

UNCHARTED

Written by
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Based on the video game by Naughty Dog

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This is just a fan made

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FADE IN:

EXT. MOVING OVER CARTAGENA - DAY

We fly over the ancient and majestic Latin city, showing all its beauty.

SUPER: "CARTAGENA, COLOMBIA - 15 YEARS AGO"

EXT. CARTAGENA STREETS - DAY

Little movement of people around. Then a TEENAGE BOY steps into frame, walking down the stone street.

He walks with his back to us. 15s. We notice his worn and dirty clothes.

After a moment of walking the boy stops in front of an old MUSEUM where there is a banner saying in Spanish: "Only this week! The pirate Sir Francis Drake."

It seems to be what the boy looking for. He glances at the street to see that he is alone, is when we finally see his face.

This is **NATHAN DRAKE**.

Despite being so young already exudes determination and adventure in what he does.

Then he enters the museum.

INT. CARTAGENA MUSEUM - DAY

In the main hall we see different types of historical artifacts displayed for visitors.

Drake walks in going through those items all without much interest.

But something beyond the camera catches his eyes.

Intrigued, he goes to it. By his gaze, we see that it's something special to him.

YOUNG DRAKE

I found you.

REVERSE ANGLE REVEALS what Drake refers to --

A GLASS CASE WITH BELONGINGS OF SIR FRANCIS DRAKE.

Drake is completely amazed with that. Then he begins to analyze the case, looking for a way to open it until he finds a LOCK.

Only with a key he could open it.

YOUNG DRAKE (cont'd)
(murmurs)

Shit.

As Drake thinks of an alternate way to open the case, he notes two huge security guards scouting the room.

Drake moves away from Sir Francis's glass case and approaches the window, pretending to be interested in other artifacts.

And he discreetly looks through the window and sees -

- a power CABLE that links the museum to a building across the street.

For a moment, Drake has an idea in his mind. He unlocks the window without anyone noticing.

When he turns to Sir Francis' case, he come across -- A MAN, around forty, staring at it.

Meet **VICTOR "SULLY" SULLIVAN**.

Drake looks at Sully from afar, attentive.

Sully studies the environment. Then he turns his back on the things of Sir Francis, looking at another glass case.

But Drake remains curious. He approaches a ship miniature pretending to be interested, but he only has eyes for Sully.

Then Sully pulls out of his pocket, discreetly, a kind of malleable KEY.

CLOSE ON SULLY'S HANDS: He puts the key in the Sir Francis' case lock quietly, and when he removes it, the key is FRAMED in the form of lock.

Drake's eyes widen seeing that. That strange man intrigues him.

After making the service, Sully keeps the newly formed key and heads off the place. Without thinking twice, Drake follows him.

EXT. CARTAGENA MUSEUM - DAY

Sully leaves the museum.

Seconds later, Drake steps through the door. He sees the man on his way down the street and goes after him.

EXT. MARKETPLACE - DAY

Hot, crowded, dusty place. Sully makes his way through various merchants and their tents. Behind him -

- Drake keeps a distance to not get caught, but always keeping Sully in his view.

So Sully enters in an ANCIENT BUILDING. Drake stops for a moment, and soon goes in the same direction.

INT. ENTRANCE, ANCIENT BUILDING - DAY

Drake comes in cautiously. He looks up and sees Sully climbing the staircase of the building.

Then he also starts to rise, making as little noise as possible.

INT. OFFICE, ANCIENT BUILDING - DAY

Sully enters the small office where we find a KEY CHAIN behind his desk.

(Note: The dialogue between the two is in SPANISH, SUBTITLED.)

KEY CHAIN

You did it?

SULLY

Of course.

Sully hands the malleable key to the key chain.

KEY CHAIN

No one sees you, isn't it? Going to jail is the last thing I want in my life.

SULLY

Relax. You know me.

As the key chain begins to work on the malleable key -

- WE PULL BACK, THROUGH THE DOOR, INTO:

INT. OUTSIDE THE OFFICE, ANCIENT BUILDING - DAY

In the hallway where Drake watches through the keyhole what happens inside.

DRAKE'S POV: Despite limited vision, Drake sees that something important happens. The key chain seems to be working on something while Sully just waits.

INT. OFFICE, ANCIENT BUILDING - DAY

Moments later, the key chain returns with ANOTHER KEY, with the format of that Sully brought, but now it's metal.

KEY CHAIN

Now you can open it.

Sully takes the key.

SULLY

Thank you, man. I am forever in your debt.

The key chain nods. Sully puts the key in his WALLET.

INT. OUTSIDE THE OFFICE, ANCIENT BUILDING - DAY

DRAKE'S POV: As soon as Sully keeps the key, he begins to walk toward the door.

Nervous and hurried, Drake runs down the stairs like hell.

Seconds later, Sully opens the door as if nothing has happened and begins to descend calmly.

EXT. ANCIENT BUILDING - DAY

Sully usually leaves the building, returning again to the marketplace. CAMERA PIVOTS TO -- Drake, leaning against the wall, trying to be discreet. After seeing Sully moving on, he backs to follow him.

EXT. MARKETPLACE - DAY

Sully stops in a portable drink bar taking a seat.

SULLY
(in Spanish)
One beer, please.

ANGLE ON DRAKE, approaching without Sully notice. He spots the wallet in the back pocket of Sully pants.

He's getting closer and closer while Sully drinks his beer distracted.

As Drake passes behind Sully, reveals...

... his wallet DISAPPEARED from the pocket.

Drake is carrying Sully's wallet in his hand. He looks back and sees that Sully didn't notice anything. Then he hastens his steps.

EXT. ALLEYWAY - LATER

Drake steps away from the crowd. He constantly looks back to make sure he is not being followed.

As he walks, Drake takes the stolen wallet and opens it. He removes the KEY and looks at it, like a big trophy. Drake opens a big smile, he did it.

But before Drake leaves the alley -

- SULLY emerges blocking the path.

Drake immediately startles, hiding the key and wallet behind his back.

SULLY
I must admit, it took longer than usual for me to notice. My wallet, please.

YOUNG DRAKE
I don't know what are you talking about.

SULLY
(sighs)
Okay, boy, maybe the police can help you remember, what do you think?

YOUNG DRAKE
 Fine, they will also want to know
 about an old man chasing young boys
 in isolated alleys.

A beat. Sully smiles at the boy attitude.

SULLY
 Good move, kid.

YOUNG DRAKE
 I know take care myself. Besides...
 you must not like cops as much as I
 do.

Sully sees that the boy knows something. Drake turns around
 to leave, but before:

SULLY
 Hey, I still want my wallet.

Drake sees that he cannot fool Sully, so he tosses the
 wallet into his hands.

YOUNG DRAKE
 At least I tried.

Drake walks away as Sully keeps his wallet.

SULLY
 Yeah, you tried.

Off Sully's stare:

CUT TO:

EXT. ROOFTOP BUILDING - NIGHT

Drake appears on the terrace and stops at the edge of the
 building, looking ahead at the museum he plans to invade.

He looks down -- empty street -- however a high fall. Drake
 walks away from the edge trying to hold on to his
 nervousness.

Drake takes a deep breath and returns to the edge, at the
 exact spot where that cable leaves the building and connects
 with the museum.

With cautious and shaky movements, Drake gets off the roof
 and holds onto the power cable, upside down as mountaineers
 do.

At the same time Drake realizes that it's a stupid idea.

His heart beats fast, but he continues his path. Drake moves pulling his body with his hands while the legs are entwined in the cable, sliding.

The cable constantly shakes. Drake is halfway there.

AT THAT MOMENT -

- A NOISE. As if something was about to break completely.

Drake looks back and sees that the cable is about to break at the end.

YOUNG DRAKE

Nonononono...

Not calm at this time. Drake starts to move like a madman trying to get to the other side quickly.

But those jerky moves do not help.

Before Drake can get to the museum...

... THE CABLE BREAKS OFF.

Instinctively Drake holds on with all his strength in the piece of cable that has left.

He SWINGS toward the museum SLAMMING hard on the wall.

Drake screams in pain, but still stands suspended a few meters from the street.

Then he begins to climb toward the window ignoring all the pain he feels there.

INT. CARTAGENA MUSEUM - NIGHT

The unlocked window is opened by Drake. He practically throws himself into the ground with great relief, breathing hard.

A beat.

Drake gets up to his feet and approaches the glass case of Sir Francis' belongings. Once there, he takes SULLY'S KEY and gives a slight smile.

And Drake fits it in the case lock. He sighs and turns the key, praying for it to work.

The tension moment grows and only ends when he finally hears -- CLICK! All the pain disappeared after Drake felt that noise.

He pulls the front panel of the glass case and discovers that it's OPEN. Drake is in front of Sir Francis equipment.

However, of all those objects Drake takes only one of them: A RING. Drake looks as if it were something sacred.

CLOSE ON THE RING: Small but full of mysteries. As Drake holds it, we notice some scriptures on its surface.

MATCH DISSOLVE
TO:

INT. DRAKE'S HOTEL ROOM - NIGHT

The same ring, but now with adult hands holding it the same way as before.

Who handles the ring is NATHAN DRAKE, but fifteen years older. Lying in bed with only the lampshade illuminating the room.

The ring is attached to a cord around his neck.

Suddenly -- BANG! BANG! BANG! -- someone is slamming the other side of the door.

Drake puts the cord into his shirt and moves to the door. He is reluctant to open, wary.

He waits.

SULLY (O.S.)
Come on, it's me.

Drake relaxes and slides open the door revealing SULLY, gray hair now.

DRAKE
Sorry, but I was expecting a brunette with tattoo on her neck.

SULLY
That was not the last month?

DRAKE
(thinks)
Yeah, I think you're right.

Sully enters and closes the door.

DRAKE (cont'd)
So, what do you have for me?

SULLY
The reporter arrived. She is waiting
for you in the hotel lobby.

DRAKE
I thought she weren't coming.

Drake goes to his closet and picks a better shirt in there.

SULLY
Nate, are you sure about this?

DRAKE
(dressing up)
About what?

SULLY
You know what reporters do, isn't it?
They disclose stories... for
everyone.

DRAKE
Don't tell me you're scared.

SULLY
It's not about fear, if she documents
the entire job and publishes, we'll
have to worry about more people
later.

DRAKE
If you don't know, we're broke. The
reporter said she would pay our
expedition, so if you have no better
idea...
(finishes dressing)
... I suggest stop this paranoia,
Sully. I assure you that only the two
of us will contact the prize.

Drake prepares to leave, but first Sully holds his arm.

SULLY
Drake, this whole hunt promises to
deliver something great, we can not
risk it.

DRAKE

And I say again, relax, old man. I
have everything under control.

(smiling)

Trust me.

SULLY

I trust you, not her.

DRAKE

So let me handle this.

Sully pauses and loose Drake's arm.

DRAKE (cont'd)

All our past jobs had guys with
machine guns trying to kill us, so
just this once... let's do something
nice.

SULLY

Something nice?

DRAKE

Yeah, nice. Just a treasure hunt.

Drake leaves the room.

INT. HOTEL LOBBY - NIGHT

As Drake walks down to the lobby, he walks to the bar where
ELENA FISHER is sitting and drinking. She radiates
intelligence with a fierce undercurrent.

Drake sits next to her.

DRAKE

(to the barman)

The same she's drinking, please.

The barman goes to prepare the drink. Drake turns to Elena.

DRAKE (cont'd)

I hope you're good at picking drinks.

ELENA

You'll soon discover.

DRAKE

(extends his hand)

Drake. Nathan Drake.

ELENA
Elena Fisher. It's a pleasure.

They shake hands.

DRAKE
I guess you're American.

ELENA
Born and raised.

DRAKE
So we have something in common. Why a woman like you would come to this end of the world?

ELENA
Really? It's been thirty seconds we met personally and you is already trying to win me over.

DRAKE
Well, no need to consider this as a teaser, maybe a simple matter of friends.

The barman brings the drink for Drake.

ELENA
But if I remember well, we're here because of the subject work.

DRAKE
(disappointed)
Of course. Right in the point.

While Drake drinks, Elena takes from his BAG a PASTE and place it on the counter. She pulls out a CONTRACT and hands to Drake.

ELENA
(while Drake reads)
This is our contract, so there is no inconvenience.

DRAKE
So professional. I sell my soul or something like that when I sign this?

ELENA
In fact, you only undertakes to show, exclusively, what you find in these waters.

DRAKE

Just to keep this clear, you're paying for everything, right?

ELENA

Exactly. We cherish the story, Mr. Drake, and all potential it can bring to us.

DRAKE

So you think Sir Francis Drake has that potential?

ELENA

Everyone knows the legend about "El Dorado", it behooves us to find out if it's true or not.

DRAKE

It was as I thought, we are not so different.

(beat)

I suppose it's okay to wake up early.

ELENA

Yep.

DRAKE

Great, so you can supply the boat when you wake up.

Elena stares at Drake. What? Drake finishes his drink and gets up.

DRAKE (cont'd)

Take one more for me, I had a full day today. We see tomorrow unless... you want to sleep in my room, so save time.

ELENA

See you later, Mr. Drake.

This time it didn't work. Drake heads off leaving Elena drinking alone in the bar.

EXT. NORWAY ROAD - NIGHT

We only hear the wind rustling the leaves of the trees.

SUPER: "NORWAY"

The lull is broken when an AUDI ROARS down the road. Impossible to see the driver through those dark windows.

EXT. ROMAN'S ESTATE - NIGHT

It's an expansive property just outside from the city. Screams wealth and power. The Audi pulls up and stops. The driver steps out revealing:

GABRIEL ROMAN. 50s. Slick. Successful. Intelligent. He walks toward the house, but before entering -- ANOTHER MAN comes from within.

ATOQ NAVARRO, a serious, tall and scholarly South American man.

 NAVARRO
How was the meeting?

 ROMAN
You know... inconvenient.

 NAVARRO
Be more specific.

 ROMAN
The Turk knew nothing, which made him
useless.

Navarro gasps, he already knows this story.

 NAVARRO
Maybe if you stop killing our
informants, you will have fewer
inconveniences.

 ROMAN
I pay you to act when I need, not to
opine all the time.

When Roman is about to enter the house, Navarro takes his
CELL PHONE.

 NAVARRO
I got an update today.
 (off Roman's look)
It's him.

Whoever Navarro refers, Roman knows who it is exactly and checks the phone.

NAVARRO (cont'd)
I checked the coordinates. Panama.

 ROMAN
Well, well... and I thought I would
have to hunt him down, but he made
things easier.

 NAVARRO
What you'll do?

 ROMAN
Send Mr. Raja welcome. Find out what
he's looking for.

As Roman enters in his home, Navarro dials a number.

EXT. HOTEL - MORNING

Drake and Sully leave the hotel with their bags ready.

 SULLY
Wait here, I'll get the car.

 DRAKE
No. I want you on the plane, ready
for when I call.

Sully is not surprised by that change.

 SULLY
"Lets do something nice this time",
right?

 DRAKE
Will be nice if no one don't discover
us. Where we're going is an illegal
area, so, I want to be ready for
anything.

 SULLY
Always complicating things. Okay,
I'll be on the plane.

Sully grabs his bag and starts to walk away from Drake.

 DRAKE
You know I love you, right?

Sully just leaves. Soon after, Elena parks ahead with a
Jeep.

ELENA

Ride?

