

THIS NEVER HAPPENED BEFORE

Adventure

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EXT. WORLD TRADE CENTER - MORNING

SUPER: September 11, 2001

Street. We all know what is about to happen. Moments before the first plane hits the North Tower of the WTC on September 11, a MAN, 45, in the black trench coat and a matching hat appears from around the corner. His face radiates wisdom, he is relaxed and sober. The man stops and looks up in the skies. He lifts his left hand blocking the sun rays, as if he's about to witness the tragic moment. But then something happens. No plane. Nothing. Time stops. The bird he's been watching froze mid-air. He lowers his eyes and checks the surroundings. Everybody's still, pedestrians, the hot-dog vendor paused in the middle of moving its cart across the road, random police car, pages of yesterday's morning paper gliding the concrete pavement, froze, every single element of the world has stopped. No sounds, nothing. The earth stood still.

The MAN crosses the street trying not to ruin the moment. He comes to the hot-dog cart. Smells the grilled sausages with pleasure. He approaches the piece of newspaper. Reads the headline: "Opposition leader in Afghanistan killed in blast"

The man picks up the paper and starts reading it--

CLOSE ON PAPER:

"Former defense chief and Afghan opposition leader was injured on Sept. 9, 2001, in an explosion in northern Afghanistan. He died later."

The man finishes reading and puts the paper back on the ground. He moves his hand as in a magic trick and the paper takes its original place and form on the pavement. He looks around one more time. Lifts his head, lifts his right hand this time and covers his face. The sounds of bustling street come back, the hot-dog cart is moving now, the bird continues its flight. And the bird's silhouette crosses the shadow of the plane. The SOUND of engines.

SNAP TO BLACK

TITLE: This never Happened Before

FADE IN:

EXT. TRAIN STATION - MORNING

SUPER: Present Day.

We see the same MAN from the WTC in his trench coat and a hat. He's older, much older.

Sitting on the bench on the train platform. Train is still on tracks. Passengers get on the train. Doors open and close. Some people talk on their phones. Some try to make the last puff of cigarette before boarding. The PLATFORM STEWARD watches an online video on her phone. Laughs. We see a young man, THEODORE "TED" SHEPHERD, running the platform. He enters the car with his backpack. He's 21, student.

FROM INSIDE THE TRAIN CAR:

Ted looks at his phone, battery is almost dead.

1: TED
(speaking to himself)
Oh, come on.

He switches it off and looks outside.

2: PA (VOICE OVER)
Dear passengers, we'll be departing
in 2 minutes. Thank you.

We can see the Man on the bench. He doesn't look good. We see Ted narrow his eyes to see as Man is about to suffer a heart attack. The man lifts his hand and presses against his chest. Ted is worried, he looks at the STEWARD. She's still on her phone. Remaining open doors close on the train. This is the moment Ted rushes back through to the doors. Pushes the button, doors open, he jumps out of the train--

ON THE PLATFORM:

-- runs to the old man and cries for help.

3: TED
(loudly)
Please help, he's having a stroke.
Help, somebody call the paramedics.

The old man looks at Ted, smiles and attaches his both hands to Ted's forehead.

4: MAN
(in gibberish language
subtitled)
Theodore, you will hold the power
of Gods until they take it back...

Something runs, like an electromagnetic field with a SOUND of sparkling magic from the old man to Ted's head.

Ted backs a bit in frustration. The old man dies whispering the last words lifting his head up, staring in the skies with a smile of a kid--

5: MAN
 Ingaa...Ingaa...Ingaa...

We fly above the old man and Ted next to him. They both look up.

SNAP TO BLACK.

LATER: Ted is outside the crowd of people. Emergency unit and coroners leave the platform with a bagged body. PARAMEDICS chatter is heard.

6: PARAMEDIC 1
 Did you see his face?

7: PARAMEDIC 2
 Yeah. I wish I die with a peaceful smile. Not with my wife grilling me.

The STEWARD tells the police something about her involvement and then she points in the direction of Ted. But Ted is gone, vanished.

EXT. FOREST - DAY

We're inside Ted's dream. It's a green forest with all sorts of beautiful plants and trees, the small lake an a tall waterfall. We see butterflies and animals. They are staring in the direction of a POV. Ted's POV. Next thing we see is Ted from a different angle. He walks through the forest to the lake. Kneels, tries to touch the water, sees the reflection. It's an old man speaking. We hear distant WHISPERING, some VOICES in the background.

8: MAN
 (whispering)
 Theodore...

9: TED
 Who are you? Am I dreaming? What is this place?

10: MAN
 You now possess the power of the nature. The very life of this planet depends on you.

11: TED
Why me?

12: MAN
Remember...Ingaaaaaaa....

The reflection of the old man dissolves in water and we see Ted's face now. The flower with alternating green and yellow leaves comes floating on the water. He lifts the flower on his palm and--

MATCH CUT TO:

INT. TED'S APARTMENT - MORNING

Ted's on his couch in a small studio apartment. He's having a nightmare of some sort. Rolling from side to side till he falls on the floor, hits it with his head and wakes up.

13: TED
Ouch...

He holds his head with one hand. Checks if there's any blood. He looks at his palm and we see the disappearing mark. The yellow and green flower's silhouette on his palm accompanied by a distant WHISPER saying "Ingaaaaa...Ingaaa...". Ted shakes his head and adjusts his eyes. Palm is clean, no flower.

He gets up and walks to the bathroom.

LATER: On the way out of the bathroom with a toothbrush in his mouth he notices the computer on the table. Diverts, opens the laptop and enters a word in the search "NEWS SEARCH - OPEN EYE CHRONICLES: he types "INGA"

ON THE SCREEN: Many different search results from pretty Nordic girls to furniture and other stuff. He smirks and dismisses, continues brushing his teeth, walks to the coffee pot. Flips the switch. NOISE OF COFFEE MACHINE (pre-lap)

INT. OFFICE - MORNING

NOISE of a coffee machine continues. We see the coffee pot. It's the office of a newspaper. This is Ted's work place. We're in his boss's office. Meet ANDY RUPERT, smart professor-type guy, 60, chief editor of the local newspaper - Open Eyes Chronicles. Andy removes the pot, pours two coffees. Offers one cup to Ted and puts one on a big table with a printed map. Ted and his senior colleague ANGELA GREEN (32) are around the table.

14: ANGELA
What are we looking at?

15: PURERT
Colombia. The oldest treasure
chest.

He points at an area marked in red, circled.

16: ANGELA
Colombia?

17: PURERT
How's your Spanish?

Angela looks at Ted. Ted reacts.

18: TED
Who?...me? Oh, not good enough, I
guess. Why?

19: PURERT
Well, you and Angela will fly to
Colombia tonight. Apparently, they
found the oldest Stonehenge.

Rupert places a couple of big pictures on the map. There are
several stones. Ted and Angela slide and pull the photos
closer to see what's on it.

20: ANGELA
Must be some old language. You see
here, it's the mark of the ancient
Inca Empire.

We see on one of the pictures some old inscriptions. Nothing
that can be read without a PhD in ancient languages.

21: PURERT
That's what my guy on the ground
told me. I want you to go and check
if this is true. Everybody wants to
write about this. But it will not
be announced until next Monday. So
we have 4 days to get there.

LATER: Ted is staring at the photo. It's the flower mark on
one of the stones. He can't believe his eyes. Rupert pulls
Angela side.

22: RUPERT
Angie, I want you to teach the boy everything you know. Show him Angela's old tricks, if you know what I mean. He's got the talent.

23: ANGELA
Why?

24: RUPERT
Well, I've got to be honest with you, I will retire next year--

25: ANGELA
Andy, what's going on?

26: RUPERT
It's my health. Nothing to worry about, but I need less stress.

27: ANGELA
Well, less coffee would be enough, but retiring. What are you saying?

28: RUPERT
I see you as the next chief, so this is your chance. And you will need a new investigator.

29: ANGELA
Oh, come on. You know me, I can't sit still for a week in the office and--

30: RUPERT
Hey, get a man, fall in love, get married, settle, kids, loans, my office. I truly believe that this office has something for you.

Angela goes to the shelf to check on some old artifacts. There are pictures of hers younger with Andy in some jungles.

31: ANGELA
Well, this office knows a lot.

32: RUPERT
Great. So...the kid.

33: ANGELA
What about him?

34: RUPERT
Be gentle. I know that you can be very meticulous and sometimes--

35: ANGELA
Alright, alright. He'll be okay--
(to Ted louder)
Right, kid? You'll be fine out there in the jungles?

Ted looks at her with a genuine childish smile.

36: TED
I guess so.

Angela sighs with a smirk.

37: ANGELA
Let's go, guesser.

She looks to Andy on the way out. Rupert smiles at her.

EXT. BOGOTA AIRPORT - EVENING

Airport bustle. Hundreds of people getting in and out of the airport building. We see Angela with her new apprentice carrying their backpacks. Angela looks like she's been doing this her entire life. Ted is under-dressed. His backpack looks way too heavy and bulky. They put everything on the ground.

38: ANGELA
Stay here. I'll go find our ride.
(looks around)
Where the hell is he?

39: TED
Who are we looking for?

40: ANGELA
Andy said his contact would be waiting for us. Knowing locals, he can be late, drunk or both. Wait here.

Ted keeps losing focus, turning his head from side to side. Some stranger pushes him on the way inside the airport.

41: ANGELA
Hey, focus.

Ted nods, looks at his backpack, grabs it. Angela walks to

the parking. TAXI drivers start pestering her. She brushes them all off. Turns 360, sinks her head and comes back to Ted.

42: TED
 Anything? Did you find him?

43: ANGELA
 This little fucker must have
 forgotten about us.

SUDDEN SOUND OF CAR HONKING, squeaky breaks and we see an old car stop next to them. Driver appears from inside. MEET GARY FOSTER, 38, ex-military, now private detective for hire. Light shirt, cigar, sunglasses, cap, tattoos, fit and handsome. Angela sees him. And her face changes to utmost disapproving. She recognizes him.

44: ANGELA
 You?

45: TED
 You know him?

46: ANGELA
 I wish I'd never met this idiot.

Gary raises his hand and starts saying something bad.

47: GARY
 Not her again...Why Andy, why God,
 why?

Angela and Ted grab their bags and approach a car.

Gary's car is blocking the road, so other cars behind start honking, drivers screaming unflattering stuff.

48: GARY
 (in spanish with american
 accent)
 Yeah, yeah, one minute, okay.

He opens the trunk. Goes to the front, gets in the car--

INT. GARY'S CAR - CONTINUOUS

He jumps into seat. Slams the door. Sighs in despair. Looks into the rear window, checking Angela as she loads the bags. TRUNK SOUND. More honking.

Angela goes in front. Ted in the back.

Gary starts the car and drives away.

LATER - CAR MOVING:

They don't talk. Ted is looking outside. Beautiful views, night Bogota in millions of sprawling lights.

49: ANGELA
So, Gary...

50: GARY
Angela...

51: TED
I'm Theodor, Ted.

52: GARY
(together with Angela)
Shut up, kid.

Gary drives with anger, turning wheel, cornering the small streets.

53: GARY
(smiling)
Andy...hah.
(sighs and under breath)
Old joker...

54: ANGELA
In my defense. didn't expect to see you. And I'm not happy either.

55: GARY
So, who's the kid?

56: ANGELA
He's the new me--You got older.

57: GARY
(looks at Angie's breasts)
You gained some weight?

Angela closes her chest.

58: ANGELA
Where are we going?

59: GARY
Hotel. Small. Outside. People who found the Stone Village are expecting us. Did you bring the money?

60: ANGELA
What money?

Gary pushes the break and they pull over in the middle of nowhere. Car engine seizes up. Gary turns to Angela.

61: GARY
10 thousand, the money for the
locals.
(angrily slams the wheel)
Andy. I'm going to kill him before
they kill me.

62: ANGELA
Relax, I've got the money. But
first I need to see what they've
got.

Gary looks at Angela relieved but with distrust and loving anger. He tries to start the engine, it won't, he hits the wheel several times. Car engine starts.

63: GARY
Old piece of junk.

Ted doesn't really know where to put himself. Turns to look outside as they drive along a deserted road to the outskirts of Bogota.

INT. HOTEL BAR - NIGHT

Room with several dangerous men who look like scavengers and gold diggers. They play cards. It's a sweaty gloomy place with lots of liquor and half-naked women. Door opens and we see Angela and Gary enter. One of the players, JOSE MARTINEZ waves to the girls, they leave. Invites our couple to the table.

LATER: cards and a piece of stone with a flower engraved on it.

64: JOSE
My money?

Angela tries to touch the stone. Jose gets a revolver gun and puts it next to the stone. Angela still grabs the stone. Inspects thoroughly. With the other hand she pulls from her pocket and drops on the table a pack of money. Jose takes the money and about to leave--

65: JOSE
Tomorrow, 6 am. We leave with or

without you.

EXT. GARY'S CAR - LATER

Back in the car. Moving. Narrow bushy dusty road. Bushes so high and close to the windows that we can't see anything but the headlights in front curving along the road.

66: ANGELA
Were are you taking us? I need to
call Andy but there's not reception
here.

We see Ted with his phone. Zero signal on his bar.

67: TED
Same here. Is it a big hotel?

68: GARY
Hotel? Well. We're almost there.

We finally leave the bushes and the road ends next to a wired fence with a hole cut in the middle.

69: ANGELA
Where the fuck are we, Gary. I'm
not gonna play any of your crazy
games. Not again.

70: GARY
Come on. Hurry.

He leaves the car. Opens the trunk. Gets his bag. Checks the gun inside. Ted and Angela get off the car and unwillingly follow Andy.

