on their knees looking for the eye. Their hands
TOUCH as they find it at the same time.

JOHN
Just like lady and the tramp.

KELLY
I AM gonna be sick.

EXT. VALLEY OF THE HORSE SPIRIT - RIVER - DAY

John steers them around TIGHT HILLS at the bottom of the
narrow valley.

KELLY
I can't believe we're doing this.

JOHN
What? You already talked to a eight-
hundred year old mummy.

They're both focused on the EYEBALL, which hangs from the rearview mirror on a piece of string.

KELLY
A little to the right.

The eye TILTS down.

KELLY
Weird.

JOHN
What's happening?

KELLY
It's--WATCH OUT!

John looks up too late as they CRASH into the back of a parked jeep.

The collision CRACKS them off the cheap dash. As they come to their senses, GUNS are at their heads.

MOMENTS LATER

John and Kelly kneel in the dirt. Princess has a GUN on them.

KELLY
Stick or not, you are never driving
again.

JOHN
I was watching the stupid eye!

A FEW STEPS AWAY

Du's watching Ben, who's following the other EYE. It tilts further and further DOWN. The tomb must be nearby--

BEN
We're very close.

--then Ben's ankle deep in WATER. A WIDE FAST-FLOWING RIVER blocks his path. From the angle of the eye the tomb must be UNDER THE RIVER.

BEN

There was a legend they diverted a river over Genghis Khan's tomb, but I didn't think it was true.

John breaks out laughing.

JOHN

So you believe in a magic spear but a little landscaping and you're like 'no way'?

Ben ignores John and turns to Du. He points at the river.

BEN

The spear is under there.

Du stares at the river. How the hell are they going to get under that? Then an idea comes to him...

He stalks over to the jeep and waves for Xia to join him - spreading out a CHINESE INTELLIGENCE MAP of the area.

Du stabs at a nearby RADIATION SYMBOL on the map.

DU

Get them in the jeeps.

EXT. RUSSIAN MASKIROVKA VILLAGE - ROAD - DAY

The Teng pull their jeeps off the road and everyone unloads. Xia keeps a gun on John, Kelly, and Ben.

UP THE ROAD - is a small Russian TOWN. Squat and ugly buildings in unremarkable grey.

JOHN

What's up with small town Russia?

KELLY

I don't know--

Du's team readies KNIVES and GARROTES - silent killing tools.

KELLY

--Oh, we're murdering people apparently.

EXT. RUSSIAN MASKIROVKA TOWN - DAY

The SCHOOL, LIBRARY, TOWN HALL, and HOUSES of this place fall into either appalling or dire. A few Russian CIVILIANS plod through the streets.

Du scans it with binoculars, focusing on--

--a well-stocked FRUIT STAND in the town square, tended by an UGLY OLD RUSSIAN WOMAN.

Du GESTURES to his team - giving them each a target. Xia stays - guarding John and Kelly.

KELLY

Jesus. This isn't right...

JOHN

No kidding. Since when does a fruit stand in Russia have kumquats?

Princess - on a roof, drops a GARROTE over a civilian's neck and hauls him up to a SILENT DEATH.

Ponytail - does a HANDSTAND behind another civilian and wraps his LEG around the guy's neck, FOLDING him BACKWARDS and snapping his spine in nine places like popping buttons.

Popeye - steps out from cover, palms a civilian's head and SPIKES it off the ground like a FOOTBALL.

The ugly fruit stand lady smokes her cigarette--

--as Du reaches in to CUT her throat. Way faster than she ought to be, she gets an ARM up to block, slamming his hand down and knocking away his knife.

She grabs Du's SHIRT and HAMMERS her fist into his face.

JOHN

Are you watching this? Grandma's kicking ass!

Du gathers his shit, SWEEPS her legs, then POUNDS her out.

Everyone assembles at the fruit stand.

KELLY

These are CIVILIANS! What the hell are you THINKING--

--the fruit stand lady's hair has come off. It's a WIG. She's actually a FRUIT STAND MAN.

DU
They're not civilians.

Du hits a BUTTON on the back of the fruit stand.

The ground shakes as MOTORS GRIND TO LIFE. The FRONT WALLS of all the buildings TREMBLE and LOWER, REVEALING--

KELLY
Oh my God... This isn't a town.
It's--

JOHN
--Maskirovka. Russian military
deception. Cold war leftovers.

-The HOUSES are actually GARAGES - holding TANKS and JEEPS.

-The LIBRARY's filled with ARTILLERY PIECES.

-The SCHOOL is a HANGAR, with JETS and HELICOPTERS inside.

-LIGHTS rise on the edges of the main road - it's a RUNWAY.

JOHN
That is really cool. I didn't know
they still had these.

INT. RUSSIAN MASKIROVKA TOWN - SCHOOL / HANGAR - DAY

Du leads the Teng over to a BLACKJACK BOMBER AIRCRAFT.
Hanging from its wing is a RADUGA NUCLEAR MISSILE. Jackpot.

Du squeezes Xia's shoulder as she skillfully dismantles the missile - one wrong move and they're Hiroshima. The nose cone slips free revealing--

--NOTHING. The warhead's missing. Everyone's stunned.

Du elbows glass on a radiation kit and grabs a GEIGER COUNTER. It CRACKLES when he points it towards the barracks.

INT. RUSSIAN MASKIROVKA BASE - BARRACKS - DAY

The place is a mess - cracked concrete, dripping water. The light switches don't work so it's flashlights for the team.

Du follows the Geiger counter to a door. Everyone gets ready.

INT. COMMANDANT'S OFFICE - CONTINUOUS

Du swings the door open. It's warm here and well lit. There's a background HUM--

--and a RUSSIAN COMMANDANT lying face down on his desk. Flies buzz around. Dead? He snorts. Just sleeping.

Something smells good. There's a pot of thin borscht soup simmering--

--on top of a MINI NUCLEAR BOMBLET!

The bomblet's been JURY-RIGGED to POWER the lights, the desk fan, a radio, a black-and-white TV, AND heat the soup.

Even Du's floored by this. Russians... Jesus.

EXT. RUSSIAN MASKIROVKA BASE - DAY (MINUTES LATER)

John, Kelly, and Ben wait at the jeep with Princess as Du and the others return with the GLOWING NUCLEAR BOMBLET.

KELLY

Is that? OH MY GOD it is.

Du and the Teng climb into the jeep.

KELLY

You can't bring that in here. I'm never gonna have kids now.

JOHN

You want kids?

KELLY

Shut up.

EXT. VALLEY OF THE HORSE SPIRIT - RIVER - DAY

Xia does back-of-the-envelope CALCULATIONS on the MAP - drawing an 'X' out in the river.

XIA

It's small. One kiloton. But put it there and maybe. Or maybe we'll all die instead.

DU

Do it.

Everyone is UP THE RIVER - where it emerges from a narrow canyon before waterfalling into the valley below.

Popeye tinkers with the Lada's engine. It ROARS as he locks the throttle OPEN.

Princess ARMS the bomblet. It SQUEALS and GLOWS RED HOT. Ponytail seatbelts it inside the car.

KELLY

Jesus Christ. They've made the world's first nuclear Lada.

JOHN

I'm gonna lose my deposit.

Du reaches in and GRINDS the Lada into second gear. It TAKES OFF towards the RIVER.

The Teng hide behind a ROCK FACE. John takes that as a cue.

JOHN

Run. RUN!

The Lada LAUNCHES off the bank - SAILING OUT over the water--
--John and Kelly HUDDLE behind a BOULDER.

It SPLASHES into the river. Nothing for a second, then--

--it's THE BRIGHTEST FLASH OF LIGHT EVER as the nuclear bomblet detonates. Water boils to steam as the world cooks at a THOUSAND DEGREES.

All the air is GONE and it's SILENT as everything is SUCKED towards the detonation like a vacuum.

Kelly screams without sound as she's dragged out of cover. John grabs her before she's exposed to the WHITE-HOT LIGHT - the radiation sizzling BURNS across his arms--

--then the SHOCKWAVE SLAMS IN - an UNBELIEVABLE ROAR followed by a EARDRUM-RUPTURING BOOM. John and Kelly cling to each other as a MUSHROOM CLOUD rises, blocking out the sun.

AFTER A MINUTE - the world SETTLES BACK DOWN.

Kelly opens her eyes. John's GROIN is six inches from her face - his awkward way of protecting her with his body.

