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PROD # 02296

THE RUNDOWN

"HELLDORADO"

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WHITE: 6/24/02

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FADE IN ON:

1 EXT. LAS VEGAS STRIP -- NIGHT 1

An American PICK-UP TRUCK moves fast along the Vegas strip. Doing fifty, WHIPPING AROUND corners. Music PULSES from inside it. Tinted windows. We can't see the driver, but we do see where he's heading...

2 EXT. MANDALAY BAY -- NIGHT 2

Various PAPARAZZI and onlookers snap pictures and scream as celebs head down the carpet. A BANNER above the door reads "WELCOME SUPER BOWL CHAMPS!!!" The truck pulls up to the valet. The door opens and we get our first good look at

BECK. Our hero. Draped in a smartly cut suit. The epitome of classic cool. He hands the keys to the valet.

HARDY

Beck!

Beck turns to see a scrawny waiter, HARDY waving him around to a SIDE DOOR.

3 INT. MANDALAY BAY -- RUM JUNGLE -- KITCHEN -- NIGHT 3

Beck and Hardy walk through chaos. COOKS and SU CHEFS running every which way. Hardy briefs him as they go.

HARDY

He got here five minutes ago, no security, but there's a problem-

Beck stops by one SIMMERING POT of sauce. Sniffs it.

HARDY

Can we not do this now?

Beck looks to the cook. "Can I?" The cook nods yes. Beck takes a ladle and tastes the sauce. Raising an eyebrow.

THE COOK

Tomato base, with cilantro and a vinaigrette, but the secret ingredient is cinnamon.

BECK

Thanks.

HARDY

Would you get your head in the game, please?

4 INT. RUM JUNGLE -- VIP ROOM -- NIGHT

4

BRIAN KNAPPMILLER sits flanked by the entire starting line of the MIAMI DOLPHINS. Doing Jaeger shots, with several WOMEN who most prominent attributes are surgically enhanced.

We PAN DOWN the line as Hardy gives us the stats.

HARDY

Jamal Johnson, three-twenty, rushed for eight hundred yards last season, one of the two All Pros, the other being Kambui Boo who has to date beaten not only the toughest D in the league, but two separate murder charges. Next to them you got the rookies Coggeshall and Mulaire, both future Hall of Famers. Mulaire beat an Aggravated Assault on a police officer. I think it was three police officers. Continuing down the line, we've got Federbush, Relyea- Is that the kicker? Jesus, why would you bring the kicker?

We finally land on...

HARDY

Brian Knappmiller - throws like the next Joe Namath, bets like the next Pete Rose. Ladies and gentlemen, your Super Bowl Champions.

Beck takes a deep breath and starts walking up to the table. He takes in every detail of the situation and the room. He's a pro and has clearly done this before.

The Football Players are partying hard. Beck shuffles his feet, legitimately starstruck..

BECK

Excuse me, I'm sorry to bother you-

Knappmiller nudges the bimbo next to him.

KNAPPMILLER

It never ends... What's your name, dude?

BECK

(taken aback)

Beck.

CONTINUED

KNAPPMILLER

First name?

BECK.

Just Beck is fine.

(to JAMAL)

I saw you in play in college. Used
to have your poster on my wall.

Knappmiller whips off an autograph for him. Beck pockets it,
looking genuinely pleased.

BECK

Actually, there's something I have
to talk to you about-

KNAPPMILLER

I've got no pull with tryouts, man.

Beck takes a seat.

BECK

A few months ago you made some
wagers with an associate of mine-

KNAPPMILLER

You're shittin' me, right?

BECK

It was fifty thousand dollars.

Knappmiller eyeballs him, hard ass style. Beck's clearly not
going to go away. A stand-off.

The rest of table, quiets, waiting for it...

Finally, Knappmiller starts laughing. Digs out his fat bank
roll. Starts peeling off HUNDREDS.

KNAPPMILLER

Okay, I got you, man, you're just a
hardworking guy trying to do the
right thing. Here's five grand to
get me started.

Beck looks at the money lying on the table. He really
doesn't want to do this next thing.

BECK

The thing is- I've been told to
get some collateral from you. To
ensure full payment.

KNAPPMILLER

Collateral?

CONTINUED

4 CONTINUED (2)

4

Beck nods. Knappmiller follows his gaze down to his hand. On it is Knappmiller's SUPER BOWL RING.

KNAPPMILLER
Get the hell out of here.

BECK
I don't mean any disrespect-

KNAPPMILLER
Get out or you're gonna be walking home in a couple of ambulances.

Jamal throws a glass of RED WINE in Beck's face. It splatters his suit. The Dolphins crack up. Beck just sits there, covered in the stuff. Simmering.

JAMAL
Oh, shit, dog, I think he's gonna cry! You gonna cry, bitch?

The Dolphins and Bimbos roar. Beck speaks. Measured.

BECK
I'm not supposed to leave without-

Knappmiller hauls off and SLAPS him. The Dolphins, laughing so hard they almost fall over. ON BECK. Blood running from his nose. He stands. The Dolphins stand with him. Ready to take him apart.

JAMAL
What? You wanna jump? C'mon, pussy, jump.

A LONG BEAT. Beck turns and walks away. The Dolphins howl and pelt him with breadsticks and other things from the table.

KNAPPMILLER
That's right, keep walking!

We FOLLOW Beck THROUGH THE CLUB, all the way to...

5 INT. RUM JUNGLE -- MEN'S ROOM -- NIGHT

5

He turns on the sink. Cleaning himself up. Taking measured breaths, trying to exert control. Dials his cell phone

BECK
(into phone)
Mister Walker, it's me. I don't think-
(pause; listening)
(MORE)

CONTINUED

5 CONTINUED

5

BECK (CONT'D)
I know. I know, but they're
playing Washington on Sunday-
(long pause)
I really don't want to hurt them.

He listens to the response. Sighs. Snaps the phone shut.

6 INT. RUM JUNGLE -- VIP ROOM -- NIGHT

6

The Dolphins, still celebrating their perceived victory.
Beck walks back into the room.

KNAPPMILLER
Check it out, the bitch is back!

He picks up a CHAMPAGNE BOTTLE and HURLS it at Beck...

Who CATCHES IT with one hand.

BECK
I'm gonna need that ring.

Suddenly, the rookie Coggeshall rushes at him! Beck
sidesteps, grabs the Kid's hand and BREAKS HIS FINGER.
Coggeshall collapses, SCREAMING. The Dolphins rise in
unison. They're gonna kill this motherfucker.

BECK
He can still catch with that hand,
you can still go 16 and 0-

Jamal CHARGES. Beck steps around him, and whips Jamal into a
GLASS WALL. Half his body smashes through it.

BECK
Okay, now it's more like 13 and 3-

The others ATTACK. Beck, whipping the bottle around,
catching Relyea in the back of the head, pivoting to snap
Mulaire's collarbone, spinning to see Kambui coming at him
with a broken beer bottle... Kambui lunges, Beck ducks, and
punches him in the throat, sending him back down THROUGH THE
TABLE. Turns in time to see The Kicker trying to KICK HIM...
Beck catches his foot mid-kick. Off the guy's surprised
look:

BECK
You're a kicker.

Beck HEADBUTTS him back through another glass wall. From his
left, Federbush with a corkscrew. He buries it in Beck's
arm. Beck screams. Now he's mad.

And God help the Dolphins, because Beck's about to get
aggressive.

CONTINUED

6 CONTINUED

6

Beck yanks the corkscrew out and puts it through Federbush's hand, pinning him to the table. Turns as the guys who managed to get back on their feet charge in a Second Wave.

Bones break. A lot of bones. Important bones. And none of them belong to Beck. Beck stops. Looks at his fist, dazed. Like coming out of a trance. He shakes it off and stands.

Beck walks towards the now cowering Knappmiller.

BECK

The ring.

And from every corner of the room, EVERY SINGLE DOLPHIN tosses Beck their SUPER BOWL RINGS...

7 EXT. MANDALAY BAY -- NIGHT

7

Trying to "de-Hulk," Beck exits the casino, moving towards the valet, who takes the ticket. Beck closes his eyes. Steadying himself. Trying to come down from the violence high. He pulls out a NOTEBOOK and flips it open. Carefully writes down four words - "TOMATO BASE, CILANTRO, VINAIGRETTE, CINNAMON". The sound of an approaching car engine...

WHAM! Beck is suddenly HIT by a SPEEDING CAR!

Beck flips over the hood and roof, landing hard.

MARTIN - Gets out of the Driver's seat. If Beck is intimidating, Martin is Godzilla. At least seven feet tall, wide as a house, mean as a snake.

Beck, crawling on the ground. Martin hefts a MASSIVE FIST. He SMASHES it down like a sledge hammer onto Beck's face. Again and again. He'd probably kill him if he didn't suddenly notice the reminder written on his hand in RED MARKER:

"DO NOT KILL HIM"

Martin stops punching and gets the ring out of Beck's pocket. Walking away whistling.

8 OMITTED

8

9 EXT. LAS VEGAS TOWNHOUSE -- NIGHT

9

Plush and sprawling. Beck's truck screeches up...

10 INT. LAS VEGAS HOUSE -- NIGHT

10

MR. WALKER'S kitchen. Beck enters hard from the back door. Walker's the oddly pleasant, slightly overweight man at the stove cooking eggs.

WALKER
I figured you'd be by-

BECK
What the hell was Martin doing there?

WALKER
After that phone call, I wasn't sure you could deliver-

BECK
He hit me.

WALKER
In the face?

BECK
With a car. I'm out.

He turns to go.

WALKER
Out where?

BECK
You know where. I'm done.

WALKER
You went to cooking school for six months, suddenly you're Wolfgang Puck? People like us don't open restaurants. We set fire to them.

BECK
The twenty from this job puts me over the top on a down payment-

WALKER
No, it doesn't, because he who has the ring gets the twenty, and you, my friend, do not have the ring.

Walker holds up the ring. Beck stares at it.

BECK
I had it-

CONTINUED

10 CONTINUED

10

WALKER
You lost it. Way it goes.
(re: burning eggs)
What am I doing wrong here?

Beck takes over. Adding all kind of secret ingredients.
Flips the eggs like a master chef. He's clearly got skills
in the kitchen. Walker studies him.

WALKER
You're really serious about this.

Beck grabs two tomatoes from the fruit bowl and DICES THEM in
under ten seconds. Adds them to the pan.

WALKER
You want the twenty? I can get you
two hundred.

BECK
How?

WALKER
A simple G.G.G.

BECK
What kind of G.G.G. pays two
hundred?

WALKER
The people who want him, really
want him.

Beck pulls the skillet off the stove. Shovels the eggs onto
Walker's plate. They look fantastic.

BECK
Does he deserve it?

WALKER
Do you care?

Good point. Beck shakes his head.

WALKER
There's one thing. You gotta fly.

BECK
I don't fly.

WALKER
You want your restaurant, you gotta
fly.

CUT TO:

11 EXT. LAS VEGAS INTERNATIONAL AIRPORT -- DAY 11

CLOSE ON A PHOTOGRAPH of a handsome TWENTYSOMETHING, cleancut and preppy to the nines.

WALKER

James Alfred Travis the Third, of
Harvard, Yale, and most recently,
the ass end of Brazil.

A 767 taxis slowly into take off position.

12 INT. 767 FIRST CLASS CABIN -- DAY 12

Beck sits in his seat, fidgeting. He hates this.

WALKER

Rich kid, pissed off the wrong
kinda people. He's holed up in the
Amazon, town called El Dorado.
Some kind of gold mining operation
about five hundred miles from
civilization, only accessible by
plane.

Next to him, an tiny OLD LADY pats his hand reassuringly. As the plane TAKES OFF, though, he grips her hand tightly.

13 INT. DC-10 (FLYING) -- DAY 13

Beck sits huddled in a smaller seat, now. Sweating. Nervous. The passengers, mostly South American. Across the narrow aisle, KIDS SNICKER at Beck's palpable fear.

WALKER

Find him, bring him back, then you
can start hiring your kitchen
staff.

14 INT. TINY PLANE (FLYING) -- DAY 14

Only two seats - Beck in one, pilot LUIS in the other. Crammed in together. Beck hunched down, so his head doesn't hit the ceiling. The plane, getting the shit kicked out of it by turbulence. Beck's face, white. Too scared to puke.

Luis YELLS over the ROAR of the propellers as the plane zooms over the lush BRAZILIAN MOUNTAINS like TOUR BUS DRIVER:

CONTINUED

14 CONTINUED

14

LUIS

Brazil was first discovered by the Portuguese explorer Cabral in the early 1500's! Did you know more African slaves were imported to Brazil than anywhere else in the Western Hemisphere?

The plane dips again. Beck, three shades of green.

LUIS

The town of El Dorado was named of honor of the mythical legend of the lost city of gold, hidden deep within the Amazon-

BECK

Concentrate... on the flying...

LUIS

Don't worry, we'll be through this in about an hour! See that mountain? There's a funny story about it!

Beck looks where Luis is pointing. He manages a nod.

LUIS

My cousin Reynaldo flew into it!

Luis cackles and pulls out a FLASK. Off Beck's look:

LUIS

Don't worry, it's just Pepsi!

The plane takes another heart stopping DIP. Beck looks away, trying to focus on something else. His eyes land on the WING - Attached with copious amounts of DUCT TAPE.

BECK

Is that DUCT TAPE?

15 EXT. BRAZILIAN MOUNTAINS -- DAY

15

As the TINY PLANE zooms over the mountains, we get our first look at the country. Gorgeous and sprawling RAINFORESTS. Thick vegetation as far as the eye can see. One of the last places on earth that's barely been touched by man. The plane, a distant speck in comparison to the grand landscape.

16 INT. TINY PLANE (FLYING) -- ONE HOUR LATER 16

The turbulence, bad as ever. The plane SOARS over the town of EL DORADO. Beck looks down to see a HUGE MINE - Carved out of the jungle. He gets vertigo. Looks away.

LUIS
So, who's this guy you're looking for?

Beck shows him the picture.

LUIS
Never seen him before!

A tiny DIRT RUNWAY comes into view. Jungle on either side of it. Black and white things dot the runway.

LUIS
Cattle! Gotta scare them off!

Pushing the stick forward, putting the plane into a STEEP DIVE. Buzzing the runway, only TWENTY FEET above the cows...

17 EXT. DIRT RUNWAY -- DAY 17

The cattle MOO angrily, but begin to lumber away. The plane climbs again...

18 INT. TINY PLANE (FLYING) -- DAY 18

Beck, white-knuckling the seat. He grabs Luis's flask and takes a swig himself. His face goes sour.

BECK
This is NOT Pepsi!

Luis laughs and takes the plane in for a landing...

19 EXT. DIRT RUNWAY -- DAY 19

The plane touches down, and JOLTS across the uneven runway. Finally coming to a stop. A beat. Then:

LUIS
Welcome to Brazil. Local time is 3:35. Thank you for flying Air Luis.

The door opens and Beck staggers out. Luis follows him.

CONTINUED

19 CONTINUED

19

BECK
Where's your boss?

LUIS
You're not going to complain, are
you? Because I have no power over
those cows-

BECK
Boss. Where?