71: TED
I don't like this place.

Suddenly a WHISPER comes back to his head.

72: WHISPER (VOICE OVER)
Follow him, Theodore. Ingaaaaa...

Ted holds his head.

73: TED
Aaah.

74: GARY
What's wrong with him? If he needs
to take some medication, this is

the time. Follow me.

He goes and gets into the hole in the fence and disappears in the bushes behind.

75: ANGELA
 Andy, Andy, wait...Fuck.
 (to Ted)
 Are you alright?

76: TED
 Yeah. I think so. There's this
 voice in my head.

77: ANGELA
 No time... Let's go.

PRE-LAP sound of the airplane.

EXT. AIRSTRIP - NIGHT

Small airstrip. No Lights, Small single engine plane, old one. Door is open, steps.

We see Gary appear from the bushes, running, waving.

78: GARY
 Amigo. We're here.

Old man with a beard in the cockpit. Waves his hand through the side of the windshield. LORENZO, old navy pilot, drug mule.

Gary throws his back into the cabin. Turns around. We see Ted and Angela appear the same way.

79: ANGELA
 What the hell. Where did he get the
 plane?

LOUD NOISE of the engine in the background. Angel and Ted surprised approach the plane.

80: ANGELA
 I thought we were supposed to leave
 in the morning.

81: GARY
 They would most probably kill us on
 the way. In fact, I'm pretty sure
 they would kill me first, then rape
 you and the kid. Jose is wanted in

all states on many charges.

82: ANGELA
I hate it when you say it with a
smile.
 (points at the door)
Ladies first, Gary.

Gary makes a huge fake smile and climbs inside.

83: TED
Did he say somebody's gonna rape
me?

84: ANGELA
He's an idiot. But trust me, that's
why he's still alive. Get in.

They both get in, close the door and the plane accelerates.

Different angle. One of local FIGHTERS is on a satellite
radio on the ground in the bushes. Says something in Spanish
into the radio watching the plane climb and turn in the night
skies.

INT. PLANE MID-AIR - NIGHT

Gary comes back from the cockpit. Ted and Angela are in the
cabin. It's a bit shaky.

85: GARY
Well, we'll land in a small village
called Baiaja Inga.

Ted looks at Gary with interest.

86: TED
Did you say Inga?

87: GARY
Yeah, it's the name of the tribal
area. Ingas, that's what they call
the old people, who used to live in
these jungles long before Columbus.
Many places are still hidden. Most
of the expeditions either didn't
find anything or disappeared. The
Stone Village we are about to see
was secretly covered by the tall
trees for ages.

88: ANGELA

How do you know all this stuff?

89: GARY
My father was here in the first war, the cartels, communists, 70s-80s, he spent months, years in these weeds. My old man used to tell me all these stories about ancient gold treasures and deadly myths, cursed warriors and hidden cities. Not that I liked it, but it all brings some good memories.

Angela gets and drinks some water from the bottle.

90: ANGELA
Anyway, let's get some sleep.

Ted looks outside the plane. There's nothing. Just total darkness. He closes his eyes and falls asleep.

LATER:

Ted wakes up when the plane starts shaking heavily. He opens his eyes. SOUNDS OF SOMETHING CRACKING. He sees the cockpit door open, swinging. Angela wakes up. Gary's nowhere to be seen.

91: ANGELA
What's going on?

92: TED
I don't know.

We follow Angela to the cockpit.

IN THE COCKPIT:

Gary in the right seat. LORENZO in the left seat. Lorenzo is trying to control the plane, but the wind is very strong. It's the sunrise. Clouds and trees can be seen through the windshield.

93: GARY
Hold it, hold it Lorenzo.

94: LORENZO
I'm trying, we're losing the power.

Gary sees Angela.

95: GARY
Get the kid, strap in now. We're

going to land somewhere.

Angela runs back to the cabin.

IN THE CABIN:

Ted is holding some straps and his bag. The sound of the failing engine can be heard. Silence.

EXT. JUNGLES - MORNING

We're on the ground. We see a field right in between the tall trees and the plane coming down with no signs of engine working. It passes us and bumps into the ground. NOISES and SCRATCHING SOUNDS. The plane stops.

EXT. PLANE CRASH SITE - CONTINUOUS

The door opens. The plane is mostly intact. Even the wheels are still there. The door opens. Gary, then Angela and Ted jump out of the plane.

LATER: Lorenzo is trying to do something in the engine stripped open.

96: GARY
 Any luck, Lorenzo?

97: LORENZO
 This girl was strong but not this
 time. The piping is gone, the oil
 is leaking. I don't have the right
 tools.

Gary walks to Ted and Angela sitting on their bags with two bottle of water. Gary grabs his jacket and gets a flask of whiskey, opens it offers to Angela.

98: ANGELA
 No, I'm good.

To Ted. Ted just waves "no, thank you".

99: GARY
 Suit your self.

Drinks.

100: ANGELA
 What did he say?

- 101: GARY
It's dead.
- 102: ANGELA
Radio?
- 103: GARY
Useless, there's no reception here.
And most probably he's got no
radio. It's the smuggling plane.
Nothing on it.
- 104: TED
What about the location, compass,
something?
- 105: GARY
I know exactly where we are. There
was a small river ten minutes back,
it means that we are deep into the
wild territory. Nothing for miles
away.

He settles on the ground. The rain starts. Gary lifts his head and hands.

- 106: GARY
Just perfect. I knew this was too
good to be true.

He looks at Lorenzo. Lorenzo gets something from the back of the plane and starts walking towards them. The SOUND OF THUNDER. Lorenzo lifts his hand with some piece of metal in his hand waving to them from the distance.

- 107: TED
What is he doing?
- 108: GARY
I don't know.
(to Lorenzo)
What are you doing?

Lorenzo smiles.

- 109: LORENZO
(loudly)
We need to take cover...
- 110: GARY
What?
- 111: LORENZO

The lightings, they can--

This is the moment when the LIGHTING hits Lorenzo and his body evaporates.

Gary jumps off the ground.

112: GARY
What the fu...?

Ted and Angela are stunned. They just froze. Another lighting. Gary grabs his bag and starts running into the forest.

113: GARY
Come, quickly. Run. Run.

They run behind him. We see lightnings hit the ground as if it's a game Whac-a-Mole. Moles are Ted, Gary and Angela.

EXT. JUNGLES - LATER

They all run under the trees, frightened, soaking wet. Stop.

114: ANGELA
Did you see that? He just vanished.
His whole body disappeared.

115: TED
Where did he go? Did he hide?

116: ANGELA
No, he evaporated. This happens
when hundred thousand volts hit you
in the head.

117: GARY
Why would he take that metal rod.
Lorenzo, fuck, man. He's got the
map.

118: ANGELA
Map? What map?

119: GARY
The Stone Village map. I gave it to
him to find the best route. He's
the pathfinder.

120: ANGELA
I thought you're the one with the
skills. What happened to Gary the

jungle man?

121: GARY
 Shut up. Let me think.

Ted is scared. He sets himself on the ground and accidentally touches the ground. The rain immediately stops.

122: TED
 Wow. That was quick.

123: GARY
 It's jungles, man, rain starts and stops.

Gary gets the flask. Angela grabs it from him.

124: ANGELA
 Give it to me.

She drinks. Ted gets off the ground. Lifts his head. The rays of light hit his eyes and face. He lifts his left hand and covers his eyes. This is when time stops. Everything stops. The remaining drops of the rain falling off the tree leaves stop in the middle of the fall. Some sun rays didn't manage it to the ground. Ted turns to his left and he can see as Angela is holding the flask puring the whiskey into her mouth. Gary is sinking with his hands against his knees. The only thing that Ted can hear is the SOUND OF A WATERFALL and some BIRDS. He turns around and he can see the same waterfall from his dream, same small lake.

125: TED
 Am I dreaming again? Or maybe I'm dead.

He starts walking towards the waterfall hiding behind the bushes. He approaches the lake. It's the Old man. He's sitting on the stone next to the lake. The old man turns around and smiles at Ted.

126: MAN
 Hi, Theodore.

127: TED
 Hi.

128: MAN
 Come, sit next to me.

Ted comes and shyly settles on the big flat stone. He looks at the old man that is looking all the way across the lake into the waterfall.

129: TED
What's that?

130: MAN
That is the source of life on this planet. The source of everything. You, birds, fish even your friends. But it's dying.

131: TED
What's wrong with it?

132: MAN
It's time to reset the time.

133: TED
How is that?

134: MAN
Your mission is to find this lake and bring the Inga to the middle of the lake. That's how we reset the time.

135: TED
We?

136: MAN
The time keepers. I used to be the time keeper, now you're the time keeper. That day on the platform you came to me and I passed it to you.

137: TED
So you really died?

138: MAN
Yes. Everything dies. Changes the form or resets. Time is different for everyone, the butterflies live several days or sometimes hours but for them it's the long journey. Now it's time to reset the journey for this planet. And you.

139: TED
What should I do? And how do I do it?

The man stands up. He spreads his hands and the glowing silhouette of the FLOWER appears in front of Ted.

140: MAN
This is Inga. The flower of time,
the flower of life. You need to
find it and bring it to this lake.
You have only 3 days to do this,
otherwise everything dies
forever...

The old man disappears and this is when we come back to reality. Ted is still sitting on the ground.

We turn to see Angela finish her drink from the flask. She turns to Ted.

141: TED
Are you okay, Ted?

142: GARY
Let's move. I might know a place
here.

Ted runs to the place behind the bushes, but it's empty. Nothing just woods and stones, no waterfall. He looks at his hand. The silhouette of the flower is now visible permanently on his palm. He smiles, realizing that it was for real.

TO ANGELA AND GARY:

143: ANGELA
Ted, are you coming?

From behind the bushes the voice of TED

144: TED (OFF SCREEN)
Yes. Be right back.

145: GARY
I hope he didn't shit his pants, I
don't want the jungle creatures
follow his stinky shit.

146: ANGELA
You're still a charmer, Gary.

Ted appears, grabs his backpack and the start their walk. We hear the voice again.

147: WHISPER (VOICE OVER)
You have three days, Theodore. Only
three days.

148: GARY
You know what's funny?

149: ANGELA
 What?

150: GARY
 It's the solar eclipse in three
 days.

Ted looks at Gary walking near.

151: TED
 What makes you think about it?

152: GARY
 Well, my old man used to say - you
 don't want to be in these weeds
 during the solar eclipse. Funny
 things happen during those dark
 hours. And as much as I don't want
 to believe it. This is all some
 weird shit.

153: ANGELA
 Pull your panties, Gary, I don't
 want jungle creatures follow your
 shit.

154: GARY
 Not a chance.

EXT. STONE VILLAGE - DAY

Raining. We're in a village out of stone. The feeling and spirit of Stonehenge is roughly similar. Same tall stones in a circle. Many maybe 20-30 stones. Everything is intact. Not a living soul came into this place for centuries, leaves and tree branches hug the stones from the outside shaping a net that covers the entire structure.

Different angle. We zoom out quickly. And it's not the typical Stonehenge view we know from the news. The Stone Village we're in is on the bottom of a huge Colosseum-type bowl dip into the ground. The tips of the tall stones are way below the ground level. This looks like a devilish stone pit the size of two baseball stadiums.

Monkeys, snakes, other creatures do not enter the center part. They try to evade it, keeping on the edges.

The marks of the FLOWER are everywhere, each stone has it. Different shape, different contours, but they all there, except one. On top of the central stone. It was ripped off.

EXT. GOLD DIGGER'S VILLAGE - SAME TIME

We see the flower stone is in a net bag attached to a truck moving on the road.

WIDEN to see--

--the gold digger's village. Smoke coming from handmade temporary houses. Dirt, red clay, sweat and dust. We focus on the OFFICE with a long queue of people.

EXT. OFFICE - SAME TIME

It's a dirty office. With a counter, some scales and a FAT MAN scaling the gold dust from the local DIGGER. He looks at the electronic scales and puts some cash on the counter.

155: FAT MAN
 Next.

The DIGGER takes the money and we follow him to the BAR.

INT. BAR - DAY

DIGGER enters the bar and puts cash on the bar table. BARTENDER puts a bottle of some shitty booze. DIGGER leaves snatching the bottle. We turn to watch him go and stop on three men sitting at the table. This is Jose and his gang. PABLO and RAUL. Both very dangerous. RAUL is not that smart but a good scout and head hunter. PABLO, ex-military guerrilla.

156: JOSE
 The plane disappeared. We need to find that girl and the map.

157: RAUL
 I can send some scouts into the woods, Jose. What about the fucker?

158: JOSE
 He knows more than he says. So let's bring him in too. And, Raul, take the helicopter.

159: RAUL
 Yes, sir.

Raul turns to Pablo. Pablo's drinking water. The other two drink whiskey.

160: RAUL
No whiskey, Pablo? Still doing
this?

161: PABLO
Solar eclipse is coming. I want to
be sober during the dark hour.

162: RAUL
Come on. Don't tell me you really
believe in this shit.

163: PABLO
Grandfather used to tell me stories
that his great-grandfather used to
tell him about the GREAT SOLAR
ECLIPSE COMING ON EARTH.

164: RAUL
Yeah? When is that?

165: PABLO
In three days.

Pablo drinks water. Puts his hat on. Gets up. On the way out
he stops next to Jose's shoulder. Taps him.

166: PABLO
They told me there were three of
them boarding the plane. Some kid.

167: JOSE
Lose the kid. Or sell him. Jungles
will take them anyway.

168: PABLO
Okay. I'll go see Monica.

169: RAUL
(laughing)
Be careful. She's still in love
with you. Might kill you for
leaving her.

Pablo shrugs off and walks outside.