JOHN

Uh. This wasn't intentional.

She sees the BURNS on his arms before he pulls his sleeves down.

KELLY

No. It's okay. Thanks.

Everything is SCOURED CLEAN and small fires dot the landscape. The rest of the Teng and Ben emerge from cover.

KELLY

My god...

JOHN

The Chinese experimented with using mini nuclear bombs to divert rivers back in the sixties.

The river is MISSING - it's just a muddy ditch now.

KELLY

Of course they did. But where'd they divert it to?

INT. COMMANDANT'S OFFICE - DAY

The building SHUDDERS from the distant blast. A chunk of concrete falls, cracking the Commandant on the head.

COMMANDANT

<RUSSIAN CURSING>

The first thing he notices is that his Borscht isn't bubbling. His bomblet is MISSING.

COMMANDANT

<VIOLENT RUSSIAN CURSING!>

A swelling ROAR makes him look out the window--

--A MASSIVE TIDAL WAVE ROLLS towards the base.

EXT. VALLEY OF THE HORSE SPIRIT - RIVERBED - DAY

Popeye and Ponytail shovel mud from the empty riverbed. CLANG! They hit something.

BEN

STOP!

Ben drops to his knees and pulls clumps of dirt away by hand--

--a SOLID METAL DOOR is set into the earth covered in INTRICATE DESIGNS and FIGURES.

BEN

This is it... Genghis Khan's tomb.

In awe, Ben runs his hands over the door. There's a COMPLICATED GEAR and LEVER LOCK.

BEN

It's some kind of combination lock.

JOHN

Wow... That looks hard. Tough luck.

DU

Open it. Now.

Ben's caught in indecision.

A SECOND LATER.

CLANK. Ben slams a HOOK over the lock. It's connected to a winch on the Teng's jeep--

--which Princess FLOORS, RIPPING the doors away.

JOHN

For a history guy, you don't like history very much.

BEN

My family's more important.

John locks eyes with Ben, trying to READ him.

JOHN

I believe you.

INT. GENGHIS KHAN'S TOMB

Light shines into a tunnel that hasn't seen it for CENTURIES.

Du and Xia drop to the muddy floor, flashlights running over walls painted with scenes from Genghis Khan's life - his birth, his escape from slavery, his many BLOODY VICTORIES...

John and Kelly drop in next, followed by Ben and the rest of the Teng. Ponytail stays above ground to keep GUARD.

INT. GENGHIS KHAN'S TOMB - MAIN CHAMBER

The tunnel emerges into a HUGE STONE ROOM.

The ceiling arcs away high overhead. It's a SHIMMERING MOSAIC depicting the Khan's empire at its peak.

CHAINED SKELETONS circle a raised DAIS - Persians, Chinese, Russians, Bulgarians. All the nations Genghis defeated.

In the center is a STONE COFFIN.

Du steps up to it. This MUST be the Khan. Popeye helps him lift the lid and flip it away--

--Inside is a SKELETON dressed in magnificent armor. Du kneels before it.

DU
Grandfather.

But there's NO SPEAR. Du drags Ben over by his hair.

DU
Where is the SPEAR?

BEN
This isn't the Khan. This is his
eldest son, Jochi.

Ben pulls free of Du.

BEN
Once, Genghis asked Jochi what he
thought of his conquests - since he
would inherit them.

Ben lifts the helmet from the skeleton.

BEN
Jochi said that his father had
brought nothing but sadness and
death to the world.

JOHN
How'd his dad take it?

Ben touches a HOLE in the center of the skeleton's forehead.

BEN
Badly.

KELLY

Then why give his son the place of honor?

JOHN

Guilt. Maybe he thought his boy was right.

DU

If this is the son, then where is the father?

BEN

I don't know.

DU

LOOK FOR HIM.

Everyone spreads out, SEARCHING the room. Princess keeps a gun on John and Kelly.

John stares at the skeletons around the dais. There's one NOT in chains, kneeling on its own at the foot of the coffin.

JOHN

He's asking for forgiveness.

John walks a little closer.

PRINCESS

Stop. Come back.

John brushes dust from the skeleton's armor. Ornate metalwork GLEAMS. This is the armor of a Mongol emperor. This is GENGHIS KHAN.

There's something covered in dust at his knees. John wipes it off with his foot. It's a spear--

--the BLACK SPEAR.

Princess doesn't see it. She points her gun at John.

PRINCESS

Come back here NOW.

KELLY

John. She's going to shoot you.

JOHN

Just a sec...

John bends to pretend-tie his shoe. He reaches for the spear--

--as Princess SQUEEZES the trigger.

KELLY

JOHN!

Just before the gun goes off--

--Ben GRABS Princess from behind and CUTS HER THROAT with his knife. Unable to stanch the bleeding, she falls over, DEAD.

Ben waves the knife at John. He's desperate. A little crazy.

BEN

Get back!

John steps back, hands up.

JOHN

Ben... They're going to kill you for that.

BEN

I need the spear. You don't understand.

Ben reaches for the spear when--

--Xia YANKS him back.

XIA

DU!

Ben SMASHES an elbow into Xia's face but she doesn't let go, dragging him away from the spear.

Du runs over and Ben realizes he's lost his chance. He SPINS Xia around and puts the knife to her throat.

BEN

Get AWAY!

Du aims his gun. He MIGHT be able to pick off Ben without hitting Xia.

BEN

Don't. I'll kill her!

Du doesn't lower his gun. His finger tightens--

--Xia's eyes go WIDE as she realizes he's going to shoot. She moves first--

--driving her head BACK into Ben's face, SHATTERING his nose.

As he staggers, she twists his hand and drives the knife into his SHOULDER. Ben screams in agony and collapses.

Xia STARES at Du.

XIA
Does your father's approval mean
more than my life?

She stalks away before he can answer.

Ben bleeds out on the ground. It looks like he's DEAD. John picks up that PHOTO of BEN'S FAMILY - it must have fallen during the scuffle.

Xia gently shuts Princess' eyes.

XIA
Go to sleep my sister.

Du reaches for the SPEAR. His fingers wrap around it and--

--he REELS as something INTENSE washes over him - there's NO DOUBT the legend is REAL. He looks STRONGER just holding it.

DU
It's... incredible.

The ground RUMBLES as the whole room QUAKES.

JOHN
There's always a catch.

KELLY
Oh my god... I saw Indiana Jones.

Everyone waits for a giant boulder to ROLL DOWN. Instead, Ponytail SCRAMBLES in from the tunnel.

PONYTAIL
<FRANTIC MANDARIN!>

EXT. VALLEY OF THE HORSE SPIRIT - RIVERBED - DAY

Du SPRINTS out of the tunnel, followed by everyone else--

--as a Russian HIND GUNSHIP rips by inches overhead.

Belching black smoke, THREE RUSSIAN TANKS rattle up.

HELICOPTERS touch down, disgorging a full company of ONE HUNDRED RUSSIAN SOLDIERS, all PISSED-OFF and SOAKING WET.

The hatch opens on the lead tank. Water spills out as the Commandant climbs up - an angry little man in a large HAT.

COMMANDANT
<TWENTY SECONDS OF OVER THE TOP
RUSSIAN SWEARING>

JOHN
He wants us to surrender.

Du doesn't flinch. With the SPEAR, he's FEARLESS, CONFIDENT, a SUPERMAN. He steps forwards - CHALLENGING the Russians.

They BURST OUT LAUGHING. The Commandant AIMS his mounted machine gun at Du.

COMMANDANT
<FIRM RUSSIAN>

JOHN
He wants you to drop--

DU
--I speak Russian.

Du paces towards the Russians, then turns it into a RUN.

The Commandant pulls the trigger, firing off a MESS of FINGER-SIZED BULLETS. Du's gonna be nothing but MIST.

--Each bullet ARCS AROUND Du to TEAR up the earth - like there's an invisible WEDGE protecting him.

Du brings the spear down on the tank like a SLEDGEHAMMER--

--and the tank SHATTERS under it like a cheap car WRAPPING itself around a telephone pole. Chunks of two-inch thick STEEL PLATE fall like rain.

It's UNBELIEVABLE. Everyone except for DU is SHELL-SHOCKED.

KELLY
Holy shit...

The Commandant stares at his WRECKED TANK.

COMMANDANT
ATTACK!