Luis points to a SMALL BUILDING on the edge of the runway.
Beck stumbles towards it.

20 INT. SMALL BUILDING -- DAY

20

Surprisingly well kept inside. Beck and Luis enter to find
CARMEN behind the desk. Mid twenties, and strikingly
beautiful. Beck stops in his tracks. A little stunned.

LUIS
She's pretty hot, huh?

CARMEN
(ignoring this)
Can I help you?

BECK
I- I want to rent out your
services for the next forty-eight
hours.

CARMEN
My what?

BECK
I- The plane. Ready to go
whenever I need it. And another
pilot.

LUIS
Seriously, I'm standing right here.

Beck peels off a couple of hundreds and offers them to
Carmen.

CARMEN
No deal.

Beck takes out more money. Carmen reaches beneath the desk
and pulls out a SHOTGUN.

CARMEN
Get the hell out of here.

CONTINUED

20 CONTINUED

20

LUIS

She's serious, man, she'll shoot you. She shot me once-

CARMEN

We're not all drug runners, gringo. Take your blood money and go.

BECK

It's not drugs. It's a man.

He reaches into his pocket. Carmen tenses in case a gun comes out. Beck pulls out the picture. Shows it to her.

BECK

Do you know him?

CARMEN

Nope.

Beck studies her.

BECK

You're lying-

She RACKS the shotgun.

BECK

Or not.

(pause)

A thousand U.S. for being on call. No drugs. Take it or leave it.

A beat. Carmen reaches for the money.

CARMEN

(to Luis)

He's going to have to see Bloomock.

LUIS

I was thinking maybe we'd just not bother Bloomock with this one.

CARMEN

Go see Bloomock.

21 EXT. DIRT RUNWAY -- DAY

21

Beck emerges from the Shack. Luis trails behind.

LUIS

I think she likes you.

CONTINUED

21 CONTINUED

21

BECK
Who's Bloomock?

LUIS
Most guys, she shoots. With you,
there was a definite chemistry-

Beck shoots Luis a non-negotiable look. Luis, rapidly:

LUIS
Bloomock runs the Corporation,
Corporation runs the town.

BECK
Where is he?

22 EXT. JUNGLE ROAD -- DAY

22

Luis drives the ratty Jeep through the jungle. Beck sits shotgun. They pass a wooden sign riddled with BULLET HOLES Embossed on it is the town's name, but someone has painted a red "H" and "L" between the words. So, it now reads "HELLDORADO."

LUIS
Before we get to town, put this on.

He reaches under his seat and pulls out a GUNBELT.

BECK
No thanks.

LUIS
You don't understand. Everyone
here wears a gun. See?

He lifts up his shirt - two Glocks stuck in his waist band, another one in a shoulder holster.

LUIS
(proudly)
I also got a derringer in my boot.

BECK
I'm happy for you.

LUIS
This is a matter of survival, man.
People see you without a gun, it's
like painting a target on your
back.

BECK
I'm sure you'll protect me.

CONTINUED

22 CONTINUED

22

LUIS

An American who doesn't like guns.
Will wonders never cease.

They go down a small hill, emerging from the jungle to find

23 EXT. EL DORADO -- DAY

23

A RAMSHACKLE TOWN cut right out of the jungle. Buildings of wood, clay, or corrugated tin line dirt streets which horses and motorcycles populate. Dodge City meets The Road Warrior. Beck is floored.

As they drive past a grubby SALOON, we hear shouts and then GUNSHOTS. A bullet ridden BODY flies out a plate glass window and into the street. Luis drives around it.

LUIS

I like to think of the place as
having an old world charm.

At which point, a TWO STORY BUILDING behind them EXPLODES, blasting outwards, showering the street with SMOKING DEBRIS.

Nobody but Beck reacts. Luis drives on. Beck gapes back.

BECK

What the hell was that?

LUIS

Rebel Indians. Hate the
corporation. Bloomock's up ahead.

They finish driving down the main drag and take a left, heading for a TWO STORY OBSERVATION DECK on a hill...

24 EXT. BLOOMOCK'S OBSERVATION DECK - BECK'S POV

24

Think American Embassy, Saigon, circa 1969: VERY CRAZED. The observation deck, ringed with a concrete wall topped with razor wire. Armed CORPORATION MEN guard it. Dozens of desperate, very hungry BRAZILIAN INDIANS plead for an audience with Bloomock.

Luis guides Beck through the Indians. Little CHILDREN beg. Beck ignores it all as they head for the gate. Luis calls out to a GUARD:

LUIS

Ellmanyo!

ELLMANYO, a thin, heavily armed guard spots Luis.

CONTINUED

24 CONTINUED

24

LUIS
Ellmanyo! Got one for Bloomock.
(Portuguese)
American. With Money.

Ellmanyo slowly saunters up towards them, hard-eyeing Beck.

ELLMANYO
(Portuguese)
Two hundred.

Luis turns to Beck and leads him off a couple of steps.

LUIS
Okay, he'll give you five minutes.
I need four hundred.

Beck slaps the cash into Luis' palm. Luis turns, smoothly pocketing the extra two hundred.

LUIS
And be polite.
(off Beck's look)
Seriously.

25 EXT. BLOOMOCK'S OBSERVATION DECK -- DAY

25

A long table with food, sat phones, maps, a large model of the mine, wine, ham radios, and six SUPER HOT INDIAN WOMEN.

FOUR MEN sit at the table - Bloomock's inner circle. One hack nosed looking bastard with a WOMAN on his lap - Bloomock's brother, HARVEY. And three especially bad ass motherfuckers dressed in black, each sporting two vicious, iron studded, jet black BULL WHIPS. They're Finnish Triplets. The Indians call them all BLACK GODS.

We call them SWENSEN, NAYLOR, and HENSHAW.

And in the middle of it all, with his back to us, looking out over the railing, tapping his foot to some private little melody of jungle madness is

BLOOMOCK - Dressed in jungle leathers, a Gaucho Road Warrior. John Wayne meets Sid Vicious.

HARVEY
I've been getting calls. We're not gonna make quota for the third time.

BLOOMOCK
Have them dig faster.

CONTINUED

25 CONTINUED

25

HARVEY

It won't matter. Face facts, bro,
the mine is tapped.

Silence. The women shift uncomfortably at this.

BLOOMOCK

Do you like olives? I like olives.

Harvey gives the girl on his lap and gentle ass slap and she rises and takes a bowl of olives to Bloomock. He takes one.

BLOOMOCK

We're just going to have to rely on
our other investment.

BRAZILIAN GIRL

Diablo Dorado...

Harvey hauls off and SLAPS HER just as BECK and LUIS emerge onto the balcony. Stopped by the Corporation Guards.

BLOOMOCK

Easy, now. We're entertaining.

We MOVE IN on Beck's eyes, flitting around the observation deck...

And then something REALLY COOL HAPPENS:

P.O.V. BECK

We WHIP PAN around the balcony as his P.O.V. instantly ZEROES IN on every visible weapon. Bloomock's GUNS, to Harvey's GUNS, to the Finnish Brothers' BULLWHIPS, to KNIVES on the table. We see how fast he sizes situations up. Every possible obstacle and instrument of destruction, noted and catalogued in his brain in LESS THAN THREE SECONDS.

Bloomock slowly turns and we see the Cheshire Cat smile.

BLOOMOCK

(fairly genial)

You're looking for a man?

Beck hands him the picture of TRAVIS. Bloomock cocks his head, studying Travis's face.

BLOOMOCK

A pretty little man.

BECK

Do you know him?

CONTINUED

25 CONTINUED (2)

25

BLOOMOCK
Who are you?

A little baby HOWLER MONKEY pokes his head up over the side of the balcony, eyeing one of Bloomock's olive pits.

BECK
Beck.

BLOOMOCK
Do you have a first name?

BECK
Yes. Do you know him?

Harvey slowly rolls his pistol cylinder across the long, brown thigh of a young INDIAN GIRL. She does not look happy.

BLOOMOCK
Mr. Beck, of all the exciting and dynamic things being done in this big, wide, wonderful world, why is this pretty little man your business?

BECK
Just is.

The little monkey makes a soft move for the olive pit. Swensen does SOMETHING WE'VE NEVER SEEN BEFORE:

He CRACKS the long, black BULLWHIP 40 FEET, just missing Beck's face and SLAPPING the little monkey on the wrist.

THE MONKEY - Leaps 5 feet straight in the air just as Swensen UNLEASHES his OTHER WHIP - this one STEEL TIPPED. Barely missing Beck again, catching the monkey on the ass. The monkey SHRIEKS, disappearing off the balcony.

It happens almost too fast to process. Swensen recoils the whips. Beck looks to Swensen, who was clearly sending him a message. Luis GULPS.

The tension's getting real thick. Bloomock smiles.

BLOOMOCK
Do you know what I do down here, Mr. Beck?

BECK
You dig for gold.

Bloomock starts slowly advancing on Beck. He walks up to Beck, takes his hand and puts it up against his CHEST.

CONTINUED

25 CONTINUED (3)

25

BLOOMOCK

How would you characterize the
force of my heartbeat, Mr. Beck?

What was weird is getting weirder.

BECK

Your heartbeat is fine.

BLOOMOCK

Concentrate. Boom Boom. Boom Boom
Boom. Boom. My heart is in
extraordinary shape...

Bloomock starts leading Beck to the edge of the balcony...

BLOOMOCK

A big body needs a big, strong
heart. Down here, Mr. Beck, we
have a very, very big body.

TIGHT ON BECK as he steps to the edge of the balcony and gets
his first look at BLOOMOCK'S EMPIRE BELOW:

A GIGANTIC MINE, 2 MILES in diameter. Populated with 4000
INDIAN WORKERS. The scope is mind-blowing.

BLOOMOCK

We got us a big ol' Jolly Green
Giant.

And with that we SWEEP DOWN INTO THE MINE...

26 INT. MINE -- DAY

26

Armed CORPORATION MEN, GATTLING GUN TOWERS, WATER CANNONS and
long COLUMNS OF LADDERS stretch down into the huge mine.

BLOOMOCK

And that Giant needs a whole lot of
heart to survive.

Traveling row upon row of INDIAN WORKERS, chained together,
breaking their backs as they dig.

BLOOMOCK

I am that heart, Mr. Beck. I am
that big old muscle that's BOOM
BOOM BOOM BOOMING.

Like looking at a GIANT LIVING ORGAN. MEN crawl up ladders
with heavy dirt packs slung over their shoulders. WOMEN run
dirt through gas powered sorters. CHILDREN suck raw fish.

CONTINUED

26 CONTINUED

26

BLOOMOCK

I don't dig for gold, Mr. Beck. I pump blood. So, if I tell you something's my business, I mean it's the business of the heart.

An INDIAN finds a sliver of gold. A FEEDING FRENZY ensues as OTHER INDIANS try to claw it off of him.

27 EXT. BLOOMOCK'S OBSERVATION DECK -- DAY

27

Bloomock grins, watching the frenzy. BELOW - GUARDS open fire with the WATER CANNONS, BLASTING the Indians apart. Bloomock sighs, the fun over so quickly. Turns back to Beck.

BLOOMOCK

You want to look for this man in my town?

BECK

Yes I do.

BLOOMOCK

You gonna kill him?

BECK

No. I want to pass a message to him from his father.

A STAND OFF. Beck's clearly not going to give up any more information. Bloomock makes up his mind.

BLOOMOCK

Your pretty little man works for me. You want to speak to him, it'll cost you five thousand dollars.

Beck slaps the cash in Bloomock's hand.

BLOOMOCK

Check the El Piedra Bar after dark, he likes to wet his whistle. You talk to him and be out of town by sun up. We clear?

Bloomock smiles widely as Beck and Luis are ushered out of the room. When they're gone, he turns to Harvey.

BLOOMOCK

Take some men, follow the big boy. Make sure all they do is talk.

28 INT. EL PIEDRA BAR -- NIGHT

28

Dark and smoky. The floor, sticky with tequila and blood. Locals play darts with hunting knives.

IN THE BACK ROOM - A MAN sits with his back to us. HEADPHONES on underneath a omnipresent COWBOY HAT. On the table - geological charts, relief maps, aerial photos and seven empty beer bottles. All ringed around a LAPTOP. He slides a CD into the Drive and hits PLAY. Montel Jordan's "This Is How We Do It" booms over the soundtrack. The man, ridiculously BOPPING his head. We finally come around to see his face

JIMMY TRAVIS

Looking nothing like the prepped up picture we saw earlier. Full beard and old west gear, but the same cocksure grin. His fingers fly over the keyboard.

ON THE SCREEN - A topographical rendering of the jungle in all different colors. The date above it is current. He enters some more information, the date shifts to "1993". Then "1983". The map, changing, as he regresses history.

He pauses at "1623". Frowning. Checks a chart. Cross references with a list of recorded monsoons. Noticing something. He types in some new info, hoping...

The "1623" map changes - specifically a RIVER flows along a different path. He checks it against a MAP written in a ancient journal, praying it looks the same...

And as the FULL CHORUS KICKS IN, Travis leaps to his feet and CROWS in victory! Pulling off a small dance move in the process.

The LOCALS all ignore him. They're used to this. Travis executes a final spin, grabs a full beer off the table and begins CHUGGING IT...

CUT TO:

29 INT. EL PIEDRA BATHROOM -- NIGHT

29

Travis PEEING into a trough on the wall. Still on a high from his breakthrough. He catches sight of himself in a mirror. Zips up and turns to it.

Fingering the SIX-SHOOTERS in his gunbelt. Trying to look tough. His RIGHT HAND, drifting down to the gun on his hip. He QUICK-DRAWS on the mirror! Pretty damn fast. He breaks into a GRIN, like a kid playing cowboy.

CONTINUED

29 CONTINUED

29

Travis reholsters the weapon. Assumes another tough guy look. QUICK-DRAWS again! Even faster. This time SPINS the gun back into his holster. He nods to himself. Satisfied.

Time for the LEFT HAND.

He holds his left hand up to his mouth. BLOWS on the fingers, bad-ass style. Then he PULLS THE GUN...

It goes FLYING out of his hand into the piss trough.

TRAVIS

Goddammit...

He retrieves the gun and washes it off in the sink. Reholsters it. Closes his eyes.

TRAVIS

Concentrate...

He DRAWS with his left again - the pistol SPINNING out of his hand and SMASHING the mirror.

Travis slumps in defeat. He sucks with his left.

As he retrieves the gun the DOOR FLIES OPEN and a HUGE BRAZILIAN bursts in, PINNING TRAVIS to the wall.

TRAVIS

Ronaldo, great to see you, how's the syphilis-

The Brazilian cuts off his air supply.

HUGE BRAZILIAN

Where's my money, gringo?

TRAVIS

You promise not to get mad?

The Brazilian applies more pressure.

TRAVIS

Okay, I guess we're past that. I'm just gonna scream for help, now -
HEEEEEELP!

The Brazilian clamps a hand over Travis's mouth.