EXT. GOLD DIGGER'S VILLAGE STREETS - SAME TIME

We follow him all the way through some dirty streets to the
house.

EXT. HOUSE - CONTINUOUS

Before we see anyone coming out, we hear the SOUND OF GUN. Pablo lifts his hands. Stops. House door opens. Beautiful white girl, MONICA BARROW, born in the UK, raised in the US and Brazil.

She's holding a gun pointing at Pablo.

170: MONICA
(in Portuguese)
I warned you Pablo, you show your pretty face here again, I would shoot your ass off.

171: PABLO
Monica, I came in peace. And I brought you something.

Monica sweetens her heart and shows him with her eyes and eyes brows that she wants to see what he's got before shooting him.

172: MONICA
Very slowly.

Pablo slowly put his right hand down reaching for the pocket. He pulls a photo. Flips and shows her something.

Monica drops the gun and runs towards him to snatch the photo of a girl. Monica's long estranged sister.

173: MONICA
You found her?

She looks at the picture and she's thrilled and happy.

174: PABLO
Found in archives.

175: MONICA
She's so little here. Where was it?

176: PABLO
San Paolo. She's got a new name.

177: MONICA
My God. Where is she?

178: PABLO
I don't know. That's all I've got so far. But the person who gave it to me said that she's alive and

moved to US. That's where I lost her track. Different name.

Monica hugs him and kisses.

179: MONICA
Thank you, Pablo. Thank you for not forgetting about it.
(invites him in)
Come inside. I'll get you some proper home food.

180: PABLO
Enchiladas?

INT. HOUSE - LATER

Monica and Pablo in the bed, covered in sheets. She's gently stroking her fingers across his chest.

181: PABLO
Who is she to you?

182: MONICA
My half-sister, Angela. We were separated when I was a kid. Her father divorced my mother and moved to San Paolo. She's two years younger than me. On this picture, she's probably 8, I was ten.

183: PABLO
Where was this taken?

184: MONICA
On the Venice beach.

Monica gets up from the bed and walks to pour some water. She drinks from the glass. Pours more and offers to Pablo. Gets into bed again.

185: MONICA
I heard you found the stone village. Are you going?

186: PABLO
Not exactly. We caught an illegal mule north of the country trying to get through. He said somebody sold him a stone with pieces of gold inside. Somebody from this shithole.

187: MONICA
Well, I live in this shithole for the past 5 months. My company needs this gold mine keep making money.

188: PABLO
You shouldn't be here. If I could I would take you to the beach in Venice.

189: MONICA
You don't even know where it is, don't you?

190: PABLO
Los Angeles?

191: MONICA
Close.

192: PABLO
Well, any place is better than this. Especially with the solar eclipse coming.

193: MONICA
I hear stories from time to time but none of them are good. Are they serious about the end of the world? It doesn't look like anything bad can happen to this place. It's already hell on earth. Kids die of kidney problems, water is contaminated with heavy metals and toxic shit. Elderly people can't feel their fingers cause they're all filled with chemicals--

194: PABLO
Chemicals produced by your company.

195: MONICA
I mean, all this crazy ancient prophecy is nothing more than a dark tale to scare people off these grounds. Look around, they just need money to survive.

196: PABLO
I hope you're right.

She kisses him and rolls over to climb on top playfully looking into his eyes.

197: MONICA
Before you go, I want more.

198: PABLO
You always want more.

199: MONICA
And I always get what I want.

EXT. JUNGLES - DAY

Ted is with a stick made out of tree branch. Gary uses his machete to clear the path in the head of their small chain. Angela is behind them. Ted stops with no power left in his feet. He sinks. Gary turns back.

200: GARY
Come on, little guy. We're almost there.

201: TED
I can't feel my legs. I can't walk anymore.

202: GARY
It's your brain. Not your legs.

Angela closes on Ted. Gives him a half empty bottle of water.

203: ANGELA
Here. Let's take 5.

They stop. Gary comes back. Drinks a bit from his flask. It's empty.

204: GARY
Shit. I'm out of fuel. Wait here.
I'll go forward.

205: ANGELA
It's a bad idea to separate.

206: GARY
I know a trick.

He reaches for her, almost chin to chin. She looks with caution. He gently pulls her red headscarf tied to the handle of her backpack. He does this looking into her beautiful tired eyes. She's all sweaty.

207: GARY
I'll use this, if you don't mind.

Angela waves with her hand "go ahead".

Gary rips the scarf into strips.

208: GARY
 Stay here.

He starts walking away. We stay with Angela and Ted to watch Gary walk a few feet, then attach one strip to a branch of some bushes. This is how he marks his trail path. He disappears. Angela sits on the ground.

209: TED
 Do you know him?

210: ANGELA
 We used to work together.

211: TED
 He likes you.

212: ANGELA
 I know.

213: TED
 And I think you like him too. But you're angry with him.

214: ANGELA
 There was one time, and I'm not saying that something happened-- wait, why am I even telling you this?

215: TED
 Come on, tell me. It's not like there's much to do here. I'm not gonna tell him or anyone, promise.

Angela looks at Ted, then smiles.

216: ANGELA
 10 years ago we were on a missionary trip to Cambodia. North of the country, on the border with Thailand. There is this temple that became the disputed area between to nations. Gary was there to build the water supply viaduct, I was doing my research. Andy--

217: TED
 Mr. Rupert?

218: ANGELA
Yes, our Andy, caught a dengue fever, lost a lot of liquid, almost died. He was transferred to Bangkok. Me and Andy we stayed in a small village. That place is known for drug smugglers. One night I was kidnapped and Gary saved me.

219: TED
Did he kill anyone?

220: ANGELA
Not like that, but he was in military, so he's capable of doing anything. Long story short, he traded me.

221: TED
Traded, like how?

222: ANGELA
He traded me to the tonnes of drugs he stole from the smugglers in the first place. That's why I was kidnapped. Anyways, he's an idiot, but he's got a kind heart.

223: TED
Well, to me that sounds like he sacrificed everything for you.

224: ANGELA
I know. But it doesn't change the fact that he was doing illegal drug operations out there.

225: TED
You said he was military, maybe he is a secret agent, and that was his mission.

Angela touches Ted's forehead.

226: ANGELA
Ooooh, I think you've caught some jungle fever. And you're speaking nonsense. He was in military police for some time and he got discharged for beating his commanding officer--

Ted lifts his head to look behind Angela.

227: GARY (OFF SCREEN)
He was a jerk and he slept with my
sister.

Different angle. Gary's behind Angela.

228: ANGELA
See, I was telling the truth.
(after beat)
Did you find anything?

229: GARY
Yep. There's an abandoned house,
and a river. Down the hill. Let's
go. We need to hurry. If I'm right,
the darkness will cover this area
faster.

230: TED
Why?

231: GARY
Well, that's something you need to
ask Google.

232: TED
Haha, funny.

Angela gets up from the ground.

233: ANGELA
He's funny. He's hilarious.
(to Gary)
Aren't you, Gary?

Gary walks to one of the red strips, removes it, attaches it
to his belt and shouts--

234: GARY
Wanna live, follow the funny guy.
(to himself)
Oh, I'm gonna kill you, Andy
Rupert.

EXT. SMUGGLER'S HOUSE - EVENING

We see three of them approaching a small house. It's
habitable. Some old cans and wiring. Narrow concrete tunnel
into the ground. Old Nazi Germany markings on the walls.

235: TED
Is this some sort of smuggler's

hideout?

236: GARY
Nazis used to hide here after World War 2. They found several abandoned submarines in Colombia and Panama. Drugs and arms smugglers used this route on the way from and to Brazil. But not anymore.

237: TED
What happened?

238: GARY
Many died or disappeared. Some came back telling scary stories about German officer ghosts in the jungles. Some used to tell that there were creatures that could walk through mountains and trees.

Ted's face becomes pale. They enter the house. It's small cozy, dusty. No living soul touched it for a long time. Kitchenware hanging, cribs and tables with chairs. Everything looks very old. Gary drops his backpack and gets on the crib. Looks at the rest and says--

239: GARY
Wake me up for the dinner. Canned food, matches, filtering tablets in the second bag. The water is in the river.

Angela looks at him and then at Ted. Ted's not that enthusiastic.

240: ANGELA
Ted, water is on you.

She grabs an old dusty black bowl from the shelf and puts it into Ted's hands.

241: TED
Me?

242: ANGELA
Yeah, you. You want some dinner, right? Clean it before you use it.

EXT. RIVER BANK - LATER

Ted approaches the river. Looks around. The river is narrow

and shallow, the bank is rocky and full of debris, the water is clean and crystal clear though. He ducks to wash the bowl. Dips the bowl and his hands into the cold water. Starts cleaning it. Then he notices the fish. One small fish, then another one, then dozens. They all swim towards his hands. At first he reacts by removing his hands. But then he sees that the fish is not going anywhere. It's not scared. He dips his hands again. And Ted sees the flower mark on his hand start glowing underwater. Fish almost kisses his palm. It's a competition. They all come. The tingling and prickling sensations make him laugh. He enjoys the feeling. Then he sees a huge eel that comes to him. This scares Ted and he gets up. This is the moment we see an Andean bear on the other side of the river, and some other creatures, birds. They all look at Ted. He raises his hand and waves.

243: TED
 (shy)
 Hi...

DIFFERENT ANGLE:

Angela is in the woods, hiding. She observes how Ted is waving to animals.

244: ANGELA
 What is with this boy?

She enters the bank. Creatures leave immediately. Ted turns around.

245: ANGELA
 Are you okay?

Ted lifts the bowl with the water and starts walking towards Angela. They meet half way.

246: ANGELA
 What was that about?

247: TED
 What?

248: ANGELA
 Nothing. Let's go.

They walk away as Ted throws a final look at the other side of the river over his shoulder. It's empty.

EXT. HELICOPTER / MID-FLIGHT - EVENING

We're flying over the crash site of the plane. Some people

with dogs on the ground. We see several army trucks and the headlights highlighting the crash site.

EXT. PLANE CRASH SITE - LATER

Pablo and Raul are at the scene. Other fighters there. DOGS barking in the background. Raul is on one knee. Looking at what's left of Lorenzo. He picks up the knife blade with an engraving. Stands up and shows it to Pablo.

249: RAUL
This is Lorenzo. Old fart must have got lucky.

250: PABLO
Did they burn him?

251: RAUL
Naaa, you see those glass pankcakes on the ground.

Pablo looks around and sees a melted sand in the shape of the glass flatbread.

252: PABLO
Lightning?

253: RAUL
That's right. Lorenzo didn't even know what hit him.

Raul with a smiling face and enlarging eyes, lifting eyebrows spreads his hands--

254: RAUL
Puuuh, gone, evaporated like a balloon.

255: PABLO
It's been raining. Do you think dogs will be able to trace them?

256: RAUL
Not a chance. But I know one thing for sure.
(points in the direction of woods with the blade)
They went that way. Why? Because the river is there. And there is a village. They will need the boat.

257: PABLO

To go southeast?

258: RAUL
That's right. Remember, Jose said that the guy with the stone came from the village on the river. It must be somewhere up the stream.

259: PABLO
But this river is small.

260: RAUL
Only here. After the village there's a dam, and if you cross it, you can use boats. We can't use the helicopter, the Federal Police and Border Control will be a problem in those places. But we can sure use boats.

They walk back to the bird.

261: PABLO
Why do we need that girl?

262: RAUL
Don't know. Boss said, she's important. And Gary's got a map. He'll bring us to the treasure.

Raul shows the swirling hand gesture to the PILOT as they approach. Helicopter engine starts.

EXT. SMUGGLER'S HOUSE - NIGHT

We're back in the smuggler's house. Right outside. The fire. The bowl is filled with canned soup. Dinner is ready. Ted and Angela sit next to each other. Angela pours some instant coffee into mugs. Ted writes something in his notebook.

263: ANGELA
Ted.

264: TED
Yes.

265: ANGELA
Where are you from?

266: TED
California.

267: ANGELA
Really?

268: TED
Yeah. From Pacific Grove, south
of--

269: ANGELA
Kidding me? I know that place Down
the coast from San Jose.

270: TED
Right. You've been there?

271: ANGELA
Many times. I love the quite
paradise thing going on out there.

272: TED
It can be very loud sometimes.
These days we have all those
conventions of Palo Alto techs
coming every weekend to get drunk.

273: ANGELA
Lovers Point Park. I used to swim
there...naked in the night.

Ted's face becomes red. We see the door open and Garry come out of the house. He stretches and smells the food.

274: GARY
Smells great. I forgot how good you
can cook, Angela.

Angela looks at Gary with appreciation, then to an empty can of chicken and beans soup on the ground.

275: ANGELA
It's a canned soup, Gary.
(after beat)
Come on, get your plates.

They take the tin cans and Angela offers them a soup.

LATER: Gary's finishing his soup. He puts the plate on the ground and stretches on his backpack on the ground. Something is pushing against his back. He pulls that rock with the flower on it from the side pocket of the bag. Ted notices the flower.

276: TED
Can I see it?

Gary throws the stone and Ted catches it. Angela looks at Ted and then to Gary.

277: ANGELA
 Do you have any booze left?

Gary smiles. He reaches and pulls another flask.

278: GARY
 I never leave the house empty.

Opens the flask, pours some into his coffee, closes and gives it to Angela. She does the same.

Ted is inspecting the rock. He looks at his palm and the rock next to each other. The engraving is identical to his palm scar.

279: ANGELA
 What is it, Ted?

280: TED
 I don't--you're gonna think I'm
 crazy.

281: GARY
 Spill it out, little guy.