Drake hurls his bag in the car and enters. Elena speeds away.

EXT. DIRT ROAD - DAY

Elena and Drake drive down a bumpy road.

DRAKE

So... where is your team?

ELENA

You're sitting next to it.

DRAKE

It's only you?

ELENA

We have all the technical staff, but who ends up messing the mud it's me and my baby there.

Elena points to the backseat where her CAMERA is.

DRAKE

Interesting.

ELENA

What? Don't tell me that coincidentally is your kind of woman?

DRAKE

I didn't say anything.

Drake gives a sarcastic smile. Elena reciprocate the same.

EXT. BOATING DOCK - DAY

Drake and Elena put their equipment into a huge commercial FISHING BOAT. Drake checks out the condition of a GPR COMBER UNIT (aka a "bloodhound.")

ELENA

Are you sure this thing will work? It cost a lot of money.

DRAKE
 Sure, but I do not want to give you
 false hopes. Now we just need to find
 a gallon of fuel.

ELENA
 I've done that.

Drake stares, surprised.

ELENA (cont'd)
 What? Did not you say what to do?

Elena climbs on the boat. Everything that goes on in Drake's
 mind is: "she is unique."

EXT. PANAMA WATERS - DAY

SUPER: "20 MILES OF THE COAST PUEBLO VIEJO, PANAMA"

Drake and Elena's rented boat cuts through Caribbean waters.

EXT. DECK, FISHING BOAT - DAY

SPLASH! Drake drops the Bloodhound into the water -- cable
 connected unspooling from a crane -- while Drake moves to
 GPR-dedicated laptop and watches the descent.

Sitting at the edge of the boat, Elena prepares her camera
 to document all that pass there. Drake is concentrated,
 seeing everything on the screen.

ELENA
 That's part of the job? Leave that
 machine to do everything?

DRAKE
 If you want to take a dip, I will not
 stop you.

Elena back to work in her camera. But when she looks at
 Drake again, she notices some SCARS in parts of his body.
 She's intrigued.

ELENA
 Tell me, Mr. Drake... what kind of
 trouble a man as you can get in this
 business?

DRAKE
Bad weather, flies, garbage
worthless... that sort of thing.

ELENA
Scars from bullets or knives
maybe...?

Drake realizes that there are some old scars exposed.

DRAKE
Unfortunately there are many people
who are competitive in this branch.

ELENA
Especially the black market.

DRAKE
You're full of surprises, Miss
Fisher.

ELENA
And you, secrets. I've done a lot of
reporting around the world, but I
don't know much of the underworld.

DRAKE
The money is good, but you have to
take care of your own head. You know
what you can take from it all good?
(faces Elena)
Do not want to know that side.

Drake turns his attention to the laptop.

DRAKE (cont'd)
I hope this is good for your
audience.

ELENA
Actually, that was just for me.
Personal life and work are distinct
in my mind. And speaking of work...

Elena gets up with her camera ready.

FROM ELENA'S CAMERA POV --

She starts filming Drake.

ELENA (O.S.)
We are now officially recording.

Elena warms her throat and:

ELENA (O.S.) (cont'd)
 We are here on the coast of Panama,
 where we seek, perhaps, one of the
 largest of the ancient world secrets.

She approaches Drake, zooming in on his face.

ELENA (O.S.) (cont'd)
 The man behind this operation, Nathan
 Drake, might explain more about this
 whole story.

DRAKE
 Ah... of course... what you want know
 about it?

ELENA (O.S.)
 According to legend, the legendary
 explorer Sir Francis Drake found a
 city of gold, wasn't it?

DRAKE
 Well, there are several myths about
 it. Many interpreted in various ways.

ELENA (O.S.)
 Translating "El Dorado", we see that
 means "The Golden One". Who could it
 be?

DRAKE
 We would have to ask Huáscar.

ELENA (O.S.)
 Who?

EXT. UNDERWATER - DAY

Meanwhile, the Bloodhound travels deep, touching down on the
 sea floor.

DRAKE (V.O.)
*The gold of El Dorado was so coveted,
 that two Incas tribes fought for it.
 Thousands died. "The Golden One" was
 hidden by King Inca, Huáscar.*

EXT. DECK, FISHING BOAT - DAY

Still in camera POV, filming.

ELENA (O.S.)
Seems like smart guy.

DRAKE
I don't know. He also said that the great plague of the damned would bring the end of the world.

ELENA (O.S.)
What that means?

DRAKE
Gold may be cursed. Supposedly, one of the tribes was completely crazy, as if possessed.

Bloodhound's rolling sonar readings appear on the laptop.

EXT. UNDERWATER - DAY

Bloodhound scrapes along the sandy bottom, searching...

ELENA (V.O.)
And where does Sir Francis in all this?

DRAKE (V.O.)
He was the darling explorer of Queen Elizabeth. Considered the best in England.

EXT. DECK, FISHING BOAT - DAY

On camera POV. Drake monitors the sonar while explaining:

DRAKE
When he went to find El Dorado, he organized a system where she could follow clues if something happened to him...

ELENA (O.S.)
And you found one that clues?

He shows the ring attached to the cord to Elena. She zooms in on the ring, showing its details.

DRAKE

The ring was one of the clues.

ELENA (O.S.)

I'm seeing some numbers.

DRAKE

Coordinates. We are on them,
practically.

Drake keeps the ring.

ELENA (O.S.)

So, dear Elizabeth met Sir Francis?

DRAKE

Actually she died before she could do
this, that is, no one knows what
happened to him. Maybe never found
the city. Maybe he have run off with
the gold.

ELENA (O.S.)

But you seem to be close to having
the answer.

DRAKE

His tomb has never been found, so far
as I know. Maybe there is some hint
there about what actually happened.

BACK TO SCENE

Then -- the sonar gets a HIT -- BEEPING. Drake and Elena
hurries over to the GPR monitor. Elena always filming while
Drake heads over the crane controls.

DRAKE (cont'd)

It seems that we fished something.

Drake pulls a lever to retract the Bloodhound. The winch
screams and smokes.

ELENA

It's really heavy.

A DARK SHAPE finally surfaces. Hooked in a sling is a
MASSIVE TANGLE OF KELP AND CORAL -- about the size of a
refrigerator. Drake anxiously grabs a crowbar and hammer and
chips away chunk of coral, revealing:

A COFFIN EMBLAZONED WITH THE CHEST OF SIR FRANCIS DRAKE.

Elena gets gaped. Drake can't believe it either. It's incredible. His Holy Grail.

ELENA (cont'd)
 You once mentioned that you could be
 a descendant of Sir Francis Drake.
 How true is this?

Drake speaks with his eyes fixed on the coffin.

DRAKE
 True enough, love.

Drake then takes the crowbar, pries open the lid and leans in expectantly -

- BUT IT'S EMPTY. JUST WET SAND.

He stares into vacant coffin -- blood boiling. Elena realizes his disappointment.

ELENA
 Oh Drake...

DRAKE
 DAMNIT!

Elena stops filming. Drake stares at coffin, thinking. A beat as he become to a realization:

ELENA
 Look, we can rest a bit if you want.
 This can be faked, you know, maybe --

DRAKE
 No... no way someone found this
 before us. It's sealed. There's gotta
 be something else here.

He thinks -- coming up with a plan. He then turns and walks away, returns with a hose -- spraying jets of water into the coffin -- BLASTING AWAY sand and dirt and age.

He then tosses the hose aside. Looks closer. Some of water is dripping BEHIND A PANEL inside the coffin.

Drake -- holy shit -- leans back down. Elena realizes that there is hope of finding something and back to film. Drake picks the crowbar back up and starts PRAYING the panel loose. Off which, TIME CUT TO:

LATER:

SLAM! Drake plops a WOOD PANEL onto the deck. Drake take a closer look and see that's something there HIDDEN behind the panel. He starts to clean the small object to identify that is a small METAL BOX.

DRAKE (cont'd)
(whispers)
Oh Francis, you bastard.

Elena keeps filming behind him.

ELENA
What have you found?

When Drake open the box he sees: A LEATHER DIARY. He takes it and leafs.

ELENA'S CAMERA POV: While Drake is distracted flipping through the diary, Elena tries to shoot everything.

ELENA (O.S.)
Lift it up more.

As soon as Drake notices the camera, he covers it with his hand.

ELENA
Hey! What are you thin --

DRAKE
The agreement was only the coffin.

ELENA
(indignantly)
What?! By chance you forget the contract you signed?

DRAKE
No, I remember very well. You already have your story.

ELENA
No, I got just the start. My team is paying for this expedition, that is, I have a right to know everything!

DRAKE
But you know! I told the story, took the coffin and opened it to you.

ELENA

I know what you're trying to do, Mr. Drake, but will not get it! You'll not let me out of this.

DRAKE

Reporters make up stories all the time, so it should not be difficult for you to finish this.

Drake keeps the diary and walks to his bag. Elena feels really insulted at that point.

ELENA

How dare you?! You don't even know me! And do not turn your back on me!

Elena goes to Drake as he packs his things. She forces him to face her.

ELENA (cont'd)

I worked hard to get here and I will not leave without a complete story!

Drake is losing patience.

DRAKE

Listen, Miss, I...

Drake sudden stops after something beyond the camera has taken his eyes.

ELENA

What? Come on, complete. Lost your tongue?

He stopped caring for Elena.

DRAKE

Shit...

ELENA

You will not evade the issue now!
(Drake ignores her)
Drake. Drake! I am --

Elena finally turns to where Drake is looking, and now she doesn't seem to be happy.

THEIR POV: In the horizon -- FOUR HIGH SPEED BOATS -- carrying: a GANG OF PIRATES.

All that indignation of Elena gives rise to concern. Drake urgently looks for something in his bag.

ELENA (cont'd)
Who are they, Drake?

DRAKE
Nobody important, just... pirates.

Elena's eyes open wide.

ELENA
Pirates?

Drake takes an RADIO from the bag.

DRAKE
Sully, we have company here. Better hurry.

He keeps the radio and pulls a stock HOLSTER.

ELENA
Will call your friend?! Should not we call the police?

Drake chuckles nervously.

DRAKE
I agree that would be a better idea, but we don't have permission to be here.

ELENA
What?

DRAKE
So, if we want to get out of this...

So Drake takes a GLOCK 9mm. loaded.

DRAKE (cont'd)
... we have to take care of it. Unless you want to know how is a Panamanian prison.

Elena didn't know what to think. Drake picks some AMMO CLIPS.

ELENA
I don't believe this...

Drake takes another gun and offers to Elena.

DRAKE

Do you know how to use one of these?

ELENA

Well... I've been in a shooting range. It's like a camera, aim and shoot.

(beat)

Isn't?

DRAKE

Yeah, more or less.

The speed boats as they cut up and start to surround the fishing boat.

Drake, putting the gun in his belt. He motions with his hand to Elena do the same.

ELENA

I thought that we would have to use the weapons.

DRAKE

It costs nothing to try to speak first, right?

Drake raises his arms as a sign of surrender, as well as Elena.

The boats then surround them -- the pirates tossing rope and pulling themselves on board. They approach with their AK-47's ready to shoot.

PIRATE #1

On knees, now!

Without question, Drake and Elena do it.

EDDY RAJA -- the pirates leader -- walks down the deck toward Drake and Elena. Seeing Drake there he smiles, showing us his GOLD TEETH.

EDDY

Nathan Drake. What a small world.

DRAKE

Hey Eddy, I thought I left you behind that summer.

EDDY

Thanks for reminding me of that.

WHAM! Eddy PUNCHES Drake's face.

EDDY (cont'd)
That was only the beginning, but I
promise that you will suffer more.

DRAKE
Don't promise what you can not keep,
Eddy.

Eddy laughs, mocking Drake.

EDDY
Always the funny guy, but not this
time. I'm in control now.

Eddy sees the Sir Francis's coffin.

DRAKE
How did you find us?

EDDY
This is my little secret. What did
you find there?

DRAKE
See by yourself.

Eddy approaches the coffin and finds only sand there.

EDDY
You think I'm stupid?

DRAKE
You really want me to answer? Maybe
you don't like --

ANOTHER PUNCH interrupts Drake. Elena avoids looking.

EDDY
What really you were looking for
here?

Drake is reluctant to say. When Eddy is about to punch him
in the face again:

PIRATE #2 (O.S.)
Sir!

The pirate #2 calls Eddy in time. He turns and sees the
pirate holding the empty metal box. There was something
there before.

EDDY
Make it easy at least once, Drake.

DRAKE
You know how I work, Eddy.

EDDY
Last chance. What was in the box?

Drake remains silent. So Eddy punches his face again.

EDDY (cont'd)
Tell me!

DRAKE
Cigars! And the good ones, a pity
that most were wet --

One more punch.

EDDY
If you want to do it the hard way,
fine by me.

Eddy takes his PISTOL and aims at Drake's head.

EDDY (cont'd)
I even prefer.

When Eddy is about to pull the trigger -- all pirates are
distracted by a WHEEZING coming from the radio in bag, as if
someone was trying to contact.

SULLY
(over radio)
Drake... are you there?

This is the exact moment that Drake needs.

He jerks Eddy's arm as he FIRES, hitting a pirate. Drake
headbutts Eddy knocking him to the ground and pulls his gun
firing at the enemies around.

Some pirates fall into the water after being hit, others can
hide behind a cover in time.

DRAKE
(to Elena)
RUN!

Elena rushes into the cabin of the boat, hiding there. Drake
tries to get in there too but the machine gun shots stop him
from following that path.

He changes his route and leaps back from a few gallons escaping from the shots.

Eddy gets up with bleeding nose and turns to the men firing.

EDDY
Take him alive! We need to know what he knows.

Behind the gals, Drake raises his pistol firing randomly without even seeing the targets.

Then -- CLICK! No more bullets. He sees the pirates approaching. No time to fight, he gets up and runs towards the cabin jumping toward it...

INT. CABIN, FISHING BOAT - DAY

... AND CRASHES THROUGH THE WINDOW dropping near Elena as she yells with a scare.

ELENA
Are you crazy?!

Drake realizes she was still filming all the situation.

DRAKE
Really?

EXT. DECK, FISHING BOAT - DAY

Eddy joins his men.

EDDY
Shoot to immobilize, otherwise Roman will not pay us anything.

Pirates keep their machine guns and take KNIVES and MACHETES. They walk slowly toward the cabin.

INT. CABIN, FISHING BOAT - DAY

Drake reloads his gun.

DRAKE
You okay? Was hit?

ELENA
No, I'm fine. What are we going to do now?

Drake looks around looking for some solution. Then he sees the GAS TANK. Gets an idea.

He quickly approaches the gas tank, unscrewing one of the caps. He then takes a nearby flare stick on the table. Ignites it. Sticks in the tank -- flame on the outside so once it burns through and hits the gas -- boom.

Elena sees that and stays more frightened than before.

ELENA (cont'd)

What hell -- You'll blow up the boat?!

DRAKE

So we need to get out when the going gets hot.

EXT. DECK, FISHING BOAT - DAY

Eddy and four pirates approach the cabin -- all with their knives and machetes in hands. When the first pirate holds on the cabin door handle -

- BANG! BANG! BANG! THREE SHOTS FIRED FROM INSIDE go through the door and KILL the pirate.

The others stay away from the door.

EDDY

I thought you said he was out of bullets, damn it!

Then Drake leaves the cabin aiming for Eddy, and when he fires -- another pirate steps in the FIRE LINE and take the shot for him.