Du swings the spear, KNOCKING ten soldiers at a time back through the air. In seconds, he's SCATTERED the company.

The second TANK swings its gun at him--

--Du SLICES the barrel to pieces and PLUNGES the spear into the chassis. He leaps off as it EXPLODES.

The third tank rumbles up. Du POINTS the spear at the crew. They ABANDON the tank and run away.

Du's HIGH on this - it's like having SUPERPOWERS.

DU
BOW BEFORE YOUR KHAN!

COMMANDANT
<RUSSIAN SWEARING>

The Commandant's tank can't move but the gun still works. He LINES up a shot and FIRES--

--twenty-five pounds of DEPLETED URANIUM at FIVE HUNDRED MILES PER HOUR.

Du sees it at the last moment and DEFLECTS it with the spear. The shell BURNS his cheek as it passes--

--and slams into a HILL behind him, EXPLODING. It throws Du ONE WAY and the spear ANOTHER.

The spear lands out in the open. Kelly reads John's mind.

KELLY
John--

He's already RUNNING for it and dodging bullets. John YANKS the spear out of the ground and--

--LURCHES as its POWER washes over him. He feels GODLIKE, OMNIPOTENT.

KELLY
John! JOHN! GET OVER HERE YOU
IDIOT!

Kelly's voice breaks his TRANCE. She's in the ABANDONED TANK. He scrambles aboard.

JOHN
You can't drive stick but you can
drive this?!

John almost rolls off as Kelly hits the gas. He DROPS the spear but it CATCHES on the edge of the tank.

KELLY
Lucky for you it's a hobby.

JOHN

Is it wrong to think that's hot?

Du sits up and sees John GETTING AWAY WITH HIS SPEAR. He SPRINGS after him, up a small hill and INTO THE AIR--

--JUST landing on the back of the tank.

He DROPS a KNEE in John's BACK. John MOANS and throws Du off. Du ROUNDHOUSES him in the head and reaches for the spear--

--when Kelly PUNCHES him right between the eyes. Du STAGGERS back and FALLS OFF the tank.

Kelly sits back in the cockpit.

KELLY

You're welcome.

JOHN

Thanks.

Du tumbles to a halt as the tank disappears, LIVID.

INT. CIA CONTROL ROOM - DAY

Sauder's glued to a VIDEO FEED from a satellite - a remarkably clear view of the battle. He can hardly believe what he just saw.

SAUDER

Sweet Jesus on a hotrod.

EXT. CHINA - COUNTRYSIDE - TENT - DAY

Yi also watches satellite footage from a MILITARY FIELD TENT. Seeing his son with the spear is the culmination of years of work. Their destiny is finally REALIZED--

--Until John takes the spear and ESCAPES with Kelly.

Yi DESTROYS the screen in a FURIOUS RAMPAGE. Shen watches from the doorway - waiting for orders.

YI

Continue to Beijing. We will destroy any in our path.

SHEN

Sir. The third army outnumbered us--

YI
YOU HAVE YOUR ORDERS!

Shen nods and disappears.

PULLING OUT of the tent reveals Yi's MASSIVE LOYAL ARMY - thousands of troops, tanks, and aircraft flying overhead. All moving relentlessly towards the capital of China.

EXT. MONGOLIAN COUNTRYSIDE - DAY

Kelly and John motor across the border back into Mongolia. The Russian tank SHUDDERS. SMOKE pours out.

KELLY
Don't you DARE--

B-B-B-BANG! The engine EXPLODES out the back of the tank - GEARS, PISTONS, CAMSHAFTS fly out like SHRAPNEL.

KELLY
Russian piece of crap!

She climbs out beside John, who's sitting on top HOLDING the spear - almost in a DAZE.

KELLY
C'mon. We're walking.

JOHN
What?

He snaps out of it, sees the SCATTERED PARTS of the engine.

JOHN
Wait... I think... I might--

John closes his eyes. CONCENTRATES--

--a piston trembles, then DRAGS TOWARDS the tank. Other parts of the engine move too - COMING BACK TOGETHER. It's REBUILDING itself under the power of the spear.

KELLY
John. John. JOHN!

She winds up and PUNCHES him square in the face.

JOHN
OWWW! Kel!

Everything STOPS moving as his concentration's broken.

KELLY

Whatever you're doing, STOP. We have NO IDEA what that thing can do or how it works. Put it DOWN.

JOHN

This spear... It's... I don't even know how to describe it. It's like you can make the world be what you want.

(then)

Kel, we could just disappear. Take the spear and go. You and me.

KELLY

Oh sure. No one would EVER come looking for us. Not any of the most dangerous people in the world.

JOHN

You thought about it, didn't you? Just for a second. It's not so crazy.

KELLY

John, what we had isn't going to happen again--

--John leans in and KISSES her. It takes her off-guard. But just for a moment. She doesn't pull away.

DELTA SOLDIER

DROP THE SPEAR ROMEO OR WE WILL SHOOT OFF YOUR DICK.

They're surrounded by nine large men. It's the DELTA TEAM.

John HESITATES - it's HARD to put the spear down.

KELLY

John. Do what they say.

He finally manages to drop it, but that hesitation puts a sliver of doubt into Kelly's mind.

INT. CHINA - PEASANT HOUSE - DAY

A poor peasant family home in the boondocks of China. An old couple sips soup from a pot over their hearth.

SMASH! Du's team stumbles in. They're in BAD SHAPE - just barely escaped from Russia with their lives.

The couple cowers. Du BOWS to them.

DU
 Forgive us. Do you have a
 telephone?

EXT. CHINA - COUNTRYSIDE - DAY

Yi SMASHES whatever's within reach with the indestructible
 military-grade telephone - including one of his OFFICERS.

YI
 You ARE NOT my son! You are weak!
 WORTHLESS! Put upon this earth to
 make my life miserable!

Yi goes CRAZY with the phone again. Aides back away worried
 for their own safety. He's a MADMAN.

INT. CHINA - PEASANT HOUSE - DAY

Everyone can hear Yi screaming over the phone. The old couple
 look SYMPATHETIC. Du's white with shame.

YI
 LISTEN to me, you piece of garbage.
 Without the spear, we do not have
 the strength to take Beijing.

DU
 Yes father.

YI
 The CIA is flying the spear out.
 You HAVE one chance to stop them.

DU
 How do you know this?

YI
 BE QUIET! GO and GET THE SPEAR. BE
 like the KHAN whose blood flows in
 your body.

EXT. MONGOLIA - ROAD TO AIRFIELD - DAY

Three old YUGOS drive a tight series of switchbacks to an
 ABANDONED RUNWAY on the top of a mountain plateau.

Two cars are just Delta guys. The third has a Delta driver,
 Kelly in the front and Nestor and John in the back.

There's a HUGE BLACK LOCKBOX wedged through the center - the SPEAR, safely contained and electronically LOCKED.

Kelly's using Nestor's SAT-PHONE.

KELLY

(on phone)

Just approaching it now sir. The bird's coming in and we should be airborne and on our way home in thirty.

SAUDER

(on phone)

You've done good, Tate. Just don't drop the ball in the last ten yards.

Nestor's SWEATING. Nervous. John picks up on this.

JOHN

You okay Nestor?

NESTOR

What? Yeah. Fine. It's the road--

The road IS precarious. This is one steep mountain.

EXT. MONGOLIAN ABANDONED AIRFIELD - DAY

The cars crest the summit onto the plateau. The airfield is just a old RUNWAY - no buildings.

That BLACK CIA JET breaks through the clouds - lining up for a landing.

NESTOR

Ahead of schedule. They're never ahead of schedule.

Nestor makes it sound like that's a BAD thing. John KNOWS something's up with this guy now.

JOHN

Stop the car.

KELLY

What?

JOHN

STOP THE CAR!

The car SCREECHES to a stop as--

--SHATHOOOMMM! A STREAK of RED FLAME comes out of nowhere and ROCKETS towards the plane--

--IT EXPLODES in a ROLLING FIREBALL of DEBRIS--

--PLOWING OVER the first car and UTTERLY DESTROYING it in a TUMBLING MESS of FLAMING METAL. It would have got them too if John hadn't made them STOP.

At the end of the runway, Xia drops her ROCKET LAUNCHER.

Popeye and Ponytail pop up from cover and throw GRENADES under the other Delta car. KABOOOM!!! It's gone.