HUGE BRAZILIAN

I saw your bitch Junjo down at another bar. No one is coming to help you-

CONTINUED

29 CONTINUED (2)

29

Tap, tap, tap. On the Brazilian's shoulder. He turns to see JUNJO, Travis's bodyguard. Mustached and dangerous (think Danny Trejo). The Brazilian releases Travis in fear.

TRAVIS

(cheerily)

Hey, we were just talking about you!

(making introductions)

Junjo, man who was trying to kill me - man who was trying to kill me, Junjo.

Junjo advances on the Brazilian who throws a MASSIVE PUNCH...

Which Junjo CATCHES. In mid air. The Brazilian's fist, wrapped in Junjo's hand. Junjo squeezes down...

30 EXT. MAIN STREET -- NIGHT

30

Beck and Luis head towards the El Piedra, talking.

LUIS

You're lucky he didn't put the Gods on you. Seriously.

BECK

"The Gods?"

LUIS

The Brothers of the Whip. The Indians call them "Dios Negros" - "Black Gods." They say they cannot be killed. You mess with Bloomock, they'll pole you.

BECK

Pole me?

Luis points out several "Pole Cages." Thick wooden POLES stuck in the ground with large CAGES on top. Inside the cages are Indians in various stages of physical deterioration. All suffering. Some just about dead. Beck looks into the eyes of a poled Indian, who's clearly getting close to the end of his sentence. He turns away to face the bar when...

SMASH! The Huge Brazilian's BODY comes FLYING OUT! Clipping part of the wall, tearing out a HUGE CHUNK of splintering wood as he flies out of the bar. He lands in a HEAP in front of Beck and Luis. A beat. Beck looks to Luis.

BECK

This happens a lot here, doesn't it?

CONTINUED

30 CONTINUED

30

LUIS
Constantly.

Feeling something by his leg, Beck looks down. The INDIAN KID, trying to shine his shoes. He picks the boy up by his shirt. Holds him up to eye level.

The Kid attempts a grin. Beck puts him down. He and Luis step over the body and into the bar. The Kid follows.

31 INT. EL PIEDRA BAR -- NIGHT

31

Travis and Junjo have retaken their seats in the back. Travis, busy showing Junjo his discovery the PICTURE slides onto the table. Travis stares down at it.

TRAVIS
Now, that is a handsome guy.

He looks up to see Beck and Luis standing over him.

TRAVIS
Hey, Luis.

LUIS
Hey, Jimmy.

Beck turns to Luis.

BECK
I thought you didn't know him.

LUIS
I thought you were gonna give me more money.

Travis looks Beck up and down. Sighs.

TRAVIS
You don't want to mess with me man.
I'm a quick draw artiste. I'm fast, I'm like Eastwood fast.

BECK
That's nice-

Before he can finish, Travis has QUICK-DRAWN and holds a gun in Beck's face. Beck doesn't move. Travis cracks up and reholsters the pistol.

TRAVIS
I don't know why Walker keeps sending you guys down here.

CONTINUED

31 CONTINUED

31

On Beck's face: "Guys?"

TRAVIS
The others all had disagreements
with Junjo.
(pointing)
This is Junjo.

Junjo actually GROWLS.

TRAVIS
He chews glass. It's really cool.

Travis turns back to his drink. Beck puts a hand on his shoulder. Junjo gets to his feet menacingly.

TRAVIS
Yeah, see, you shouldn't have done
that. Now Junjo's gonna do
something really horrible with your
head.

Beck takes in the situation. Then raises his foot and KICKS
DOWN HARD on his side of the table. This does TWO THINGS:

ONE - The other end of the table flies up, the edge CATCHING
JUNJO IN THE JAW and

TWO - The whiskey bottle is catapulted into the air. Beck
catches it and SMASHES IT DOWN onto JUNJO'S HEAD.

Junjo goes down like a ton of bricks. Like a flash, Beck
spins and GRABS Travis's GUNBELT, whipping it off him before
he can draw and pinning Travis' wrist to the table. A beat.

TRAVIS
You got a name?

BECK
Beck.

TRAVIS
You got a first name?

BECK
Yes.

Beck hauls him to his feet. Stripping him of the gunbelt and
pulling him towards the door...

TRAVIS
You don't need to do this!
(full salesman mode)
I've got something going on down
here! I'll cut you in!
(MORE)

CONTINUED

31 CONTINUED (2)

31

TRAVIS (CONT'D)

It's a lot of money! It's- Don't
you want to hear my side of things?

...almost to the door when it SWINGS OPEN of its own accord.
Revealing BLOOMOCK'S BROTHER, HARVEY, flanked by TWO
CORPORATION MEN.

HARVEY

I thought you were just gonna talk
to him.

BECK

We'll talk on the plane.

He tries to step past them - Harvey blocks his path.

HARVEY

You go. He stays.

TRAVIS

You the man, Harvey.

Beck digs into his pocket and pulls out the rest of his cash.
Offers it to Harvey, who pockets the money.

HARVEY

You go. He stays.

BECK

I don't think so.

The Corporation Men each pulls a GUN. A tense stand-off.
Luis backs away from Beck and Travis, distancing himself.

LUIS

I'm, uhhhh, just gonna go get a
drink. You guys want anything?

BECK

(eyes on Harvey)

We're cool.

TRAVIS

I'll take a Whiskey Sour if you-

Beck GRABS the first gun out of the Lead Corporation Man's
hand. Before the Second can fire, Beck HURLS IT at him,
breaking his nose. An uppercut to the First lays him out as
Harvey SLASHES at Beck with a knife. Beck sidesteps past it,
chopping him in the throat and kicking him in the balls.

Harvey goes down, unconscious. A beat.

TRAVIS

Holy shit, that was cool.

CONTINUED

31 CONTINUED (3)

31

LUIS
(staring at Harvey)
Bloomock's brother... we are dead
men.

BECK
I had no choice, you all saw it.
Somebody go get the Sheriff.

TRAVIS
Uhhhhh, Beck? That was the
Sheriff.

Beck rolls Harvey over. His jacket falls open to reveal a
SILVER BADGE pinned to his chest.

BECK
Oh.
(pause)
We should go.

At which point NINE MORE CORPORATION MEN burst in through the
BACK WAY. The MEN CHARGE Beck and Travis as the locals
settle back to watch the floor show

Beck, spinning away from the men, grabbing a POOL CUE. Using
it to KNOCK GUNS out of people's hands as soon as they draw
them. Travis, meanwhile, tries to sneak out the door.

As Beck fights he trips Travis, picks him up, and hurls him
back into the bar.

BECK
Stay.

Travis, dazed, tries to orient himself as Beck fights the
Corporation men. Punching, kicking...Beck is fast, powerful,
and extremely agile. He is also a multi-tasker: as he fights
the Corporation men, he keeps an eye on Travis, who tries
constantly to escape.

BY THE DOOR - SWENSEN enters. Just stands there, watching
the action. Sizing up Beck.

Beck grabs Travis and knocks him to the ground, his boot
pressing down on Travis's neck. Meanwhile, he reaches into
the pool table's hopper and begins FLINGING POOL BALLS at
anything that moves.

TRAVIS
(choking)
Little air, please?

Beck grabs Harvey's knife and slams it down viciously between
Travis' legs, just missing his manhood. The huge knife sinks
deep into the wood floor, PINNING TRAVIS TO THE GROUND.

CONTINUED

31 CONTINUED (4)

31

BECK

Stay.

BY THE DOOR - Swensen smiles. Lights a cigarette.

Beck keeps fighting, taking out man after man.

Travis tries to pull the knife out of the floor. He can't.

Beck moves freely through the bar destroying Corporation Men, oblivious to Swensen calmly smoking by the door.

Travis, so mesmerized by the brilliance of Beck's fighting skills, stops trying to escape. Beck QUADRUPLE KICKS the final Corporation man into Never never Land.

TRAVIS

Jesus Christ...

BECK

Luis!

Luis' head pops up from his hiding place behind the bar.

LUIS

Did we win?

Beck reaches down and pulls the buck knife from the ground, freeing Travis.

TRAVIS

Define "we."

Luis scrambles out from behind the bar and then stops cold. Seeing SWENSEN. The bar goes silent.

LUIS

Dios Negros...

Swensen smiles. Drops his cigarette. Grinds it out with his boot.

BECK

Get the jeep.

Luis hauls ass out the back way.

Swensen takes a step forward. The floorboards CREAK.

Beck takes a step backwards, holding one hand up. The other holds Travis by the neck. Beck doesn't want any trouble.

The locals, on pins and needles.

Swensen takes another step and STOPS. Still smiling.

CONTINUED

31 CONTINUED (5)

31

Silence. You can cut the tension with a knife...

And Swensen's hand FLIES to his hip and he PULLS THE WHIP! Snapping it at Beck with a THWACK...

Beck CATCHES IT. He actually catches the moving whip with his right hand. The locals GASP. The KID, amazed...

ON BECK. The whip's cut into him. Blood running down his forearm. But he won't let go.

Swensen stares at him in disbelief. Beck stares back. A beat.

Swensen tugs. Beck holds on. Still staring. Another beat...

TRAVIS

We're gonna die.

And suddenly they're both moving - Swensen pulls the second STUDED WHIP. Beck shoves Travis down hard towards the door and grabs a chair.

A HORN BLAST from outside - Luis screaming up in the jeep.

TRAVIS

Come on!

Swensen CRACKS the studded whip and Beck raises the chair to block - BOOM! The chair, smashed to KINDLING. Beck kicks Travis out the door, sending him flying hard into the side of the jeep. Swensen hauls back for a second blow as Beck grabs a table - BOOM! Broken wood flying everywhere...

Beck releases the first whip and BOLTS for the door...

32 EXT. EL PIEDRA BAR -- NIGHT

32

Beck throws Travis into the jeep. Luis hits the gas, PEELING OUT as Swensen throws one more LASH at them from thirty feet away, RIPPING OFF the SPARE TIRE on the back.

33 EXT. JEEP (MOVING) -- NIGHT

33

Hauling ass out of town. Luis drives, Beck sits shotgun, binding Travis's hands.

LUIS

(stunned)

No one has ever faced one of the Gods and lived...

Travis, staring at Beck.

CONTINUED

33 CONTINUED

33

TRAVIS

You can drop the act. If you're going to kill me, just kill me.

BECK

I'm not gonna kill you.

TRAVIS

You're taking me back. That's as good as killing me.

BECK

Not my problem.

TRAVIS

Look, you're making a mistake, okay? I'm on to something down here. Have you ever heard of the Diablo Dorado?

Beck gives him a hard look - Shut up.

TRAVIS

I'll take that as a no. It means "The Many Devils". It's a fire opal the size of your fist and I am this close to finding it-

BECK

Good for you.

34 EXT. EL DORADO -- DAWN

34

The SUN, cresting over the horizon. The Indian Kid emerges from the bar. Steeling across the street into the JUNGLE. Rendezvousing with an Indian we will come to know as MANITO. The Kid says a few words. Manito nods and races off...

35 EXT. JEEP (MOVING) -- MORNING

35

Beck rolls his eyes as Travis continues:

TRAVIS

The opal was originally possessed by the Yorba tribe in Africa, which used diamonds to carve it into an idol of Gunuko, the god of Freedom. When the Portuguese enslaved the Yorbas, it was smuggled here and hidden so the Portuguese couldn't find it.

(MORE)

CONTINUED

35 CONTINUED

35

TRAVIS (CONT'D)

The African slaves mixed with the Indian slaves and a bond developed- Did you know almost all Brazilian Indian religion has its basis in African voodoo?

BECK

Fascinating.

TRAVIS

Anyway, the Indians adopted the belief of Gunuko and the stone was hidden away. Eventually, a false mythology developed around it - the Indians said that something of "great wealth" was hidden upriver. The white men took this to mean gold and that's where the story of El Dorado came from, but in fact the Indians were talking about this stone.

BECK

A fire opal.

TRAVIS

Exactly. The slaves here had their own myth, that the stone would one day be unearthed and help to free them from their masters, "The Many Devils". Of course, that day never came.

BECK

Of course. And you know where this thing is.

TRAVIS

Sort of.

BECK

Sort of?

TRAVIS

I just need to figure out one more thing and I've got it.

(grinning)

We've got it.

Beck finally turns around to face him.

BECK

So, to summarize - there's this priceless jewel. It's from Africa. It was brought over by slaves and hidden in the jungle. It inspired a myth about a Lost City of Gold.

(MORE)

CONTINUED

35 CONTINUED (2)

35

BECK (CONT'D)

For five hundred years, men came
from all over the world to find it.
None succeeded. But now, you have
discovered it's location.

TRAVIS

(excited)

Now you're getting it!

Beck nods and turns away.

BECK

We're going to the airport.

36 INT. EL PIEDRA BAR -- MORNING

36

Bloomock's OFF-ROAD CONVOY pulls up. Bloomock exits a black,
bad ass, jungle racer. He is flanked by CORPORATION MEN in
tricked out jungle rigs and Indian TRACKERS. He moves into
the bar, taking in the CARNAGE. Harvey sits in the corner,
cradling his bloody, broken nose.

On Bloomock, shocked to see his brother in this condition.

BLOOMOCK

(white hot rage)

Who...

HARVEY

It's nothing-

BLOOMOCK

Who.

HARVEY

The big boy.

Bloomock walks over to Swensen and PISTOL WHIPS HIM! Again
and again, beating him down. Swensen, who could kill
Bloomock in a heartbeat, doesn't retaliate. He just takes
it.

HARVEY

Brother-

Bloomock keeps beating Swensen. The God, on his knees...

HARVEY

Brother! Our investment's on the
move!

This seems to tear Bloomock out of his rage. He turns and
hurries for the door.

CONTINUED

36 CONTINUED

35

BLOOMOCK
Mount up, boys!

HOLD ON SWENSEN A COUPLE OF BEATS:

Veins pulsing, anger building as he reaches for his whips.
For a second we think he's going to go after Bloomock, but

instead - He UNLEASHES a ungodly whipping on every piece of
furniture in the bar. As wood is pulverized and Bloomock
loads up his hunting party...

37 EXT. DIRT RUNWAY -- MORNING

37

The Jeep SKIDS to a halt by the runway where Carmen is
waiting. Her mouth, open in awe. She can't believe Beck's
got him.

TRAVIS
Oh, great. A fate worse than
death.

Carmen walks up to the jeep and SPITS on Travis. Then turns,
heading for the shack.

BECK
I take it you two know each other.

Beck hauls him out of the jeep. Dragging him by his still
bound wrists after Carmen.

BECK
Is the plane ready?
(no response)
Miss?

TRAVIS
Her name's Carmen-

Carmen whirls and spits on Travis again.

TRAVIS
Can we stop with the spitting,
please?

Carmen keeps walking. Beck and Travis trail behind.

BECK
(to Travis)
What did you do to make her so
angry?

TRAVIS
Dated her.

CONTINUED

37 CONTINUED

37

They reach the shack. Carmen slots a key into the padlock on the door...

BECK

We're in a bit of a hurry-

She opens the door revealing a HUGE WEAPONS LOCKER. Snatches up an AK-47, racks it, and points it at our guys.

CARMEN

I can't let you take him.

On Beck. He can't believe this...