Drake tries to shoot again but another pirate hits his gun with his machete, dropping it to the ground.

The pirate sways his blade as Drake narrowly ducks from the blows. Eddy joins the fight.

The three are in an intense melee combat.

Drake kicks Eddy BACK and then disarms the pirate from his machete. But another pirate comes from behind immobilizing with a choke hold.

The first pirate turns Drake into a punching bag while he is helpless, pounding him with his fists.

Drake lifts his legs and kicks the pirate with both feet together -- the impulse causes him to fall back with the pirate who was strangling him, slamming onto the crane.

Drake falls to his knees, catching his breath. The pirate banged his head and collapsed at his side.

Before Drake recovers completely, Eddy CHARGES and kicks his ribs. While Drake is lying on the floor, Eddy tries to slice him with his knife.

Drake ends up finding the wooden coffin panel within reach and he uses it as a shield against Eddy's blade.

Eddy stuffs the knife so deep into the wood that it gets stuck there. He tries to pull out but he can't.

Drake hits Eddy's face with the panel, sending him away. He drops his makeshift shield, and when he tries to get up -- ANOTHER PIRATE tries to slash him but Drake LOWERS quickly, escaping death.

Drake rolls to the crowbar and picks it up. As the pirate moves to stab Drake...

... he swings the crowbar knocking the knife from the opponent's hand and then BANGS his head with the same bar.

INT. CABIN, FISHING BOAT - DAY

Even frightened, Elena movie all the commotion through the window.

Then she hears footsteps -- a pirate approaches the cabin wielding his AK. Elena quickly steps away from the window.

No choice, Elena takes her gun. She takes a deep breath because she knows what she have to do there.

As the pirate opens the door a few inches...

... Elena fires his legs. He falls to the ground screaming in pain.

Then she looks at the flare stick and realize that the fire is near the tank.

EXT. DECK, FISHING BOAT - DAY

Drake uses one of the AK's to shoot the pirates. Some hide themselves crouched in their speed boats, others use covers on the fishing boat.

Then he turns to the cabin:

DRAKE

Elena!

Once Drake turns back -- Eddy HITS HIS FACE, knocking him to the ground. Then Eddy takes his knife and leans it on Drake's neck, threatening to cut him.

DRAKE (cont'd)

Wait! If you kill me you will not know anything!

EDDY

I will not hurt you, just hurt you so much.

SUDDENLY -- SULLY'S SEAPLANE BLASTS ABOVE THEM.

While Eddy is distracted by the plane, Drake punches his face. Then he stands up at the same time as Elena leaves the cabin running in despair.

ELENA

THE TANK!

Elena rushes past Drake at incredible speed -- even with her camera in hand. Drake also runs with her.

TIGHT ON Eddy, with blood dripping from his nose and mouth. He sees Drake and Elena running.

EDDY

Fuck you, Roman.

Eddy rises aiming at Drake, ready to fire. When he's about to pull the trigger -

- BOOM! -- it BLOWS -- INCINERATING some pirates on board -- ROCKING the boat -- sending up black smoke. Eddy is THROWN into the water.

Drake and Elena LEAP at the same time and dive into the water, unharmed. The fishing boat -- split in two parts -- starts to sink.

The couple surfaces moments after and see the damage done.

ELENA
My God... the coffin...

DRAKE
Relax, what was important is still
intact.

Drake turns around and sees the seaplane on the water a few meters from them.

DRAKE (cont'd)
Let's go.

The two began to swim toward the plane. Elena swims with her hand holding up the camera, to let it out of the water.

EXT. PANAMA BAY - MOMENTS LATER

Our two heroes arrive at the plane and lean on its base. Sully opens the door, smoking a cigar.

SULLY
So, there was a nice ride after all?

DRAKE
Shut up.

Drake reaches out to Sully help him up, but he switches attention to Elena.

SULLY
Miss Fisher. It is always good to see
you again.

ELENA
Also, Mr. Sullivan. Especially when
it has pirates killers in the way.

Sully pulls Elena onto the plane. Drake shakes his head indignantly.

SULLY
What?

Then Sully help Drake to come. He closes the door and starts the plane engines.

CUT TO -

Eddy, emerging from underwater next to the LAST boat of his team. Two more pirates also survived. They rely on boat edge and breathe a bit relieved.

They look up and see the seaplane taking off.

INT. SULLY'S SEAPLANE - DAY

Sully pilots the plane. Behind, Drake exchanges his wet shirt while Elena checks her camera.

Drake takes a dry shirt and offers Elena.

DRAKE
Here, use this. It's better than getting the flu.

ELENA
(takes the shirt)
Thanks.

She don't wears the shirt yet, still remains concerned about the camera. She tests everything she can.

DRAKE
Still have some video there?

ELENA
The camera is waterproof, but I never fully trust.

Then the camera comes back to life.

ELENA (cont'd)
Luckily it didn't disappoint me.

DRAKE
I would hate to have to repeat it all over again.

Drake moves to Sully and sits in the copilot's seat.

SULLY
Please Nate, tell me the gold was not in that boat.

DRAKE
No, it wasn't. Sir Francis's coffin was empty.

SULLY
Empty? Then someone found it first?

DRAKE

No. In fact, it just proves what I said before, Sully. Sir Francis Drake faked his death.

SULLY

Then we come to a dead end.

DRAKE

Not exactly.

Drake takes the diary found in the coffin.

SULLY

What is this?

DRAKE

The diary of our beloved navigator. A small gift from him. Maybe we'll find what we want here.

SULLY

Let's keep this between us.

Both faces each other. Drake just nods. Agreed.

EXT. SKY - DAY

Sully's seaplane flies back to Panama.

EXT. RESTAURANT - SUNSET

Establishing.

INT. RESTAURANT - SUNSET

Drake, Sully and Elena are in the last table of the place, away from the other customers. Glasses of beers are empty on the table.

ELENA

How those pirates knew exactly where we are?

DRAKE

Eddy probably watched us from the beginning.

ELENA

You two seem to have a long history.

DRAKE

Not really. He's just a guy who can't accept to lose.

ELENA

So... what is that diary? You didn't tell me.

Drake takes the diary from his pocket and puts on the table.

DRAKE

When Sir Francis sailed across the Pacific, took an entire Spanish fleet completely in surprise. He took everything: maps, letters, documents, and put all...

(touches the diary)

... here.

ELENA

That sounds good.

DRAKE

When he returned to England, the Queen has confiscated everything they had, and made the crew swear vow of silence on this trip.

SULLY

That's means...?

DRAKE

Drake must have found something so valuable, secret, he could not afford to leave. So there was not a second meeting with the Queen.

ELENA

El Dorado, probably.

SULLY

Oh, Elena... could take another round for us?

ELENA

If you pay this time, I get it.

SULLY

All right.

ELENA

Don't end the story without me.

Elena gets up and walks over to the counter. Sully leans to Drake.

SULLY
By chance this diary says something about gold?

DRAKE
You always want to go straight to the climax, isn't it, Sully?

SULLY
The filling is always better than the edge, kid.

DRAKE
Jesus, are you listening yourself?

SULLY
Spit it out.

DRAKE
I can't.

Drake opens diary and shows the last page was torn out.

SULLY
Shit!

DRAKE
But it's not something totally lost. Look.

Drake points to a WORD cut in half: "AMAZ--"

SULLY
"Amaz"... "Amazon" maybe?

DRAKE
Sir Francis was a navigator. And of all the places he could go, just know one begins like that. Worth trying

SULLY
So we already have our next step. But we have a problem.

Sully turns to Elena -- waiting in the crowded counter.

DRAKE
Oh, com'on! I have already spoken to stop it. She can take care of.

SULLY

So when she comes back, you say: "oh, we find the lost city of El Dorado, what do you think?"

DRAKE

You're being ridiculous.

SULLY

That's what I said before, Nate, she's a reporter, can put the news in the media and spread like the wind and...

DRAKE

Okay, okay, I understood. There are many competitors in the world, I know. But... let's just leave her here?

SULLY

She will overcome.

Drake makes a pause, thinking about it.

Then he looks at Sully, he made a decision and Sully knows.

SULLY (cont'd)

Good boy.

ANGLE ON ELENA, waiting for the drinks at the counter. So the WAITER delivers the tray to her.

ELENA

Gracias.

She takes the tray and back to the table. Getting there...

ELENA (cont'd)

You son of a...

... SULLY AND DRAKE ARE GONE. Elena puts the tray on the table, very angry.

Then she notices a NAPKIN there. In it, there's a written message: "I'M SORRY :(" She crumples the paper furiously.

EXT. DOCK, PANAMA - NIGHT

Sully's seaplane is moored at the pier.

INT. SULLY'S SEAPLANE - NIGHT

Sully lies using his phone, focused. He types a message apparently important.

Drake enters the plane carrying SHOPPING BAGS. Sully takes a big fright and tries to hide his cell phone.

DRAKE
Calling someone?

SULLY
No, I just... I was checking some messages.

DRAKE
No time for meetings, Sully.

Drake hands the bags to Sully.

DRAKE (cont'd)
Eat something.

Sully takes a sandwich, a bit crumpled, but still he eats. They move to their respective seats in the cockpit. Sully notes that Drake is serious.

SULLY
What's the matter?

DRAKE
Nothing.

SULLY
We are going after a lost city made of gold and you are there with this face.

DRAKE
I'm just... I don't feel good about leaving Elena as well.

SULLY
Oh, don't tell me you're in love?

DRAKE
Don't exaggerate.

SULLY
Relax. When we take the gold we back to her.

DRAKE
You know, sometimes I wonder why I
keep working with you.

As Sully starts the engines:

CUT TO:

EXT. PANAMA CITY SHIPYARD - NIGHT

A sprawling outdoor marketplace, buzzing with evening activity. VENDORS hawk fresh fish, brightly-colored garb and various spices to LOCALS.

At an outdoor INTERNET CAFE, we find Elena, face bathed in the blue glow of her laptop, typing away.

Beside the laptop on the table, it's her camera CONNECTED.

ON THE LAPTOP: She reviews the footage of when Drake took Sir Francis' coffin.

She looks closely at the screen, as if searching for something. She clicks with caution in the arrow keypad.

Elena passes the footage frame by frame at the time that Drake leafs the daily for the first time. So at a certain point she STOPS the images. She found something.

On the screen, have a view OVER DRAKE'S SHOULDER, where we can see the daily also. Elena ZOOMS IN, closer and more on diary. When she comes close enough, she sees -- "AMAZ--" - the last page.

A possible chance of finding them again.

ELENA
Did you think you would get rid of me
so easy?

EXT. SKY - DAY

A large PRIVATE JET rockets across the clouds at high speed.

INT. PRIVATE JET - DAY

There, some SECURITY GUARDS standing together Roman and Navarro.

Navarro sharpens his knife while Roman is chatting on the phone, looking out the window.

ROMAN
Calmly this time, tell me what happened there.

EDDY (V.O.)
"What happened"? I'll tell you what happened.

INTERCUT: ROMAN/EDDY

EDDY
I lost three of my boats, most of my men and found no fucking gold!

ROMAN
Are you sure? There was nothing there?

EDDY
Just an empty coffin.

ROMAN
What about Drake?

EDDY
The bastard escaped on a plane to somewhere. Look, I do not care whether or not he had gold, I want my payment.

ROMAN
Payment? Your orders were to capture Drake, but it wasn't what happened.

EDDY
And you said that some of the gold was mine, and there was nothing there, so we're even.

Roman withdraws the phone from his ear and sighs. His patience is limited.

ROMAN
You're right, I was wrong. Give me one more time and I'll find gold.

EDDY
I don't like being deceived, Roman, much less twice.

ROMAN

I will find the gold. Soon you will have money for the rest of your life.

EDDY

It's good that there is this gold, or you will be the next after Drake.

Eddy ends the call.

END INTERCUT

NAVARRO

I don't believe in that. How can let that fool control you?

ROMAN

In fact, the opposite, Navarro. You didn't think I would do business with someone like him, right?

NAVARRO

No. I didn't think you'd be so dumb.

ROMAN

Thank you. The best way to control someone is to make him think he's in control.

(beat)

But I always in control.

NAVARRO

Then finish with the explorer. He defeated Raja, could be a problem for us later.

ROMAN

Don't be so pessimistic. Why we strive for a hunt if we just follow the way of the hunter?

Suddenly a MESSAGE ALERT. Navarro takes his phone from the pocket. He looks for a moment.

ROMAN (cont'd)

It's him?

NAVARRO

We have a new location. Amazon.

ROMAN

It seems that the clues are heating up. Tell the pilot to change course.

EXT. AMAZON - AERIAL - DAY

A spectacular view of the green landscape below us and the mighty Amazon River, which cuts its way through DENSE JUNGLE CANOPY.

SUPER: "AMAZON, BRAZIL"

In the margin of one of the rivers we see SULLY'S SEAPLANE.

EXT. AMAZON JUNGLE - DAY

Sunlight pierces trees. Red Howler monkeys jump from branch to branch. Green Poison Dart Frogs croak. Boa constrictor pythons slither. It's EERIE here.

Drake and Sully come walking up, feet trudging through the mud. Sully tries to get rid of the flies at all time.

SULLY

Seriously you are not feeling those things poking you?

DRAKE

It seems that they like you more than me.

SULLY

I don't know if I feel flattered.

Sully look around and see only trees and plants everywhere. His hope of finding gold only decreases.

SULLY (cont'd)

This will be like finding a needle in a haystack.

They climb some rocks and go through some vines in the trees. Sully is visually more tired.

SULLY (cont'd)

I'll have a heart attack before we see the gold.

DRAKE

Stop complaining. You are old but not quite.

As they walk through the foliage, we --

DISSOLVE TO:

SOMEWHERE IN THE JUNGLE - LATER

Our duo are still in demand. Sully is panting, but Drake remains active. Halfway, Sully sits on a stone.

DRAKE

What now?

SULLY

We are walking to... I do not know how long! We have not found anything so far.

DRAKE

You don't expect to find El Dorado so you stepped on the sand, isn't it?

SULLY

Would be better. How to know if we are on track?

DRAKE

In all documents found, Sir Francis always said that gold was in the "green heart".

SULLY

Which means...?

DRAKE

"Heart" generally means "center"; and "green" is related to the jungle. And here we are.

SULLY

We don't have any referential, we can be anywhere right now.

DRAKE

Did you read any of those history books I showed you?

Sully shakes his head.

DRAKE (cont'd)

They say that there is a ruined temple here, abandoned by the explorers.

SULLY

If the explorers abandoned that place it was because there is nothing there.

DRAKE

There is only one way to know. Let's move.

Drake makes his way. Sully gathers his forces and follows him.

They move into the forest. Drake uses his machete to cut the foliage that hinder. And after walking a bit longer they are faced with something beyond the forest.

EXT. ANCIENT RUINS, AMAZON JUNGLE - DAY

A place where there was a temple once in the past. Drake and Sully approach, marveling at the structure they see.

The entire structure was virtually covered in fungi and plants, almost impossible to distinguish what is rock or construct.

SULLY

What do you think? Incas?

DRAKE

Probably.

They walk to the main temple structure.

DRAKE (cont'd)

Let's find a passage inside.

Drake and Sully split up, looking around the ancient temple destroyed, but they find no port at the time.