Only Kelly and John's car is left. John sees Du running at them and raising his gun.

JOHN
DRIVE! MOVE!!!

The Delta guy spins the car around--

--just in time to CATCH a bullet in the HEAD.

KELLY
SONOFABITCH!

Kelly pushes the Delta guy out of the car and takes the wheel. She accelerates away from Du towards the ROAD DOWN--

--but it's BLOCKED by the BURNING WRECKAGE.

KELLY
DAMMIT!

John climbs into the front seat over Nestor - who's HIDING as low as he can in the car.

NESTOR
They weren't supposed to hurt me!

John doesn't have time to think about this because they're NOT MOVING. They have to back up but--

KELLY
It's a STANDARD!

JOHN
Third pedal DOWN. Now!

Kelly hits the clutch as John SHIFTS the car into reverse.

JOHN
Three out, one in!

Kelly POPS the clutch and hits the gas. The Yugo tears backwards and PLOWS into Du--

--sending him SAILING over the car.

Kelly SPINS the car in a ONE-EIGHTY as Du gets back up and the rest of the Teng run in.

JOHN

Three in one out!

John throws them into gear as the Teng OPEN up on the car. Nestor's SCREAMING in terror.

JOHN

Three out one ALL THE GODDAMN WAY
IN!

The Yugo's tires KICK UP dirt and it tears TOWARDS the edge of the plateau. John grabs the wheel so Kelly can't turn it.

JOHN

Trust me.

She stops fighting him. The GROUND disappears and they plunge over the EDGE.

EXT. MOUNTAINSIDE - CONTINUOUS

This is more than STEEP - it's a SIXTY DEGREE angle of BROKEN EARTH, TREE STUMPS and ROCKS all the way down. Kelly, John, and Nestor PINBALL around inside the car.

Du RUNS after the car - LEAPING out into space and DIVE-ROLLING onto the slope. He FIRES at them with his HANDGUN.

JOHN

JESUS!

Kelly PASSES John her gun.

KELLY

SHOOT HIM OR SOMETHING!

John AIMS out the window at DU, but the car KICKS up over a furrow and John FUMBLES the gun.

KELLY

YOU IDIOT! That was the ONLY gun we have!

JOHN

What about Nestor?

Nestor's TURTLED in the BACK SEAT - out of it.

KELLY
We don't give him guns!

JOHN
Unlock the case! Let me use the
spear.

KELLY
NO!

JOHN
It's that or we--WHOAAAA!

AHEAD - a GAPING CHASM that has to be THIRTY FEET across.
Right in their path. Unavoidable.

JOHN
STOP! STOP THE CAR! SECOND PEDAL
SECOND PEDAL!

KELLY
I KNOW WHERE THE BRAKE IS!

The wheels lock but the car just SLIDES on the steep mud -
there's no way they'll stop in time.

JOHN
GAS! GIVE IT EVERYTHING!

Kelly FLATTENS the hell out of the accelerator.

The Yugo lifts off over the chasm. Everything goes WEIGHTLESS
in that SLOW-MO way things do during car-crashes.

They FLY through the air towards the other side. They're NOT
GOING TO MAKE IT--

--but they DO - minus their wheels and suspension that get
RIPPED away on the edge. The car continues on as a VERY HEAVY
and COMPLETELY UNCONTROLLABLE SLED.

Du makes the leap on FOOT - KICKING through the air. Half-way
there he knows he's gonna be short. He PINWHEELS his arms
trying to grab every last inch of distance--

--It saves his life as he hits just below the edge and
CLUTCHES onto ROOTS and ROCKS.

The car-sled slides even FASTER down the hill missing its
wheels. Everyone's screaming. Then--

--the HILL DISAPPEARS and everyone HITS the CEILING as the car falls TWENTY FEET straight down onto the ROAD.
WHAMMMSMASHCRACKTHUDDDD!!!

A LONG BEAT of nothing.

John falls out a broken window like he's DRUNK.

JOHN
MMGgghle... CHRIST...

He WEAVES onto his feet.

JOHN
Kel?... KELLY!

He trips then makes it around to her door. She's NOT moving.

JOHN
Kelly... Open your eyes.

Kelly MOANS but keeps her eyes closed. She's bleeding from SMALL CUTS but she's okay.

The spear case is on the road. The lock is SMASHED.

John opens it. The SPEAR'S RIGHT THERE. The most valuable object on the planet.

He picks it up. Feels that RUSH again. It's INTOXICATING. ADDICTING. Trembling, he puts the spear BACK in the case and latches it shut.

After one last look at Kelly, John starts down the road. He's leaving WITH the spear. He gets three or four steps when--

KELLY (O.S.)
Drop it.

JOHN
You don't understand Kel. I'm--

A GUN COCKS. Kelly aims her pistol at John from the car.

KELLY
DROP IT!

JOHN
I thought I lost our last gun.

KELLY
I thought you had changed.

John can't bring himself to let go of the case. Could he get to the spear before Kelly could shoot him?

KELLY

Don't John. You won't make it.

He stares back at Kelly - almost daring her to shoot.

JOHN

You sure?

It's a STANDOFF. Then out of nowhere--

NESTOR

DROP THE CASE! DROP IT NOW!

Nestor's in the back seat. He's gone off the DEEP END. Crazy hair. Broken glasses. He's an INSANE WILDMAN.

KELLY

Nestor. I've got this.

NESTOR

SHUT UP YOU STUCK UP BITCH!

Nestor's got a GUN - some kind of tiny PISTOL. He clutches at Kelly and JAMS it against her head.

NESTOR

DROP THE CASE OR I'LL KILL HER!

Nestor knocks Kelly's GUN away.

KELLY

Oh my god. You're working for the Chinese. Delta getting stuck, Du finding us here. You DIRTY LITTLE FU--

NESTOR

SHUTUP! They pay a hell of a LOT BETTER THAN YOU DO!

John flicks open the latches. All he needs is a second to grab the spear--

NESTOR

I'LL SHOOT HER IN THE HEAD!

Nestor fires a shot in the air. The SOUND snaps John back to reality. He FOCUSES on Kelly's face, on what it would mean if he LOST her--

--John RE-LATCHES the case and puts it down.

JOHN
Nestor. Don't. Look...

John steps away as Nestor STUMBLES out of the car. He picks up the CASE.

NESTOR
I'm rich. I'm RICH.

He raises his gun to SHOOT THEM--

--and gets PLOWED DOWN by a huge truck that comes speeding along the road out of NOWHERE. John leaps onto the car just as the truck SMASHES into it--

--He's flung away and hits the road hard enough to get KNOCKED OUT.

The truck screeches to a halt. SOMEONE climbs down.

Still in the smashed car, Kelly can hardly move. Through half-closed eyes she sees--

--BEN. Blood-stained bandages wrap around his shoulder where Xia stabbed him in the tomb.

He limps over and TAKES the spear. A FURIOUS SCREAM breaks the calm--

--it's DU - watching from WAY UP on the hill.

Ben hurries back to the truck, drives around the wrecked car and disappears down the road.

EXT. ROAD - DAY (HOURS LATER)

Someone SLAPS John awake. It's a MILITARY PARAMEDIC.

He's still on the road and there's THIRTY CIA AGENTS all over the scene like CSI Mongolia - including HUGH SAUDER.

There's a SHEET covering what's left of Nestor. Everything comes back to John in a flash and he frantically looks for--

JOHN
KELLY! Where is she?

WHAM! John's SLUGGED with a killer RIGHT-HOOK that puts him right back down on the road--

--Kelly shakes her knuckles loose. She's BANGED UP but otherwise fine.

KELLY

That answer your question?

John cradles his jaw, looks up at Kelly HURT.

JOHN

Kel--

KELLY

DON'T even go there, you lying sack of-- I trusted you. I ALMOST FELL for you again.

JOHN

You don't understand. I couldn't help it. The spear--

WHAM! She HITS him again.

JOHN

STOP HITTING ME!

The paramedic AGREES with him this time.

JOHN

What happened?

KELLY

The spear's gone. Ben took it--

Sauder STORMS into the conversation.

SAUDER

--He certainly did! This is a shitstorm of epic proportions Tate. Everyone up top has seen what this thing can do. Now I have to tell them we lost it to a goddamn HISTORY TEACHER?

KELLY

I'm sorry sir.