38 EXT. BLOOMOCK'S CONVOY (MOVING) -- MORNING

38

Screaming down the jungle road at full speed. Headed for the airstrip. The Doobie Brothers "China Grove" BOOMS from the Lead Stinger's LOUDSPEAKERS. Bloomock himself, standing up on the Stinger's passenger seat, his head through the sun roof. Grinning like a maniac. He lives for this stuff.

39 EXT. DIRT RUNWAY -- MORNING

39

Back to the stand-off.

BECK

I don't think you quite understand the situation-

CARMEN

No, you don't understand. He's my meal ticket.

TRAVIS

I kinda promised her ten percent of the stone.

(off Beck's look)

What? She was having sex with me...

LUIS

Bloomock's after them.

From far away, we hear the sounds of faint sounds of doom in an approaching Doobie Brothers power ballad. Carmen takes a step closer. Pressing the rifle barrel to Beck's chest.

CARMEN

You're not taking him.

40 EXT. BLOOMOCK'S CONVOY (MOVING) -- MORNING

40

Bloomock sits back down.. Looks to Harvey, in the backseat, tending to his swollen nose and pulverized ego.

BLOOMOCK
(sugar sweet)
He savaged you didn't he, baby
brother?

Harvey stares back at his brother through tear filled eyes and a swollen broken nose.

BLOOMOCK
It's okay. I promise you
everything's going to be okay...

41 EXT. DIRT RUNWAY -- MORNING

41

BECK
You're just gonna have to shoot me.

Fine by her. She levels the weapon. Beck's hand SHOOTS OUT towards the gun as Carmen PULLS THE TRIGGER...

CLICK. Nothing.

She looks down at the AK-47. Something missing...

The BANANA CLIP. Beck holds it up.

BECK
Nice meeting you.

He grabs Carmen and throws her INTO the shack. Locking the door behind her. Turns to see

JUNJO - Holding a SHOTGUN. Trained at Beck. Grinning. Beck, exhausted by this.

BECK
You gotta be kidding...

42 EXT. BLOOMOCK'S CONVOY (MOVING) -- MORNING

42

As they speed along, various members of the Convoy RACKING WEAPONS. Prepping for a huge battle. Bloomock grins, screaming along with the MUSIC...

43 EXT. DIRT RUNWAY -- MORNING

43

CONTINUED

43 CONTINUED

43

TRAVIS

(re: Junjo)

That's right, baby! He takes a
licking and keeps on ticking!

Junjo swings the rifle around. Aiming it at him.

TRAVIS

Et tu, Junjo?

JUNJO

You left me in that bar to die.

TRAVIS

I was under duress!

JUNJO

You tried to make a deal with him.

TRAVIS

I try to make a deal with
everybody! It's part of my charm!

JUNJO

Where's the map?

The MUSIC, getting closer and closer...

BECK

We don't have time for this-

JUNJO

Make time.

44 EXT. BLOOMOCK'S CONVOY (MOVING) -- MORNING

44

Bloomock and Harvey, both singing together now, maniacally
happy as they load shells into their huge ELEPHANT GUNS...

45 EXT. DIRT RUNWAY -- MORNING

45

Junjo RACKS the shotgun.

JUNJO

Any final words?

BECK

Yeah.

(to Travis)

Are you wearing a belt?

TRAVIS

What kind of final words are-

CONTINUED

45 CONTINUED

45

Almost faster than we can see, Beck pulls off TRAVIS' BELT and WHIPS the BUCKLE at Junjo's head, catching him on the CHIN! Junjo goes down like a ton of bricks. Beck rushes over to retrieve the rifle. And then turns back to see

TRAVIS - Making a run for it. Halfway across the runway. Beck rolls his eyes.

BECK

Luis, start the plane!

Luis runs to the plane, as Beck BOOKS after Travis...

46 EXT. BLOOMOCK'S CONVOY (MOVING). -- MORNING

46

Screaming along, getting closer and closer to the airfield...

47 EXT. DIRT RUNWAY -- MORNING

47

Beck, gaining on Travis. As he goes:

BECK

Stop running!

TRAVIS

Stop chasing me!

Beck TACKLES Travis. Pulling him up, dragging him towards the plane as

CRACK! The LOCK on the door of the SHACK BREAKS!

Carmen emerges. Scoops up the AK-47 and begins FIRING FULL AUTO at the retreating Beck, fifty yards away!

BECK

JESUS!

As bullets kick up dust by his feet, Beck reaches the plane and tosses Travis in. Jumping in after him.

48 INT. PLANE -- MORNING

48

BECK

GO!

Luis opens the throttle and the plane begins TAXIING down the runway, avoiding COWS...

49 EXT. DIRT RUNWAY -- MORNING 49

Carmen curses and leaps into the Jeep. Gunning the engine, racing down the runway after the plane, STILL SHOOTING...

But the plane is pulling away from Carmen.

50 INT. PLANE (MOVING) -- MORNING 50

The music soars. A true hero moment. Our guys made it. Luis, pulling back on the throttle when...

BLOOMOCK'S CONVOY - Blasts out of the jungle at the runway's edge, heading straight for the ONCOMING PLANE!

Bloomock's boys OPEN FIRE, BLOWING OUT a TIRE! The plane CAREENS left, OFF THE RUNWAY...

Luis, desperately trying to lift off. Travis, looking through the windscreen, pointing and screaming:

TRAVIS

COW!

It's true. A COW. Dead ahead.

Luis wrenches the stick left, but it's too late...

The plane's left wing CLIPS the cow. The wing, SNAPPING CLEAN OFF. The cow moos, annoyed, and goes back to chewing.

LUIS

Hang on!

51 EXT. FIELD -- MORNING 51

The plane, spiraling like a top, FLIPS, landing on it's ROOF. Beck, Travis, and Luis pull themselves from the wreckage.

Interrupted by the ROAR of a CAR ENGINE...

Carmen. Hellbent for them in the jeep. She raises a PISTOL and we're sure she's gonna shoot Beck, but...

She FIRES at Bloomock instead.

CARMEN

Get in!

Beck THROWS Travis into the jeep and dives in after him. Luis follows suit. Carmen PEELS OUT down the airfield, heading for the Jungle Road...

CONTINUED

51 CONTINUED

51

BLOOMOCK - Standing up in the Stinger, whistling. He casually raises his ELEPHANT GUN, sighting the retreating Jeep...

He FIRES. The Jeep's back tires BLOW and it skids left, off the airfield, into the jungle and OUT OF SIGHT.

We hold on the Convoy as we hear it SMASHING THROUGH the jungle. Finally stopping with a terrible sounding CRUNCH.

Bloomock peers into the jungle where the Jeep disappeared.

HARVEY

You think they're dead?

BLOOMOCK

They're not that lucky.

(to Indian Tracker)

How long will it takes us to get down there?

INDIAN TRACKER

Twenty minutes.

Bloomock gives the signal and the Convoy rolls out.

52 EXT. CREEK BED -- CRASH SITE -- MORNING

52

The wrecked Jeep, lying UPSIDE DOWN in a CREEK BED. Silence, save for the bubbling water.

Travis comes to. Crawling out of the jeep. Forehead bloody. Looks around. About to run for it when he sees CARMEN, lying in the upside down jeep, unconscious. He rushes back to her and pulls her out. Cradling her. With real concern:

TRAVIS

Carm! Are you okay? Wake up!

Carmen's eyes flutter, coming to. Realizing she's in Travis's arms. An awkward moment between them. She pushes him away.

CARMEN

Where's Luis?

LUIS

Hello?

They LOOK UP - Luis is hanging from a TREE BRANCH, thirty feet above. Thrown clear when the jeep crashed.

LUIS

That really hurt-

CONTINUED

52 CONTINUED

52

The tree branch SNAPS and Luis plummets to earth with a THUD.

LUIS
That hurt more. Seriously.

Carmen looks back to the Jeep. And then she sees Beck. Upside down, still strapped into his seat. Unconscious. And HIS HEAD IS UNDERWATER. She starts forward.

TRAVIS
Leave him-

CARMEN
He'll die!

She runs over to Beck. Tries to get the seatbelt off. It's jammed. She can't pull his head above water. Panicked.

CARMEN
Goddammit, Jimmy, help!

On Travis. If it was anyone else asking, he'd run. But instead he goes and helps. They manage to free Beck and pull his head up. He GASPS for breath. Travis turns to Carmen.

TRAVIS
Can I run for my life now?

Barely conscious, Beck grabs Travis and SLAMS him up against the Jeep. Not going anywhere.

BECK
What did Junjo want from you?

TRAVIS
(choking)
This is not the proper way to say thank you...

CARMEN
It's a map. It shows where the stone is-

BECK
Is that why doesn't Bloomock want you to leave?

CARMEN
(suddenly suspicious)
Did you tell him about the stone?

TRAVIS
No, only you and Luis know-

CONTINUED

52 CONTINUED (2)

52

CARMEN

Well, I didn't tell him...

They all turn to Luis who remains strangely silent.

TRAVIS

Luis...

LUIS

Okay, I told him.

(over their SCREAMING)

He said he was gonna cut off my feet! Seriously, I need those!

BECK

He's gonna be coming hard for us.
We need to get to another plane.

CARMEN

There is no other plane.

BECK

Then a car. We'll drive out.

CARMEN

Did you see that Convoy? We'd
never make it. Best bet is to lie
low while Luis fixes the plane-

TRAVIS

Hang on a sec - you're still taking
me back after I saved your life?

Beck, ignoring this, turns to Luis.

BECK

How long to fix it?

LUIS

Thirty-six hours.

(off Beck's look)

Upside down and a broken wing's a
lot of duct tape, man.

Travis stares at Beck in disbelief.

TRAVIS

I could've run.

BECK

Maybe you should've.

He turns away, gathering up his things from the Jeep.
Suddenly:

CONTINUED

52 CONTINUED (3)

52

CARMEN

Look out!

Beck turns just in time to see Travis, holding a SHOVEL. He brings it down on Beck's head with a WHANG! and we

CUT TO:

BLACKNESS - Fading up to...

53 EXT. CREEK BED -- LATER

53

Beck comes to with a start. Carmen is crouched over him, cleaning the wound. Beck tries to sit up. Can't.

CARMEN

He's gone.

Beck touches his head and winces. Throbbing headache. He reaches into his pocket for the cell. Nothing.

CARMEN

He took your phone and your notebook.

BECK

Where's Luis?

CARMEN

Went back to start on the plane.
We'll hide you till it's ready.

Beck shakes his head and gets to his feet, woozy.

BECK

Which way did he go?

CARMEN

You won't last five minutes in the jungle. Hell, he won't last five minutes in the jungle.

BECK

Which way?

Carmen stares at him, defiant. He studies her eyes. They flit over his left shoulder. Showing him the way.

BECK

Thanks.

He starts walking. She trails behind.

CONTINUED

53 CONTINUED

53

BECK
You're not coming with me.

CARMEN
I can keep you alive-

BECK
Don't eat anything, don't get
bitten by anything - I think I got
it.

CARMEN
But can you track him in the
jungle?

Beck stops..

CARMEN
I'm coming with you.

54 EXT. CREEK BED -- LATER

54

INDIAN TRACKERS ON MOTORCYCLES check the ground for signs of
Beck and company, as they come upon the ABANDONED JEEP and
HALT. RADIOING BLOOMOCK:

INDIAN TRACKER
They're not far. But they're
traveling separately...

55 INT. BLOOMOCK'S STINGER -- MORNING

55

Bloomock smiles at the news. To Harvey:

BLOOMOCK
We gonna bungle in the jungle, baby
brother. Bungle in the jungle.

56 EXT. JUNGLE -- DAY

56

Carmen leads Beck through the jungle. Walking in silence.
Beck stepping gingerly everywhere, Carmen walking with
confidence. Finally:

CARMEN
So, what did he do?

BECK
Who?

CARMEN
Travis.

CONTINUED

56 CONTINUED

56

BECK
Don't know.

CARMEN
You're going through all this and
you don't know why?

BECK
I didn't ask.
(off her look)
I prefer not to get involved.

CARMEN
Does that make it easier?

Beck sidesteps a branch and the question.

BECK
He's just another G.G.G..

CARMEN
A what?

BECK
A "Go Get a Guy".

CARMEN
Are the people you work for really
gonna kill him?

BECK
Don't know. Didn't ask.

CARMEN
You're a born conversationalist,
you know that?

BECK
(annoyed)
Well, what do you want me to say?

CARMEN
I don't know, normal things. Like,
"Hey, woman who saved my life
today, who are you? Where are you
from?"

BECK
(wooden)
Who are you? Where are you from?

CARMEN
You really have no concept of what
I'm talking about, do you?

CONTINUED

56 CONTINUED (2)

56

BECK

What's the deal with you and the kid?

CARMEN

We have a love-hate relationship; he hates to love me and I love to hate him.

BECK

So, all you care about is this stone.

Carmen grins.

CARMEN

Hey, I'm just a dishonest girl trying to make a living here.

BECK

You really believe it exists?

CARMEN

Jimmy came down here a couple years ago to work for Bloomock. Doing soil samples, trying to figure out where to sink the mine. When he was digging he found this- I don't know, journal. Written by this shipwrecked sailor who lived with the Indians. It gave symbols of landmarks one could use to find where the stone was hidden. The problem is, it was written five centuries ago, and the jungle shifts and changes an enormous amount in one year, much less five hundred. So he's been doing surveys, trying recreate what the region looked like back then. He figures out where the original landmarks were and we get rich.

BECK

And you think he can do it?

CARMEN

You'd be surprised how smart he is.

She says this in a way that belies some feelings for Travis.

BECK

You're sure it's only the stone you care about?

CONTINUED

56 CONTINUED (3)

56

CARMEN

(smiling)

Why? You gonna ask me out?

On Beck. A little embarrassed. Carmen, loving this.

CARMEN

And here I thought you preferred
not to get involved.

Beck, quickly changing the subject:

BECK

You sure we're going the right way?

CARMEN

Yes. If you move silently and
treat the jungle with respect, it
will do the same for you. I only
hope Jimmy knows that...

57 EXT. JUNGLE -- DAY

57

Travis walks through the lush foliage. Reading through
Beck's NOTEBOOK, SINGING his own version of "Welcome to the
Jungle" to himself loudly:

TRAVIS

Travis in the Jungle! He's got a
treasure map! Gonna go find a big
ass treasure, definitely bring it
back! You know, he's such a sexy
man... The ladies, they all
scream... Even lesbians, when they
see him, consider switching
teams... In the Jungle, Travis in
the Jungle, Won't you take him to
his - Shu-na-na-na-na-na-na
knees? Knees? Oh! Travis wants
to scream!He steps down into a HIDDEN SNARE which YANKS HIM straight up
into the air, upside down and SCREAMING! Pulling him one
hundred feet off the jungle floor...

58 EXT. INDIAN CAMP -- DAY

58

Travis sits in the center of the camp tied to a pole.
INDIANS mill all around him, sharpening knives and cooking
meat over open flames. The INDIAN CHIEF approaches Travis.
He is flanked by MANITO and several of his top warriors.

CONTINUED

58 CONTINUED

58

TRAVIS
Before we get started, I just want
to say that you are some of the
nicest people I've ever been
kidnapped by-

Manito SLAPS Travis across the face.