They only find debris covering the interior of the temple. It's empty and deserted. Drake bends over, analyzing the situation. There is nothing to enjoy there.

JUMP CUT -- MOMENTS LATER

After checking all they could, Drake and Sully back to the starting position.

SULLY

Tell me you found something.

DRAKE

Nothing.

(beat)

We'll have to improvise... use explosives or something like that.

SULLY
And where we'll find explosives?

DRAKE
That's when improvisation comes in.

They begin to walk away.

DRAKE (cont'd)
Let's get as much as we can, then we
will make a great --

Suddenly -- A ROCK NOISE does both stop walking.

Drake and Sully face each other, one waiting for another explanation for the noise.

SULLY
Did you hear that?
(Drake nods)
Seems to have come... downstairs...?

Then the sand begins to sink into the ground. When someone thinks about doing something -

- the ground under their feet COLLAPSES.

INT. UNDERGROUND TUNNEL - CONTINUOUS

They DROP hitting the ground hard. Only the light from that hole gives light therein.

Neither of them has a movement.

EXT. AMAZON RIVER - DAY

Elena sails on her motor boat enjoying the surrounding landscape.

Then in the middle of the route, Elena spots Sully's seaplane away at the shore. And turn her boat in that direction.

INT. UNDERGROUND TUNNEL - DAY

We HOLD ON the two men lying on the ground, motionless.

Then Drake stirs. He is the first to wake up, still a little stunned. Seconds later, Sully wakes up too. They lean their backs against the wall to compose themselves.

DRAKE

You okay?

SULLY

I will survive... I think. And you?

Drake nods. He's fine.

DRAKE

I think we solved the problem about the passage.

Drake stands and then helps Sully.

DRAKE (cont'd)

Let's find the gold.

They pull their LANTERNS and illuminate the tunnel -- that extends into a pure darkness that prevents us from seeing more. Drake and Sully walk with caution.

As they walk, Sully goes lights the walls around and stays impressed with the level of perfection that were made.

SULLY

How can anyone have built something like that without technology?

DRAKE

They had plenty of time for that, it's what I know.

Drake STOPS walking and motions for Sully stop too.

SULLY

What?

DRAKE

Look.

Drake directs the flashlight down revealing a STONE STAIRCASE that leads to the bottom of the ground fading in the dark.

SULLY

Yeah, I think we are heating up.

They start down the stairs. Sully seems more eager Drake to find his prize.

DRAKE

I haven't seen you so excited since that work in Prague.

SULLY
You know exactly why I was so excited
at that time.

DRAKE
Her husband didn't like.

SULLY
Yeah.

They go down more and more, and when they finally arrive at
the end of the staircase, realizing that they are in a --

INT. UNDERGROUND CHAMBER - CONTINUOUS

A very large area with few concrete pillars around the
place.

DRAKE
It's here Sully... it has to be.

They scatter around the room, searching the remains -- and
both realize that it's practically EMPTY.

DRAKE (cont'd)
It seems that already visited this
place for a long time.
(beat)
And wasn't Sir Francis.

SULLY
Are you sure?

Drake approaches Sully carrying something. He hands Sully a
SPANISH HELMET -- quite rusty.

SULLY (cont'd)
Spanish?
(off Drake's nod)
Goddammit!

Sully throws the helmet on the ground with great RAGE. Drake
gets scared for a moment. Then Sully sits on a rock as if he
had given up.

DRAKE
What hell is wrong with you?

Sully hesitates for a moment, but in the end:

SULLY

I didn't tell you, but... I'm going through a bad patch, Nate. I just owe some money to the wrong people.

DRAKE

Sully...

SULLY

I know! I know! It wasn't the smartest thing I've ever done.

DRAKE

How many times have I told you not to do these deals without me around?

SULLY

I am an adult, I can solve my stuff.

DRAKE

Like now?

SULLY

No sermons yet.

(beat)

First, it was the hope of finding gold in that damned coffin. Now, where it should be... don't have nothing.

DRAKE

I never said we will find the gold at the Drake's coffin.

SULLY

I know. My greed was stronger.

DRAKE

If you had told me from the beginning, you may not be so now.

SULLY

I got involved with heavy people, Nate, and they don't accept anything simple.

DRAKE

Apparently you're in trouble. We can only find the gold at once.

Drake pulls Sully back to his feet.

DRAKE (cont'd)
Let's find an exit.

They follow along the wall, but during the way Drake notices something in the wall itself. Sully gets confused, then looks where Nate gaze.

SULLY
What hell...?

REVERSE ANGLE REVEALS to us --

A HUGE HOLE IN THE WALL, about twenty feet high. It looks like something has been lifted out.

Drake gets closer to the hole and touches its surface. He notes some GOLDEN FRAGMENTS stuck on the wall.

DRAKE
It seems that there was something here, like... a statue. A gold statue.

SULLY
A big gold statue.

Sully spots something around the hole. To get closer, he sees SYMBOLS ON THE WALL -- as if they were PERSONS BENT -- worshipping something.

SULLY (cont'd)
You see this? It seems they are worshipping something.

When Drake looks, he has an epiphany in his mind. Now, much makes sense.

DRAKE
Of course. "El Dorado" -- "The Golden One"! We are not looking for a city, Sully, but an idol.

SULLY
The legend was wrong so. But because it isn't here?

DRAKE
I don't know, maybe...

While Drake aims his flashlight at various points he notes FLOOR TRACKS -- as if something very heavy had been dragged, forming a PATH.

DRAKE (cont'd)
... maybe the Spaniards managed to
get it out.

The two friends exchange glances. They think the same thing:
let's see where this is going. Then they follow the path
taken by the Spanish.

EXT. CHAMBER EXIT, AMAZON JUNGLE - DAY

All we see are plants, moss and vines covering a stony
structure.

The sound of something being cut off is grows gradually. And
soon emerges Drake leading with his machete by the exit,
that was totally covered by nature.

Sully comes right behind him. The two stop there and see
that the trail on the ground is over.

SULLY
Great. The trail ends here, now what?

DRAKE
They may have used a shortcut to
bring the statue. Come on.

Drake makes his way along with Sully into the forest.

EXT. AMAZON JUNGLE - DAY

Back to the trees and plants, Drake leads the way with his
blade.

SULLY
I hope we get some more useful place
this time.

DRAKE
What? We just discovered a cave where
El Dorado was.

SULLY
Exactly. Was.

DRAKE
You're very jumpy with this story of
owe money. Like it's the first time.

SULLY
It depends on to whom you owe.

DRAKE

I understood, then stay focused on that task at least.

SULLY

Always willing to give me orders, huh?

DRAKE

Of course.

SULLY

Don't forget who taught you everything you know.

DRAKE

Know the difference between wines not count, Sully.

SULLY

Well... you learned, didn't you?

DRAKE

Always the same arguments. Another thing I learned, was not negotiate with bad people.

SULLY

You will be rubbing it in my face now?

DRAKE

Whenever I can. I always told you not to get involved with such people... same with the girls.

SULLY

Look who's talking.

DRAKE

What do you mean?

SULLY

I saw how you looked at that reporter. It seems that finally someone caught Nathan Drake for real.

DRAKE

I doubt. All my chances were gone when you convinced me to leave her at the restaurant.

SULLY
The world isn't perfect, kid.

Drake takes a few steps ahead of Sully.

SULLY (cont'd)
Look... let me solve this my debt.
You're already with a head full with
the story of Sir Francis and --

When Sully sees Drake -- he's STOPPED SHORT.

SULLY (cont'd)
Nate?

The reason for that? Sully approaches and also see:

A 1960'S-ERA GERMAN SUBMARINE IN THE MIDDLE OF THE AMAZON
JUNGLE, RUSTED AND COVERED IN VINES AND LEAVES.

Sully is stunned. Drake too, but he plays it cool.

DRAKE
... what, you've never seen a sub in
the middle of the jungle before?

JUMP CUT:

Drake and Sully are closer to the great find. They still do
not believe what they see.

SULLY
It's seem to be German.

Drake looks around -- then he finds a sloping ROCK next to
the submarine.

DRAKE
I think worth a given. You come?

Sully looks at Drake, then the rock. He understands what
Nate wants to do.

SULLY
Oh no. I will not do it.

DRAKE
I thought you liked emotions.

SULLY
Yeah, ten years ago.

DRAKE
Okay, I'll do it alone.

SULLY
Stay online.

Sully hands a walkie-talkie to Drake.

Drake goes to the rock on the riverbank. He CLIMBS it, using his skills. Amid some slips he can reach the top. Then -

- he JUMPS to the submarine. Drake walks down the surface of the U-boat to arrive at it's hatch. When he opens, jump in.

INT. GERMAN SUBMARINE - DAY

Drake drops down into the periscope room. The air is STALE. Jungle has even started to grow INSIDE. He turn in his lantern. Where the light doesn't hit, there's only DARKNESS.

Then he start to walk through the catwalk.

INT. CATWALK #1, GERMAN SUBMARINE - MOMENTS LATER

Drake comes up, taking it all in, footsteps ECHOING on the metal deck plates. The sub is a GHOST SHIP cannibalized by the jungle.

Everything is just as it was 50 years ago -- save for the rust, mold and coral snakes and spiders crawling in and out of the various pipes.

SULLY
(over radio)
How's inside, kid?

DRAKE
(into radio)
A little unpleasant. You should have been, Sully.

SULLY
(over radio)
Maybe next time.

INT. CATWALK #2, GERMAN SUBMARINE - DAY

In another way, Drake moves his flashlight beam up down. Casts light on 60's-era instrument panels. Broken valves and cranks. Besides the controls, he also faces BLOOD MARKS.

Suddenly -- he STEPS on something strange relief. Drake illumines his feet to see that had stepped on a ANCIENT COIN. That intrigues him. Drake takes the coin and analyzes.

DRAKE

Well, well... how did you get here?

SULLY

(over radio)

Did you find something?

DRAKE

(into radio)

A Spanish coin. I think our search warm again.

SULLY

(over radio)

You're kidding with me.

DRAKE

Our German friends found something. And apparently it didn't end well for them. There's blood everywhere.

Drake makes his way to find a LADDER giving access to the upper level of the submarine. Drake puts the flashlight in his mouth and begins to climb.

INT. CAPTAIN'S QUARTERS, GERMAN SUBMARINE - DAY

We focus on the closed hatch, and only the hatch. Then we heard the noise from the other side, as if it were someone trying to open.

The rusty door opens with difficulty as Drake pushes with his strength.

Upon entering, Drake FREEZES with a FIGURE sitting on the chair leaning on the table, motionless.

When Drake approaches that person and touches him, he discovers that he has been dead for a long time -- practically a skeleton.

He takes the walkie-talkie then.

DRAKE

Sully, I got the captain's quarters.

SULLY
 (over radio)
 And?

DRAKE
 He's still here. It seems that he was
 killed.

Drake notices a piece of PAPER in the captain's shirt pocket. Drake retires and when unfold the paper, realizes that it's an ANTIQUE MAP -- he already imagines what it is.

DRAKE (cont'd)
 No way!

Drake puts the map on the table, then picks OTHER MAP on the wall and put it next to the first, comparing them.

SULLY
 (over radio)
 Nate, what's happening?

DRAKE
 (to himself)
 UK2642...

He starts searching the second map the coordinates.

DRAKE (cont'd)
 U-K... U-K...

Drake analyzes and reaches a SPECIFIC POINT.

DRAKE (cont'd)
 Gotcha!
 (into radio)
 Sully... I think I found our missing
 page.

SULLY
 (over radio)
 What?

DRAKE
 It seems that Drake and the Germans
 sought the same treasure. Now, guess
 who has his map?

SULLY
 (over radio)
 That's I'm talking about!

INT. CATWALK #2, GERMAN SUBMARINE - DAY

Drake rushes across the floor, always talking into radio with Sully.

DRAKE

This time no more wrong, Sully! We will succeed.

SULLY

(over radio)

Great. But it will not help at all if you get lost out there.

DRAKE

Always the optimistic.

EXT. AMAZON JUNGLE - DAY

Sully is talking on the walkie-talkie, facing the submarine.

SULLY

I'm optimistic, just don't want anything to go wrong.

DRAKE

(over radio)

How sweet.

Sully hears a NOISE from the woods, as TWIGS CRUSHING. He looks back but does not seem to see anything yet. He looks back but sees nothing.

SULLY

Just get out of there...

INT. CATWALK #2, GERMAN SUBMARINE - DAY

Back at Drake.

SULLY

(over radio)

... fast.

DRAKE

Almost there.

SULLY

(over radio)

It's good to not be a quest toward anything, Drake, and this time --

Suddenly Sully transmission ceases. It's as if he were not there.

DRAKE
Sully, are you there?
(no response)
Sullivan!

Drake begins to have a bad feeling. He keeps the walkie-talkie and comes to another door very rusty.

Drake pushes it with all his might, but the rust makes everything more difficult. Only a few inches are open. So he begins to KICK the door, making it more open.

BAM! BAM! BAM! -- after three kicks, he OPENS entirely -- but with the impact, it hits an OLD TORPEDO -- knocking it to the ground. Drake FREEZES, startled seeing that.

The propellor on the torpedo starts spinning. Not a good signal.

DRAKE (cont'd)
Oh, don't--don't-- that's really bad.

INT. GERMAN SUBMARINE - DAY

Drake manages to get to the place he came from. Then he climbs the stairs toward the exit hatch. But before he got to the pass -- someone begins to open it from the other outside.

DRAKE
Hurry, Sully! I think --

After the hatch open -- TWO GUNMAN await Drake -- armed with machine guns.

GUNMAN
Get out. And no jokes.

Without many options, Drake follows the man's orders.

EXT. AMAZON JUNGLE - DAY

Drake jumps to the stone which he used to get to the submarine. Behind him, the two gunman aim their guns at him.

While descending the stone, Drake sees in the riverbank -- ROMAN AND NAVARRO with a GUNMAN SQUAD -- all surrounding Sully.

Drake joins them.

 NAVARRO
 (to a gunman)
Take his gun.

 DRAKE
Friends of yours, Sully?

 ROMAN
I would not call that. I am Gabriel
Roman, and you should be --

 DRAKE
I know who you are, asshole.

 ROMAN
Great, because I hate presentations.
I wonder if you want go straight to
the point.

 NAVARRO
Hands up!

Drake raises his hands slowly.

 ROMAN
Easy, Navarro, we're just
negotiating.

 DRAKE
Oh, good to know, I was confused with
execution.

 ROMAN
But there is still that chance, if
you have not found anything that
submarine.

Roman expects a response from Drake, but he refuses to talk
about the map. Sully sees that there is a dangerous risk
there.

 SULLY
Give it to him, Nate. He heard
everything.

Even though he does not like it, Drake delivers the map to
Roman. He analyzes the it, satisfied.

 SULLY (cont'd)
I guess this makes us even, isn't
Roman?

DRAKE

It's to him that you owe?

SULLY

So Sullivan didn't tell you?

Drake waits an answer.

ROMAN

Your dear friend owes me money... a lot of money, Mr. Drake. When he said you were behind something big, I could not wait.

Sully reacts. Damn, Drake knows the and he's not happy.

DRAKE

So it was how Eddy found us. You told them everything we were doing.

SULLY

I'm sorry, Nate. I didn't think it would be like that.

ROMAN

This is the true Sully. The man who doesn't mince his actions, isn't it? In another great promise.

DRAKE

Are you always this stupid or take off on weekends?