SAUDER

I don't give a DAMN about sorry! Just tell me how we're gonna get it BACK.

KELLY

The Chinese have Ben's family. He'll be going after them--

JOHN

--His family's dead.

KELLY

How the hell do you know that?

John holds up the photo of Ben's wife and daughter.

JOHN

There's a date on the back. This is five years old.

KELLY

So?

JOHN

No one carries around a five-year old photo of their family unless they can't take a new one.

Sauder and Kelly exchange a glance - that holds water. Kelly SNATCHES the photo from John and passes it to a CIA analyst.

KELLY

Run it. And dig deeper this time!

A FEW MINUTES LATER--

Kelly flips through a FILE on Ben, now including his wife NADIRA and his daughter YASMIN.

KELLY

Ben's wife and daughter were killed in Afghanistan four years ago. Innocent victims in a market bombing. No one claimed responsibility.

SAUDER

If he's not rushing off to save his goddamn family, why the hell does he want the spear?

Another analyst runs up.

ANALYST

Sir. The truck was abandoned near the border. He's headed south-west--

KELLY

--towards Afghanistan. He could be trying to sell it. God knows there's people willing to pay anything for a weapon like that.

(then)

Ok ok. Ben doesn't have that long of a head start.

(MORE)

KELLY (CONT'D)

We need to fly into northern Afghanistan, Santos base probably, set up perimeters and comb the hell out of the place until we find him.

JOHN

Kel, wait. You saw the look in Ben's eyes. This isn't about money - this is still about his family.

KELLY

You don't get a vote jackass. You get arrested and put on the first flight stateside.

Bandaged up, Gabe and Mike walk in and take a hold of John.

JOHN

What? On what charges?

KELLY

Treason.

John relaxes. No way she's doing this to him.

JOHN

Oh. Ok, you're joking.

KELLY

Oh. No, I'm not.

EXT. AFGHANISTAN BORDER - DAY

Ben uses the RAG-WRAPPED SPEAR to help him walk along a scrub-covered ridge.

He looks down into AFGHANISTAN.

EXT. MONGOLIAN COUNTRYSIDE - DAY

An old rented SUV navigates a barren Mongolian road.

INSIDE - Gabe's driving. John's in the back with Mike and is COMPLETELY PISSED OFF.

JOHN

I can't believe it. I saved her life, she saved mine. We got chased by Russians. We got the spear. We kissed. And yes, MAYBE I was going to take it, but it wasn't my fault!
(MORE)

JOHN (CONT'D)

We have one little misunderstanding
and it's OVER?

There's something else in his anger. He's genuinely HURT.

JOHN

I even brought Kel a KITTEN. I
remembered she liked them.

MIKE

You want a prize? All women like
cats.

GABE

Not my wife. She hates those
animals.

The car lurches and John bumps up against Mike - who doesn't
feel John PICKPOCKET his zippo.

JOHN

You know what? Screw it. If you're
gonna do the time, do the crime,
right? I'm gonna go get that spear
back.

MIKE

And how you gonna do that, huh?

JOHN

Because I know where Ben is going.

GABE

So? Your ass is going to jail.

JOHN

But I also know nineteen-seventies
Yugos were made without flame
retardants.

BLACK SMOKE fills the cabin as FLAMES crawl up the back of
the passenger seat - spreading rapidly.

MIKE

GABE! STOP THE CAR! DAMMIT!

Gabe pulls over. Mike DRAGS John out and throws him down -
STEPS on his neck. Gabe fights the fire but needs help.

GABE

MIKE!

Mike doesn't want to take his foot off John but the car is
GOING UP FAST.

MIKE

If you even twitch, I'll put a nine millimeter right up your ass. Stay ON THE GROUND.

JOHN

You got it chief.

Mike leaves John and helps Gabe fight the fire. It's no good - hitting it with their jackets only IGNITES their jackets.

MIKE

Aw hell.

He turns around. John's GONE.

MIKE

AW HELL!

INT. CIA JET - DAY

Kelly flips through piles of intelligence while other CIA agents do the same - yakking on radios and coordinating actions to find Ben and the spear.

PILOT

Santos base in two hours.

She can't concentrate. She's frustrated, angry and feels BETRAYED by John. She slams her papers down and lets it out.

KELLY

GODDAMMIT JOHN! YOU SELFISH ARROGANT PRICK!

Everyone FREEZES.

KELLY

WHAT? GET BACK TO WORK!

EXT. MONGOLIAN COUNTRYSIDE - DAY

Gabe and Mike stumble along the road - wearing the charred remains of their jackets.

GABE

Kelly's gonna be pissed.

BANG! A bullet EXPLODES through Gabe's knee. He SCREAMS and falls. BANG! A second bullet hits Mike in the hip.

MIKE
AAARGGHHH.... MotherF...

Du walks up, followed by Xia, Popeye, and Ponytail.

DU
Where's Ben going?

MIKE
Screw you.

Du's done playing. He shoots Mike in the forehead. BANG!
Moves the gun to Gabe - who stares back at him TERRIFIED.

EXT. AFGHANISTAN - DESERT ROAD - DAY

A 1970s Toyota pickup TRUCK bounces along a dry road.

Afghani men sit in the back, covered against the dusty heat.
Ben rides with them, clutching the wrapped spear.

EXT. AFGHANISTAN - SANTOS BASE - DAY

Forward Operating Base SANTOS is two hundred acres of
American soil in the middle of Afghanistan. It's got a tank
division, an airfield, two Starbucks and a McDonalds.

Tires screech as Kelly's CIA jet touches down.

INT. SANTOS BASE - OFFICES - DAY

Kelly walks in followed by fifteen CIA staffers.

She's met by the base commander, HANK ROLLINS, a mid-forties
crew-cut career army man. She doesn't stop, forcing him to
walk alongside.

ROLLINS
Ms. Tate. I--

KELLY
--Commander Rollins. We're looking
for this man - Ben Joseph. Finding
him is your number one priority.
Every resource you have needs to be
on this.

A CIA staffer hands Rollins the file on Ben.

INT. SANTOS BASE - CIA OFFICE - CONTINUOUS

They reach a large empty boardroom - soon to become the CIA mission office here. CIA staff file in, carrying boxes of INTEL and EQUIPMENT and the KITTEN John gave Kelly.

Rollins is pissed - no one talks to him like this.

ROLLINS

Just wait a damn minute--

KELLY

No. Every minute Ben gets harder to find. First, I need this airspace locked down. Then I want perimeters set up on every road in the region. I need patrols out twenty-four-seven looking for him and anything with wings in the air. My staff have a list of areas of special interest.

Rollins is speechless.

KELLY

Is that clear, Commander Rollins?

ROLLINS

Ma'am.

Kelly tosses him the REPLICA SPEAR.

KELLY

I'm not allowed to tell you what we're looking for. But I can tell you it looks like this. Show it to your men.

Rollins' doesn't get to argue as Kelly's CELLPHONE rings. He walks out with the replica as she takes the call.

KELLY

What?

Her face drops as she gets the news about Gabe and Mike.

KELLY

Dead? Both of them? Jesus... What about John?

She wavers on her feet - she's not supposed to feel like this about John but she does.

KELLY
WELL KEEP LOOKING!

EXT. AFGHANISTAN - DESERT TRAIL - DAY

Ben climbs down from the Toyota. The truck drives away leaving him in the middle of nowhere.

He limps down a trail carrying the wrapped spear. Ahead in the distance, a few BUILDINGS rise out of the desert.

INT. AFGHANISTAN - U.S. CHECKPOINT - DAY

A large tarp-covered transport truck comes to a grinding halt at a U.S. checkpoint.

A soldier steps over to the driver's side window. Three other soldiers surround the truck.

SOLDIER
This road's closed. No one in or--

Xia's in the driver's seat and she raises a pistol and SHOTS the man. Simultaneously, THREE MORE SHOTS fire out through the tarp on the back, expertly DROPPING the other soldiers.

Xia drives deeper into Afghanistan.

EXT. AFGHANISTAN - VILLAGE RUINS - DAY

Ben arrives at a collection of ruins - the ghost-town abandoned remains of what was once a SMALL AFGHANI VILLAGE.

He passes by crumbling homes, EMPTY WELLS, and steps into what was once an--

OPEN AIR MARKET.

Years ago, it might have been bustling with people. Now the ground is SCORCHED and it looks like a bomb went off. Which is exactly what happened.