TRAVIS
I was just being polite-

Another SLAP.

TRAVIS
There's no need for--

SLAP.

TRAVIS
I should really shut up, shouldn't-

SLAP.

Suddenly, a COMMOTION from the kids going through Travis's
bag. They pull out THE JOURNAL, shouting to the Chief...

59 EXT. JUNGLE -- DAY

59

Beck and Carmen, by the snare. Carmen gazes up at it.

CARMEN
Thirty minutes in the jungle, he's
already been grabbed by the
Yanomami. Unbelievable.

She starts running. Beck follows...

60 EXT. INDIAN CAMP -- DAY

60

Beck and Carmen huddle together on a RIDGE above the camp.
Looking down at Travis, who is still TALKING to the Indians.

CARMEN
If they don't figure out what the
map is, he might be okay...

IN THE CAMP - The Indians, staring at the Map in the journal.
As Travis tries to explain it to them:

TRAVIS
The biggest problem I'm having is
identifying one of the markings.
See the three arched lines?

CONTINUED

60 CONTINUED

60

We see THREE ARCHED LINES, like little humps - all on top of each other.

TRAVIS

At first I thought it meant
"mountain", but there were never
any mountains in that area. Once I
figure out what those are, I can
get the stone's exact location-

The Chief's turns the page to a SKETCH of what the stone looks like. His eyes go wide and he begins SCREAMING to the Warriors. The entire camp, picking up STICKS advancing on Travis...

ON THE RIDGE ABOVE

CARMEN

They're gonna kill him for sure.
The children and the elders
start...

Below, LITTLE KIDS are whacking Travis's legs with sticks.
An old, toothless, INDIAN WOMAN takes a poke too.

CARMEN

...Then the Warriors take over.

A PACK OF WARRIORS lead by Manito starts squatting and posturing with large WOODEN CLUBS. Taking practice swings.

IN THE CAMP - On Travis, yelping in pain, as the kids and old people whack away.

TRAVIS

Is there anyone...OUCH! Who's got
a tiny...OUCH!...Little
tiny...OUCH! GODDAMN! OUCH!...Bit
of reasonableness? OUCH! OUCH!

ON THE RIDGE

BECK

Okay, we need a diversion. What if
we set a fire-

CARMEN

No, that's stupid. We could
dislodge a boulder, roll it down
into the camp-

BECK

I'm telling you, fire is better-

CARMEN

Fire is dumb. You can't control it-

CONTINUED

60 CONTINUED (2)

60

BECK
And a runaway boulder we can
control?

As they bicker, Carmen glances over her shoulder. Then:

CARMEN
How about this - we get flanked by
a group of Indians and captured
along with him?

BECK
What kind of idea is-

He stops, following her gaze. FIVE WARRIORS stand behind
them, weapons at the ready.

BECK
Oh.

61 EXT. INDIAN CAMP -- DAY

61

Beck and Carmen, now tied to the same pole Travis is.
Carmen, arguing loudly with the Chief in his own language.

TRAVIS
Great rescue.

BECK
It was her idea.

Travis looks at Carmen. Actually a little touched.

TRAVIS
You came after me...

CARMEN
I came after the stone. I tried to
tell him that Bloomock's coming.
He thinks I'm lying.

The children move into resume the whacking. Suddenly, the
KID from the bar STOPS. Recognizing Beck. He SHOUTS
something to the elders, who begin conferring rapidly.

BECK
What did he say?

CARMEN
"He Who Caught the Whip"?

The Chief barks some orders and the whacking party backs off.
Instead, the begin to EXAMINE Beck in wonder, going through
his stuff, touching his hair, etc.

CONTINUED

61 CONTINUED

61

BECK

What's going on....

One of the women lifts his shirt to reveal a LARGE SCAR across his stomach. She jumps back, shouting and pointing excitedly. The Chief says something. From here on, Carmen will TRANSLATE:

CARMEN

His grandson tells him you faced a Black God...

TRAVIS

Yes, yes he did!

(pause)

Is that a good thing?

Carmen replies, then translates back.

CARMEN

He says... look at them. Sixty in all. They used to be thousands strong. Until the Black Gods came. They came in the night and...

(to the chief)

"Crinata"?

(the Chief nods)

The night sky turned to blood. I think he means like a flare. They came and took the people - the women and children first and then the men. They took them to dig to hell.

BECK

He means the mine.

CARMEN

Yeah. He says they were hunted wherever they went after that. More and more were taken over the years - this is all that's left.

BECK

Why don't they fight?

CARMEN

He says his people cannot fight the Black Gods, they cannot be killed.

CARMEN

(looking at Beck)

Only another God can stand against one of their kind and live.

(MORE)

CONTINUED

61 CONTINUED (2)

61

CARMEN (CONT'D)

The scar on your stomach - they think you're Mapinguari, a jungle God whose known for having a second mouth in his belly which he roars with when he gets mad.

TRAVIS

Makes sense...

CARMEN

Mapinguari's a sleeping giant. He only awakens to protect the trees which hold up Heaven. They believe that if the conquerors like Bloomock aren't vanquished, they'll continue to cut down the trees until the Heavens fall.

BECK

I'm not a God.

TRAVIS

I can vouch for that.
(to the Indians)
Your jungle God's from Vegas!

Carmen relays the message. Gets the response.

CARMEN

He says there is only one way to find out.

The Chief barks another order to the Indians and a GREAT CHEER goes up from them. TRIBAL DRUMS begin to be played. The entire tribe, preparing for something.

TRAVIS

Well, this is ominous...

BECK

What are they doing?

At the center of the ritual the INDIAN WOMEN begin grinding up a BLUE POWDER in several bowls. Chanting as they do it. The Warriors dancing around.

CARMEN

Getting ready to test you.
(off his look)
It's called Quarup.

CARMEN

You live through it, you're a God.
You don't, you're not.

CONTINUED

61 CONTINUED (3)

61

TRAVIS
Sounds fair.
(re: powder)
What's that blue powder?

CARMEN
De'lani. They believe if you
inhale it, it gives you the
strength of your ancestors.

As the preparations for the ritual continue:

BECK
How do you know so much about them?

TRAVIS
Hey! Can we not play "get to know
each other" right now? Let me
break it down for you - he's a
psycho who won't use guns and she's
a girl whose father brought her
here ten years ago to help the
people who are about to kill us.

BECK
(surprised)
Your father brought you here to
help the Indians?

CARMEN
Yes. Why won't you use guns?

TRAVIS
Dear lord...

Beck takes a deep breath. Eyes on the Indians.

BECK
I have to regulate myself.

CARMEN
Regulate how?

BECK
It's important for me to limit
myself to compliance holds.

CARMEN
Why?

Beck, watching the Indian Warriors prepare. Never taking his
eyes off them.

BECK
If I move past compliance holds, I
start getting into punching.
(MORE)

CONTINUED

61 CONTINUED (4)

61

BECK (CONT'D)

Punching almost always leads to kicking. If I'm punching and I'm kicking, then I'm fighting.

The Women, applying body paint to the Warriors. Beck, realizing what he's going to have to do to get out of this.

BECK

Once I start fighting, rules are pretty much out. I'll be looking to get into the blunt trauma. Sticks, clubs, hammers, sledge hammers. Blunt trauma almost always leads to sharp trauma: razors, knives, hatchets, axes.

On Travis. No quips for this. Staring at Beck.

BECK

Once I start cutting... I know I'm starting to go down a road that I don't want to be on...

CARMEN

...and guns?

On Beck. A thousand yard stare.

BECK

Guns take me to a place that I really can't go anymore.

CARMEN

What place?

BECK

(looking up into her eyes)
Hell.

The TRIBAL DRUMMING, increasing in speed. The Indian Chief approaches the pole and cuts Beck's ropes.

TRAVIS

Break a leg. Actually, try and break several legs.

Beck nods. His face all business. He is led into the center of the camp.

The rest of the tribe, forming a CIRCLE around them. The WOMEN dance up to Beck, writhing to the music. Pressing themselves against him. Very sexual.

TRAVIS

You were flirting with him-

CONTINUED

61 CONTINUED (5)

61

CARMEN

I was not.

The women TEAR Beck's shirt off revealing a host of OTHER SCARS. Carmen gasps. This man wasn't kidding about hatchets and axes. He's had a hard life. Travis notices her reaction.

TRAVIS

You have to figure someone who works out that much has deep personal issues-

CARMEN

Not now.

The women begin to SMEAR PAINT on Beck's chest. Undulating as the beat gets faster and faster...

TRAVIS

I could look like that. Couple days in the gym...

CARMEN

What is wrong with you?

As a SMALL INDIAN WARRIOR enters the circle. Five feet tall. Moving like a monkey, hands low to the ground.

TRAVIS

All right, Beck, you got this! He's gonna be no prob-

Trailing off as NINE MORE WARRIORS enter the circle as well. All carrying various weapons - spears, bolos, etc. The last one is MANITO. Beck looks back to Travis.

TRAVIS

You're gonna die.

The WOMEN dance up to the Warriors, carrying wide BLOWGUNS. They BLOW the BLUE POWDER from it into the Warriors faces. The Warriors go into a FRENZY, jumping around, screaming.

The Chief hands Beck a LONG KNIFE. Beck looks at it. Afraid of what he could do.

BECK

You don't want to give me this.

The Chief and Carmen have another exchange.

CONTINUED

61 CONTINUED (6)

61

CARMEN

He says Quarup dictates the
sacrifice be able to defend
himself.

Beck drops the knife to the ground. The Chief shrugs,
stepping back. The women begin to WAIL, and then...

THE FIRST WAVE - Comes incredibly fast. They attack Beck en
masse, using their size and speed. Beck, barely able to
defend himself. Managing to knock three out, but getting his
ass kicked by the rest. The remaining seven circle him...

CARMEN

(re: the knife)

Pick it up.

Beck shakes his head, wiping blood from his mouth. Limping
now. The Warriors LUNGE AGAIN...

THE SECOND WAVE - Begins with BOLOS hurled at Beck. Most
hit. As he falls, the warriors come in. Ground fighting,
Beck barely manages to beat them off. Two more knocked out,
five left. They circle him again.

CARMEN

(re: knife)

Pick it up...

Beck, having trouble standing now. Shaking his head again...

THE THIRD WAVE - Uses the TREES, scrambling up, launching
themselves down at him. Their spears, SLASHING HIM. He
falls again, and they pin him down, ready for the kill...

He looks over. The KNIFE, two feet away...

He reaches out towards it...

And grabs a ROCK from the ground instead. SMASHING IT into
the head of the Warrior on top of him. And just like in the
club at the beginning, he stops playing defense and BEGINS TO
MOVE FORWARD...

Attacking the remaining four warriors with ferocious force.
Tossing one into a tree, braining another one with a bolo.
Two left. One HURLS a SPEAR at Beck... Who CATCHES IT and
uses the blunt end to knock the man cold.

Only MANITO is left. He SCRAMBLES to the edge of the circle,
to the women who BLOW MORE POWDER into his face. Then he
comes back attacking, screaming.

The tide shifts again as he beats Beck down. Slicing,
kicking, biting. Beck, down on one knee, almost out of gas.

CONTINUED

61 CONTINUED (7)

61

With a last PRIMAL BATTLECRY, Beck punches Manito in the throat and THROWS HIM over his shoulder, rolling across the ground, GRABBING THE KNIFE...

Pinning Manito underneath him, he PLUNGES THE KNIFE down towards his heart...

And STOPS.

The tip of the blade, hovering an inch above Manito's heart.

Beck, breathing hard. Barely there. The drums have stopped. The dancing has stopped. The tribe just watches, awestruck.

The Chief steps forward and speaks. Carmen translates.

INDIAN CHIEF

He says no one has ever survived
Quarup. You may take his son's
life as your reward.

ON BECK. The fire in his eyes, telling us he wants to. Primally, he almost needs to. He raises the knife above his head... And PLUNGES IT into the ground next to Manito's body. He stands, shakily. Turning to the Chief.

BECK

I give you your son, you give me my
friends.

TRAVIS

(from the pole)
Good call!

The Chief cuts Travis and Carmen's bonds. Some of the women begin undulating again. Falling to their knees, BOWING.

TRAVIS

What are they doing?

CARMEN

They believe he's Mapinguari.
Surviving Quarup proves it.

The Indian Chief speaks, pointing to Beck.

TRAVIS

What's he saying?

CARMEN

He says Mapinguari is not awake
yet. But he will be.

More Indians bowing now. Looking upon Beck as heavensent. Interrupted by a SHOTGUN BLAST! Everyone turns to see

CONTINUED

61 CONTINUED (8)

61

BLOOMOCK - Emerging from the jungle, driving the STINGER. The CONVOY entering the camp. Corporation Men, taking up positions, automatic weapons trained on the tribe.

BLOOMOCK
You people simply must get better
deities.

One Warrior screams, rushing to his weapon. A Corporation Man FIRES, killing him. Instantly, Beck's on the man, STRIPPING HIM of his GUNBELT, knocking him cold...

HARVEY
Hey!

Beck turns to see Harvey standing there. Holding a KNIFE to the Indian Kid's throat. The Warriors move to take him out...

BECK
(to the Indians)
Don't!

The Indians look to the Chief who nods. They hold their ground. Bloomock jumps down from his jeep. Smiling. Walking over to Harvey, and the Kid, who is whimpering. He kneels down, wiping the Kid's tears away.

BLOOMOCK
When Winnie the Pooh went to
Rabbit's house, what happened? Do
you know?

The Kid can't understand him. Still crying. Bloomock takes the tears on his fingers and wipes them on Harvey's knife.

BLOOMOCK
When Winnie marched, uninvited,
into Rabbit's home? Where little
Rabbit was alone, sitting by
himself, enjoying the peace and
solitude that one is entitled to in
one's own home, who here can tell
me what happened?

ON TRAVIS - Staring down at the Corporation Man's FALLEN GUNBELT, a foot away from Beck's leg. Two pistols, still in their holsters...

HARVEY
He ate the honey.

BLOOMOCK
What's that?

CONTINUED

61 CONTINUED (9)

61

HARVEY

He ate Rabbit's honey.

Travis, catching Beck's eye. Looks down to the gunbelt.
Beck SEES IT...

Bloomock straightens up. Turning to Beck.

BLOOMOCK

Not exactly, brother. Not exactly.
He violated Rabbit. He ate every
jar of honey he could find. He
broke furniture, knocked over
plants, got himself stuck in
Rabbit's window...

Bloomock steps right into Beck's face. Nose to nose.

BLOOMOCK

Winnie the Pooh got his big, honey
packed ass stuck up in Rabbit's
window.

He turns away to address the others. Beck, edging towards
the belt...

BLOOMOCK

I'm standing right here, boys. My
eyes are wide open and what am I
seeing? The only thing I'm seeing
is Winnie the Pooh's big, fat,
honey stuffed ass stuck right smack
in the middle of my window...

BECK

(whispering to Travis)
How fast are you?

Travis smiles.

BLOOMOCK

My house is in shambles.
Reparations must be paid.
(to Harvey)
Start with the boy.