Roman responds by punching Drake's chin, making him to spit blood on the ground.

DRAKE (cont'd)

Yeah, I guess this answers very well.

SULLY

Hey, Hey! Hold on, Roman, Drake has nothing to do with us. You have the map, we're good.

ROMAN

Maybe for now. But perhaps you should remember...

Roman aims his gun to Drake.

SULLY

No!

ROMAN
... I keep all memories.

DRAKE
I thought you guys just tortured.

ROMAN
It's already outdated.

SULLY
Let Drake out of it, damn it! If you
need to shoot someone, shoot on me.

Roman still aiming for Drake. His finger slides on the
trigger. He's about to shoot.

The tension increases.

And Roman makes a decision.

ROMAN
Alright.

ROMAN FIRES TWO BULLETS INTO SULLY'S CHEST!

DRAKE
SULLY!

Sully flies back, crashing up against the ground. Drake is
speechless. Everything is spinning like a top.

In the midst of sadness and anger, Drake runs to his friend.
But Navarro knocks him down with a butt.

NAVARRO
Your turn.

Navarro aims at Drake to a headshot.

AT THAT MOMENT -

- KA-BOOM! THE SUBMARINE BEHIND THEM COMPLETELY EXPLODES!
Thanks to torpedo Drake activated accidentally.

The SHOCK WAVE throws everyone on the ground.

EXT. ANCIENT RUINS, AMAZON JUNGLE - SAME

Elena films the environment with her camera.

Then she hears the echo of the submarine explosion, which
calls her attention instantly.

Looking up she sees the tower of black smoke rising. It's not too far. Then she runs in that direction.

EXT. AMAZON JUNGLE - DAY

TIGHT ON Drake, is the first to stand up after the blast. All the sound around us disappeared in a vacuum and we only hear a loud hum.

He looks around and sees Navarro, Roman, and the Gunmen, all they still stunned. Drake gathers his forces to back on his feet.

ANGLE ON A GUNMAN, the same that disarmed Drake. Trying to get up, but he senses something. As he turns around...

... Drake advances and kicks the Gunman's chin, letting him unconscious. Drake takes his gun back.

Before leaving, Drake stares at his friend lying on the ground, dead. He doesn't want to leave his friend there.

ROMAN

Kill him!

Roman's scream causes Drake to return to reality. With no time to mourn, Drake flees into the jungle.

Navarro recovers and turns to his men.

NAVARRO

You three, come with me.

Navarro rushes with his three gunman in a pursuit -- as we LAUNCH:

A FAST-PACED CHASE ACROSS THE JUNGLE:

Drake runs like a hell through the trees, jumping small streams. He constantly looks back, but doesn't have a happy sight.

CUT TO -

Navarro and his men, following Drake not far away. The team runs sync practically. Some of them begin to FIRE trying to hit Drake.

CUT TO -

The Bullets whiz past Drake as he runs, hitting several trees and plants.

CUT TO -

Navarro and the team shoot and run, like killing machines.

CUT TO -

The shrapnel from the trees fly by Drake. Drake retaliates firing back while running, but rather clumsy.

But his random shots are no threat to enemies.

He tries to lose them making a right turn -- at the same time a projectile passes a few inches from his skull.

Drake looks back for a few seconds, trying to see his pursuers. Big mistake. He didn't notice a STEEP SLOPE -- Drake FALLS ROLLING over plants down more and more.

When he reaches the end of the decline, Drake wastes no time, he gets up quickly and turn to run over the interior of the rain forest.

CUT TO -

Navarro stopping at the edge of slop top, but he don't find Drake there. The Gunmen look carefully for any sign. Navarro uses his SCOPE to observe.

RIFLE SCOPE POV: Through several trees he has a glimpse of Drake, running fast.

NAVARRO

I got him.

Then the entire team moves together down the slope organized and quickly.

CUT BACK TO -

Drake, scooting without breathing once. He looks back a moment -- there is none. But when looking back to the way -

- he bumps into ELENA.

They fall to the ground. Drake didn't understand at first, but then realizes that is Elena there. He helps her up.

DRAKE

What hell you are --

Elena SLAPS his face unexpectedly.

ELENA
That's because you left me alone in
that restaurant!

DRAKE
How you...

ELENA
You think I'm not able to follow two
thieves?

DRAKE
Listen, Elena, we need to get out of
here as quickly as possible.

ELENA
No, no, you listen to me this time.

DRAKE
We have no time for this, damn it!

ELENA
This whole story of Sir Francis is
the most important for my program,
and I will not give up just because
you --

SUDDENLY -- A BULLET CRASHES IN A ROCK near them. Drake
crouches beside Elena, who doesn't understand anything yet.

ELENA (cont'd)
That was a shot?!

DRAKE'S POV: A little farther, Navarro moves toward them.

Drake turns to Elena.

DRAKE
Would you want to run now, or want to
discuss?

ELENA
Run.

And they speed up together.

CUT TO -

Navarro and his team still relentless.

CUT TO -

Drake and Elena, no slow down any moment.

ELENA (cont'd)
Who did you upset this time?

DRAKE
A treasures collector with a
mercenary friend.

ZOOM! A bullet passes between them. The enemies are closer each second.

ELENA
Where's Sully?

Drake turns to Elena -- seriously -- but before he can answer anything -- more shots against them. Drake grabs Elena's arm.

DRAKE
Come on!

They change the course of the race.

EXT. AMAZON DEFORESTATION AREA - DAY

In an open field are several workers sawing, plundering more and more wood logs. Huge trucks take the load, cranes and tractors fill the bucket of other vehicles with wood.

Drake and Elena emerge from the jungle running as if the devil was behind them. A truck brakes abruptly not to crush the two.

The workers look at those two, confused.

WORKER
(in Portuguese)
Hey! You can not be here! It's a
reserved area.

DRAKE
(shouts)
Take cover!

Nobody understands what they say. Then SHOTS burst from the jungle almost hitting the couple. One of the bullets kills the driver of one of the log trucks.

The whole place panics as the mercenaries appear on the field wielding their rifles. Drake turns to Elena.

DRAKE (cont'd)

Get a hide.

Elena rushes behind some logs stacked on the ground, Drake continues to run through the crowd of workers running away panicked.

ANGLE ON NAVARRO, he missed the sign of Elena, but he sees Drake in the distance.

He and his men advance towards him, but suddenly -- another truck speeds in front of them, almost running over them.

When the truck leaves, Drake is no longer there. Probably hidden somewhere among vehicles and wood.

NAVARRO

Shit. Spread out, let's find the bastards and kill them.

They spread throughout the area, walking cautiously looking for their targets.

ANGLE ON ELENA, still hidden behind the trunks. She sees the gunmen spreading to seek Drake. But not far from her is a jeep with the key on the dashboard.

CUT TO -

GUNMAN #1, circling some tractors, watching every possible corner. No sign about Drake yet.

CUT TO -

GUNMAN #2, in his search but still unsuccessful.

CUT TO -

GUNMAN #3, looking underneath some vehicles and cranes around.

CUT TO -

Navarro, hunting Drake like an animal after his prey.

BACK TO GUNMAN #1

Checking out some transport vehicles abandoned by the workers. He bends down to see under each one.

In the first car, no one under.

Under the second, no one either.

As he bends down in the third -

- BANG! HEADSHOT. Exactly where Drake was hiding.

ANGLE ON NAVARRO, as soon as he hears the noise of the shot, he runs immediately in that direction.

Back to Drake, leaving under the car. When he picks up the dead gunman's rifle -- the others fire at him. Drake runs with the gun leaving behind extra ammo clips.

Drake lies down and fire under some cars. He hits the LEGS of one Gunman. The others barely escapes. The Gunman hit drops on the ground agonizing.

Drake rises but crouched, using the car as cover. He looks for the other Gunman but he disappears.

Suddenly the rear light of the car explodes -- Drake sees that Navarro is targeting him. Drake runs away, shooting at Navarro, but he protects himself in time.

Drake hides behind the big tires of a truck and checks his ammunition. By his face is not good.

ANGLE ON NAVARRO, walking toward Drake planning to attack him by surprise. But then he stops and thinks another idea. He removes a GRENADE from his belt.

ANGLE ON DRAKE, holding the rifle tight and controlling his nervousness. He waits for Navarro to appear at any moment.

But things got too quiet.

He hears something small rolling on the floor that ends up touching his feet. And Drake looks down.

REVEAL THE GRENADE.

In a desperate act, Drake kicks the bomb back down the truck as he runs away from there.

Seconds later -- BOOM!

The grenade EXPLODES UNDER THE TRUCK -- the shock wave knocks Drake, and the blast makes the truck tip over in his direction.

Drake rolls his body as the truck slams on the ground a few inches from crushing him.

Drake looks around, surprised to stay alive.

ANGLE ON NAVARRO, approaching the truck lying in flames with the other two Gunman.

 NAVARRO (cont'd)
 Let's surround him.

The three separate one to each side of the truck flanking Drake.

When Navarro turns to the other side of the vehicle ready to shoot -- DRAKE VANISHED.

The other two mercenaries also find the same thing in the back of the truck.

A beat.

Then -- BRDDT! The two Gunman are shoot down. Navarro looks at up and sees Drake on the top of the truck, firing at them.

They exchange shots while Navarro backs off.

CUT TO -

Elena, a little distant from the conflict trying to start the jeep.

 ELENA
 Come on...

CUT TO -

Drake, on the truck, taking care not to burn with the fire. At the edge of the truck, Navarro shoots. Drake narrowly escapes.

However, Navarro's ammunition ends, Drake takes the chance to aim at him. A perfect shot. But when Drake pulls the trigger -- CLICK! No bullets.

 DRAKE
 SERIOUSLY?!

Navarro has the time to reload his gun. Drake knows he has to act soon, so he jumps off the truck -- a true video game move -

- landing on Navarro knocking over the ground. Both stunned.

Navarro crawls to his rifle, turning to shoot Drake.

Drake notices and runs toward Navarro promptly.

They clash. As Navarro fires, Drake grabs the rifle averting some inches from his head.

Drake headbutts Navarro, but it hurt in him too. Navarro retaliates in the same way, but stronger by knocking Drake back.

He has the chance to kill Drake there, but our hero takes the stone nearest him and throws it against Navarro, scraping on his forehead.

Navarro steps away with his hand on his head.

Drake gets up, that's when he hears the approaching engine sound.

He turns his head and sees Elena driving the jeep toward him.

ELENA

(yells)

Let's get out of here!

Drake sees Navarro lying on the ground and seizes this moment to run to Elena.

He sprints like never.

In the middle of the race -

- A BULLET crashes through a car windows and hits Drake's abdomen.

Drake falls to the ground bleeding. He looks at his belly and see the damage shot. Not too serious, but it hurts.

Navarro approaches about to shoot Drake.

NAVARRO

Your lucky ends now.

But it's when he's interrupted by Elena, accelerating toward him. Navarro fires the jeep, but Elena lowers as the bullets pierce the windshield.

She brakes abruptly, maneuvering the car in a 180 spin using the inertia to BUMPS Navarro with the side of the vehicle, sending him backwards.

Drake struggles to stand and get into the jeep. Elena is frightened by his state.

ELENA
Oh my God, are you okay?

DRAKE
Yeah -- speed up!

Elena steps hard on the accelerator.

ELENA
Wait, what about Sully?

Drake pauses. For a moment he forgets the pain of shooting.

DRAKE
He's dead.

Elena freezes. She notices the grim tone in his voice and knows it's not a joke.

DRAKE (cont'd)
The boss of those guys shot him in front of me and took the map for El Dorado.

The two remain silent in mourning.

ANGLE ON NAVARRO, getting up after the hit. He has some minor injuries, but is still quite alive.

EXT. RIVERBANK, AMAZON - DAY

Sully's seaplane is still there and the stolen jeep in the ground.

INT. SULLY'S SEAPLANE - DAY

Drake -- shirtless -- and Elena treat the wound in his belly. Elena's hands are already dirty with his blood.

ELENA
It seems that the bullet passed through completely. Lucky you. You have alcohol here?

DRAKE
That box under the seat.

Elena moves to a metal box and when she opens it -- some VODKA BOTTLES there.

DRAKE (cont'd)
(off her stare)
It's still alcohol, isn't it?

She picks up one of the bottles and return to Drake. She prepares a NEEDLE AND LINE, soaking in vodka. When she will sew the wound -- he takes the bottle.

DRAKE (cont'd)
A little liquid courage first.

Drake takes a big sip of the drink first and then pours over the wound, making it burn quite a bit.

DRAKE (cont'd)
Go.

Elena begins to seal the wound with the line while Drake withstands the pain.

LATER:

End of minor surgery. Drake has an improvised bandage on his belly. He and Elena are sitting in the pilot and co-pilot seats.

DRAKE (cont'd)
Sully helped me at a time when there was no one to help.
(beat)
And I could not return the favor.

ELENA
I'm sorry... really. It gave to realize how close you two were.

DRAKE
Thanks.

ELENA
Look, I know you're going through a difficult time, but we have to act. If you said they have the map, we can't let them get there.

Drake stays in silence.

ELENA (cont'd)
Drake...

Elena sees that Drake doesn't seem to care anymore. She gives up trying, but at this point:

DRAKE
UK2642.

ELENA
What?

DRAKE
Take the map.

Elena picks up an old folded map on the plane's panel and gives it to Drake.

DRAKE (cont'd)
UK2642... it's the coordinates that was in Sir Francis Drake's map. The Spaniards found the treasure and moved there. Drake must have followed them.

ELENA
So we have no time to lose. I take the story, and you... whatever that's this thing.

Before Drake starts the plane, he turns to Elena.

DRAKE
Hey, this will not be like a beautiful holiday tour.

ELENA
Yeah, I know. But I can take care of myself. Plus, you owe me a complete story.

DRAKE
(smiles)
It's fair.

As he turns on the engines:

EXT. PACIFIC OCEAN - DAY

A rusty CARGO SHIP churns across the calm waters.

SUPER: "SOUTH PACIFIC"

There we can see a HELICOPTER parked on a platform on the deck.

INT. CARGO SHIP - DAY

Roman, with the Sir Francis' map next to a world map on a table, points to a specific region in the ocean.

Navarro is next to him just watching.

Around them, we see different kinds of HEAVY ARTILLERY covered by canvas. Anti-aircraft warfare and vehicles.

ROMAN

Here. This small island in the Pacific. There will be our biggest prize.

NAVARRO

We only have the coordinates of the place, not the trophy.

ROMAN

No hurry, Navarro. Sir Francis Drake would not leave us without a clue, would he?

NAVARRO

But what about the other Drake? The bastard managed to escape.

ROMAN

I suggest you hire the most competent men, but...

Navarro reacts.

ROMAN (cont'd)

... we don't have time for that. I called Raja to take care of the island as we seek El Dorado.

NAVARRO

Are you doubting me, Roman? Do not you think I can kill a single man?

ROMAN

Do not I see Drake's corpse around here, or am I blind?

Navarro has no answer.

ROMAN (cont'd)
 No? All right. If it makes you feel better I don't trust Raja, but it's always good to keep the chess pawns ahead.

NAVARRO
 If Drake appears, I will rip his heart out.

ROMAN
 Oh, he will, it's only a matter of time. But it will be too late.

FADE TO:

EXT. PACIFIC ISLAND - DAY

SOARING over an uncharted island located in the Pacific.