This place brings back terrible memories for Ben.

US SOLDIER 1
FREEZE!

A FIVE MAN SQUAD of marines emerge from different buildings - keeping Ben covered with their rifles.

US SOLDIER 2
It's definitely him.

BEN
Don't. Please don't. Not now.

US SOLDIER 1
Drop the stick and LIE DOWN.

BEN
You don't understand. I'm not going
to hurt anyone. I have to do this.

US SOLDIER 1
GET DOWN!

Ben's eyes HARDEN as the spear's influence takes over. The wrappings around it turn to ASH and BURN AWAY.

BEN
No.

A SHORT DISTANCE AWAY--

--SOMEONE creeps through the ruined village. Unseen ahead, the soldiers SCREAM. A marine's BODY flies past.

JOHN
Shit.

We're following JOHN and he breaks into a run, arriving at the market square to see Ben kill the last soldier, running him through with spear.

JOHN
Ben. STOP!

Ben whips around, a DIFFERENT PERSON now. He stalks towards John, MURDER in his eyes.

JOHN
Wait! Dammit-- Don't!

John backs away, but trips over rubble. Ben HOVERS the SPEAR over John's face. It's HUMMING with power.

JOHN
--Haven't enough people died here?

That gets through to Ben - his humanity returns.

BEN
I didn't mean to kill them...

JOHN

I read your file Ben. You lived here.

(then)

I know what happened. The bombing.

BEN

I have to make it right.

Ben raises the spear, invoking its POWER.

A tiny pebble near John's foot begins to move, dragging itself through the dirt. But it's not a pebble at all--

--it's a tiny fragment of BONE.

From hundreds of yards around, the spear pulls together all the PIECES of Ben's wife and daughter.

John watches in AWE as a woman and child are recreated before his eyes. Two sleeping princesses. Eyes closed, they hang naked before him. It's amazing and beautiful.

Ben cradles them to the ground.

BEN

Nadira. Yasmin. Wake up, it's me.

Their eyes don't open.

BEN

Please wake up. Please--

Ben gently shakes them. Nothing. They're not even breathing. He put his ear to his wife's chest. His JOY turns to FEAR, then to ANGER, then to HORROR.

BEN

WAKE UP!!

Ben WAILS in ABSOLUTE SORROW. All of this death, all of this fighting for the spear - and it can't do what he needs it to do. It can't make his family live again.

Seeing Ben like this turns John upside down. This RAW EMOTION for his family. Who would John feel that for?

EXT. AFGHANISTAN - OUTSIDE THE RUINS - NIGHT

As the sun sets behind him, Ben's wife and daughter lie out on the ground. Ben KISSES their foreheads.

John watches Ben scrape at the earth, digging their graves.

The SPEAR is right there on the ground. John could TAKE it right now. He bends down to GRAB it--

--and picks up a piece of metal instead. He helps Ben DIG.

THE NEXT MORNING

Two MOUNDS of rocks mark where Ben's wife and daughter are buried. Ben mouths a small PRAYER.

JOHN

What now?

BEN

Now I have nothing.

John's at a loss for words.

BEN

I see why Genghis Khan buried the spear. All this power and it's still only a weapon.

(then)

It wants to be used John. To kill. It takes the worst part of you and makes it strong.

Ben's hand SHAKES as he holds out the spear

BEN

We have to hide it again.

With all his willpower, Ben DROPS the spear.

BEN

We should go. Du knows about my family--

--BANG! A bullet opens Ben's forehead. He falls over dead.

Du steps into the market, holding his smoking rifle. Xia, Popeye and Ponytail behind him.

Du picks up the spear. He smiles at John.

DU

Run.

John RUNS.

Du swings the spear, sweeping up buildings and earth into a THIRTY-FOOT HIGH TIDAL WAVE. It roars after John, rolling him up. He manages to scramble out before it CRASHES DOWN.

Another SWIPE creates another wave and John's thrown down - climbing to his feet and escaping certain death at the last second.

Du cuts with the spear and tears forth a GIGANTIC ERUPTION OF EARTH. There's NO WAY John can run from this one.

John spots a WELL ahead and sprints like HELL for it.

The wave CRASHES down with a thunder that echoes through the valley. There's NO SIGN of John.

Du's eyes GLOW with murderous satisfaction.

DU
Call for extraction.

XIA
We can't. No plane would reach us - the Americans are everywhere. We can drive to the border, then use old trails to--

DU
--I will NOT skulk like an ANIMAL! Where is the closest American airfield?

XIA
Santos base. Ten miles away.

DU
We'll take a plane from them.

Did Xia hear him right?

XIA
There are five thousand soldiers there...

DU
I know.

Du, Xia, Popeye and Ponytail leave the ruins. A beat after they're gone, there's a noise from the village well nearby--

--A HAND SLAPS down over the edge. John flops out, soaked and filthy from crawling through the aquifer from the OTHER WELL.

Somehow he gets to his feet.

JOHN
C'mon. Get moving. Santos Base. On the double.

EXT. AFGHANISTAN - DESERT - DAY

Xia drives the truck through the wide valley - hills on each side penning them in. Du speaks to his father on radio.

DU

--Six hours. We will meet you at the coordinates.

EXT. CHINA - OUTSIDE OF BEIJING - DAY

Yi'S MASSIVE ARMY stops outside of Beijing - facing off against the equally large THIRD ARMY, still loyal to China.

It's a STANDOFF. Yi watches from a vantage point.

YI

You are finally my son. Join me, and we will walk into Beijing as Khans together.

DU

Yes father.

YI

China shall be only our first conquest of many.

EXT. AFGHANISTAN - DESERT - DAY

Du finishes with the radio. He turns to Xia.

DU

You said the base was ten miles away.

There's something THREATENING in his voice - he's never spoken to her like that before.

XIA

Ten miles in a straight line. We must go around the mountains.

INT. AFGHANISTAN - DESERT VILLAGE - DAY

A local AFGHANI MAN tends his herd of goats. They scatter as John staggers up - sweaty and exhausted.

JOHN

(in Dari)

Do you have a car? A horse?

The man shakes his head. John spots a glint of rusty chrome - an ancient URAL MOTORCYCLE leaning against a building.

JOHN
(in Dari)
That! Does that work? Does it GO?

SECONDS LATER - the engine kicks to life and John ROARS away, leaving the man with his duffle bag. He pulls out the box of TAMPONS.

EXT. AFGHANISTAN - DESERT - DAY

Santos airbase shimmers through the windshield of the truck.

DU
Stop.

Xia hits the brakes. Du climbs out of the cab.

DU
Wait here until I'm done.

XIA
Du. There's another way. We can--

DU
QUIET!

He glares at her. SMOKE wafts from the spear in his hand.

DU
Follow the trail of dead to find me.

EXT. AFGHANISTAN - MOUNTAIN - DAY

John roars up narrow and treacherous mountain trails on the motorbike.

He crests the ridge. In the valley below is SANTOS AIRBASE.

The way DOWN the mountain is even more perilous. John only hesitates a second before GUNNING the bike down the hill.

EXT. AFGHANISTAN - DESERT - DAY

Du walks towards Santos Airbase - only a mile away.

EXT. AFGHANISTAN - DESERT - DAY

John tears through the desert, the Ural running FULL OPEN.

The engine's white-hot - OVERHEATING. It shudders, chokes and finally SEIZES. It kicks left and right and hurls John off.

He hits HARD and tumbles to a stop. He's not moving.

JOHN
Motherfff.....

John GETS UP. Somehow jogging towards the base.

INT. SANTOS BASE - OFFICES - DAY

This place now bears an uncanny resemblance to Kelly's office in Istanbul - a total mess.

She's talking to Sauder on a VIDEO LINK. He's back in his CIA CONTROL ROOM.

KELLY
--Sir, everything we have is on this.

SAUDER
Really? Then why the HELL do you have three agents wasting their time looking for Freeman back in Mongolia?

KELLY
Sir. I just thought--

SAUDER
Who CARES if that son-of-a-bitch is alive or dead? I used to like you Tate. I supported you, I said things like 'Tate'll get that done. She's a hell of a good kid'. You're making me regret opening my yap.

KELLY
I'm working on it sir. I haven't slept in--

SAUDER
--That spear could change history Tate. The brass already have a list of dirty laundry just waiting for it.