Harvey, drawing back the knife to slice the Kid's throat...

Beck KICKS the gunbelt into the air towards Travis...

Who CATCHES IT, simultaneously SPINNING, WRAPPING it around
his waist and BUCKLING IT, right hand dipping into the
holster and DRAWING...

BOOM! Travis puts a bullet right through HARVEY'S SHOULDER,
knocking him off the Kid.

CONTINUED

61 CONTINUED (10)

61

CARMEN

Jesus, that was fast...

Bloomock rushes to his fallen brother's side.

BLOOMOCK

Kill them all!

Travis goes to work. Hand fanning the hammer, BLASTING Corporation Men. Beck, grabbing a CLUB, KNOCKING weapons away. Carmen scoops up a rifle as the Indians rise up and join in the fight. A disarmed Corporation Man picks up a SPEAR and charges Travis, who pulls his trigger. CLICK. Out of bullets.

His left hand flies to his hip to quick-draw the other gun...

But as usual it goes spinning out his left hand and onto the ground. Travis DUCKS the spear and comes up PUNCHING. Not doing much good. About to get impaled when CRACK! The guy goes down, hit in the back of the head by BECK.

BECK

You suck with your left.

TRAVIS

Thanks. You're about to die.

Beck turns at the last second to intercept an attacker, coming at him with a MACHETE. Takes it away from him.

THE PARKED CONVOY - In the midst of the fight. The REAR CAR. Black tinted windows. The DOOR OPENS...

All THREE BLACK GODS step out.

The Indians FREAK OUT. Running for their lives as

The Black Gods WADE IN. Slaughtering the Indians. A force of pure death. Never moving faster than a brisk walk. The Corporation Men, regrouping behind them. Taking down Indians, capturing them in nets.

Carmen, running across the camp, scooping up the journal...

On Beck. Almost stunned as the Gods move towards him...

CARMEN

We have to go!

But Beck doesn't want to. All the Indians, fleeing, captured, or dying. And then he sees

THE CHIEF - Running towards him. Carrying the Kid, trying to protect him. Swensen sees him too.

CONTINUED

61 CONTINUED (11)

61

With a grin he LASHES the whip out, catching the Chief around the neck...

BECK

NO!

The Chief's NECK SNAPS cleanly. He falls like a stone. The Kid, confused. Crawling over his grandfather's body. Finding a BLOWPIPE on him, clutching it... One of the Corporation Men scoops the boy up and carries him away.

From his position captured in one of the nets, MANITO HOWLS. For his dead father. For his taken son. Then he sees Beck.

MANITO

(subtitled)

You did this! YOU BROUGHT THEM
HERE!

Carmen, clawing on Beck's arm.

CARMEN

COME ON!

Beck goes. Turning, grabbing Travis, they run hellbent away from the camp down a JUNGLE PATH. Taking a left onto

62 EXT. WOODEN DOCK -- DAY

62

On the bank of the magnificent AMAZON RIVER. Several small BOATS with primitive outboard engines roped to the dock. No other way out. Beck, Travis, and Carmen jump on, untying the other boats, sending them floating into the river. Beck yanks and the PULL CORD and the outboard sputters to life...

ON THE DOCK - The Corporation Men emerge. SHOOTING at our guys as Beck revs the engine. Bullet hits on the water and they SPEED away down the river.

Carmen takes over the engine. Angling the boat towards a small TRIBUTARY. Beck, shouting over the ENGINE:

BECK

Where are you going!

CARMEN

Where they can't follow!

"Verdejante Inferno"!

(off his look)

It means Green Hell.

Beck looks ahead - the mouth of the tributary draped with all kinds of trees and jungle roots. Incredibly imposing.

CONTINUED

62 CONTINUED

62

BECK
Sounds great...

63 EXT. INDIAN CAMP -- DAY

63

The Corporation Men, mopping up. The Lead Tracker returns from the docks, breathless.

INDIAN TRACKER
They've entered the Verdejante
Inferno. We'll have to go around.

HARVEY
Then let's go.

BLOOMOCK
Not you, baby bro.

HARVEY
I'm fine-

As he helps his wounded brother into the cab:

BLOOMOCK
No, you're not. Go back, get
patched up, take them with you.

He points to the netted Indians. Manito, still wailing,
Bloomock KICKS HIM in the head, silencing him.

BLOOMOCK
Put them into the mine, triple
shifts. I'll take care of the big
boy. I swear.

He gives Harvey a tender kiss on the forehead. A real moment
between two brothers who love each other. Harvey departs
with half the Convoy.

64 EXT. BOAT (MOVING) -- DAY

64

The "river" is now only a few feet across. Getting narrower
and narrower as they go along. The jungle, encroaching on
them. Almost like a marshland.

BECK
Why don't we just get out here?

CARMEN
You don't want to get out here.

An unholy ANIMAL SHRIEK from the left confirms this. Beck
jumps at the sound. Travis chuckles.

CONTINUED

64 CONTINUED

64

TRAVIS
Not quite what you signed on for,
hey big guy?

Beck turns to Travis.

BECK
That reminds me...

And Beck PUNCHES TRAVIS straight in the jaw! He goes down.

BECK
That was for the shovel.

He helps Travis up. Thinks it over. A beat. PUNCHES HIM
again. Travis goes over again.

TRAVIS
What was that for?

BECK
Also for the shovel.

Travis picks himself up. Rubbing his jaw.

TRAVIS
There is a time in everyman's life,
a kind of "moment of truth" time.
A "fork in the road" moment. Your
whole life can be defined by what
you do when you reach that fork-

BECK
Let me see the map.

Travis pulls it out, excitedly.

TRAVIS
This is what I'm talking about, now
you're making sense- What are you
doing?

Beck hands the map to Carmen.

BECK
Giving it to someone who'll be able
to use it. We're going back.

TRAVIS
You obviously don't understand the
concept of the "fork in the road"
moment. Besides, she can't find it
without me.

CONTINUED

64 CONTINUED (2)

64

BECK

I think she's smart enough to make
do.

Carmen smiles at this. Beck smiles back. Travis stares at
their mutual attraction.

TRAVIS

I'm gonna throw up.

TIME CUT TO:

65 EXT. BOAT (MOVING) -- LATER

65

The jungle, thicker than ever. Our guys sometimes having to
duck branches as they pass them. Beck sits in the bow,
silent. Travis and Carmen in the stern, examining the map.
Debating the three squiggly lines.

CARMEN

A mountain?

TRAVIS

That's what I thought, but it
doesn't make sense. There were no
mountains by these other landmarks
back then.

Beck glances over at the map.

BECK

Looks like a rainbow.

TRAVIS

I'm not talking to you.

Beck shrugs.

CARMEN

It does kinda look like a
rainbow...

TRAVIS

That's ridiculous - all these other
markings are geographical.

(pointing at the symbols)

Mountain, tree, river - a rainbow
is a non-reoccurring phenomenon,
how could you possibly use one to
pinpoint a location?

BECK

I'm just saying-

CONTINUED

65 CONTINUED

65

TRAVIS

Where are you gonna find a rainbow
in the jungle? Wait, don't answer
that because I'm not talking to
you.

Beck turns back to the jungle.

CARMEN

Don't worry, I'll send you your cut
when I find it-

TRAVIS

Yeah, great plan, except that I'll
be dead by then! Or did you
forget?

(pause; to Beck)

How much is Walker paying you for
this?

Beck doesn't respond. Still staring out at the jungle.

TRAVIS

Must be a lot. It takes a lot of
money to open a restaurant.

Travis holds up the Menu Notebook. Beck snatches it away
from him. Embarrassed. Off Carmen's look:

TRAVIS

Oh, what? He didn't tell you on
your little first date? We're
sitting here with a bona fide
restaurateur. An entrepreneur-

CARMEN

Leave him alone.

BECK

You know... you're in trouble,
because you're in trouble. I
didn't make you get in trouble-

TRAVIS

You want to know what I did?

BECK

No.

TRAVIS

Why they want me - you don't want
to know?

BECK

I don't get involved.

CONTINUED

65 CONTINUED (2)

65

TRAVIS
(to Carmen)
I kissed a girl.

CARMEN
That's it?

TRAVIS
Well... it was where I kissed her;
the point is, she was married to
the wrong guy. This guy picks up a
phone and calls Walker - boom, I've
got a price on my head. So I come
down here to start over. And now
I'm gonna die.
(staring at Beck)
I saved your life, you know.

Beck finally looks at him.

BECK
I saved your life with the Indians.
We're square.

TRAVIS
You selfish prick-

BECK
I'm selfish? I'm not the guy who'd
screw everybody to get his hands on
something that doesn't exist-

TRAVIS
No, you're worse. You pretend to
be a good guy. You pretend to do
the right thing. You saved my
life? No, you saved your
restaurant. If it wasn't for that,
you would've let them kill me, and
you know it.

On Carmen, staring at Beck.

TRAVIS
Bloomock slaughters thousands of
Indians a year, and what do you do?
Walk into his house and give him
money. For your restaurant. You
almost get Carmen and Luis killed.
For your restaurant. You ruin my
life. For your...

He trails off. Actually emotional. A beat. He looks up at
Beck.

CONTINUED

65 CONTINUED (3)

65

TRAVIS

I may be a selfish prick. But at least I'm honest about it.

66 EXT. EL DORADO -- DAY

66

Luis emerges from a store carrying various PLANE PARTS. Crossing the street, he sees

HALF THE CONVOY - Rolling back into town. Dragging nets filled with INDIANS behind them. He scrambles to hide behind a building as he watches the Corporation Men unload the new slaves and shove them towards the mine with bayoneted rifles.

67 EXT. MINE -- DAY

67

We FOCUS ON Manito and the Kid. The latter, still clutching the BLOWPIPE he took off his grandfather's body. He hides it in the folds of his shirt. As they are forced to climb down the rickety ladders into the mine.

The other Indian Workers look up at the fresh meat. Manito stands proud and tall. He begins to say something...

When a big Indian Worker CLOCKS HIM! He goes down and the other workers swarm the body. The Kid, looking on in horror, as the slaves rip every piece of clothing and trinket, anything of value, off his father's unconscious body...

68 EXT. BOAT (MOVING) -- DAY

68

Nobody speaking as they float along. A DULL ROAR can be heard from up ahead. Getting LOUDER...

BECK

What is that?

As they ROUND A BEND and come out of the jungle into...

69 EXT. MAGNIFICENT RIVER BASIN -- DAY

69

Like coming out of the dark into the light. The boat, emerging from the foliage into a HUGE OPEN LAKE of water. And most amazing of all is the VISTA in front of them...

SEVEN WATERFALLS - All roaring down into the lake, feeding it. And we have just stumbled into one of the most beautiful places in the world.

Beck gapes at the scope of it all. Unconsciously getting to his feet as he looks at it in awe.

CONTINUED

69 CONTINUED

69

Travis, gaping at something else. At the bottom of the Falls, a frothy MIST kicks off the water. The sunlight shines through it.

Creating a giant RAINBOW.

TRAVIS

Oh, my God... Oh, my God, that's it! That's the rainbow!

He grabs Beck and HUGS HIM in joy!

TRAVIS

You're a genius!

BECK

Don't touch me.

TRAVIS

Fair enough!

He turns to Carmen and plants a big wet one on her lips! She laughs and hugs him with joy. Stopping when she sees the look on Beck's face.

Her grin fades, knowing what's coming.

CARMEN

No...

BECK

I'm sorry. We're still going back.

TRAVIS

Oh, come on! Do you know how close we are?!

BECK

We have got a psycho on our tail, and you want to wander around out here longer?

CARMEN

It'll take him at least five hours to get here without a boat.

BECK

It doesn't matter-

CARMEN

It does to me.

(pause)

Show me which way it is. The airport. Just point in the direction of it.

CONTINUED

69 CONTINUED (2)

69

On Beck. He has no idea where the airport is.

CARMEN

That's what I thought. We're not going until I say so.

TRAVIS

Goddamn, I love this girl-

Cut off as Beck snatches up the map and TEARS IT TO SHREDS. Carmen stares at him in shock.

BECK

No map, no treasure hunt, no reason to stay, so let's-

Carmen hauls off and PUNCHES BECK. Not slaps. We're talking full on roundhouse shot to the jaw. Travis bursts out LAUGHING. Beck rubs where she hit.

CARMEN

That was my future. You son of a bitch...

(to Travis)

And what are you laughing about?

TRAVIS

It doesn't matter...

CARMEN

How can you-

TRAVIS

I can still get us to the stone.

Carmen stops in her tracks.

BECK

Bullshit.

TRAVIS

Now that I know where the rainbow is, it's just mathematics.

CARMEN

How close?

TRAVIS

Close.

CARMEN

(staring at Beck)

Then let's go get it.

70 EXT. BLOOMOCK'S STINGER (MOVING) -- DAY

70

Bloomock drives slowly through the jungle. Fiddling with his sidearm. The Lead Tracker walks up to the car and gets in. Something on his mind, but he's hesitant to voice it.

INDIAN TRACKER

We won't get to them by nightfall-

BLOOMOCK

Then we'll have a big old camp out, ghost stories, s'mores- Do your people eat s'mores?

(re: sidearm)

This gun is all messed up...

INDIAN TRACKER

Maybe we should go back. The jungle is not safe at night-

BLOOMOCK

I think I jammed the slide...

INDIAN TRACKER

It's not that I'm afraid-

Bloomock looks down his gun's barrel.

BLOOMOCK

How did that get in there? It looks like a twig...

INDIAN TRACKER

It's just, night in the jungle will take care of them anyway - why put yourself at risk?

BLOOMOCK

Hold that thought, I gotta clear the chamber.

With that he raises the gun and SHOTS the Tracker in the chest! Bloomock looks down the barrel again.

BLOOMOCK

That got it.

(to the others)

Anyone else want to call it a day?

No? You, with the thing in your nose - you're my new lead Tracker.

He reaches over, opens the passenger door, and throws the old Tracker's body out. Revving the engines.

CONTINUED

70 CONTINUED

70

BLOOMOCK
No, let's go get the big boy!

71 EXT. BANKS OF THE AMAZON -- DAY

71

Beck, Travis, and Carmen, walking along. Travis, doing calculations with a pad and a pen.

CARMEN
It's getting dark. We're going to have to camp soon.

BECK
No camping. We get this thing, we get the hell out of here.

CARMEN
You don't understand, nobody travels at night in the jungle. That's when the howler monkeys feed.

BECK
Howler monkeys?

Travis finishes his calculations and stops.

TRAVIS
This is it.

Carmen stares at the ground.

CARMEN
What, here?

TRAVIS
No. There.

He points to the middle of the RIVER. Smiling.

TRAVIS
We're going swimming.

72 EXT. AMAZON RIVER'S EDGE -- DAY

72

Beck and Travis have stripped down to their skivvies. Beck in boxer briefs, Travis in Underoos.

TRAVIS
(re: Beck's underwear)
Boxer-briefs. How coquettish of you.

CONTINUED

72 CONTINUED

72

BECK
(re: Travis's underwear)
Wonder Woman?

TRAVIS
Queen of the Amazons.

Carmen shakes her head.