282: TED
 Well, couple of days ago I was on a
 train to the city. There was this
 guy on the train station platform.
 He died.

283: ANGELA
 Like died, for real?

284: TED
 Yes, heart attack. But before he
 passed away, he told me something
 in some gibberish language and now
 I see him in my dreams. He keeps
 saying that I have to save the
 world...

Gary reaches for Ted's coffee mug, smells it.

285: GARY
 Are you on some kind of meds?

Angela is more appreciative.

286: ANGELA

Who was that guy? What did he say?

287: TED
The only thing I remember him
saying was INGA.

The SOUND OF WOODS and ANIMALS, some BIRDS cries suddenly
appears from the jungles. Everyone starts looking around.

288: GARY
(shrugging off the bad
feeling)
Come on, guys. You can't be
serious?

289: TED
And then this mark appeared on my
palm. The same mark as on this
stone.

290: ANGELA
What mark?

Ted shows his palm. It's clean, nothing. Angela has a
question face. Gary's not impressed at all. Ted looks on his
palm and there's nothing.

291: TED
Well, it was there, just now. I
mean. I think so.

LATER: Ted's asleep next to the fire. Angela and Gary sit
next to each other on the bench.

292: GARY
What's with this kid?

293: ANGELA
He's okay. Andy took him in couple
of months ago. He's a student
senior. Somebody told me he has
lost his entire family in a boat
accident. Raised by his
grandmother. She died a year ago.

294: GARY
That's unfortunate. Smart kid
though. I like him.

295: ANGELA
He is, isn't he?

Gary rearranges ember in the fire with a wooden stick.

296: GARY
So, how have you been?

297: ANGELA
Same, work, lots of travels. Well,
not that much recently. I'm getting
old.

298: GARY
Come on, you've got some flame
left.

299: ANGELA
Think so?

300: GARY
Yeah, you're young beautiful, and
you still get excited. What's more
important?

301: ANGELA
I don't know. Maybe. But then
again, this is my last trip. If
Andy is serious about retiring, I
will be glued to that old leather
chair in his office.

302: GARY
Sad.

303: ANGELA
I don't wanna think about it right
now. Now, I'm just--

304: GARY
What? Enjoying the moment.

305: ANGELA
Yeah. It's been long since I had a
adventure like this.

306: GARY
Since Cambodia.

307: ANGELA
It's not always about you, Gary.

She pushes him.

308: GARY
Hey, I'm sorry. I said I'm sorry,
but you gotta believe me. Those
idiots, they weren't supposed to

find out about the stolen drugs,
not until we left the camp.

309: ANGELA
You're still the same old Gary.
Still thinking only about
yourself--You know, one day, it'll
hit you back hard, but it will be
too late.

She gets up angry and starts walking away. Gary runs after
her.

310: GARY
Hey, wait, wait, I'm sorry. I mean
it. I may be arrogant sometimes--

311: ANGELA
Sometimes? Hah.

He grabs and turns her with his both hands.

312: GARY
But I still love you.

313: ANGELA
Don't...
 (tries to gently push him
 away)
Please, don't, Gary. I don't wanna
go through this again.

He kisses her.

314: GARY
Hey, I said I love you, didn't I. I
always loved you. But...

315: ANGELA
But you couldn't stay in one place
long enough...

She walks to the house.

Gary just froze. He waits and then turn to the river. It's
calm and peaceful. Only the SOUNDS of wild outdoors interrupt
the night.

EXT. SMUGGLER'S HOUSE - MORNING

Early morning. First rays of light. We see the door. It opens
from inside and Angela leaves the house. We turn to see Ted

and Gary with fresh coffee. They're reading something.

316: TED
 Angela, look, we found an old map.
 We're very close to a village
 upstream.

Angela's still half-asleep.

317: ANGELA
 Good morning to you too. I need
 some caffeine.

She comes and grabs the mug offered by Gary. They don't speak at first. Ted feels some tension.

318: TED
 Gary, show her.

Gary shows the map.

319: GARY
 Apparently our German friends
 didn't hide here for no reason.

He shows an old notebook with a Nazi marking on the leather cover.

320: ANGELA
 Where did you get all this?

321: GARY
 Took it from a body?

322: ANGELA
 There is a body?

Ted points at the skeleton on the other side of the small yard.

323: ANGELA
 I see. And, does it say where the
 hell are we?

CLOSE on the map. Old map, river, house location, other markers on it. Gary's explaining the location.

324: GARY
 We're here... And apparently this
 is the village. I know that there's
 a dam somewhere up here, cause we
 used to fly over it.
 (points at a huge area)

After that, all the way to this place there's nothing. It must be here.

325: ANGELA
What?

326: TED
The stone village.

327: ANGELA
So you're not sure?

328: GARY
There's only one way to check it.

He gets up and starts packing.

329: ANGELA
What if there's nothing.

330: TED
No, he's right. It's there. I can feel it.

331: ANGELA
Shut up, Ted.

She keeps following Gary while he picks up his stuff from the ground.

332: ANGELA
You're not telling me something.

He disregards her. She stops and pulls him.

333: ANGELA
What in the village, Gary?

He contemplates a bit.

334: TED
Tell her, Gary.

335: ANGELA
Tell me or, I swear the God--

336: GARY
It's gold. In fact, lots of gold and God knows what else. Maybe gems and more gold.

337: ANGELA

I knew it wasn't just a friendly gesture from your side. Tell me one thing, did Andy know about this? Did he?

Gary looks at her without answering. She starts nodding with her head.

338: ANGELA
I knew it. I knew it.

339: GARY
Hey, stop. We need to get out of here. I'll get you and Ted to the village and you can call the national guard or whatever to pick you up and give you a lift back to your cozy office. I'm going anyway.

340: ANGELA
Oh, really, now you want me to back off, so you can enjoy the treasure hunt alone.

341: TED
I'm coming with him.

342: ANGELA
Or with that.

343: GARY
You want this too. I can feel it. You're just too self-absorbed to say it out loud. You're halfway through your retirement planning.
(stops)
Great, go ahead and hide. I'm not gonna do it again--

344: ANGELA
Again?

This is where we hear a loud noise of the HELICOPTER ENGINE flying over their heads. Ted and Angela lift their heads.

345: GARY
It's Pablo, it must be Pablo. We need to hurry.

He packs the bag and ready to go. Ted is ready. He's got Angela's bag too.

346: ANGELA

Who's Pablo?

EXT. RIVER BANK - LATER

Three of them are walking along the river bank hiding under the trees. They walk fast.

347: GARY
There was this guy, asking about a little girl. He showed me your picture.

348: ANGELA
My picture?

349: GARY
Yes. By the way, you never told me you had a sister.

350: ANGELA
What? I don't...I mean she died many years ago.

351: GARY
Apparently she didn't and she's looking for you. But she works for some bad people, so I didn't give away your location and name.

352: ANGELA
Wait, Monica is alive?

353: GARY
That's the name. Alive and well.

354: ANGELA
My Gosh. My father told me that when we moved there was an accident and my step mother and half-sister died in it.

355: GARY
Pablo is a professional headhunter. He finds and kills people. Apparently you know something they need.

356: ANGELA
I don't understand--

357: TED (OFF SCREEN)
Guys...

Angela and Gary turn to Ted.

358: ANGELA
 What?

Ted points at the wooden nature-made bridge over the river. Just several tall trees fell creating an over-pass.

They cross the river. There's a road.

359: GARY
 Look, I don't know what kind of troubles your step-sister got herself in but I know for sure you don't want Jose and his thugs on your back. He killed more people than I had chickens in my life.

They climb and get on a road.

EXT. ROAD - MORNING

Ted, Angela and Gray walk the dusty road. The old truck full of chickens approach and stops. OLD DRIVER and his SON in front.

360: ANGELA
 (in spanish showing map)
 Hi. We need this place. Can you take us there?

The OLD DRIVER doesn't understand a word she says but reads the map and pulls a "Thumb up" trick. His SON shows them to the back of the truck. They get in in between chicken boxes.

361: ANGELA
 How about chickens, now, Gary?

362: GARY
 That's not funny, not funny at all.

Ted laughs. They start their ride.

INT. GOLD DIGGER'S VILLAGE STREETS - SAME TIME

Monica is with other company WORKERS in her industrial outfit, a nice jumpsuit and helmet with a logo "ARMITAGE GOLD MINING". She's showing on the map with blueprints.

363: MONICA
 We need to clear that site and when

it's done, move everything to Block
6. I don't need any delays.

WORKER nods affirmatively and gets in a new truck with the company logo. Monica turns to see--

--JOSE's car stops next to her. Other gangsters behind him in trucks. Jose leaves the front passenger seat and walks towards Monica with an arrogant face. He's gliding his fingers over his gun on the waist. Another hand holds a golden flask of whiskey. He makes a sip, spits some on the ground.

364: MONICA
 (makes a smirk)
 Jose.

About to leave. Jose grabs her by her elbow.

365: JOSE
 Wait a second, Monica. We haven't
 finished that conversation.

Monica pulls her hand.

366: MONICA
 I've said enough. My gold mines are
 not for sale. And you and your
 cheap entourage is not welcome
 here.

367: JOSE
 Monica, Monica. You still don't get
 it.
 (spreads his hand with the
 flask around)
 All this is mine, you're here just
 because some federales gave you a
 piece of paper. If I want you out,
 you'll be out in a day. And I might
 even keep you as my trophy for a
 week and send your wasted body to
 that shithole you came from. Piece
 by piece.

He spits again. Monica leaves frightened without saying anything. Jose laughs as does his crew. They spit in her way and whistle from the trucks.

She keeps walking.

INT. HOUSE - LATER

Monica is back in her house/office on a satellite phone in her kitchen with a bottle of whiskey. She's shaken up.

368: MONICA
(into phone)
Alejandro, you said that nothing can terminate this land contract. You gave me your word the commission would back my expansion plan.

INTERCUT MONICA/ALEJANDRO:

ALEJANDRO CORTES is in his office in Bogota on a phoned phone.

SUPER: Deputy Chief Mining Concession Administrator, Bogota

369: ALEJANDRO
Monica, my hands are tied. Commissioner didn't sign the plan. His people and sponsors are pushing to evict you.

370: MONICA
And you're telling me this now? Fuck...

371: ALEJANDRO
Monica, you need to understand, this is Colombia. Things changed. There are powerful people behind this.

372: MONICA
Like who? Jose?

373: ALEJANDRO
Senior Martinez has some very good connections. I'm sorry, Monica, I wish there was something I could do...

TO MONICA:

She squeezes and waves the phone in anger.

374: MONICA
Me too.

She hangs up. Pours more whiskey in the glass and drinks it. This is when she sees on the table a rose and a photo of her sister with a small note.

She opens a note. It's from PABLO. In Portuguese.

NOTE: My love, my heart, my only soul. Monica, I know that I can't give you what you deserve. Not now. Soon, I will close my affairs here and I will take you out from these jungles to the most beautiful place on earth. Love you, my sweet angel. Yours truly, Pablo.

End of note.

We see Monica wiping her seldom tears. She inhales, drinks more whiskey and then focuses on the wall. We turn to see a rifle and a hat. She narrows her eyes, picks up a phone and dials a number still drying her eyes.

375: MONICA
 (into phone)
 I need the helicopter ready in half
 an hour and tell BAI AJA INGA
 exploration outpost that I will
 come with inspection soon.

EXT. BAI AJA INGA VILLAGE - DAY

We're in an old village predominantly inhabited by Ingas, local indigenous people, having relations to ancient Inca Empire. It's a mix of modern technologies and architecture and some very old tribal structures. There is not central road. The whole village is scattered around a big circular square with a huge stone pole in the middle. There's a green airstrip few miles away from the village. On the other side is the river and high above the concrete dam is visible.

The truck with our team arrives to the village. They stop and Ted, Angela and Gary disembark on the ground with their bags.

Gary shows to the driver a thumb up. Truck leaves the scene.

376: TED
 Where are we?

377: GARY
 This is where Lorenzo was supposed
 to fly us.

One of the VILLAGES come to meet them.

378: VILLAGER
 (in spanish)
 Welcome, strangers.

Ted notices a modern truck with a logo of Monica's company in

the side. Truck passes in the direction of the dam.

379: GARY
Hi. We're looking for a boat and a
place to eat.

380: VILLAGER
Follow me.

EXT. RIVER BOAT STATION - LATER

Villager brings them to a place where old small boats with
old engines are covered on the badly welded trolleys.

381: GARY
How can we get it up above the dam?

Gary shows in the direction of the dam. Villager shows that
he wants to see money first.

382: VILLAGER
Money, we take you there.

383: GARY
How much?

384: VILLAGER
500

385: GARY
Dollars?

Villager nods.

Gary pulls the wallet, he's got 200 and change, looks at Ted.

386: GARY
Kid, you got any money?

387: TED
I've got Mastercard.

Gary tries to offer the money to the Villager. He refuses,
shakes head starts walking away.

388: GARY
Come on, man, 227 and 55 cents,
that's all we've got.

Villager is almost gone when Angela pulls 5 hundred bills.
Villager snatches it and starts pulling a local team of
dwellers. They start attaching one of the boats to an old

truck's hook.

389: GARY
 (to Angela)
 I thought you're going back to
 Bogota.

Angela looks around and says.

390: ANGELA
 What was the name of that company
 my sister works for again?

391: GARY
 ARMITAGE CORPORATION, why?

He sees Angela point at the dam on the hill. The big logo says ARMITAGE ENERGY.

Gary makes a surprised face.

EXT. DAM HELICOPTER PAD - SAME TIME

Pablo and Raul are at the dam. Raul finishes conversation with one of the ADMINISTRATORS. Comes back to Pablo.