We arrive the coast, where we can see the cargo ship anchored and several men organizing the paraphernalia on the beach.

EXT. BEACH, ISLAND - DAY

There, Eddy Raja is with his pirates helping Roman's men unload the weapons and vehicles.

Roman and Navarro approaches Eddy.

ROMAN
 Mr. Raja, it's always good to have him around.

EDDY
 I'm not here for your friendship.

ROMAN
 (looks around)
 Your men will be a great addition to our team.

EDDY
 Remember, they receive orders from me, not from you...
 (re: Navarro)
 ... or you.

ROMAN
Understood. After all, trust is what
keeps us on the same side.

EDDY
What about Drake? I heard that you
found him in the Amazon.

ROMAN
Well --

NAVARRO
(cutting in)
He is alive, but not for long.

EDDY
I want to kill him by myself.

ROMAN
Of course.

Roman leaves. Navarro faces Eddy before go too.

NAVARRO
Anything that approaches this island,
shoot it down.

EDDY
If I remember correctly, I said that
you two would not give orders to me.

NAVARRO
Consider this as a friend advice.

As Navarro walks away, Eddy turns to his pirates:

EDDY
Hurry up, ladies!

EXT. JUNGLE - DAY

We follow ROMAN'S CONVOY across the jungle, with the jungle-
cutter SHRIEKING and GASHING its way through the foliage.

TIGHT ON Roman, in his vehicle. Smoking a cigar.

ROMAN
I've always been a man more business
than adventure. But sometimes you
have to go against our principles,
isn't, Sully?

REVEAL SULLY.

Alive, sitting in the back seat next to Navarro. But the shot still did damage in his shoulder. He uses a sling to support his arm.

SULLY
Go to hell.

ROMAN
Still angry for shooting you?

SULLY
Guess what.

ROMAN
For a moment I thought about killing you, but then I thought again... I don't have patience to solve puzzles.

SULLY
So you want me to find El Dorado for you?

ROMAN
Correct.

Sully laughs, mocking.

SULLY
I'd rather take a shot on the other shoulder.

It was not the answer that Roman wanted.

ROMAN
If you're so eager to die, Sully, I will not stop you. But you will also find the gold to me.

SULLY
No chance.

ROMAN
All right, so let's think about your friend, Drake... he's still alive. He is sure to come to us in search of gold, and, unless he bring an army, will be at a disadvantage.

Roman turns to Sully, staring into his eyes.

ROMAN (cont'd)

In other words, Mr. Sullivan, Drake's life is in my hands. If you do what I ask, maybe I let him out of it.

(beat)

What do you say now?

Sully sees that Roman is not bluffing. There is no other better choice for him.

EXT. SKY - DAY

Sully's seaplane tears across the open sky.

INT. SULLY'S SEAPLANE - DAY

FROM ELENA'S CAMERA POV -

Elena films a very distant ISLAND below them.

ELENA (O.S.)

We are following the trail of a lost treasure, the "El Dorado", which led us to that small island.

She turns the lens to Drake, piloting.

ELENA (O.S.) (cont'd)

How about that, explorer? The treasure will be right there?

DRAKE

In fact, I hope we will be the first to get there.

ELENA (O.S.)

Will we discover the hidden Spanish gold? Or maybe darkest secrets on the island?

BACK TO SCENE

Elena turns off the camera.

ELENA

Can you play the game next time?

DRAKE

You write this speeches or improvise?

ELENA

A bit of each. I do my best so people do not switch channels.

DRAKE

And I'll be the great "explorer" of all this...?

ELENA

You should be thanking me for introducing you well and not a liar thief.

DRAKE

Oh, come on! We have overcome it. Also, you have punched me, so we're even.

ELENA

Yeah, I think so. Partially.

DRAKE

Partially?

ELENA

Yes, I still haven't my story. When it goes on TV, then I leave you alone.

DRAKE

You know, I was wondering why I not left you in that jungle.

ELENA

There are things we can't do, just accept.

Elena puts a new battery in the camera.

DRAKE

We are arriving on the island. Listen, when we land, I want you --

THEN -

- BOOM! BOOM! BOOM! A succession of AERIAL BLASTS makes the whole plane shake.

ELENA

WHAT HELL IS THAT?

DRAKE

Anti-aircraft!

Drake leans and see the shots coming from the island, but -- KA-BOOM! -- a more serious blast causes him back to the seat.

Elena looks out the window and sees the propeller of the seaplane burning.

ELENA
Nate! We were hit!

Drake looks the wing exhaling black smoke. Oh shit.

DRAKE
Elena, take the parachute.

Elena gets up from the seat and moves behind it, looking for the parachute under the chair.

Another explosion shudders the plane making her lose her balance for a moment. But Elena goes back to the seat and pulls a parachute underneath.

ELENA
I get it!

DRAKE
Now you jump!

ELENA
Wait -- what? And you?!

DRAKE
I'm right behind you, now jump,
hurry!

Elena wears the parachute as the plane trembles.

ELENA
I've never done this before.

DRAKE
It's easy. You just jump and... count
until five to pull the string.

ELENA
Talking is easy.

DRAKE
Go!

Elena opens the door of the seaplane facing the jungle below, far away.

ELENA
(breathing; to
herself)
You can do this.

She prepares -- and JUMP.

EXT. SKY ABOVE THE ISLAND - DAY

Elena drops in free fall, while the seaplane makes its way smoking.

It does not take long until she pulls the rope string the parachute. As she goes down, she stares at the plane, apprehensive.

INT. SULLY'S SEAPLANE - DAY

The explosions in the sky continue. Drake pulls the controls of the plane making it tilt up.

EXT. SKY ABOVE THE ISLAND - DAY

The seaplane has its nose up, almost ninety degrees.

INT. SULLY'S SEAPLANE - DAY

The controls quiver in Drake's hands as if it were about to collapse. But he hold on for a moment.

When the plane reaches its maximum altitude -

- it HANGS a few seconds in mid-air.

Then the gravity begins to take effect bringing the plane down.

Drake stretches his arm to pick up his parachute, but the angle of inclination of the plane has made it slide down the floor...

... falling from the plane through the open door.

DRAKE
GODDAMNIT!

No time to think, Drake jumps from his seat sliding along the plane floor and also jumping out.

EXT. SKY ABOVE THE ISLAND - DAY

Drake simply falls, wind HOWLING, with nothing to save him from a certain death.

His only salvation is a little below, flipping in the air.

Meanwhile, the seaplane drops. Straight for Drake.

Drake puts his legs together and stretches an arm. He approaches the parachute every second until he finally catches it.

As he wears the parachute -

- the seaplane WHOOSHES a few meters from Drake, jouncing him a moment.

Drake opens the parachute, deceleration jerking him up.

From Drake position, we track the seaplane path downwards, getting smaller and smaller...

... until CRASHES INTO THE GROUND turning into a flaming ball in the middle of the jungle.

Drake descends faster, approaching the trees.

EXT. JUNGLE - DAY

Drake crashes through the canopy, BASHING against trunks, CLIPPING branches. When it looks like he will hit the ground, he stops a few inches earlier.

Curled up in the parachute, hanging.

Drake realizes that all that tension is finally over. He takes that moment to rest.

A long beat.

EXT. FORTRESS, ISLAND - DAY

An ancient fortress destroyed by time. But that's where Eddy and his men settled in.

The pirate next to Eddy looks at the skies with binoculars. Moments later he turns to Eddy.

PIRATE

The plane was shot down, but I saw
two parachutes leaving earlier.

EDDY

The bastard escaped.

PIRATE

Are you sure?

EDDY

I have underestimated him before.
Gather some men, we will hunt them
down.

EXT. HILLTOP, ISLAND - DAY

We find Elena -- safe -- checking her camera.

Behind her the parachute hangs over the hand of a tall
HUÁSCAR STATUE.

Already ancient and damaged, covered in mud and plants.

ELENA

I owe you one, buddy stone.

Elena turns to the landscape on the horizon -- far away it
is possible to notice a structure built by the man.

Then she starts down the hill.

EXT. JUNGLE - DAY

Four jeeps arrive at the scene where Drake fell, all with
triangulated .30-caliber machine gun at the rear.

One of the pirates look carefully at the ground, looking for
something -- Drake's footprints.

PIRATE

This way.

They speed up the cars following the track.

EXT. CLIFF NARROW PASS - DAY

Drake gingerly walks along the ledge of the mountainside.
Looking down, he sees a free fall to a river.

DRAKE
No plane, no Elena, no map. Look
where you got here, Nate.

Moments after the walk through the passage, Drake sights not too far -

- A MONASTERY on the edge of a cliff with a stone TOWER standing out.

Drake stares at that structure recognizing it from somewhere.

He seeks the Sir Francis diary leafing through it, through multiple pages quickly.

Then on one of the pages Drake finds a small SKETCH of that same tower. He looks at the two, comparing them.

It's definitely the same tower.

DRAKE (cont'd)
What's so special about that tower,
Sir Francis?

Drake keeps the diary and moves toward the monastery.

EXT. TEMPLE SITE, ISLAND - DAY

The whole place was occupied by Roman's mercenaries and some Eddy's pirates.

The destroyed temple seems to be as old as that statue of Huáscar. The vegetation has already become part of the whole area.

In the center is Sully, analyzing the map flanked by two Gunman aiming his rifles at him.

Roman and Navarro come out of the temple, approaching Sully.

ROMAN
I have no time for jokes, Sullivan.

SULLY
I analyzed the map and --

WHAM! Roman punches Sully's face.

ROMAN
If you are trying to delay me, it was
the worst choice you ever made.

SULLY
Can you try to hear me at least?!

Sully recovers from the punch. Roman awaits.

SULLY (cont'd)
This is the right place, there is no
doubt. But...

NAVARRO
We scour the interior of the temple.
There is no gold there.

SULLY
I have not finished. You see this
phrase here in the corner?

Sully points to the corner of the map where there's a small
SENTENCE IN LATIN.

ROMAN
And...?

SULLY
"The path that the damned do through
the underworld."

ROMAN
Is it any catchphrase or something?

SULLY
Not exactly.

NAVARRO
"Underworld"... is beneath us.

Roman realizes and turns to his men.

ROMAN
(shouts)
Bring the explosives!

EXT. MONASTERY MOUNTAINOUS WALL - DAY

Using holes and protrusions on the wall, Drake climbs toward
the monastery using only his ability.

Suddenly a foot of him slips, and Drake loses his balance.

In the same second he grabs the vines from the wall,
escaping from a deadly fall.

Drake glimpses down -- it's almost impossible to see the bottom.

He regains his strength and climbs back up. The monastery is getting closer and closer.

INT. ROOM, MONASTERY - LATER

Drake opens the window from the outside and throws himself on the floor, breathing hard.

Moments after the break, Drake goes back to his feet. As he walks toward the door, Drake steps on an old piece of ARMOR.

Drake grabs the object and realizes.

DRAKE
English...?

INT. TOWER, MONASTERY - DAY

BAM! BAM! -- Someone kicks hard from the other side of the door. Then -- Drake breaks open the wooden door.

He uses his flashlight to search the small room.

Drake finds nothing but worn-out old furniture. But when he points the flashlight at the front wall...

... REVEAL A MAP OF THE ISLAND DRAWN.

Drake comes closer, quite intrigued.

He notes SHIPS designs on the island and several ARROWS pointing in various directions, as a war strategy.

DRAKE
What you were up to, Francis?

THEN -

- FOOTSTEPS noise coming. He takes out his gun and turns to the door, aiming at:

ELENA. Hands up, rendered. Drake gives a relieved sigh.

ELENA
We are still in the same side?

Drake lowers his gun.

DRAKE
(re: the camera)
Does not this thing ever break?

ELENA
It only break when I allow.
(beat)
And I'm okay, thanks.

DRAKE
I knew you would survive.

ELENA
You usually throw people from a
burning plane?

Drake drags Elena to the wall with the drawing.

DRAKE
Look this.

She records everything with the camera.

ELENA
Who made this? Sir Francis?

DRAKE
Most likely. But why?

ELENA
He seemed to be... planning
something.

Drake circles the room, thinking.

DRAKE
He emphasized this tower for some
reason.

ELENA
Perhaps he has hidden part of the
gold here, I don't know.

Drake stops in front of the tower window. He sees something
outside.

DRAKE
Give me your camera.

ELENA
If you break it, I swear...

DRAKE

Come on.

A bit reluctantly, Elena hands her camera to Drake. He uses it to see through the window.

CAMERA POV: Using the zoom of the camera, Drake focuses on a bay on the island finding several SHIPS WRECKED in the water.

Drake returns the camera to Elena.

ELENA

What you saw?

DRAKE

Sunken ships.

ELENA

What happened to them?

DRAKE

I don't know.

EXT. COURTYARD, MONASTERY - DAY

Drake and Elena head toward the main gate.

ELENA

What are we going to do now? We are without a map.

DRAKE

Let's find a way. If we find Roman, we took the map back.

ELENA

Easy like that?

DRAKE

Of course. Why would not it be?

As Drake pulls the gate, a PIRATE pushes on the other side as well.

Both of them FREEZE. The two men face each other without reaction.

DRAKE (cont'd)

(to Elena)

Run!

Drake PUNCHES the pirate back and closes the gate.

AT THAT MOMENT -

- BRDDDT!! Machine guns shatter the wooden gate as Drake bends down and looks for cover.

Drake hides behind a pillar and pulls his gun. Elena hides behind some rocks, watching everything.

Eddy and his gang come in. Drake shoots them but does not hit anyone. They also hide behind some ruins.

Then Drake hears:

EDDY (O.S.)

It is always good to see you again,
Drake!

DRAKE

I would say the same, Eddy, but my
mother said it was ugly tell lies.

EDDY

Always a joke. Listen, I just want a
conversation with you.

DRAKE

Yeah? Well, I have a message for you.

Drake stretches his arm out from the pillar to fire, but only hitting a few stones.

DRAKE (cont'd)

Did you note?

EDDY

You never makes things easy, isn't
it? I just want you to make a
proposal.

One of the pirates sees Elena hidden behind the stone.

DRAKE

I'm sorry to inform you that we do
not always have what we want.

ANGLE ON ELENA, as she watches the whole situation from a safe distance. At least, that's what she thought.

One of the pirates SURPRISES her coming from behind. Before Elena tries to escape, the pirate grabs her hair and drags her with him.

Drake hears Elena's screams. This is not a good sign. He leans over and see the pirate taking her by the hair.

ELENA

Let me go!

Drake aims at the pirate, but he uses Elena as a human shield and puts his gun on her face. Damn it.

EDDY

You decide, Drake, we'll do it with or without death?

A beat. Drake knows he has no other way.

Off Drake's defeated stare:

EXT. JUNGLE - DAY

The four jeeps speed down lined up along the forest trail.

In the first jeep are Drake and Elena in the back seat, hands tied. Eddy's in the passenger seat.

EDDY

... the proposal could not be simpler, Drake. You find gold for me and it remains my personal treasure hunter.

DRAKE

It's very tempting, Eddy, but I must decline.

ELENA

We don't know where to go. Roman has the map.

EDDY

And I have nothing. I want to pass Roman before he reaches the goal.

DRAKE

And you will use me to get to do this.

EDDY

Of course, after all you are a thief. Certainly it should not be difficult for you.