CARMEN
He has a whole set of them...

BECK
You sure it's safe to swim here?

TRAVIS
Don't worry, little girl, I'll
protect you.

Travis DIVES into the water. Surfaces. Smiling.

TRAVIS
See? Nothing to-

Suddenly, his face turns grave. He begins SCREAMING:

TRAVIS
Oh, god! Piranhas! PIRANHAS-

As he is YANKED UNDERWATER! On Beck and Carmen, stunned by
how fast it all happened. Not knowing what to do or say...

Travis surfaces with a grin. Perfectly fine.

TRAVIS
Just kidding. You coming?

BECK
I hate you.

73 EXT. AMAZON RIVER -- DAY

73

BECK AND TRAVIS - Treading water ten feet from shore.

TRAVIS
This should be about the center.

They both take deep breaths and DIVE...

UNDERWATER - Beck and Travis swim down through the murky
water. Looking for jewels, gold, anything on the riverbed
floor. Instead they spy AN OPENING. Beck points and they
both swim towards it. Taking them into a TUNNEL. They swim
down it, lungs running out of air and finally emerge into

74 INT. UNDERWATER CAVE -- DAY

74

Completely dark. They surface, GASPING. There's air here. Travis pulls out a GLO-STICK and snaps it. Their eyes, adjusting the green light.

The walls, covered with moss. A flight of STONE STEPS leads out of the water to a archway carved out of rock. Beck and Travis exchange a look and climb the stairs into

75 INT. DIABLO DORADO CHAMBER -- DAY

75

Twenty feet long. And at the end of it PILES of GOLD DOUBLOONS. Beck and Travis stare in awe.

TRAVIS

This would explain the myth about the gold. But where's...

Then, as his eyes adjust further, he sees it...

DIABLO DORADO - The biggest OPAL you've ever seen. Carved into the shape of the face of Gunoko. It's surface, a deep blood red. Almost like a fire burns inside it. It's mesmerizing. On a pedestal. Beck starts forward towards the treasure, but Travis stops him.

TRAVIS

Are you nuts? Booby traps.

BECK

Where?

TRAVIS

Well, they're hidden.

BECK

You read about this?

TRAVIS

No, but there's always booby traps in places like this. Have you never seen an Indiana Jones movie?

BECK

Indiana Jones didn't do this shit in his underwear.

TRAVIS

(looking around)

No holes in the walls for darts, that's good...

(MORE)

CONTINUED

75 CONTINUED

75

TRAVIS (CONT'D)

Floor could be pressurized, though.
Maybe something to do with
spikes...

Beck rolls his eyes and starts forward.

TRAVIS

Don't!

Beck walks across the room. Travis tensed, waiting for
something to happen...

Nothing does. Beck reaches the stone. Picks it up. Holds
it up for Travis to see. No booby traps. Travis comes over
and we hold on the two standing amidst the boundless
treasure.

76 EXT. AMAZON RIVER'S EDGE -- DAY

76

Beck and Travis surface to find Carmen waiting for them.
With baited breath. Travis grins and holds up the stone...

PRE-LAP the sound of their LAUGHTER...

77 EXT. CAMPFIRE -- NIGHT

77

Night has fallen. Beck, Travis, and Carmen sit around their
fire laughing. All in high spirits. For the first time, all
three are happy and enjoying each other's company.

TRAVIS

What are you gonna do with your
share?

CARMEN

(smiling)

I don't know. But I can't believe
we're having the "what are you
gonna do with your share"
conversation.

TRAVIS

What about you, big man?

Beck finishes preparing DINNER - seasoned jungle roots. He
passes them to the others. Travis looks at his dubiously.

BECK

Hire the best Su Chefs in town.

Carmen takes a bite of her root.

CONTINUED

77 CONTINUED

77

CARMEN

This is incredible. Where did you learn how to cook?

BECK

Various Nevada Correctional Facilities.

Travis takes a tentative bite. Carmen and Beck watch, waiting for a response.

TRAVIS

Well, anyone can make root taste good.

Travis starts devouring his root. Beck can't help a little smile. Carmen laughs, finishing her root.

CARMEN

What about you, Jimmy? What are you gonna do?

Travis stops eating. Looks to Beck. Carmen's face falls. In all the excitement, it seems our heroes forgot what brought them together in the first place. An awkward silence.

BECK

I've worked for Mr.

BECK

Walker for a long time. Money's an extremely important thing to these people-

TRAVIS

Don't lie to me-

BECK

I'm not. Look, I'm not promising anything, but there's a chance you could buy your way out of this.

Travis stares at him.

TRAVIS

You really mean it?

BECK

We'll go talk to him together.

A real moment between them.

CONTINUED

77 CONTINUED (2)

77

TRAVIS

You're okay, Beck. And you make a
hell of a root.

We begin to PULL OUT up into the jungle sky, until their
CAMPFIRE is just a tiny speck in the midst of BLACKNESS. We
then focus in on another CAMPFIRE three miles behind them,
above the waterfall. ZOOMING in until we arrive at...

78 EXT. BLOOMOCK'S CAMPSITE -- NIGHT

78

Much more elaborate than our heroes'. Bloomock sits,
toasting a s'more. The Corporation Men eat. The Black Gods
lean against trees. The Indians pound drums and dance and
shake by the fire. Bloomock loves it. He moves his hips and
eats to the percussive Indian rhythm. Bloomock's got his
eyes all over two young Indian DANCERS. Beautiful girls who
shake and pump smooth to the beat of the drums.

BLOOMOCK

Tonight, we eat. Tonight, we
drink. Tonight, we fill our loins
with the boom boom of the jungle's
treasures.

Bloomock gets up and heads for the Indian girls.

BLOOMOCK

Tomorrow, we rise as warriors.
Tomorrow, we kill.

As a PIERCING SCREECH echoes through the jungle...

79 EXT. GOOD GUY CAMPSITE -- NIGHT

79

Beck jumps at the sound. Carmen chuckles.

BECK

Howler monkeys?

CARMEN

No.

The screeching continues. Suddenly joined by an even more
TERRIFYING WAILING. Like nails on a chalk board.

CARMEN

Those are howler monkeys.

Suddenly, the first screeching sound CEASES, cut off in a
horrible DEATH SCREAM. Carmen smiles.

CONTINUED

79 CONTINUED

79

CARMEN

They got him.

BECK

Real lovely place you got out here.

CARMEN

And now for dessert...

She produces two BERRIES the size of APPLES. Hands them to Beck and Travis. Travis chows down. Makes an "Mmmmmmm" sound.

CARMEN

They're called Konlabos. My father taught me about them.

Beck takes a bite. Delicious. He stares at Carmen. The girl's full of surprises. And now he really wants to know:

BECK

Who are you? Where are you from?

CARMEN

I'll tell you, when you tell me your first name.

BECK

(smiling)

Never gonna happen.

TRAVIS

She's from here. Right?

CARMEN

In a way. I grew up in San Paolo.

CARMEN

My father worked for FUNAI. It's an Indian Rights Group. When I was ten, we came down here to try and help. Medicine, vaccinations- Before we got here, the common cold could have wiped out an entire tribe.

BECK

So why'd you stay?

Carmen's face goes dark a little.

CARMEN

Something happened.

CONTINUED

79 CONTINUED (2)

79

TRAVIS

We can talk about something else-

CARMEN

No, he wants to know. Bloomock came down. Started building the mine. Started taking the Indians. My father tried to intercede...

She trails off.

CARMEN

One night the Black Gods came calling. They took my father. He never came back. I was seventeen. I didn't have any money, any friends...

BECK

So you went to work for the man who killed your father?

CARMEN

My father spent his entire life trying to help other people. That's what got him killed. Sometimes, you just have to look out for yourself.

(pause)

Another?

Travis nods and she tosses him a Konlabos. Beck flips open his notebook.

BECK

How do you spell "Konlabos"?

CARMEN

I wouldn't put them on your menu just yet.

On Beck's hand. He writes the "K" and then it SEIZES UP. On Travis. Seizing the same way. Both, going into PARALYSIS.

CARMEN

(softly)

It's a paralytic. Temporarily neutralizes the spinal cord. It's not permanent...

Beck and Travis stare at her, shocked. Unable to move. Carmen rises. Pockets the STONE, throws WOOD on the fire.

CARMEN

The fire will keep the animals off you till sun up.

(MORE)

CONTINUED

79 CONTINUED (3)

79

CARMEN (CONT'D)

By then you'll be able to move.
You head in that direction, eight
miles, you'll get to the airfield.
Luis will fly you wherever you need
to go.

BECK

Don't do this...

CARMEN

I have to. I'm sorry.

She leans down and kisses him softly on the lips. He can't
move away. She turns to Travis.

CARMEN

Jimmy-

TRAVIS

You better hope I die.

Carmen smiles sadly.

CARMEN

I could never do that.

She kisses him once, too, and then is GONE.

CUT TO:

THE SUN - Beginning to crest over the HORIZON...

80 EXT. GOOD GUYS CAMPSITE -- DAWN

80

Beck and Travis, still frozen in the same positions, arguing.

BECK

You really know how to pick them-

TRAVIS

Me? Me? I'm not the one making
googly eyes at her the whole time!

BECK

I was not-

TRAVIS

You were too! What about on the
boat? "I'm sure she's smart enough
to make do." Completely flirting-

BECK

Yeah, well, you can have her-

He stops. Listening. In the distance - TRUCKS.

CONTINUED

80 CONTINUED

80

BECK
Bloomock?

TRAVIS
Only if our luck holds. Can you
move?

BECK
My left pinky.

TRAVIS
Great. That'll come in real handy
in fighting him off.

Travis strains. He manages to ROLL onto his stomach.

TRAVIS
I think we can roll out of here.

BECK
You're not serious-

TRAVIS
I admit it's not exactly a high
speed getaway, but it's all we've
got.

He rolls over onto his back. Beck stares at him.

TRAVIS
Will you come on? I'm already two
rolls ahead of you, I'm leaving
your ass in the dust.

Beck tries to roll. Gets one. Travis gets another. They
look ridiculous - two paralyzed guys rolling slowly across
their campsite. The engines, approaching. Dying.

A BOOT comes down next to Travis's head. He looks up.
BLOOMOCK.

81 INT. JUNGLE CLEARING -- DAY

81

Beck and Travis, now TIED BACK TO BACK, hanging from a vine
lashed to their wrists, ten feet off the jungle floor.

TRAVIS
Oh, yeah, this is much better.

Bloomock steps up, smiling.

CONTINUED

81 CONTINUED

81

BLOOMOCK

So. You boys got taken. The classic tale, the femme fatale who plays men's affections against one another and then steals off into the night.

(pause)

Which way did she go?

BECK

You'll kill us either way.

BLOOMOCK

True. But there's quickly and then there's slowly. You of all people should know that.

Swensen steps forward and begins squirting a CLEAR LIQUID on Beck and Travis's dangling legs.

TRAVIS

Please don't be gasoline, please don't be gasoline-

BLOOMOCK

Of all the creatures who live here, my favorite is the howler monkey. Indigenous, incredibly vicious, and unbelievably poisonous. Lucky for you, this is their mating season. Swensen is spraying you with a pheromone that will attract the males. Once they realize that you are, shall we say, unsuitable for procreation, they'll crack you open and eat everything inside.

TRAVIS

I wish it was gasoline, I wish it was gasoline, I wish it was gasoline-

BLOOMOCK

So. Which way did she go?

TRAVIS

Isn't this the part where we spit in his face?

BECK

I'm too far away.

Interrupted as the NEW LEAD TRACKER comes up to Bloomock. Whispering something into his ear. Bloomock beams.

CONTINUED

81 CONTINUED (2)

81

BLOOMOCK

Gentlemen, I hate to cut this short, but I'm afraid I must take my leave of you. Let's roll out, people!

Team Bloomock mounts up and the convoy pulls out. Bloomock honks a good bye as he goes. Silence. Beck and Travis, hanging there, ALONE.

TRAVIS

You think they found her?

BECK

I don't know. Can you move?

TRAVIS

I can feel my arms again. They really, really hurt.

BECK

Maybe if we start swing back and forth, we can get a foothold on a tree.

They begin pumping their legs and swinging back and forth like a pendulum. Getting more and more air, but nowhere close to a tree. As they swing:

TRAVIS

What kind of restaurant?

BECK

What?

TRAVIS

What kind of restaurant are you gonna open?

BECK

(taken aback)

Cajun.

TRAVIS

Oh, man, that'll never work. Cajun food's too spicy.

From deep in the jungle we hear a BLOODCURDLING HOWL.

BECK

Can we not talk about this now?

TRAVIS

You know what the rate of success for new restaurants in Las Vegas is? Like ten percent.

CONTINUED

81 CONTINUED (3)

81

Beck, getting closer to a tree on his side. Tries to grab it with his legs. Misses. Pumps his legs harder. Swings back in and gets it. WRAPPING HIS LEGS around the tree.

BECK

Got it!

TRAVIS

Okay, what now?

A beat. They hang there.

BECK

I don't know.

TRAVIS

Great plan.

(pause)

I think I'm getting taller.

ANOTHER HOWL, closer this time.

TRAVIS

Who gets killed by monkeys?
Snakes I could take, at least
they're bad ass, but Curious
George?

BECK

That doesn't look like Curious
George.

Travis follows Beck's gaze to see - THREE HOWLER MONKEYS gathered below them. Powerfully built, almost feral. They open their mouths and HOWL again. Fucking terrifying.

TRAVIS

Oh, shit...

They look up, examining their prey. Then one goes to the base of the tree Beck's hanging onto. FLIES UP IT, climbing amazingly fast, going for Beck...

Beck lets go with his legs seconds before the monkey gets to him. Our guys, swinging back and forth again, in a large arc. The other monkeys scale different trees.

Every Time Beck and Travis swing near them, they take a SWIPE with their razor sharp claws. One tears open Beck's shirt, drawing blood. When Beck swings back in, the monkey LEAPS FOR HIM...

Beck KICKS the monkey, knocking it aside in mid-air! It falls to the jungle floor, immediately scrambling back up the tree to it's former position. Then ALL the monkeys begin JUMPING AT THEM...

CONTINUED

81 CONTINUED (4)

81

BECK
Use your legs!

Beck and Travis, kicking out as they continue to swing, knocking the monkeys down each time. ONE MONKEY in particular, climbing a tree closer to Travis. It JUMPS...

And GRABS onto Travis's chest! Another, grappling onto BECK.

BECK
Kick it off!

TRAVIS
I can't!
(to the monkey)
Take him, he's prettier!

Beck's monkey begins HUMMING THE HELL out of him! Travis's monkey, face to face with him. It SMILES, baring it's knife-like teeth. Travis screws his eyes shut.

TRAVIS
Oh, shit, here comes the monkey love...

BLAM! BLAM! TWO GUNSHOTS ring out and the monkeys FALL. Travis opens his eyes to see JUNJO - Standing below, rifle smoking. The other monkeys bug out. Travis yelps with joy.

TRAVIS
Thank God! Great shot, Junjo!

JUNJO
I was aiming for you.

He begins reloading the rifle.

TRAVIS
Whoa, whoa, whoa, we can make a deal!