392: RAUL
 There's no one with that
 description. Nobody came in or out
 in the past 24 hours.

393: PABLO
 They should be here by now. Or...

394: RAUL
 Or jungles took them. Let's go have
 some lunch. We'll search the river
 later. We're going upstream anyway.

Pablo looks in the direction of the village and follows Raul inside the concrete building.

EXT. ROAD ABOVE THE DAM - LATER

The truck with Ted, Angela, Gary and the boat in the back comes to the shallow water place on the river. The Villager and his team untie the boat and start leaving.

395: GARY
 Hey, wait, the boat.

Villager doesn't even turn back. Leaves.

396: GARY
 Gosh, I love the locals.
 (to Ted)
 Ted, come help me.

They start turning the boat to unload it into the water.

397: TED
 So, any ideas how we can unload it?

Angela walks to the trolley, climbs and throws her bag inside the boat. She gets back on the ground and is about to push it towards the water. She turns to Ted and Gary.

398: ANGELA
 Are you gonna stand there like
 idiots or help me push it.

Gary and Ted unfreeze and do exactly what she just did. They throw their bags inside and start pushing the trolley on rubber wheels. As soon as it reaches the water. It starts sinking.

399: GARY
 Angie, Ted, quickly, climb inside.

He keeps pushing, Angela helps Ted and they climb the boat. Inertia with the help of Gary and the laws of physics help the trolley sink releasing the boat afloat. Gary has to swim and get on the boat. This is when the river stream start dragging it towards the suction inlet hole of the dam. Water swirls into funnel at high speed.

400: ANGELA
 Gary, we need to start this thing,
 and start it fast.

401: GARY
 Shit.

Gary and Ted push the old lawn mower engine and dip attached boat rotor to it into the water. Gary tries starting the engine. Doesn't start.

402: GARY
 God damned. Start. Come on, start
 you old piece of shit.

The engine starts right when they float close to the funnel edge. Gary and Ted sit and Gary starts steering. Angel exhales. We fly to the dam upper edge to find--

EXT. DAM TOP - SAME TIME

PABLO watch their boat pull away. Pablo with his binoculars watching Angela on board. Angela is covering her eyes from sun rays. We see three of them on the boat. Pablo removes the binoculars and smiles satisfactory.

403: PABLO
(under breath)
I'll be damned. She's here.

He pulls a photo of Angela. The photo he didn't show to Raul, Jose or Monica. The photo of Angela younger, she's about 20 years old but she looks identical to what she is right now.

Raul is seated at the table full of food and drinks few feet away with his back to the river. He enjoys food.

404: RAUL
What is it?

405: PABLO
Ah, nothing, just birds.

406: RAUL
Come. Have some wine before we go hunting. I have a good feeling.

Pablo slowly leaves the edge and comes to the table. Takes a seat next to Raul.

407: PABLO
Yeah?

408: RAUL
I'm gonna give that bitch a proper treatment. She'll be begging me to kill her.

Pablo looks at Raul with a certain distrust and lack of appreciation for his words. But makes a modest smile.

409: PABLO
What about that drink?

Raul starts pouring wine into Pablo's glass when a helicopter with the ARMITAGE logo flies in passing over them onto the helipad. Raul lifts his head still holding a bottle. Wine misses the glass and spills on the table and on his pants. He quickly jumps off the chair. Pablo starts laughing.

410: RAUL
Shit. What are you laughing?

411: PABLO
It just looks like you wet your pants.

412: RAUL
Not funny, Pablo. Better go check who's that.

EXT. DAM HELICOPTER PAD - LATER

We see helicopter on the pad with Armitage logo. CREW open the helicopter's door and we see Monica. She steps on the ground and stops to look at--

Pablo is on the other side of the pad at the service door. She throws a loving look at him. He looks away to his feet. She walks and approaches him.

413: PABLO
Thought you were busy.

414: MONICA
I am busy visiting my man.

415: PABLO
That's what we are now?

She kisses him, hugs and whispers in his ear.

416: MONICA
You've always been.

She sees Raul behind in a distance looking at them without appreciation.

Monica and Pablo start walking towards Raul and the exit.

417: MONICA
What are you guys doing here?

418: PABLO
Fishing--

Raul smiles.

419: RAUL
Hunting. Men need to hunt from time to time. Unless they are being hunted, right Pablo?

420: PABLO
Get out of here.

(to Monica)
Hungry?

421: MONICA
You have no idea.

422: RAUL
Get a room.

423: MONICA
Oh, don't be jealous, Raul. We'll find you a girl, the stupid one, I've seen a couple of whores down in the Village.

424: RAUL
Funny, your girl is trying to be funny.

Raul leaves. Pablo stops Monica.

425: PABLO
Hey, we need to talk.

426: MONICA
About the note, don't worry, nobody's gonna find out how sweet and gentle my beast can be--

427: PABLO
No, it's about your sister.

428: MONICA
What about her?

429: PABLO
Well, she's here.

430: MONICA
What are you saying, Pablo?

431: PABLO
In fact, she's the treasure girl.

432: MONICA
How...I mean, did you know it from the beginning? Where is she?

433: PABLO
She's the one Raul is hunting. Jose put a bounty on her.

434: MONICA

Pablo, start talking now, or I swear the--

435: PABLO
There's no time. I'll explain later. First we need to get out of here.

EXT. DAM TOP - LATER

Raul is at the table, finishing the food. We hear the BOAT ENGINE. Raul reacts, takes the binoculars from the table and walks to the edge. He points the binocular--

--to see the fast boat with Monica. Pablo is a driver.

436: RAUL
Son of a bitch...

Gets the radio.

437: RAUL
(into radio)
Pablo, Pablo, come in.

EXT. FAST BOAT - SAME TIME

Pablo on the boat. Monica is beside him. We hear RAUL on the RADIO.

438: RAUL (OFF SCREEN)
Pablo, you crazy ass, come back here. Jose it not gonna--

Transmission stops as Pablo switches off the channel.

EXT. DAM TOP - SAME TIME

Raul is furious. He is screaming into radio.

439: RAUL
(into radio)
All units, all units, get the boats ready. We leave immediately.

440: RADIO DISPATCH (OFF SCREEN)
Yes, sir.

Drops the radio.

441: RAUL
God damn you, Pablo.

EXT. RIVER BOAT STATION 2 - SAME TIME

We see the engine of the second boat with cut pipes. The fuel is leaking. Somebody's done damage to that.

EXT. FAST BOAT - SAME TIME

Monica is looking at Pablo with distrust.

442: MONICA
Pablo?

Pablo engages the steady speed and slowly steers the wheel.

443: PABLO
I found her. I wanted it to be a surprise. But an hour ago that girl, Angela, got on a fisherman's boat.

444: MONICA
Who is she? I mean, why is she here?

445: PABLO
The stone that Jose sold to Gary back in Bogota. She was with Gary. Last thing I found out about that girl is that she's an investigative journalist back in Florida. She's most probably after the Stone Village. If we're lucky, we'll catch them before they get lost in the jungles.

446: MONICA
You knew it all this time, and you didn't tell me.

447: PABLO
That's all you can think about? I found your sister.

448: MONICA
It sounded like she found you and Jose. And Jose is now trying to kill both of us, and probably Raul

already told him and you're the target too.

449:

PABLO

Both of you? What are you talking about?

450:

MONICA

The reason I'm here. I had a chat with Jose back in the town and he threatened me.

451:

PABLO

Did he--?

452:

MONICA

No, nothing at all, but I called Bogota and Cartagena. Everyone keeps telling me that my gold mines are at threat and Jose is behind it.

453:

PABLO

I don't really think that your old mines are the real reason he's after you.

454:

MONICA

Why?

455:

PABLO

Jose told us that the Stone Village is part of the big golden chain, but he needs to drain the river to get to it. That means that he needs to close the dam and build a new one up the stream, much higher. He wants you out and your electricity projects.

456:

MONICA

Mother fucker. Does he realize that the entire area is dependent on the river? That's why we built the damn dam 80 kilometers lower in the first place. Less power but the agricultural sector is not endangered. If he builds anything above this point, hundreds of thousands of people will have to leave and die in poverty.

Pablo smirks turning on the river curve.

EXT. RIVER VILLAGE - DAY

Ted, Angela and Gary pull over next to a small aboriginal village. We see old women and children on the river bank. Peaceful scenery. The smoke coming from the fire. Construction and renovation of old tribal houses underway.

Ted is inspecting the map they found.

457: TED
It says this village is called Nokiakanama. I wish I'd known what that means.

458: ANGELA
We need to be careful, they don't have immune system like we do. They've been isolated for many years. We're impervious to simple flu strains, but they don't, so I'd suggest we wear scarfs.

She looks at Gary and the red strips on his waist.

459: GARY
Oh, come on, you gonna grill me for that too?

460: ANGELA
I didn't say a word.

Ted extends his hand with another headscarf.

461: TED
Here, use this one. It's my college scarf.

Angela reads the sorority Greek letters.

462: ANGELA
You got into sorority?

463: TED
Na, didn't pass the first test. They wanted me to drink half a ton of whiskey.

They disembark and start walking through the locals into the village. Gary pulls down his old military neck scarf, opening palms to show he came in peace. Locals are not frightened. More intrigued by the visitors.

464: GARY

Gosh, I'd pay everything I have for a whiskey right now.

465: ANGELA
Just don't drink whatever they offer. It's a nasty booze. I don't wanna listen to your hallucinations again.

The old man and some kids come to meet them. Gary raises his hand and the old man comes to open his palm. Slides his hand and smiles.

466: TED
What's he doing?

467: ANGELA
Some kind of ritual. Just show them your palms.

Angela shows her palms and one of the little girls pulls her aside. Her mother is in the distance, smiling. Angela says hello and smiles back.

468: GARY
You guys stay here, I'll go check if they know how to get to the Stone village.

The old man opens Ted's palms and when he slides across Ted's right hand he smiles SHOUTING something in local language turning to the rest of the villagers. He keeps Ted's palm and raises his hand.

469: OLD VILLAGER
Inga...Inga...Inga...

470: GARY
What's Inga? Ted, what did you do?

Everyone in the village start cheering.

EXT. THE CENTRAL PART OF VILLAGE - LATER

The smoke is filling the air, coming from a fire with incense herbs. We see Ted in the middle. The OLD MAN and a younger LOCAL TRANSLATOR, HARU, 27, are next to Ted and Gary. Gary shows the map circling the area with his finger.

471: GARY
Can you ask him how we can get there?

Old man speaks local language and then translator explains--

472: TRANSLATOR
 Usually, it is a very dangerous
 place. Nobody is allowed to go
 there, except Ingas.

473: GARY
 Ingas. I heard this word, what is
 it?

The old man takes Ted's palm and lifts it several times
shaking it in the skies.

474: OLD VILLAGER
 Inga.

475: TRANSLATOR
 He says that he is Inga.

Old man keeps saying something, pointing in the skies and
them to the sun and closing his eyes.

476: GARY
 What is he saying?

477: TRANSLATOR
 He says that the sun will become
 dark forever soon. And we all die.

The old man gets up and leaves without saying any other word.
He pulls Ted with him.

478: GARY
 What, hey wait. What about the
 village?
 (to translator)
 Can you--

479: TRANSLATOR
 He has spoken.

480: GARY
 That's it? Do you know this place?

481: TRANSLATOR
 Yes. I can take you there.

482: GARY
 Good.

483: TRANSLATOR
 You shouldn't take woman with you.

Translator points into the direction of-- Angela, who is playing with little kids in the distance. Angela lifts her eyes and sees as Translator and Gary look at her and speak. She doesn't hear them. She looks around to find Ted. He's nowhere to be seen now.

BACK TO TRANSLATOR:

484: GARY
Why no women and where did you take the kid?

485: TRANSLATOR
The brujo, shaman will talk to the spirits.

486: GARY
Are you serious? With the kid?

487: TRANSLATOR
Yes. He has powers. He is Inga. And women shouldn't go to the temple of time. It's bad luck.

488: GARY
Come on. Temple of time? This is what you call it?

Gary removes the sweat from his forehead.

489: GARY
Look, you show us the way, we'll pay you...and one more thing. I need an alcohol. Do you have any?

490: TRANSLATOR
Sure.

LATER: Gary is hallucinating. He keeps walking like a zombie. Ted and the old man appear from the house. The old man hits his own forehead with Ted's palm, smiles and leaves. Ted comes to Gary and Angela.

491: GARY
(trying to focus)
Gosh, what the hell is going on with me?

Angela puts her stuff on the donkey prepped to carry their stuff. Translator is ready, he says goodbye to his wife and kids. Ted looks at Gary.

492: TED

Is he okay?

493: GARY
 (speaking funny)
 I'm okay. Just don't feel my tongue
 and everything is kinda blueish or
 pinkish or...I don't know. But I'm
 totally fine.

494: ANGELA
 He'll be fine. Just don't drink
 anything from his flask.

We see another donkey and the rest of the village come to wish them a great journey. There are several horses.

EXT. JUNGLE ROAD - LATER

Angela walks next to a horse. Translator with Gary in the back on two horses. Gary is coming back to his senses. Ted on the donkey with the stone in his palm.

495: ANGELA
 What was that about, back in the
 village? What did he say to you?

496: TED
 I don't know how to put it.
 Remember the guy I was telling you
 about.

497: ANGELA
 The dead guy with the hear attack?

498: TED
 Yes. So, it was all true. I swear.
 For some reason the only two
 persons who can see the mark on my
 palm is me and that old shaman. He
 told me that I have the power to
 stop time, and this is exactly what
 happened to me back in the jungles
 right after the crash anf the
 lightning thing. I found a
 waterfall, it was magical, the old
 man who died was there, talking to
 me.