DRAKE

I do not want to disappoint you,
but... we just wanted to spend a
holiday here and --

Eddy interrupts Drake punching his face.

EDDY

No more jokes, Drake. You will find
that damn treasure for me.

ELENA

You coward! It's very easy to hit a
man tied.

EDDY

I agree.

Eddy punches Drake again.

DRAKE

Elena... enough to defend me, okay?

EDDY

Now let's get what it takes at the
base and go after the treasure, after
all Drake decided to agree with us,
right?

Drake turns to Elena, clearly plotting something in his
mind. Then look at Eddy's eyes, he made a decision.

EDDY (cont'd)

Good boy.

DRAKE

(beat)

Actually, I was thinking about
getting a shortcut.

Elena reacts.

EDDY

A shortcut? What kind of --

AT THAT MOMENT -

- Drake wraps his arms around Eddy's neck, choking him with
the rope at his wrists.

The driver picks up his gun ready to shoot Drake.

Elena knows she needs to act. She knocks the gun from the driver's hand with her camera and then biff his head several times in a row.

The driver cannot defend himself and faints. Elena pushes the man out of the car and takes the wheel.

Eddy shakes his arms desperately. Drake draws closer to his ear.

DRAKE

You were not invited to the hunt!

As Drake pushes Eddy out of the jeep, he pulls the pirate's knife from his belt.

ANGLE ON EDDY, getting up after falling off the vehicle. One of the three jeeps coming in behind stops to him.

EDDY

Go! Go!

They rush away in pursuit of Drake and Elena.

IN DRAKE AND ELENA'S JEEP

A few meters away from the pirates. Drake, in the passenger seat, cuts the strings of his hands with that knife.

Then does the same with Elena.

ELENA

Tell me that part of the "shortcut" you were talking about was serious.

DRAKE

In fact, I had a little improvisation there.

SUDDENLY -- machine gun shots buzz between the two sticking out the windshield.

Drake looks back and sees everyone shooting at them. Drake grabs the wheel and pulls the jeep off the trail, trailing through the woods.

The pirates do the same.

THE CHASE IS ON.

IN EDDY'S JEEP

As he reloads his AK-47 he turns to the machine gun's shooter.

EDDY
Be careful, you idiot! I told you to
stop them, not kill them!

IN DRAKE AND ELENA'S JEEP

As they run away among trees and rocks, enemy gunfire hit the car or shred the surrounding plants.

ELENA
We need to fight back!

Drake then sees the .30 back there. He leaves the passenger seat and takes over the machine gun.

DRAKE
Payback time, bitches.

IN EDDY'S JEEP

He notes Drake aiming the machine gun at them. Then takes his RADIO:

EDDY
Get out of the fire line! Let's
surround them.

The other two jeeps scatter, moving along the flanks.

IN DRAKE AND ELENA'S JEEP

After checking the ammunition, Drake holds the machine gun firmly and presses the trigger without pause.

And so he fires a shower of bullets back.

IN EDDY'S JEEP

Eddy lowers as the shooting begins. Drake mistreats the front of the car with his bullets.

IN ANOTHER JEEP

Drake turns the .30-caliber on those men. The pilot can't get around in time and is machine-gunned.

Without a driver, the car goes unmanned and CRASHES INTO A TREE capsizing in the jungle.

IN DRAKE AND ELENA'S JEEP

As he sees one enemy car less.

DRAKE

Yeah babe!

The moment of glory lasts little when more shots hit the car. Drake protects himself behind the machine gun. The other jeep approaches in parallel.

Drake fires at them but the trees on the way serve as shields for the pirates.

When the trees clear the way...

... the pirates make a sharp turn bumping side by side with the other jeep.

The collision causes Drake to lose his balance and fall out of the car, but he holds onto the gun, making it spin 180 degrees as his feet drag on the ground.

He hangs about to drop.

As the two jeeps run side by side, a pirate jumps into Drake's jeep aiming his gun at Elena.

PIRATE

Stop this car!

But Elena refuses to obey.

PIRATE (cont'd)

Stop this damn car or I'll --

BANG! A single shot at the head tips the pirate out of the jeep. Elena looks back and sees Drake, wielding his machine gun.

Barrel smoking. They nod.

But then Elena's eyes widen in urgency.

ELENA

Drake!

Eddy's jeep comes accelerating fast enough to slam Drake's jeep tail, knocking him over Eddy's hood.

Meanwhile, the jeep driver next to Elena pulls his gun and shoots. She bends down narrowly escaping.

IN EDDY'S JEEP

Eddy takes the knife from the driver. Drake struggles not to fall out of the car, holding onto its hood.

Eddy swings his knife over the windshield almost hitting Drake.

DRAKE

If you do you'll never find the gold!

EDDY

Do not worry, I'll try not to hit anything vital.

Eddy strikes again, but Drake ducks. This time, he grabs Eddy's arm and pulls part of his body to the hood, his legs is still inside the car. Drake has the advantage now and starts to pummel him.

IN ELENA'S JEEP

Elena yanks her car against the other.

The stroke makes the pirate to step away momentarily. As he tries to reestablish control -

- BLAM! HE SMASHES HARD INTO A ROCK. It's as if the jeep had entered an instant trash compactor.

Elena stares at the carcass, impressed. When she turns her head forward -- eyes open wide in alert.

She makes a sharp curve by skipping something on the ground. We do not see what it is.

ANGLE ON THE JUNGLE, at floor level, a log lying on the ground almost camouflaged.

IN EDDY'S JEEP

Drake and Eddy fight over the hood of the car upsetting the driver's vision.

Then -

- The jeep bounces high into the air as it goes over the log, sending Eddy entirely to the hood. But he holds the windshield.

Drake falls to the other side, holding himself in the car mirror at the door.

IN ELENA'S JEEP

She constantly looks back worried about Drake.

ELENA'S POV: A few meters ahead in the forest, Elena spots a huge HOLE in the ground.

In the same second, Elena slams the break -- the car SKIDS and PIVOTS.

The jeep stops at the edge of the hole within inches of falling. She takes a deep breath. That was close.

Elena leans to the side of the hole -- it's a CENOTE in the ground. A seemingly bottomless sinkhole in the middle of the jungle.

Elena quickly leaves the jeep, but in the middle of the way she stops. She remembered something.

ELENA
Shit -- the camera.

She goes back to the car but has difficulty finding the camera. Until she finds it in the car floor.

Elena stretches her arm but does not reach, so she enters completely.

As she takes the camera, something catches her attention. Elena turns her head to...

... Eddy's jeep coming straight for her.

There is no time to escape. Elena hugs her camera and JUMPS out of the jeep into the cenote.

In the same instant -

- Eddy's jeep collides in the car at the edge of the cenote, with Drake and Eddy on top of the vehicle.

At the time of the collision, the two men are catapulted from the top of the car toward the hole.

INT. PIT - CONTINUOUS

Everyone DROPS!

Elena falls first while behind her the two jeeps dive together, as well as Drake and Eddy.

INT. CENOTE - CONTINUOUS

They all sleet splashing down into ankle-deep LAKE WATER.

A beat.

Silence.

INT. UNDERGROUND CAVERNS - DAY

Roman and Navarro goes down the newly opened hole through hydraulic pulleys while his men illuminate the cavernous space. Soon after, Sully also joins them.

Meanwhile, the LEAD GUNMAN unslings a GRAVISCOPES (a hand-held, long-range metal detector) and scans the chamber.

LEAD GUNMAN

I'm not getting any readings.

Roman turns to his men.

ROMAN

Pair up and take a tunnel.

The men pair up, taking the graviscopes and fan out in all directions -- heading down in different CATACOMBS -- bending down to avoid hanging, sharp stalactites.

INT. CENOTE - DAY

Elena sudden surfaces in the lake, taking some air. She swims to the lake bank lying on the sand.

Seconds later -- Drake emerges with Eddy. Both swim and reach the bank and do the same as Elena. They retrieve the air, but Eddy don't want to wait.

He quickly gets up pointing his gun to the other two.

DRAKE

Oh man -- really?

EDDY

(gasping)

You... son of... bitch. I'll kill...
you.

Drake sits not too worried about Eddy.

DRAKE

If you do, maybe you get stuck down here for long.

Eddy looks around for a way out, but doesn't seem to be anywhere to go.

EDDY

What hell is this place?

ELENA

A cenote.

(off Eddy's stare)

They are connections between the surface and underground wetlands.

EDDY

And how we get out from here?

DRAKE

Easy, we seek a way out.

EDDY

What -- We have a way out! It's above our heads.

Drake checks his lantern. It works.

DRAKE

You can try your rappel to get back all you want, Eddy, but I guarantee it will take a long time.

EDDY

And where you plan to go?

DRAKE

When we dive, I saw a passage downstairs. I think it's worth checking.

ELENA

Oh, you must be kidding.

DRAKE

If you want to try to come up with Eddy, fine. I'll risk it.

Elena does not like the idea at all, but begins to prepare for diving. Eddy keeps his gun. Drake stands on the bank of the lake, with the lantern lit on his waistline.

DRAKE (cont'd)
Do not turn away from me. Follow the
light.

Drake takes a deep breath -- and DIVES into the lake. Elena is the next. Eddy looks up -- the exit -- so close and so far away, but he also dives.

INT. UNDERWATER TUNNEL, CENOTE - MOMENTS LATER

Drake leads the way. Elena and Eddy are following him by a narrow underwater passage. They seem to swim through that tight space forever getting tired.

Suddenly, Elena stops. She looks more closely and see her camera STUCK between some rocks -- she tries to pull it with all her strength, but the camera doesn't move. She looks back and sees Drake moving forward with Eddy.

Elena is about to panic, she does not want to drop the camera but it's running out of air there.

Still with her hopes, she tries to pull the camera.

But in vain.

And when it looks like he's alone, Drake comes back to bring her with him.

While he takes Elena away, we can only hear her indignant screams muffled in the water.

INT. EL DORADO CAVERN - DAY

Eddy is already out of the water recovering his breath, then Drake comes up with Elena in the middle of the lake.

She's not the least bit happy.

EDDY
Where the hell have you been?

ELENA
(angry)
What is your problem, Drake?!

Elena gives several angry slaps on Drake.

DRAKE
If you wanted to die there, you
should have warned before!

Eddy walks through a passage.

ELENA

It was my camera was there! My whole story was there, damnit!

DRAKE

But it's not worth more than your life. We cannot do anything.

ELENA

I can not just leave it there!

Elena tries to swim back, but Drake holds her.

DRAKE

Yes you can! I know it's hard for you, but we don't always have choices.

EDDY (O.S.)

Hey!

They two turn to Eddy.

EDDY

You two will be discussing or will see this?

Drake and Elena follow Eddy moving deeper into the cavern -- the space opening up into a vast chamber -- where their jaws drop and their eyes go saucer-wide when they see in the center of the space: **EL DORADO**.

A GOLDEN STATUE, both beautiful and fierce -- also massive, some 30 feet tall, just waiting to be found.

DRAKE

Holy shit...

INT. SUBTERRANEAN LABYRINTH - DAY

As the Gunmen #4 and #5 walk, the metal detector starts beeping. They pass the device through the wall. It beeps FAST. They found something. The mercenary #5 takes a HOOT AIR and tightens.

ANOTHER PATHWAY:

Roman and Navarro hear the horn. They move in that direction.

INT. EL DORADO CAVERN - DAY

Drake and Elena walk past Eddy, approaching the phenomenal golden statue.

ELENA

I see it but I do not believe.

While the couple admire El Dorado, Eddy slowly raises his gun aiming at both, ready to kill them there. When he's about to pull the trigger -

- A creeping NOISE calls his attention. Eddy looks around -- SCARED -- but doesn't see anything suspicious. Whatever made that sound did not seem any known animal.

Drake feels a WEAK BREEZE that hit his neck. He turns and lights in the direction of the breeze a narrow passage on the far wall.

ELENA (cont'd)

Now when I wanted to have my camera.

DRAKE

Wait here.

Elena watches Drake going investigate the passage.

INT. PASSAGEWAY - MOMENTS LATER

Drake continues forward, inching closer to another chamber, GOLDEN LIGHT OUTLINING A HALF-SEALED DOOR.

he forces the door open, a pile of gold toppling over on the other side:

INT. CHAMBER - CONTINUOUS

THE ROOM IS AGLOW WITH GOLD -- Drake looking around in wonder at a TREASURE TROVE OF ANTIQUES. TRULY PRICELESS.

But that's not even the most amazing thing there -- Drake's eyes soon discover the floor is littered with:

RUSTED ARMOR AND THE REMAINS OF SIR FRANCIS DRAKE'S CREW!

And just when he thinks it can't get more incredible -- he turns around and sees:

A LONE SKELETON by the door where he opened. Piled in gold, separate from the other skeletons. A blunderbuss is on his side with a HANDFUL PAPERS.

Drake approaches and picks up the papers. As he start reading, he notes that are HAND-WRITTEN NOTES along with a LATIN MOTTO: "Sic Parvis Magna."

Drake is incredulous. This is **SIR FRANCIS DRAKE**.

INT. SUBTERRANEAN LABYRINTH - DAY

Roman, Navarro, Sully and the others are grouped in the place where the gunmen found something with the metal detector.

GUNMAN

The gold is somewhere after this wall.

ROMAN

Blow it.

Sully reacts.

SULLY

Are you crazy? You can bury us here!

Navarro points his gun at Sully.

NAVARRO

Quiet.

ROMAN

Thank you, Navarro. We are in the XXI century, Sully, we must not escape traps all the time.

As the men several EXPLOSIVES from the bag:

INT. EL DORADO CAVERN - DAY

Drake is taking too long. When Elena decides to go after him, Drake emerges from that passage carrying those papers, reading.

ELENA

Drake...?

CLOSE ON EDDY: Looking around with frightened eyes, but he only finds darkness. The noises begin to blend in with grunts.

Drake has only eyes for the papers. Elena approaches.

ELENA (cont'd)
What did you find?

DRAKE
(reading)
"Dear Bess, is a terrible pain in my heart that I leave these words back..."

ANGLE ON EDDY, as the noise increases. Whatever is around is coming.

Drake changes a page.

DRAKE (cont'd)
"... to warn that anyone who thinks this godforsaken place, just find gold with a great evil can destroy men inside..."

ANGLE ON EDDY, almost in a state of paranoia. He gives slow steps back toward the other two.

Meanwhile, Drake keeps reading:

DRAKE (cont'd)
"... and would like hell itself if to the world. I vowed to stay here, protect the man of this evil unknown... until my final hours..."

ANGLE ON EDDY, still retreating. It's when he sees a strange FIGURE moving on the ceiling. Drake and Elena don't even know what's going on.

Back to Drake.

DRAKE (cont'd)
"... unfortunately I'll have to sacrifice those who were corrupted by this evil. I can not let them leave..."

Elena is more intrigued.

ANGLE ON EDDY, that silhouette resembles a HUMAN figure, but the shadows cover every detail.

Drake reaches the final page.

DRAKE (cont'd)
 "... I can not live next to my son...
 I can only wait for it to load all my
 legacy."

Drake stops and looks at Elena -- dumbfounded.

ELENA
 Oh my God...

DRAKE
 The ships destroyed... Drake sank
 them to the El Dorado did not leave
 the island.

ELENA
 This thing isn't really gold.

EDDY (O.S.)
 DRAKE!

Both turn to Eddy -- RUNNING DESPERATE toward them.