KELLY

Oh great. I'm glad I'm risking my
life for the GOOD OF MY COUNTRY.

SAUDER

Don't START WITH ME TATE. JUST FIND
THE DAMN SPEAR! If you don't,
you're DONE.

Sauder kills the link. Kelly drops into her chair -
physically and emotionally exhausted.

KLAXONS SOUND as the base goes into alert. A soldier sticks
his head in the room.

SOLDIER

Ma'am--

EXT. SANTOS BASE - EAST GATE - DAY

From behind the wall, soldiers train rifles on SOMEONE
approaching the base.

SOLDIER

GET DOWN ASSHOLE!

Kelly runs up to Rollins.

KELLY

Who is it?

ROLLINS

You tell me.

A familiar voice yells from the other side of the gate.

JOHN

Is Kelly there? Kelly Tate? She's
CIA. Really cute.
(quieter)
I kinda love her.

KELLY

John?

She climbs up to look over the gate. It's John - exhausted,
dried blood on his face, ripped clothes from his fall.

JOHN

Hey Kel.

MOMENTS LATER INSIDE THE BASE - John sucks down bottled
water.

JOHN

Oh god. That's so good. Have you tried this?

KELLY

I thought you were dead, John.

JOHN

When you say it like that, it almost sounds like you care.

She goes quiet for a moment. He can read her too well. John lets her off the hook--

JOHN

Du's on his way and he's got the spear, or maybe it has him. Evacuate the base or something. You've seen what that thing can do--

KELLY

There's five thousand people here John. We can't just--

KLAXONS sound again.

OVER THE GATE - Rollins looks over the sandbagged wall. He hands Kelly his binoculars.

ROLLINS

Too late.

Kelly focuses on Du - about two hundred yards out. Walking towards the base. The spear BURNS WHITE-HOT in his hands.

INT. CIA CONTROL ROOM - DAY

Sauder paces as his staffers work their consoles.

SAUDER

If I don't have picture on this in the NEXT five seconds, I'm BREAKING NECKS.

CIA STAFFER

Sir!

A monitor BLINKS to life - a FUZZY picture focusing and CRASH ZOOMING from space to Afghanistan, then to Santos Base, then to Du walking towards the gate.

SAUDER

Gimmie thermal. Mid-infrared. E.M.

The image FLICKS through different VISION MODES--

--when it switches to ELECTROMAGNETIC, the spear glows so brightly that the screen EXPLODES in PURE WHITE, then static.

CIA STAFFER

It burnt out the sensor. Whatever he's carrying has enough energy to level the country.

SAUDER

What? OUR country? Christ...

He leans in close to another staffer - talking quietly.

SAUDER

Pete. The Gettysburg's in the gulf, yes?

Pete nods.

SAUDER

Get their captain on the line. And get me the secretary of defense.

Sauder stands back up - yelling at the room.

SAUDER

Why am I WAITING for another bird? Are ALL of you incompetent? Or just the majority?

EXT. SANTOS BASE - EAST GATE - DAY

Bullets ping around Du's feet as he approaches the gate.

SOLDIER

DROP THE SPEAR AND GET THE HELL DOWN!

BEHIND THE GATE - John, Kelly, and Rollins watch.

ROLLINS

Ok, that's it. Pop him and drop him.

JOHN

Bullets aren't going to work.

The soldiers adjust their aim. Du tightens his grip on the spear as they OPEN FIRE.

Bullets melt around him, the lead becoming a SILVER RAIN that falls on Du's skin without hurting him.

The soldiers stop shooting - stunned.

ROLLINS

Did I order you to STOP SHOOTING?

The soldiers unload EVERYTHING. It doesn't even slow Du down. Rollins is white. How does he stop someone like this?

ROLLINS

Jesus. WALSH!

A sniper (WALSH) runs in with a TAC-50, the BADDEST SNIPER RIFLE ever made - normally used for shooting the engines out of tanks. He scopes in on Du's head.

WALSH

On target sir.

JOHN

Still not gonna do it--

ROLLINS

Go dammit!

Walsh squeezes the trigger. The noise and recoil are incredible, sliding Walsh back a good foot or two.

The bullet hits Du in the MIDDLE OF HIS HEAD. He's lifted off his feet and thrown back by the impact. Soldiers hoot and holler. Walsh is drinking for free tonight--

--Until Du's fingers MOVE.

JOHN

Hate to say--

Du climbs to his feet. No more walking. He CHARGES the gate--

--the earth RISES UP behind Du again like a TIDAL WAVE, plunging the gate into SHADOW.

JOHN

Run. RUN!!!

John and Kelly RUN farther into the base when--

--the East Gate EXPLODES as Du tears through. The earth collapses into the base, burying screaming soldiers.

Du stabs the spear through a humvee. He throws it at a squad of soldiers - the tumbling vehicle PLOWING them under.

Another swing DESTROYS the cinder block gatehouse - bricks flying across the yard and taking out more marines.

INT. CIA CONTROL ROOM - DAY

Sauder watches his video feed of Du RAMPAGING into Santos Base. He puts his hand on a staffer's shoulder.

SAUDER

Go.

EXT. PERSIAN GULF WATERS - DAY

The USS GETTYSBURG missile-cruiser motors through the Gulf.

Panels flip open for its VERTICAL LAUNCH MISSILE system--

--and a TOMAHAWK CRUISE MISSILE erupts from the ship. It ARCS into the sky leaving a smoky vapor trail behind it.

It rips towards Afghanistan and SANTOS BASE.

EXT. SANTOS BASE - NEAR EAST GATE - DAY

Xia, Ponytail and Popeye approach the base on foot - following Du's trail of destruction.

XIA

So many dead...

Xia sees the airfield in the OPPOSITE direction to Du's path.

EXT. SANTOS BASE - DAY

Du LEVELS the base - a more literal expression of a ONE-MAN WRECKING CREW has never been seen. Soldiers are thrown through the air like dolls. EXPLOSIONS rip the place apart as Du destroys everything in his path.

Du swipes the spear down, sending ROARING LINES of FORCE that tear ten-foot wide SWATHES through anything in their way.

His eyes are on fire with SADISTIC GLEE.

BEHIND A BUILDING

Kelly and John dive for cover - debris falls down around them. Rollins slides in.

ROLLINS
How the hell do we stop him?

KELLY
I don't know.

JOHN
We need to catch him off guard.

Kelly's cellphone rings. She flips it open.

KELLY
WHAT!?

It's Sauder.

SAUDER
Tate. Listen very closely to me--

KELLY
I'm BUSY!

SAUDER
There's one-megaton of nuclear
cruise missile coming your way.

KELLY
WHAT?! YOU BASTARD!

SAUDER
I'm sorry Tate. We can't risk the
spear getting loose if you don't
stop him.

KELLY
How long?

SAUDER
Five minutes--

Kelly hangs up and turns to John and Rollins.

KELLY
We've got five minutes to get that
spear.

JOHN
Or what?

KELLY
Or it won't matter.

John spots a FUEL DEPOT - an army gas station.

JOHN
Where does that fuel come from?

ROLLINS
Underground tanks.

Kelly and John exchange a look - they've got the same idea.

KELLY
I'll distract him.

JOHN
Be careful.

John snatches a GRENADE from Rollins' belt and takes off.

EXT. AFGHANISTAN AIRSPACE - DAY

Several hundred miles away but closing fast, the tomahawk cruise missile SCORCHES through the sky.

EXT. SANTOS BASE - DAY

A WHIRLWIND of DESTRUCTION circles around Du as he storms through the base. DARK CLOUDS gather around him and the sun grows dim. It's like the end days have come.

KELLY
DU!

Kelly stands out in the open.

AT THE SAME TIME - John sprints from cover to cover, working his way to the FUEL DEPOT unseen.

Kelly points her gun at Du.

KELLY
Stop.

John reaches the depot. He finds a HATCH in the ground - frantically unscrews the cap. Yanks the pin from the grenade.

Du smiles at Kelly.

DU
Hello Kelly.

Soldiers rush Du. He slams the spear down, sending a SHOCKWAVE out through the GROUND--

--It KICKS John into the air and he loses the grenade. PING!
The spoon flies off. It's LIVE!

JOHN
Shit. SHIT!

Kelly backs away as Du stalks towards her--

--John searches for the grenade - spots it TEN FEET AWAY.

--Du's almost beside the depot.