499: ANGELA
 Let's assume for a moment that I
 believe you. What exactly did he
 say? And why waterfall?

500: TED
He said I need to find Inga, the stone of life on earth and bring it to the waterfall.

501: ANGELA
Where's the waterfall. I think I know where the flower is. The stone you have is from the Stone Village, so I guess it should be hidden somewhere out there. That leaves us with the waterfall.

502: TED
That I don't know.

503: ANGELA
Call the guy, ask him?

504: TED
It doesn't work like that. I can't just lift or wave my hand...
(he waves his hand with the stone in it)
And stop...
(speaking slowly)
...the time--Wow

Everything stops. Except this time Angela can see it too.

505: ANGELA
Whaaaat?

She turns around, sees the still picture of Gary and Translator. Everything is still.

506: ANGELA
How did you?--undo it.

507: TED
I'm trying.

Ted starts waving his hand and then lifts the other hand. Everything goes back to normal. Angela looks around one more time. She waves to Gary.

508: ANGELA
Did you just see that?

509: GARY
I am seeing lots of things now. For example a couple of minutes ago you

were naked on a unicorn...

He bends and drops dead asleep on the horse. Translator smiles.

510: TRANSLATOR
 He'll be okay. Just need some
 sleep. He will be recharged in no
 time. Fresh and full of energy.

Angela turns back to Ted.

511: ANGELA
 So, you are some kind of special
 kid. Okay, just don't do this
 again. This freaks me out.

512: TED
 Okay.

513: ANGELA
 If you can control the time--

514: TED
 Timekeeper.

515: ANGELA
 Say again.

516: TED
 They call themselves the
 Timekeepers.

517: ANGELA
 Whatever. Can you turn back time?
 Cause I know...
 (looks at Gary)
 ...one thing I would definitely
 change in the past.

518: TED
 I don't really have a user manual
 for this superpower. But I know for
 sure that when I bring the flower
 and place it in the middle of a
 lake under the waterfall, life will
 reset, completely.

519: ANGELA
 What does it mean? Game over reset,
 or over-time reset or worse?

Ted shrugs and lifts his shoulders in confusion.

520: ANGELA
 Now you make me scared.

INT. JUNGLES - DAY

Helicopter lands on a field in jungles. Several trucks on the ground. The army of people armed and ready transfer their equipment to small vehicles to enter the narrow roads of jungles.

We focus on the helicopter. It's Jose and Raul. They leave the bird and start walking towards the car with a SCOUT COMMANDER. He's got a map all over the trunk lid.

521: JOSE
 Raul, when you find Pablo, I want you to kill his bitch first and you make him watch.

522: RAUL
 Pablo?

523: JOSE
 Waste him.

524: RAUL
 Okay, boss.

525: JOSE
 And, Raul, no mistakes this time. I need that gold. All of it.

526: RAUL
 Don't worry, boss. I will take care of everything, sir.

Jose taps Raul's shoulder.

527: JOSE
 I love it when you say like that.
 Don't make me angry.

Jose comes back to the bird. Helicopter flies out. Raul watch the bird climb the skies and turn to the SCOUT.

528: RAUL
 Okay, what do we have?

Scout shows the map and points at several locations on it.

529: SCOUT
 They were seen up the river at this

location. It's a small village.

Raul looks up. Finds the sun closing on the earth.

530: RAUL
Okay.
(waves to the rest of the
armed men)
Let's roll. We need to advance
before dusk.

Raul jumps on one of the armored buggies and we see how the
convoy of many enters the jungle road.

EXT. RIVER VILLAGE - EVENING

We're back in the river village. It's getting dark now. Pablo
and a local villager are onshore. The villager shows
something to Pablo on a map. Pablo thanks and finishes a
conversation, walks back to the fast boat. Monica is waiting
for him on the boat.

531: MONICA
What did they say?

532: PABLO
They left few hours ago on horses.
They have a local guy with them.

533: MONICA
It's getting dark.

534: PABLO
I might know where they will stop
for the night.

He opens the map again and shows a place where the river
comes close to the trail marked by the locals.

535: PABLO
We can catch them here if we're
lucky.

The helicopter engine sound is heard. Pablo lifts his head.

536: MONICA
Jose?

537: PABLO
Yes.

538: MONICA

What shall we do?

539: PABLO
Don't worry, they can't land here.
But this means Raul is advancing
very fast. We need to pick up the
pace. I've got a bad feeling.

He jumps onboard, unties the ropes and pushes away. Monica starts the engine and they swiftly disappear up the river.

INT. HELICOPTER / MID-FLIGHT - SAME TIME

Jose is watching them from up in the air.

540: PILOT
Boss, we're low on fuel.

Jose is not happy.

541: JOSE
Alright, let's go back.

EXT. JUNGLES CAMP - NIGHT

A small flat area underneath the canopy of trees. The fire is on. Horses ties to trees out back. We see Gary and Angela sleeping. Ted is fighting with the sleep but gradually falls down into his power dream.

Translator is on a night watch. He's got no gun, just a machete and some knives. The sound of cracking wood in the fire, the wild cries out in the jungles.

EXT. THE FREE FALL - DAY

We're in Ted's dream. His POV. He is flying over a vast jungle plains. Green sceneries, the river black belt curving th forests as a gigantic snake. The river splits hugging the mountain in the middle. The waterfall comes from inside the rocks, not the top of the mountain and disappears under green leaves. We lower like a hawk diving in on it's target way below and cross the tree crowns to fly between the tree branches and magical fields of flowers until we finally slow down in the same small lake, flat stones, wild creatures and the waterfall. We advance a bit closer to the center of the lake and when we dive into the water we suddenly see the face of Ted drowning, face up, hands spread and waving. He's trying to breath but something pulls him all the way down to the seabed. He disappears in the smoky dark underwater.

EXT. JUNGLES CAMP - NIGHT

Ted wakes up from the nightmare and inhales loudly. Somebody's palm shuts his mouth. We turn to see Gary, pushing his finger against his own lips.

542: GARY
 Quiet. There's somebody out there.

We WIDEN to see the Translator missing, but Angela is still there, sleeping. Gary crawls to her and gently does the palm-mouth trick. She waves up and opens her eyes wide. He removes the palm.

543: ANGELA
 What's going on?

544: GARY
 I don't know but the other one is gone.

545: ANGELA
 Where's Ted?

546: TED (OFF SCREEN)
 (whispering)
 I'm here.

She turns to see Ted with a machete.

547: ANGELA
 Put that down, Ted.

The sound of somebody walking through the darkness breaking the trees can be heard. Gary gets the gun.

548: TED
 Where did you get the gun?

Gary walks away in a tactical manner and disappears in the woods. Ted and Angela keep close and look around.

In a few seconds we see 3 silhouettes advance from the woods.

It's Pablo, Monica and the Translator. They look normal.

549: MONICA
 Is it her?

550: TED
 Who are they?

551: TRANSLATOR

Don't worry, they are friends. This is Miss Monica and Pablo. They have news for you--Where's Gary?

The sound of the GUN being COCKED and we see a different angle. It's Gary's hand and the pistol barrel attached to Pablo's head from behind.

552: PABLO
Easy, Gary, Easy.

Pablo lifts his hands, swiftly rolls and takes the gun from Gary. While he's doing this. Gary manages to push the clip release button and the clip falls on the ground. Pablo reaches and pulls the knife, so does Gary. Now they are with both knives attached to each other's throats.

553: MONICA
Enough, Pablo.

Long pause.

554: MONICA
We're friends. Jose is after you and us.

555: GARY
Don't believe them.
(looks into Pablo's eyes)
This one works for Jose.

556: PABLO
You used to work for him too?

Gary looks at Ted's machete.

557: GARY
Ted, would you put that down,
before you hurt yourself.
(to Pablo)
Speak, Pablo.

Monica keeps looking at Angela.

558: PABLO
Monica, would you tell her, please.

559: MONICA
Angela is my sister.

Angela looks not believing her ears.

560: MONICA

Angie, it's me, Monica.

561: ANGELA
Mon, oh my God, come here.

562: MONICA
Hi my little, Angelita.

They hug each other.

563: ANGELA
Oh, my God, all this time...

564: MONICA
They told me.

Gary lowers his knife, so does Pablo.

565: GARY
I have family reunions.
 (to Pablo)
Hey, did you bring any whiskey?

566: PABLO
On the boat. Let's go.

Translator is happy. Ted is the only one who's got no idea what's going on.

INT. FAST BOAT - LATER

Pablo reaches for the bag from the boat. We see Gary slowly touching his gun again.

567: PABLO
Don't be a paranoiac, Gary.

568: GARY
I don't trust you.

Pablo gets the bag and shows it to Gary. He starts walking away back to the camp. Gary follows. Pablo gets the bottle of whiskey and throws it to Gary. Gary catches it. Smiles, unscrews and makes a sip. Offers back. Pablo declines.

569: PABLO
Where's the map, Gary?

570: GARY
Gone.

571: PABLO

What do you mean gone, did you sell it, zombies ate it, what happened to it?

572: GARY
Lorenzo.

573: PABLO
The pilot. We found the crash site. What happened there? And the map?

574: GARY
Lorenzo had it on him when the lightning hit him. Poor old bastard just vanished with the map.

575: PABLO
Damn lightnings, still can't get used to it.

They cross the hallow log.

576: GARY
You and that girl, Monica, what did you do to get rid of Raul?

577: PABLO
I took the fast boat and did some damage to the rest. But he's got a helicopter and the jungle scouts. They'll reach us soon, so we have to move out with the first rays.

578: GARY
Jose, still mad at me?

579: PABLO
He wants to kill you.

580: GARY
And you?

581: PABLO
I want you dead but not before we find the gold, so let's leave it at that.

582: GARY
Fair enough. I'll watch my back.

583: PABLO
You do that.

584: GARY
Does she know?

585: PABLO
No.

586: GARY
You better tell her before we get
to the Stone Village.

Pablo doesn't say anything, just keeps walking.

EXT. JUNGLES CAMP - SAME TIME

Angela and Monica chat to each other next to the fire. We're with Ted and the Translator.

587: TRANSLATOR
So, you're the timekeeper?

588: TED
I guess so. I didn't know till
recently.

589: TRANSLATOR
You must be special. The force of
Inga doesn't come to any. But be
careful, this place is cursed.

590: TED
How?

591: TRANSLATOR
I remember, when I was a kid we
went fishing with my uncle. My
father was already sick at that
time, couldn't walk. My uncle found
the golden stone in the river. And
he left to the city to sell it...

592: TED
What happened?

593: TRANSLATOR
He never came back. They told us
that he was mugged and killed by
gold vultures.

594: TED
I'm sorry to hear that.

595: TRANSLATOR

It was long time ago.

596:

TED

What happened to your father?

597:

TRANSLATOR

You talked to him. The old man, the shaman.

598:

TED

But that man could walk.

599:

TRANSLATOR

In our tradition we leave sick people in the jungles so the jungles could take them. But one day I woke up and he was standing right above me, healthy and happy. He said that when he was about to die in the woods something magical happened to him and he became the timekeeper. A voice was talking to him.

600:

TED

That's why he can see the flower.

Ted lifts his palm and shows to the Translator. Translator glides his fingers across and closes the palm.

601:

TRANSLATOR

I can't see it. But I know that by the day after tomorrow when Solar Eclipse covers the earth you will save all of us.

Ted looks at his palm and into the woods. Back to Translator.

602:

TED

The waterfall and the lake, do you know anything about it?

603:

TRANSLATOR

I know that older people used to tell us that there is a hidden lake with a waterfall of life underground. If you come swim in it and stand under the waterfall in its stream, it will heal your wounds and extend your life...

(sighs)

But...nobody knows where it is.

DIFFERENT ANGLE: We see Angela and Monica. We dive in int the middle of a conversation--

604: MONICA
...What's with the kid?

605: ANGELA
We work together. He is...Ted is special--

She's interrupted by the sounds of engine somewhere in the distance. Angela turns.

606: ANGELA
Is it your boat?

607: MONICA
No.

Pablo and Gary run into scene with burning eyes.

608: PABLO
Let's get out of here. It's Raul.

He grabs his stuff and throws a holstered knife to Ted--

609: PABLO
Kid, you know how to operate this, right?

Translator takes the knife from Ted.

610: PABLO
Or you. Quickly. Let's go, let's move.

Angela quickly approaches Gary.

611: ANGELA
Raul?

612: PABLO
Jose's mercenary. We gotta go.

Translator starts untying the horses.

613: GARY
Girls take the horses.
(to Translator)
Haru, can you take them forward?

Pablo throws him a radio-tracker.

614: PABLO
Keep it. We'll track you.

615: TRANSLATOR
Yes.

616: MONICA
And you?

617: PABLO
We'll divert them. Go, go.

Angela, Monica, Ted and Translator get on the horses and they start leaving into the bushes deep into the jungles.

Ted looks lost. Pablo pours water on the fire and throws stones on the smoking coals.

Pablo stops for a second, listens to the sound. The ENGINES stopped.

618: PABLO
They are now on feet. That's a bad sign.

619: TED
Why?

620: GARY
Now they have the ground and they can split.

621: TED
What should we do?

Pablo looks at Gary and they nod in unison. Ted doesn't understand their move.

622: GARY
Come on, follow me, Ted.

Ted and Gary run to the boat. Pablo stays. He puts his bag on the ground. Opens it. There is a folding crossbow. The modern hunting version. He puts the arrows behind his back, Puts on his bulletproof vest, several grenades, gun and knife on his ankle. Looks around.

We see the first FIGHTERS show their boots.