EDDY
 Help me! Help me!

Drake and Elena just stare at him, confused.

EDDY (cont'd)
 They're co --

SUDDENLY -

- A HUMANOID CREATURE JUMPS OUT THE DARKNESS AND TACKLES
 EDDY ON THE WAY.

Too fast so we could see something clearly.

Eddy and the thing roll down the floor fading into the
 darkness.

ELENA
 What hell is that thing?!

DRAKE
 We need get out here!

Drake picks up the pistol that Eddy dropped on the floor
 when he was caught and rushes Elena out of there.

As they flee, more figures begin to move through the cave followed by various grunts and animal moans.

DRAKE (cont'd)

Don't stop!

THEN -

- WHAM! One of the creatures lands blocking their way. Drake aims his gun as that thing approaches.

The creature comes to light revealing to be: A SPANISH -- through his clothing, though worn out -- but he's INFECTED by some kind of virus. His skin is PALE and no hair. His teeth are KEEN -- it's as if he had ANGER.

Drake is about to pull the trigger.

But -- KA-BOOOM!

AN EXPLOSION BLOWS OPEN THE WALL BESIDE THEM.

The blast YANKS Drake and Elena back, as well as the creature.

A beat.

Drake and Elena are lying on the ground, covered in dust. He hears a high-pitched ringing in the ears due to the explosion.

He looks around for the creature, but it's gone. Then his attention back to Elena, still unconscious. He tries to wake her.

DRAKE (cont'd)

Elena... Elena!

As the sound in the ears Drake goes back to normal, he hears FOOTSTEPS approaching. Sees flashlight beams shining down -- scanning.

Quickly, Drake grabs Elena in his lap and tries to leave, but he's still stunned by the explosion.

As he moves -- CHICK! CHICK! CHICK! -- behind him. Sure are pretty loaded guns.

ROMAN (O.S.)

Please, no heroism this time, Mr. Drake.

Drake turns around -- as the dust settles, reveals: ROMAN AND HIS TEAM. All the Gunmen aim their guns at him.

ROMAN
Let's just enjoy this beautiful moment, right?

Drake doesn't respond until see Sully coming behind Roman.

SULLY
Drake! Thank God you are alive.

At that point Drake doesn't know what to think anymore.

DRAKE
S-Sully?!

ROMAN
Stay away, Mr. Drake. We have no time for family reunions.

Still confused, Drake steps back with Elena. Roman and Navarro walk to El Dorado.

Roman circles that gold image, admired, but not for its historical importance, but its financial. Navarro already seems to have an almost religious experience.

ROMAN (cont'd)
Is that it, Navarro? Did we finally find it?

NAVARRO
Yes. The Golden One.

Navarro notices a different design on the surface of the statue. TWENTY PANELS unorganized -- a puzzle? He thinks. Roman remains distracted by the beauty of the object.

NAVARRO (cont'd)
This is only the shell. The real treasure is inside the statue.

ROMAN
Inside?

Navarro points to the panels on the statue. Roman already imagines what it is.

Back to Drake, a little distant from the idol, with men aiming the guns at him. Sully approaches and they talk in the low tone of voice.

DRAKE
Should not you be dead?

SULLY
I am also happy to see you, Nate.

DRAKE
It's -- I saw you being shot in the chest!

SULLY
(re: his shoulder)
It was not exactly in the chest. But it does not mean it didn't hurt.

Their attention back to the statue.

SULLY (cont'd)
What's going on there?

DRAKE
I don't know... but it's not our main concern.

SULLY
What do you mean?

Elena begins to recover slowly consciousness.

CUT TO -

Roman, about to end assembly, forming some figure. Navarro steps away slightly from the statue, as he feared something. He waits.

Roman finally complete the mounted image: A SINISTER SKULL -- the symbol of death for these people. Roman turns to Navarro, afraid to continue with it. Navarro just nods to him.

As Roman completes the puzzle to open the structure, Navarro withdraws discreetly a GAS MASK stuck in his belt. Something is about to happen and he knows it.

EXT. JUNGLE - DAY

Above the trees, a CH-47 CHINOOK hovers at a certain point of the place. Three Navarro's men slide down by cables to the ground.

They start installing explosives in the earth.

INT. EL DORADO CAVERN - DAY

Roman hears the crack of the statue LOCK. He knows that opened. Looking forward, he finally opens the "door", but at that moment -

- a strange DUST comes from inside -- and Roman inhales it. Coughing, Roman moves away from the statue as if spitting the lungs themselves.

Drake and Sully watch all that.

ELENA
What happened...?

Back to Roman as he collapses on his knees, coughing hard. He looks at El Dorado again and finds a ROTTED BODY.

ROMAN
What...?

He can not stand it and falls to the ground completely. Navarro approaches, wearing the gas mask.

Roman faces him with eyes reddened and blood running down his nose.

ROMAN (cont'd)
Navarro... what's happening to me?

NAVARRO
The real form of control is when the other doesn't know that he's being controlled. But I appreciate your sacrifice Roman.

Roman remains confused. Navarro then pulls his gun and fires in ROMAN'S HEAD! -- his body ceases. DEAD.

Then Navarro closes the door of the statue, locking the gas inside.

Off Drake and Sully shocked stare -

- BOOM! Someone BLOWS A HOLE in the ceiling. Navarro walks away as the debris falls around.

Navarro removes his gas mask. He looks up and sees a passage to the jungle, where those men from the helicopter are.

NAVARRO (cont'd)
(into radio)
Down the cargo net.

Seconds later a CARGO NET is lowered into the cave through the hole. Navarro turns to his men.

 NAVARRO (cont'd)
 Tie the statue. Carefully.

With Drake and Sully.

That explosion shook the entire cave. The moans begin to draw nearer. The gunmen watching over our heroes begin to look around nervously.

Drake puts Elena on the floor, still a little stunned.

 DRAKE
 Wait here.

While those two men are distracted -- Drake knocks them out without too much difficulty.

Then he moves in the direction of Navarro.

 DRAKE (cont'd)
 Stay here, you two.

 SULLY
 Nate, what you --

Drake does not listen to him and goes on as usual. Elena only sees Sully now.

 ELENA
 You should be dead.

Sully just smiles.

ANGLE ON DRAKE, trying to approach Navarro but some Gunman spots him and prevents him to continue the path.

 DRAKE
 Navarro!
 (Navarro turns)
 This thing has destroyed an entire colony. You do not know what you're doing.

 NAVARRO
 No, Drake, I'm the only one in this cave that knows what is doing.

 DRAKE
 This statue is here, forgotten for some reason and should remain so!

NAVARRO

But you know how the business works.
I know the legend; I know the right
buyers. You know how much it might be
worth?

Then the statue begins to be lifted by helicopter. After seeing this, Navarro turns to the men who hold Drake.

NAVARRO (cont'd)

Kill him and the others.

When they are about to shoot -- loud GRUNTS echo across the cave -- it's make all in there get distracted.

Drake takes advantage of this momentum and knocks down the two men with punches and elbows. Then he grabs one of their rifles and a pistol.

DRAKE

Sully!

Drake tosses the pistol to his friend.

Navarro aims to kill Drake but THE INFECTED SPANIARDS begin to emerge in droves through the cave charging Navarro's men.

The creatures act with no sense of control -- just PURE AGGRESSION.

SULLY

What fuck is that things?!

ELENA

On your right!

Almost by instinct, Sully shoots the creature that would attack them. A single shot, he falls dead on the ground.

The entire cave becomes chaos. The mercenaries scream and shoot at the creatures advancing over them, but there are many.

Drake makes his way toward Navarro by shooting at any approaching enemy.

CUT TO -

Next to El Dorado suspended, is Navarro with three more men, firing at the infected who are advancing toward them.

Navarro realizes that if he stays there he will not leave alive. Then he leaps grabbing the net that wraps El Dorado.

Gradually those three men are attacked by creatures, as if they were wild animals.

BACK TO -

Drake, seeing Navarro going up with the statue. He stops for a moment and aims at him, ready to shoot him down.

But an infected jumps on him right in time.

The creature is over Drake's body, trying to bite him. But Drake puts the rifle in the mouth of the thing making it chew it instead him.

Using his knees, Drake pushes the infected aside. Quickly he turns and blasts its head with a bullet.

Drake turns to Navarro again and sees that he is almost coming out of the cave. At the same time, he also notes a high pile of debris.

An idea. He turns to Sully and Elena.

DRAKE

Sully! You and Elena need to get out of the cave!

SULLY

What about you?

DRAKE

GO!

SULLY

Come on, lady!

ELENA

We can't let him here!

SULLY

He knows what to do, believe me. Is something stupid but functional.

Sully and Elena run out of there while he shoots the infected on the way.

They enter the tunnel that Roman and his men did.

Meanwhile, Drake makes parkour moves climbing that pile of rocks and debris to reach Navarro.

Arriving at the end of the path, Drake does not think twice and...

... LEAPS straight for the statue, grabbing the cargo net like Navarro.

Consequently he drops his rifle.

The impact makes the statue rock as it rises.

Navarro does his best not to fall from there. He grabs his pistol and tries to shoot Drake, but the angle is not favorable to him.

Even so he fires, but Drake hides behind the other face of the statue.

EXT. TEMPLE SITE, ISLAND - DAY

Sully and Helena out of the hole where Roman and his men entered. Luckily there was no one waiting for them there.

ELENA

We can not stand here waiting for Drake.

SULLY

I know.

Sully turns back as if he heard something.

SULLY (cont'd)

The helicopter should not be too far away. We can come fast.

ELENA

Even more if we have a ride.

Elena refers to one of the Jeeps parked there that belonged to Roman.

EXT. JUNGLE - DAY

The chopper raises the statue out of the cave completely, with Drake and Navarro still holding on it.

Navarro turns to his men on the ground.

NAVARRO

(shouts)

Kill him!

All they aim at Drake. There is no escape now.

But they hear an ENGINE sound coming very fast. As they turn around -

- a jeep burst from the jungle toward them, with Elena driving and Sully shooting.

Sully kills two of gunman with the rifle, and the third is hit by the car. The she breaks. Sully and Elena face each other and nod. Good job.

They look up and see Drake hanging very high. Sully aims to hit Navarro.

ELENA

You can do it?

But Sully lowers his gun.

SULLY

I can't. I can hit Drake from this distance.

The helicopter begins to move toward the coast.

ELENA

Come on, we must follow them.

Elena starts the jeep and follow the chopper.

EXT. CH-47 CHINOOK - FLYING - DAY

We follow the chopper above the jungle. Suspended by the cable is El Dorado, with the two men struggling not to fall.

Drake climbs the cargo net. Navarro realizes and tries to move to the other side of the statue, carefully.

So when Drake manages to stabilize, Navarro comes up trying to shoot him.

He fires as Drake crawls to another side of the statue.

Bullets pass close to him.

Drake climbs on the opposite side of Navarro. Navarro moves to reach Drake. Every step is dangerous.

Drake is surprised by Navarro, who points his pistol right in his face.

NAVARRO

Your hunt ends now.

As he pulls the trigger -- CLICK! -- no bullets.

DRAKE

Too soon, pal.

Drake STRIKES. The two exchange punches swinging the statue more and more.

One of Navarro's blows makes Drake DROP from the net.

When it seems like it's the end for our hero, his right foot stuck on the net at the last second, letting him hang upside down.

As Drake tries to climb back, Navarro tries to reload his pistol. But the position he is in does not make it easy.

Drake sees what Navarro is trying to do. With great effort, he leans his body and grabs the cargo net and manages to rise again.

Navarro now tries to fit the ammo clip into his gun, but the statue's swing doesn't allow him to do it. he looks down and sees Drake coming.

EXT. JUNGLE - DAY

Elena drives through the woods with Sully in the passenger seat. Above their heads -- the helicopter.

SULLY

Hold on, kid.

EXT. CH-47 CHINOOK - FLYING - DAY

The helicopter arrives at the BEACH heading to the cargo ship in the sea.

Navarro finally fits the ammo clip into the gun and turns, but Drake is already very close to him and holds Navarro's hand, pushing it to the other side.

Navarro still shoots while Drake pulls his arm away. The shots go in all directions.

Accidentally Navarro fires the CABLE holding the statue. The shot doesn't break it immediately, but it's SPLITTING every second.

Suddenly -- THUMP! -- the statue yanks more than normal. The helicopter almost destabilizes.

The two men look up and realize the cable. They get a few seconds in silence because they know what's about to happen.

While Drake is distracted -- WHAM! -- Navarro punches him knocking Drake again off the net.

This time Drake holds with one hand on the cargo net.

With that bump that Drake had caused -- the cable SNAPS DROPPING THE STATUE WITH THE TWO MEN.

The sudden JOLT causes the chopper to SPIN WILDLY OUT OF CONTROL -- STALL and PLUNGE into the beach, EXPLODING in a fireball as --

EXT. SEA - SAME

SPLASH! El Dorado sinks like a rock, pulling Drake and Navarro with it.

EXT. UNDERWATER - CONTINUOUS

The idol drops fast. Drake and Navarro struggle to leave the net. Luckily Drake was free, but Navarro had wrapped his arms and legs firmly in the net so as not to fall.

Bad choice.

Drake moves away from the statue. Navarro tries to let go at any moment. Drake watches him sink while he floats in the water.

Navarro disappears in the deep darkness of the ocean until it's no longer possible to see him, being lost forever with El Dorado.

EXT. BEACH, ISLAND - DAY

Elena stops the jeep in the sand. She and Sully leave the vehicle running for the sea, in search of Drake.

ELENA

You really think he fell into the sea?

SULLY

I hope so.

(whispers)

Come on, boy... stay alive.

THEIR POV: Far from the coast, Drake bursts out of the water, catching his breath. Then he waves for Sully and Elena.

Off which, we --

CUT TO:

EXT. BEACH, ISLAND - SUNSET

Later, Drake is sitting next to Elena watching the sunset on the horizon.

ELENA

... You've seen everything? He sinking with the statue?

DRAKE

El Dorado will be lost again, for a long time. Believe me.

ELENA

I'm still trying to organize in my head everything we saw there.

DRAKE

I'm sorry for your camera. Your story. I know how important it was.

ELENA

We learn to let go. I cannot have everything documented, but I know what I saw.

DRAKE

It'll be a quite bedtime story.

ELENA

(smiles)

Sure.

The two stare at each other in silence. Is it the first kiss? Before we can find out, Sully interrupts the moment.

SULLY

Sorry to bother the lovebirds but I'm dying to get out of here.

DRAKE

You found something?

SULLY

I found some boats anchored in the sand. It must be from Eddy's pirates.

DRAKE

You took too long to someone who was looking for a boat.

Off Sully's smile --

JUMP CUT:

Sully pulls the canvas from one of the boats revealing GOLD and various kinds of TREASURES inside.

SULLY

I took a quick walk in the temple and took some of what was there. After all, we could not leave empty-handed, right?

DRAKE

That's why I love working with you, Sully.

EXT. DECK, PIRATE BOAT - MAGIC HOUR

Sully pilots the boat, already quite far from the island.

Drake stands on the edge of the boat looking at the orange sky on the horizon. Elena joins him.

And they enjoy the view.

ELENA

Do not think you will escape. Still owe me a complete story.

Drake smiles and puts his arm around Elena's neck.

DRAKE

I know.

The boat glides across the ocean on a new adventure to places uncharted.

FADE OUT

THE END