John scoops up the grenade and SPINS - throwing it for the
FUEL TANK HATCH. He runs, not staying to see if it goes in.

Du sees John running like the devil out of the depot.

--the grenade ROLLS AROUND the lip of the hole.

Du looks back to see Kelly running too.

--the grenade falls into the fuel tank. KER-PLONK.

The underground fuel tanks EXPLODE. Fire RIPS UP from the
earth like hell itself - engulfing Du in a WALL OF FLAME.

The blast picks John up and SLAMS him against the side of a
building with BONE-BREAKING force.

Kelly stares into the flames. The sand's all melted -
VITRIFIED by the heat. It CRUMBLES AWAY--

--as Du breaks his way out. UNHURT and pissed off.

John comes to his senses just in time to see--

--Du RUN KELLY THROUGH with the spear.

John's world STOPS as Kelly staggers back and collapses.

JOHN
KELLY!

John's there beside her. Her wound is BAD. Blood bubbles out.

JOHN
(to Kelly)
I'm so sorry. Hold on. Please hold
on. Just for a few seconds.

Xia catches up with Du, HORRIFIED at the destruction he's
caused.

XIA

Du... What have you done?

For the briefest moment, Du's eyes return to normal - Xia's emotion cutting through the spear's effects.

DU

Xia...

It distracts Du long enough for--

--John to WRAP his hand around the spear.

INT. CIA CONTROL ROOM - DAY

Sauder's GLUED to his monitor - trying to make out what's happening through a smoky haze.

CIA STAFFER

Sir. Thirty seconds to impact.

SAUDER

SHUT UP!

EXT. SANTOS BASE - DAY

John and Du each have a hand LOCKED onto the spear. They trade SAVAGE blows trying to make the other let go.

Another fuel tank EXPLODES, the blast FLINGING them through the air. They both land hard and empty handed. The spear's HALFWAY between them. They MEET EYES--

--and TEAR OFF for it.

Du's faster but John finds speed and TACKLES him.

John makes a leap for the spear but Du loops a GARROTE around his NECK and YANKS him back.

The spear's close but John's getting STRANGLED OUT. He spins and kicks a chunk of broken concrete into Du's FACE.

John rips away the garrote. He points to the sky. There's a GROWING GLINT of light in the distance.

JOHN

That's a nuclear missile. Ten times bigger than Russia. We're ALL dead if you don't give me the--

Du charges John - WRENCHES his arm sideways in a lock and JACKHAMMERS his other hand into John's kidneys.

DU
The spear will protect me.

Through the haze of pain, John sees--

--the cruise missile SCREAMING towards the base. It's only SECONDS away. And even worse--

--KELLY, bleeding on the ground and running out of time.

JOHN
It won't protect Xia.

This CUTS THROUGH to Du as he catches the fear in Xia's eyes--

--and John SHITHAMMERS him again - everything he has in one PUNCH.

Du drops and John lunges for the spear. He thrusts it up to the sky, SCREAMING--

JOHN
STOP! I HAVE IT! I HAVE THE SPEAR!

INT. CIA CONTROL ROOM - DAY

The signal's breaking up and it's hard to make out anything. There's fire, smoke, destruction, and screaming soldiers--

--then for a SPLIT SECOND, Sauder can see the SPEAR in John's hands.

He slams down on the ABORT BUTTON.

EXT. SANTOS BASE - DAY

With a BLINDING EXPLOSION the missile DETONATES.

BURNING ROCKET DEBRIS CRASHES into the base. It's not nuclear, but it still sucks.

A huge fiery section of missile TEARS through the ground, tumbling towards Kelly--

--John runs in with the spear, BLOCKING the massive chunk of burning missile with his body. It SHATTERS around him like he was made out of concrete.

Du climbs to his feet. It's all SMOKE and FIRE. He scrambles around looking for Xia - passing Popeye's body. He's dead. So is Ponytail.

He FINDS Xia. Lying still.

DU

XIA!

Du holds her TIGHT - finally realizing what it would mean to lose her. She coughs - alive after all.

JOHN

Is she okay?

John stands over Du with the spear - silhouetted against the falling debris.

DU

Yes.

JOHN

Think how you would have felt if she wasn't.

Du nods. He bows his head to John.

DU

I deserve to die.

JOHN

You do, but that's not my thing.

DU

My father will kill me anyway.

John tosses Du the spear. Du looks up in surprise.

JOHN

Then maybe give him this.

Du feels the weight of the spear in his hands. There's something MISSING. He looks back to where Kelly lies on the ground - dying.

UNDERSTANDING passes between him and John. Du disappears into the smoke with Xia and the spear - headed to the airfield.

John walks back to Kelly. She's WHITE - almost out of blood and time. He kneels beside her and closes his eyes

JOHN

Please work. Please WORK.

Her bleeding becomes a TRICKLE. Then the trickle STOPS. Blood rolls BACKWARDS into Kelly's wound and her skin knits itself together. In a moment, there's no sign of an injury at all.

Relief makes John's body limp.

JOHN

Just a graze. Guess we got lucky.

He risks a smile. Then he risks a KISS. It pays off. They do it again.

KELLY

You let Du go...

JOHN

Nah, he escaped and took the spear with him. Guess we lost it. Oops.

John brushes dirt over the REAL SPEAR.

Their eyes meet as Kelly realizes what just happened. She lies back down as soldiers deal with the chaos around them.

EXT. CHINA - OUTSIDE BEIJING - DAY (HOURS LATER)

A helicopter lands behind Yi's forces as they stand stalemated against the third army.

Du and Xia climb out and rush to the front lines.

EXT. CHINA - OUTSIDE OF BEIJING - FRONT LINE - DAY

Du kneels before his father, holding out the spear. Yi reaches for it - but Du won't LET GO.

DU

This spear only brings misery and death. Let me throw it into the deepest ocean.

Yi can't believe he's hearing this. SMACK! He BACKHANDS his son. Xia goes for her gun. Du gives her a look - it's okay.

YI

YOU were meant to carry this - to lead us into a NEW AGE. But you are DIRT. Weak and WORTHLESS. I will be the new Khan alone.

Yi picks up the spear. He has one last look of contempt for Du before he leaves.

YI
You are not my son.

DU
No, I am not.

Yi walks beyond the front lines of his forces - facing off against the blockading third army alone.

Yi raises the spear and YELLS.

YI
Behold! Your new KHAN!

NOTHING HAPPENS. He tries again. Still nothing. Behind him, Du watches.

YI
WHAT HAVE YOU DONE?

Du walks back through the lines as GUNFIRE erupts from the third army - drowning out Yi's screams.

He finds Xia and kisses her.

DU
Wait for me.

Third army soldiers march up and grab him.

XIA
I will.

EXT. OCEAN LINER - EVENING (DAYS LATER)

An old ship peacefully motors across the Mediterranean.

John leans against the railing, staring out on the water. For once he looks clean and relaxed.

Someone leans on the railing beside him. Someone BIG, who's holding a STUFFED DOG. John does a DOUBLE TAKE. It's ANTONIO.

Two of his men attack John from behind - CRACKING his head off the railing. John falls to the deck, STUNNED.

JOHN
Oh shit...

Antonio puts down TAXIDERMIED Little Che. The dog is TIRE-MARKED.

ANTONIO

Yes oh shit. Hello John.

John BACKPEDDLES but Antonio grabs him, putting those MEATY HANDS around his head. He starts to TWIST.

John fumbles in his bag, pulling out his LAPTOP. He swings it at Antonio's face with EVERYTHING HE'S GOT--

--Antonio BLOCKS it.

ANTONIO

Not this time, my friend.

--CRUNCH! Kelly SMACKS Antonio across the deck with the BLUNT END of the spear. Two more movements and she's knocked his other two men flying.

KELLY

Who the HELL was THAT?

JOHN

An old friend.

Kelly grips the spear - feeling its power.

KELLY

Maybe we should keep this - you have a lot of old friends.

JOHN

You can keep it. Or you can keep me.

They lock eyes as he waits for her to make a decision.

She winds up and throws the spear out over the water. It SIZZLES through the air like a ROCKET, plunging into the SEA.

JOHN

Good choice.

KELLY

Prove it.

JOHN

Trust me.

He KISSES her as the ship continues on - the port of call written on its stern: ALGERIA.

FADE TO BLACK.

THE END