INT. FIGHTING GROUND - MORNING

Light starts coming into the jungles from the skies and

create an invisible shield of milling glaring rays. The visibility becomes the enemy.

We see couple of FIGHTERS coming in their camouflage through the trees. Suddenly a sound of crossbow released. FIGHTER one turns left, his eyes start blinking in the rays and the arrow strikes his neck. Fighter grabs it but dies instantly falling down making HISSING SOUND. Blood pours out of his nose and mouth. Another FIGHTER 2 doesn't even react passes 15 feet away. We have a close up on the FIGHTER 1. Dead. Hand grabs and removes the arrow. We turn to see Pablo loading the same arrow in his crossbow.

--FIGHTER 2 is next to a hollow log. Looks around then starts climbing over the huge log putting one hand on it. This moment we see Gary reaching up from the other side of the log swiftly engaging his knife in the chest of the FIGHTER 2. Instant death. Heart punctured.

Gary takes his submachine gun with silencer. Couple of magazines.

--GROUP 2 of fighters start advancing quickly on Gary. He runs. Short being fired. The bullets cross the jungles hitting trees and leaves. Gary turns over the shoulder occasionally running to the river front. The team is professional they engage one by one. One fighter shoots, while to run in parallel on the sides. Then they switch. Gary is trapped. Only the river in front of him. He shoots back. Taking the lying position.

--GROUP 3 advance on him GARY from the other side. Gary changes the clip and engage the other group. Then we can hear the fast boat's engine start 50 feet away from behind Gary on the river and we see the boat with engine on.

TO RAUL:

Raul commands the operation. He is the brain. Radios to others--

623: FIGHTER (OFF SCREEN)
 (audio channel)
 They are on the boat. On the boat.

Raul looks to the river and he is

624: RAUL
 (into radio)
 Do not come close to the boat. It's
 a diversion--

INTERCUT TO FIGHTER:

Fighter's radio doesn't work properly. Frequency scrambling sound.

625: RAUL (OFF SCREEN)
 Boat....shhhs...boat..shhshh..take
 ...

Fighter looks and directs the GROUP 3 to the boat. And they leave Gary's position.

TO GARY: he is running deep into the jungles. Not turning back.

TO GROUP 3: They reach the boat and when they are very close. The boat explodes.

-- Monica and Angela turn around to see and hear the explosion and then the smoke coming from behind the trees in the distance.

-- Gary hears the explosion, keeps running.

-- Raul jumps on the same place with a smile.

626: RAUL
 Gosh, Pablo, you're good.

The second round of explosions on the other side. Raul turns and radios.

TO FIELD WITH BUGGIES:

Buggies on fire. Pablo leaves the scene.

TO PABLO:

627: RAUL
 Team 5, Team 6 come in!

628: TEAM 5 (OFF SCREEN)
 Team 6 dead, some buggies sabotaged.

629: RAUL
 Casualties?

630: TEAM 5 (OFF SCREEN)
 Lost 7, 3 injured.

631: RAUL
 Can they walk?

632: TEAM 5 (OFF SCREEN)

Negative.

633: RAUL
Kill'em or leave them.

We see Raul turning 180 degrees and the OLD SCOUT comes pushing Ted in cuffs.

634: SCOUT
Found this one.

Raul looks at Ted and his childish face.

635: RAUL
Well, well, well. And who do we
have here?

TO GARY:

Gary stops breathless. NOISE. He points the gun into the bushes.

636: PABLO (OFF SCREEN)
Don't shoot...

Pablo appears from the bushes. Gary sees and disengages.

637: GARY
Where's the kid?

638: PABLO
I thought he's with you.

639: GARY
Shit. She's gonna kill me.

Radio makes frequency shift noise. It's the radio Garry took from the dead fighter. Pablo grabs it and before he speaks he makes a tense face.

640: PABLO
What's his name again?

641: GARY
Ted. Teddy.

642: PABLO
(into radio)
Raul, come in, Raul this is Pablo.

Silence. Pablo shows Gary that they have to move forward.

They start moving. In a couple of seconds the radio comes

back.

643: RAUL (OFF SCREEN)
Pablito, I have your friend here.

TO RAUL:

Ted is on his knees. Head tilted back by the SCOUT. Raul brings the radio to his mouth.

644: RAUL
Speak, my friend.

Ted is trying to release him self. Raul hits him in the face. Blood comes from Ted's nose and lip. Pushes the radio again. Ted looks at the radio and then speaks--

645: TED
Leave me here.

Raul removes the radio from Ted's face and--

646: RAUL
He's so young. It will be pity if he dies that young, for people he doesn't even know, is that right Pablito?

TO PABLO:

647: PABLO
What do you want?

648: RAUL (OFF SCREEN)
The gold and that bitch.

Pablo looks at Gary and Gary spreads his hands.

649: PABLO
Keep the radio. I'll contact you as soon as we find the village. You bring the boy and we are square.

He turns off the radio.

650: PABLO
(to Gary)
Let's go.

651: GARY
And Ted?

652: PABLO

He'll keep him alive, for now. We need to find the golden stone village.

Pablo turns on the tracker and point to Gary in a certain direction. Pablo gets up from the ground. Gary gets up from the ground but feels some pain.

653: PABLO
Are you okay?

654: GARY
I'm fine. Broken rib. It's nothing.

Pablo walks. Gary lifts the shirt and sees the nasty bluish bruise that doesn't look good. It's more than just a broken rib. He walks limping a bit. Increases pace.

TO RAUL:

Raul shows to his team to come back to remaining buggies. Scout takes Ted and lifts him off his knees. Starts pushing him. Ted looks into the woods one more time. Then his captor pulls him.

EXT. FIELD - MORNING

We follow Gary and Pablo with the tracker. He sees the blinking light, lifts hi head and sees the horses, abandoned. They run to check the horses. Stop and look around. Nothing. The filed pushes into the rocky mountains. Gary lifts the beacon from the ground. Shows to Pablo.

655: GARY
What do you think?

656: PABLO
I don't know. Maybe they dropped it by accident.

657: MONICA (OFF SCREEN)
(whispering)
Hey, we're here.

Gary looks in the direction of few big rocks. Monica and Translator are waving them from behind the rocks.

Gary rushes there.

EXT. ENTRY TO THE MOUNTAIN - DAY

We see the team next to an entry to the cave. No Angela. Pablo is with the horses.

658: TRANSLATOR
Where's Inga?

659: MONICA
Who?

660: GARY
He means Ted. Raul got him.

661: MONICA
Shit. Is he okay?

662: PABLO
He's alive. We need to find the stone village and then we decide how to exchange the kid and...

663: MONICA
And what?

Pablo looks at Gary.

664: GARY
Hey, where's Angie?

665: MONICA
She went inside.

Translator looks worried.

666: PABLO
(to Translator)
What is it, Haru?

667: TRANSLATOR
I won't go there. This place is cursed.

668: GARY
You said you will show us the village.

669: TRANSLATOR
It is a village. See, the marking?

He points on the flower marks on the entry shaft walls.

670: ANGELA (OFF SCREEN)
(from inside the tunnel)
Guys, come on, I found the passage.

671: TRANSLATOR
Oh Gods, please help us.

672: MONICA
No time for this. Move.

She pushes translator away and enters.

Pablo hits and screams to horses they start running away.

673: PABLO
This will give us some time.
(looks at Gary pushing
against his chest)
Sure you're okay?

674: GARY
I'm fine.

The rest of the team gets inside. Translator is the last one, hesitates, prays and then enters too.

INT. TUNNEL - LATER

We see the team walking through the tunnel. It's not dark. The light for some reasons comes from many places.

Angela meets them half way.

675: ANGELA
Hey. I found a room. Follow me.

676: PABLO
Amazing. How did they do it?

Angela points at blinking crystals all over the floor, ceiling and walls.

677: ANGELA
The crystals reflect the light coming from inside the mountain. It means there should be the other end and some kind of exit.

678: ANGELA
(without looking back)
Ted, give me the light here, I think I found something interesting
(pause)
Ted?
(turns back)
Where's Ted?

maybe he's still up there.

685: TRANSLATOR (OFF SCREEN)
I'm here.

Everyone looks up and sees Translator wet couple of meters above them.

686: PABLO
Are you okay?

687: TRANSLATOR
Yes. Come here. I want to show you something.

He waves inviting them.

688: MONICA
Can he walk?

Angela looks at Gary. Gary tries to get up. The pain screws him and he stops.

689: GARY
I'm okay, I'm okay. Just give me a moment here.

Pablo tries to help him up, but Gary is furious.

690: GARY
I said I'm fine.

691: ANGELA
We're right behind you.

Pablo shakes head and pushes Monica out of the river.

They start ascending. Angela lifts Gary.

692: ANGELA
We've been through much toughed troubles, haven't we.

693: GARY
Yeah, we have.

They get up.

694: ANGELA
Can you walk?

695: GARY
I think so.

Angela is about to turn around and start walking when Gary pulls he turns around and kisses.

DIFFERENT ANGLE:

Pablo and Monica look at them from a distance.

696: MONICA
They're so sweet. She likes him.

697: PABLO
Yeah, at last, somebody likes that prick.

698: MONICA
Oh, come on. He's okay.

Pablo kisses Monica.

699: MONICA
What was that about?

700: PABLO
Just saying.

She punches his ass with her palm.

701: MONICA
Let's go. Let's leave them alone.

BACK TO ANGELA AND GARY:

They finish the kiss and Angela looks at Gary with a bit of sympathy.

702: GARY
Now I feel much better.

703: ANGELA
Yeah? Well, here's the deal, after that you will have to marry me and that implies that you don't die in here. Come on.

She hugs him and hold to support him. They start walking slowly as he's limping. He starts coughing.

INT. CELLAR - LATER

All five of them gather in a big cellar with pillars coming from top to bottom with water all over the ground. It is man made and the geometry of the floor and ceiling is marvelous.

They are all on one side and there is a passage on the other side, but to cross they need a raft or something.

704: GARY
This looks like a trap to me.

705: PABLO
Why?

He points at the sides of the cellar. There are several stone hatches all along the walls on both sides.

706: GARY
See those hatches? They look like they were never used. My guess, it's an alarm system. Once you're in that water, the open.

707: MONICA
But how we check it?

Pablo comes to the edge and checks the lights coming from one side to another few inches above the water surface. The light comes from some sort of source and is transferred by the hundreds of crystals reflecting the light as a laser alarm mesh.

708: PABLO
He's right. This doesn't look like a good idea.

709: ANGELA
So if we can't swim, we can't cross this pool above the water. There should be something.

Monica looks at the ceiling and there is a huge bar out of gold. It's long like a bridge but locked with the rocks on both sides.

710: MONICA
Oh my God...look there. It is so big.

They lift their head right above them. They can see their own reflection in it.

711: TRANSLATOR
Is it gold?

712: PABLO
Wow. This thing is at least half a couple of tons. I mean, this

thing is huge.

713: ANGELA
Hey, this is not just a golden
mirror.

She checks to the other parts of the ceiling and she sees
crystals same as above the water. But they do not transfer
any light.

714: ANGELA
Look, the small crystal mirrors.

715: MONICA
I think I know what this is.

716: GARY
What?

717: MONICA
I don't know if it's gonna work,
but in mining there was an ancient
technology Greeks and some other
civilizations used to melt the
rocks. You just need...

She walks to one big crystal on the floor and start turning
it to direct the light into the lock above. It works

718: MONICA
...to heat it and the rock will
crack.

They all start turning the big crystals and when they add
more rays in the same spot the rock locks start making
cracking sounds.

719: GARY
Watch out.

They all split to sides and the big bar of gold releases
itself from the locks and fall down making an overpass over
the pool but triggering the alarm and hatches open up.

720: PABLO
Quickly. Run. Let's go.

The water starts quickly flooding the area. The time is a
factor. They climb the bar and run.

721: TRANSLATOR
I am running over a golden bar.

722: PABLO
Run faster, Haru.

They cross the pool. But the wall has no door. It's locked and the water keeps coming. Very fast.

723: ANGELA
There's no way out.

724: MONICA
Whose idea was this?

725: GARY
Shit. We're all gonna die with a golden bar that costs millions.

726: PABLO
Billions, my friend.

727: TRANSLATOR
Hey, look.

The translator points up. On the other side of the ceiling is a narrow tunnel like a chimney. And the light is coming right from it.

728: PABLO
You think this will work?

729: TRANSLATOR
I don't know. We don't have a choice.

The water lifts them and they float. The level of water elevates very fast but it stops right under the ceiling. The group swims to the chimney. There's a stone ladder. They have to climb like crabs pushing against sides of the chimney on both sides.

On the way up Gary almost collapses, Pablo catches him and pushes him from bellow.

730: PABLO
Come on, Gary. I don't wanna lose you here. Not in the bes part of our relations.

731: GARY
Shut up.

732: MONICA
Guys, are you finished with your love affair. Move. The water is

still elevating.

She's looks down on Translator. His legs are half in the water. He suddenly slips and disappears underwater.

733: MONICA
Oh my God. Haru, Haru, no.

734: ANGELA
What happened.

735: MONICA
Quickly, the water is coming up again.

The water starts bubbling and goes up very fast. Gary, Pablo and Angela followed by Monica almost in water start climbing in a hurry.

EXT. STONE VILLAGE CENTER - DAY

CLOSE ON THE square hole in the ground. We see Gary jumping out in pain, then Pablo. He helps Angela and then Monica.

736: PABLO
Come on, come on, come on... Here you go. I've got you.

They fall on the ground without any power left. The water stops few inches below the surface.

We see Gary's and Pablo's face they are astonished. Pablo gets off the ground and we WIDEN, and turn to see that they are in the middle of a huge bowl of the Stone Village.

737: MONICA
Haru. We need to do something.

738: PABLO
Look at this. This is magnificent.

739: MONICA
Did you hear me?

740: GARY
I don't want to drop it on you, but the guy is most probably dead by now. I'm sorry.

741: ANGELA
God damned. We were so close.

742: MONICA
He was right below me and then it
all happened so fast. The water
just sucked him in. I...I couldn't
do anything.

Angela hugs her.

743: ANGELA
It's okay, Mon. I am sorry.

LATER:

Pablo is about to turn on the radio. Gary stops him.

744: GARY
Wait.

745: PABLO
We need to call Raul. He'll bring
the kid.

746: GARY
And then he will kill all of us.

Pablo removes the radio.

747: ANGELA
So what do we do now?

748: MONICA
This is the Stone village, am I
right?

749: PABLO
Look like it. Lots of stones.

750: MONICA
We need to get on the higher
ground. What if the water continues
to elevate.

751: GARY
I don't think so.

He point into the chimney hole. The water level starts to
lower opening the shaft again.

The sun is very low and about to go down.

752: PABLO
Come on, we need to find a shelter.

Gary can't move.

753: ANGELA
 I'll stay with him.

754: MONICA
 I'll go with you.

755: GARY
 Hey. Take this.

Gary throws the gun to Pablo.

756: PABLO
 Thanks.

We start to elevate and fly above the Village to see figures of Pablo and Monica walking toward the edge away from Gary on the ground with Angela holding him.

EXT. ENTRY TO A CAVE - EVENING

We see Pablo and Monica entering a small cave. It's empty.

757: MONICA
 Do you think we'll be safe here.

758: PABLO
 It's better than there. Go get them
 and I'll try to light a fire.

Monica removes her backpack and leaves.

INT. CAVE IN THE VILLAGE - NIGHT

Th fire, food from some cans and beef jerky. Water is limited. The bottle of whiskey is still there. Gary all feverish on one side. Angela leaves him and comes to Monica and Pablo.

759: ANGELA
 He's getting worse. He is having
 fever. I think he's got internal
 bleeding or something.

760: PABLO
 Shit. As much as I hate the guy, I
 don't wanna lose him, not like
 that.

761: MONICA

We need to get him out of here fast. Raul has a helicopter. Do you think he can trade his life for the village. By the way, there's no gold here. Why would they need it?

762: PABLO
It should be somewhere. You saw that golden bar. That's more than enough.

763: ANGELA
I've got an idea--

764: PABLO
Hold that thought. I hear something.

The sound of somebody climbing into the cave. Raul cocks the gun and points in the direction of the entry. Then relaxes.

765: PABLO
Shit. Haru, what the hell...

We see Translator all wet and trembling coming in.

766: PABLO
...are you trying to kill yourself. Again?

Angela and Monica run to him.

767: MONICA
Oh, thank God you're alive. I saw you disappear in the water. I thought you drowned.

Gary waves with a bottle of whiskey.

768: GARY
Hey, man. How's life?

Pablo holsters the weapon and walks to Gary to take his bottle.

769: GARY
Hey, don't drink my booze.

770: PABLO
I'm sober, idiot. Let me see that.

HE opens Gary's chest and is is all swollen and almost black.

771: GARY
How does it look?

772: PABLO
It's...It's okay.

773: GARY
Not like Afghanistan?

774: PABLO
No, brother, not like that. That time you almost died. You're not dying on me. I promised your brother that I will watch his shitty brother.

775: GARY
Thanks, Pablo. You were always a good asshole.

LATER: Translator is warming his hands against the fire heat.

776: MONICA
So, are you going to tell us what happened?

777: TRANSLATOR
Well, remember I fell underwater...

INT. PARALLEL TUNNEL - EARLIER

We see Translator underwater waving his hands and legs trying to resist the stream. Turns and opens his eyes with mouth full of air. The stone hatch opens. Sucks Translator in with some water, and closes again.

778: TRANSLATOR (VOICE OVER)
I thought I was gonna die. But then suddenly on my right side the wall opened up and sucked me into another tunnel. The wall closed behind. It's not very tall.

Translator is in a tunnel minding his head. He walks all wet to the other side of the tunnel and sees the--

INT. UNDERGROUND WATERFALL AND THE LAKE - CONTINUOUS

We see a huge lave with glowing water and a waterfall that comes from above a huge tall atrium like cave. The water just flows from the rocks above. The like comes from the whole in

the ceiling. Translator sees the stone circular ladder leading all the way to the top. He steps outside.

779: TRANSLATOR
 So it does exist. Wow. I wish my
 uncle and father could see it.

He carefully steps on the ladder and starts climbing up.

INT. CAVE IN THE VILLAGE - SAME TIME

Back to cave. Gary coughs and starts shaking. Angela covers him with some clothes. She looks at Pablo and shakes her head--

--Pablo smirks. Translator looks at Gary.

780: TRANSLATOR
 Hey. The lake. It can heal.

781: MONICA
 I don't think we should bring him
 there. He'll die.

782: TRANSLATOR
 Well, he'll die anyway.

783: ANGELA
 Come on guys, let's do it.

784: PABLO
 Haru's right, we need to try it.
 We'll advance in the morning. With
 the first rays.

785: TRANSLATOR
 It's a solar eclipse tomorrow.

786: PABLO
 Then we go as early as we can.

EXT. STONE VILLAGE - MORNING

The team carry Gary on the hand made stretcher out of wooden sticks and pieces of ropes out of clothes. Translator lifts his head and the rest stop to look up to see the sun almost closing.

787: PABLO
 We need to hurry. Pick it up,
 people.

They increase the speed.

INT. UNDERGROUND WATERFALL AND THE LAKE - LATER

It's dark but the water is glowing. We see Gary on the edge. Pablo and Translator get him into the water.

788: TRANSLATOR
 He needs to swim to the center
 under the waterfall. But it should
 be just him.

Pablo shows the Translator out.

789: PABLO
 No, it will be me.

He takes Gary and help him swim to the center.

790: GARY
 Hey, remember, I was carrying you
 all night from the crash site to
 the rendezvous point?

791: PABLO
 I do, brother. I do. You'll be
 okay. But here's where I should
 leave you.

They are almost in the center and Pablo releases Gary. Gary almost drowns and reappears underneath the water.

792: GARY
 I'm okay. I'll make it. Go. Just
 go.

LATER: Pablo is holding Monica on the edge of the lake. Angela is praying with both hands in front.

793: ANGELA
 Please, Gods, please.

The translator is doing the same speaking the old language.

We see Gary trying to swim under the waterfall point of impact then his whole body goes underwater, he disappears.

The water glow changes and then the entire water stream coming from above starts changing the color. This is when we HEAR the helicopter sound above the ground. The ropes and soldiers descend into the cave. From different entries the soldiers and Raul himself enter. We see Ted and his captor,

the SCOUT.

794: ANGELA
 Ted, are you alright?

795: RAUL
 He's alright.

796: PABLO
 How did you find us?

797: RAUL
 Radio amigo. It has the GPS. You
 stupid, fuck.

Raul hits Pablo. The soldiers disarm them and hold at
gunpoint. Raul takes radios.

798: RAUL
 (into radio)
 Boss, they're here. All clear.

Jose appears from the entrance. Smiling and waving his hand
to Pablo.

799: JOSE
 Pablito, my little friend. I see
 you've found yourself a fine crypt.

He comes close to the girls, sniffing them.

800: JOSE
 Oh, the smell of fear is so
 arousing.

801: RAUL
 Boss, there's no gold.

802: JOSE
 Oh I know it is somewhere her. And
 I know that Pablito will tell us
 everything.
 (gives a signal to the
 scout and point at Monica)
 Kill that bitch.

Scout takes the knife and grabs Monica by her hair. Kneeling
her on the ground and with a pleasure in his eyes scout
points the tip of the knife at Monica's throat.

Pablo tries to move, but the fighters hold him. And

803: PABLO

Don't you dare touching her--

He gets a nasty hit in his face from Raul.

804: RAUL
Fucking snitch.

Jose stops Raul.

805: JOSE
Hey, hey, hey. Wait, Raul. I still
need to know where the gold is.
What's the use if he won't be able
to speak, right?
(after beat)
Now, Pablito, you either tell me,
or she dies and we reset the
question and continue with somebody
else.
(spreading his hands
pointing at Angela,
Translator and Ted)
We've got quite list of candidates
here.

806: TED
Don't tell him. This will end soon
anyway.

807: PABLO
I'm sorry little guy.

INT. CELLAR

LATER: Jose, Raul and the rest of the soldiers are in the cellar with Pablo. It's dry again. The golden bar is still on the ground.

Jose comes and starts gliding his hands against the gold. Raul is excited. The soldiers are all ecstatic. Pablo uses the moment and runs with his hands tied in front to the crystal. He hits it, turning into a wrong direction, jumps on the bar and crosses the pool. Hatches open wide this time. The water starts flowing with very high speed drowning the soldiers, Jose and Raul. They are creaming for help, but Pablo has no mercy. He climbs with the water and get stuck right at the security hatch. Water overflows and goes all the way up.

EXT. STONE VILLAGE CENTER - SAME TIME

It's dark outside but now we see the gold in the light of the eclipsed sun. The whole village is made of gold apparently.

INT. PARALLEL TUNNEL - SAME TIME

The hatch opens and we see choking with water Pablo pushed inside. The hatch closes. Pablo crawls to the edge.

INT. UNDERGROUND WATERFALL AND THE LAKE - CONTINUOUS

He can see the soldier with one gun guarding the rest. Pablo walks the circular stairs and when he's right above the soldier. He jumps on the soldier and stuns him unconscious. Monica and Ted run to help him. Translator gets the gun. Ted picks up the gun and cuts Pablo's ties.

808: MONICA
What happened?

809: PABLO
Well, apparently they didn't learn
how to swim.

She hugs him. Pablo looks at Angela who's still looking into the lake, Ted and Translator are sad.

810: PABLO
He didn't show up?

811: MONICA
No.

As soon as Monica says this we start hearing the SOUND OF WATER coming hear.

812: PABLO
Oh what else?

EXT. STONE VILLAGE - SAME TIME

Bird's eye view. The entire bowl is filled with water. We see that it starts filling everything.

813: TRANSLATOR (OFF SCREEN)
It should be the end.

INT. UNDERGROUND WATERFALL AND THE LAKE - SAME TIME

Back to lake.

814: TRANSLATOR
 We need to stop this.

Looks at Ted.

815: TED
 I...I don't have the stone. I don't
 know.

Translator looks at Ted's palm.

This is when the lake starts overflowing and the level of water in the cave starts climbing very fast, The water pours from the hole upstairs. It looks like it's the trap and the end.

816: TRANSLATOR
 Do something.

Ted looks to Angela, Pablo, Monica. Everything is in slow motion now. Ted closes his eyes and lifts his hands to stop the time. And time stops. For everyone, but not the water. It keeps flowing. Ted dives in to the water. He swims to the center of the lake. His hand starts glowing and the center of the lake is glowing. He sees the unconscious body of Gary on the way down. He swims past Gary and stops at the lake bed. The are with a mark of the flower is pulsating with different color. Ted looks at his hand and then closes his eyes and attaches his palm to the bed.

SNAP TO BLACK.

EXT. STONE VILLAGE TOP / CAVE ENTRY - DAY

The sun is shining. The water is leaving back underground. We see the entry. Pablo appears all wet. He's pulling himself up. Then dips his hand and we see that somebody grabs him from inside. It's Monica's hand. He pulls her up.

LATER: Both of them help Ted and Translator up.

LATER: They sit and look around. The Stone village is now a golden village. The stones became gold. Ted gets up and says--

817: TED
 I wish Gary could see this. He'd be
 happy.

818: ANGELA
 Well, at least he'll be buried in
 the most expensive tomb of all

time.

819: GARY (OFF SCREEN)
Not so fast.

They all turn and there is a hand. Translator and Pablo help.
It's Gary, alive and well.

820: ANGELA
How did you--I thought you were
dead. You...You...

She's tries to hit them and then they kiss.

LATER: Gary is with a rock of gold in his hand.

821: GARY
I was underwater for just one
second. Then I saw Ted with some
light coming out of his hand and
then I'm here. Nothing before,
nothing after. How did we get here?

He gets up off the around and we see the panoramic view of
the golden Village.

822: GARY
Now, anyone's got a phone?

INT. HOSPITAL - AFRICAN VILLAGE - DAY

SUPER: 2 years later.

Kids in cribs crying, older patients on IV. Coughs, medical
staff. We exit through the front door to--

EXT. HOSPITAL - AFRICAN VILLAGE - DAY

-- to witness as the local gangs take the several men and
women including medical staff at gunpoint, There are trucks
with medical supplies. Other thugs empty the trucks and load
the boxes into other card. One of the main villains is
smoking a cigar smiling and laughing, he's pushing his gun
against the breast of a younger female worker, harassing her.

This moment we focus behind him on the small road between
jungle trees. It's the hat and a man in a black trench coat
walking into us. We don't see his face at first.

TO VILLAIN:

He stops smoking and turn in the direction of the man.

823: VILLAIN
 (in french, subtitled)
 Who the fuck is that?

He nods and signals to other. The team of several thugs point the guns at the man.

824: VILLAIN
 Hey you. Stop, or I'll shoot.

Man keeps walking with his hat shadowing his face.

Villain signals again and they start shooting from AK-47s. This is when the time slows and we follow bullets flying and stopping right mid-air. The man lifts his head and we see Ted. He's composed and he's a good guy. On the way to the village he kicks the bullet with a snap of a finger and the bullet jumps off to shows us--

CREDITS

THE END