JUNJO
I shoot, you die. Deal?

BECK
You kill us, you'll never find the stone.

ON JUNJO. Considering. Then he raises the rifle. Beck and Travis, closing their eyes...

BLAM! The bullet severs the ROPE cleanly. Beck and Travis fall to the jungle floor. Junjo stands over them. Beck and Travis shake off ropes. Getting to their feet.

CONTINUED

81 CONTINUED (5)

81

JUNJO
Where is it?

TRAVIS
Beck figured out the map. The key
was- Look out!

Junjo turns, startled, and Travis DECKS HIM. Junjo goes
down. Travis turns to Beck.

TRAVIS
Now, let's go get that stone-

BECK
No.

TRAVIS
What do you mean "no"?!

BECK
I've been here thirty-six hours,
I've been in a plane crash and a
car crash, I've fought in a sacred
Indian Ritual, I've been declared a
God, I've been punched, kicked,
shot at, whipped, paralyzed, and
most recently had the crap humped
out of me by a Howler Monkey!

TRAVIS
I admit, it's been a bit of a day-

BECK
I am done. We are going back.
Screw the stone, screw Carmen, and
screw this country. And if you say
one more word, I am going to hit
you in the mouth, throw you over my
shoulder, and carry you to the
goddamn plane.

TRAVIS
Okay, I can see you're upset, but
let's-

WHAP! Beck punches Travis in the mouth, knocking him cold.
Throws him over his shoulder. And starts walking in the
direction of the plane...

A81 EXT. EL DORADO -- MAIN STREET -- DAY

A81

Luis, coming out of a store when he sees

CONTINUED

A81 CONTINUED

A81

BLOOMOCK'S CONVOY - Rolling back into town. Queen's "We Are The Champions" blares from the loudspeakers as Bloomock waves like a king to all he passes. Luis's jaw drops because STRAPPED to the vehicle is

CARMEN - Tied, spread-eagled to the front grille of the Stinger, displayed like a trophy deer. Unhurt, but bowed.

As the Convoy passes Luis, Carmen raises her head, catching his eye. She shakes her head "no". Don't try anything.

And Luis can only watch as the Convoy rolls on towards the Observation Deck. Victorious.

82 EXT. BLOOMOCK'S OBSERVATION DECK -- DAY

82

Harvey rises and crows in joy as his brother comes up the stairs. Hugging him. Then they both turn to Carmen, who is dragged in by Corporation Men.

HARVEY
Where are the others?

BLOOMOCK
Dead.

Carmen flinches a little at this. Tries not to show it.

HARVEY
(excited)
And the stone?

BLOOMOCK
That's where things get a bit hinky. You want to tell him or should I?

CARMEN
I hid it.

BLOOMOCK
Guess what my next question was?

CARMEN
Somewhere safe. I want to cut a deal.

HARVEY
Your life for the stone, we get it-

CARMEN
No. Their lives for the stone.

CONTINUED

82 CONTINUED

82

She motions over the balcony. At the INDIAN SLAVES. Harvey blink in surprise.

BLOOMOCK

Come again?

CARMEN

Everyone knows the mine's tapped.
You've got no reason to be here
anymore. You let them go, you
close up shop, and you never come
back. Those are the terms.

BLOOMOCK

And once we're gone, you'll what?
Fed-Ex it to us? Or, wait - you'll
arrange a meeting! Somewhere
public where we can't pull
anything, right? It's the perfect
plan, the evil white men are forced
to leave, toppled by their hubris
and overwhelming greed!

Harvey's laughing. Carmen looks away.

BLOOMOCK

You'll be a hero to the people!
You'll have saved the rain forest!
They'll sing songs about you!

He begins making up a TRIUMPHANT SONG about Carmen, crooning
at the top of his lungs.

CARMEN

Those are the terms. Take them or
leave them.

Bloomock sighs theatrically and turns to his brother.

BLOOMOCK

When you're beat, you're beat,
wouldn't you say so Evil White Man
Number Two?

HARVEY

Yup. We're beat.

BLOOMOCK

That's right.

BLOOMOCK

The little Brazilian girl's got us
over a barrel. Guess we're gonna
pack up the whole operation.
(to Carmen)

(MORE)

CONTINUED

82 CONTINUED (2)

82

BLOOMOCK (CONT'D)

Tell you what - you give us the
stone now and then we'll leave.

Carmen stares at him.

CARMEN

You're lying.

BLOOMOCK

Of course, I'm lying!

And he viciously BACKHANDS HER to the ground!

BLOOMOCK

Where's the stone!

Carmen on the ground, begins cursing him in Portuguese.
Bloomock laughs, cursing her back. Then:

BLOOMOCK

Daddy's little girl, following in
his footsteps. Don't follow too
close, little girl, it didn't end
well-

CARMEN

At least he tried to help people.
You've destroyed thousands of
lives, for what? Gold?

Bloomock considers.

BLOOMOCK

Pretty much, yeah.

CARMEN

You're nothing. And you'll get
nothing from me until you leave
this place. And if you ever come
back, I'll kill you myself.

Bloomock sighs.

BLOOMOCK

You know what the best part of this
day has been? Watching a whore try
and grow nobility.

She SPITS on him. He grins and SPITS BACK. Harvey laughs.
He grabs her by her hair and drags her to her feet.

CARMEN

I don't care if you torture me-

CONTINUED

BLOOMOCK
Why would we torture you? This
isn't about you...

He pulls her towards the edge of the balcony.

BLOOMOCK
It's about them.
(pause)
Have you ever fired a high powered
rifle before?

Carmen doesn't respond. Bloomock snaps his fingers and one of the Corporation Men steps forward, carrying a metal rifle case. Slots a key into it, unlocking it. Opens the case, revealing a beautiful, almost futuristic looking RIFLE. He hefts it and racks it, lovingly:

BLOOMOCK
This is a Sauer SSG 300. Sixty
bolt throw with positive cycling,
six locking lugs on the bolt, and a
drop free five round magazine.
Catch.

He tosses it to her. She catches it, stunned he'd give her a weapon. Levels it at him and pulls the trigger. Click.

BLOOMOCK
It's not loaded.

Harvey laughs at this, taking a seat at the table. He pours himself a goblet of wine, and puts his feet up, kicking back to watch the show.

Bloomock continues talking, walking behind her Carmen...

BLOOMOCK
The thing about a rifle is, it has
to feel like an extension of your
body...

He puts his arms around her from behind and fits the rifle but into the crook of her shoulder.

BLOOMOCK
(almost sexual)
See how good that feels? How
easily it fits in the crook of your
shoulder? Now put your eye to the
scope...

CARMEN
No...

BLOOMOCK
Just a demonstration...

He ever so gently pushes her head forward till she can see
THROUGH THE SCOPE - A group of Indians, toiling in the Mine.

BLOOMOCK
You see the target?

CARMEN
Don't do this...

BLOOMOCK
I'm not doing anything. You are.

He slaps in the clip, holding her and the rifle in position.

BLOOMOCK
The important thing to remember
when you shoot is to exhale slowly.
Most people hold their breath,
that's a rookie mistake-

CARMEN
Please...

BLOOMOCK
Now you just squeeze the trigger...

Bloomock's finger, curling around Carmen's on the trigger...

CARMEN
Please...

The rifle FIRES. THROUGH THE SCOPE - An Indian goes down,
shot in the chest. Carmen closes her eyes in horror.

BLOOMOCK
(orgasmic)
God damn, that felt good...

HARVEY
She held her breath.

BLOOMOCK
She did?

HARVEY
I was watching.

He eats a grape.

BLOOMOCK
She won't on the next one.

82 CONTINUED (5)

82

BLOOMOCK
(kissing her cheek; softly
whispering)
I believe in you...

All of it, too much for Carmen.

CARMEN
I'll tell you where it is-

BLOOMOCK
I'm sure you will. Who's next?
(off her look)
We've got four more rounds in the
magazine and we're going to do this
until you get it right. And if you
hold your breath again, I'm going
to carve up ten of them with a
pearing knife for every bullet you
waste. So look through the scope
and pick out who's next.

And as Carmen turns back to the mine, trembling, we
mercifully cut away to

83 EXT. DIRT RUNWAY -- HOURS LATER

83

Beck and Travis emerge from the jungle. Travis, handcuffed,
being led by Beck. They stop for a second, seeing

THE PLANE - Fixed and ready to go. A moment, as they stare
at it. Beck's escape pod. Travis's death sentence.

BECK
I wish it could have been different-

TRAVIS
Save it.

Beck stares at him. Travis won't look him in the eye.

Beck takes Travis by the wrists and leads him towards the
plane. Luis comes around the side, catching sight of them.

LUIS
It's about time! I'll go get her
started up.

He moves towards the cockpit as Beck and Travis approach.

LUIS
I might not even come back after I
drop you guys, what with Carmen
gone.

CONTINUED

83 CONTINUED

83

TRAVIS

Do me a favor, don't mention that
double-crosser's name in my
presence-

LUIS

(suddenly angry)

You don't say another word about
her! She was a good woman!

Beck stops in his tracks.

BECK

What do you mean "was"?

Luis lowers his head. On Beck and Travis. Staring at him
disbelief.

LUIS

I thought you knew...

BECK

Tell me.

LUIS

Bloomock caught her in the jungle.
She'd hidden the stone, didn't want
to tell where. He made her tell.

BECK

How did he do that?

LUIS

He made her kill them. The
Indians. He made her kill the
people she was trying to help-

TRAVIS

What do you mean help?

LUIS

That's what she was gonna do with
it. The stone. She was going to
trade it for their lives.

On Beck. Realizing she was noble after all.

LUIS

But he wouldn't let her. He got
her to tell. And then...

He looks away. Not wanting to say it.

BECK

Did he hurt her?

CONTINUED

83 CONTINUED (2)

83

Luis nods.

TRAVIS
(softly)
Is she dead?

Luis looks at the ground. A long beat. Finally...

LUIS
Soon.

Beck. Trying to control himself...

BECK
What... did he do...

LUIS
He put her on the pole. You don't
come down from the pole. He put it
by the mines, where the sun is the
hottest. He told the workers she
was an example.

BECK
An example...

LUIS
Of what happens if you go against
the Corporation. He said for her
sins she will die slowly-

Beck, getting angrier...

BECK
Her sins...

LUIS
That's what he said. Some of the
newer workers prayed to their
jungle Gods to save her, but the
others just beat them down.
(pause)
They don't believe in Gods anymore.

Beck doesn't respond. He's literally shaking with rage.

LUIS
I'll start the plane.

He goes to do this. We hold on Beck. Just standing there.
The PROPELLERS begin spinning, the engine, coughing to life.

Beck just stands there.

Luis, poking his head out of the window.

CONTINUED

83 CONTINUED (3)

83

LUIS

All set!

But Beck just stands there. Feet rooted to the ground.
Travis, staring at him.

TRAVIS

Beck?

But Beck still just stands there. A statue. The plane in
front of him. The town behind him.

He stands there. Deciding.

And then takes Travis by the wrists.

Leading him to the PLANE.

He opens the passenger door and puts Travis inside. Looks
through the windshield. The engine running. The runway
clear. He reaches for the handcuff keys. Unlocking one of
Travis's wrists...

And cuffing it to an armrest.

TRAVIS

What are you doing?

Beck turns. And walks away.

LUIS

Where the hell is he...

Luis trails off. Seeing where Beck's headed.

The WEAPONS SHED.

84 INT. WEAPONS SHED -- DAY

84

Beck opens the door. Floor to ceiling, stockpiled on
shelves. EVERY GUN IMAGINABLE. Without a word, he begins
LOADING UP.

Magazines slapped into AK-47's. Shells fed into shotguns.
Safeties, clicked off. Slides, racked. Two shoulder
holsters, strapped on, a DESERT EAGLE in each. A gunbelt
with SIX-SHOOTERS around the waist. Two rifle pouches criss-
crossing his back, the SHOTGUNS slid into them.

When he runs out of holsters, he grabs a roll of DUCT-TAPE.
A machine gun, lashed to each thigh. Glockes around the
waist.

CONTINUED

84 CONTINUED

84

And then he turns to see a TARP. Two huge shapes underneath. He pulls the tarp, revealing TWO HAND HELD GATTLING GUNS. Covered with dust. Next to them, two shoulder bags, filled with near endless AMMO.

He straps on the bags and hefts the GATTLINGS.

85 EXT. DIRT RUNWAY -- DAY

85

Beck emerges from the shed. Travis and Luis, staring at him in a mixture of awe and fear. Beck BEGINS TO WALK. Towards town. He has to pass the plane to do so.

LUIS
Come on, man it's suicide!

Beck keeps walking.

LUIS
Bloomock's got like a hundred guys!

Beck keeps walking.

LUIS
She's probably already dead!

Beck looks up at Travis as he passes. Their eyes lock.

TRAVIS
(softly)
You're crazy.

Beck keeps walking. Headed to TOWN...

86 INT. BLOOMOCK'S OBSERVATION DECK -- DAY

86

Bloomock stands by the railing. Looking down, watching the exhausted Indian slaves passing a motionless CARMEN, lashed to her pole.

Harvey sits at the table, HOLDING THE STONE. Staring into it. Entranced.

HARVEY
It's amazing, isn't it?

Bloomock smiles at his little brother. A WALKIE-TALKIE on the table CRACKLES.

CORPORATION MAN
(through walkie)
This is Outpost One, over...

CONTINUED

86 CONTINUED

86

Bloomock frowns and picks up the Walkie. Keying it.

BLOOMOCK
What is it?

CORPORATION MAN
(through walkie)
Somebody's coming.

BLOOMOCK
What do you mean, somebody's
coming?

CORPORATION MAN
(through walkie)
There's a guy. He's coming out of
the jungle. He's walking straight
towards us- Jesus Christ that's a
lot of guns...

BLOOMOCK
Who is he?

CORPORATION MAN
(through walkie)
Matt just fired a warning shot, but
he's not stopping-

BLOOMOCK
Who is he-

From the walkie come the sounds of GUNFIRE and EXPLOSIONS.
Like WORLD WAR III over the radio. Then STATIC.

BLOOMOCK
Outpost One, come in...

No response.

BLOOMOCK
Vikram, come in.

Just static. Bloomock lowers the walkie. Turns to Harvey,
who seems as shocked as he is.

BLOOMOCK
How many men at Outpost One?

HARVEY
Fifteen...

BLOOMOCK
How far away?

CONTINUED

86 CONTINUED (2)

86

HARVEY

A mile. Maybe less.

Bloomock stares at the walkie.

BLOOMOCK

Get the workers back to the
barracks and lock down the town.

87 SERIES OF QUICK CUTS -- CONTINUOUS

87

The WORKERS being led out of the mines. Weapons lockers,
being opened, rifles distributed. SNIPERS, taking up
positions on top of buildings. The town being fortified...

88 EXT. BLOOMOCK'S OBSERVATION DECK -- DAY

88

As Bloomock presses a machete into Harvey's hands.

BLOOMOCK

Put the girl in the center of town,
I want him to see her die before we
send him along after her. When I
give the word, you open her up.

HARVEY

I love your mind.

Harvey pockets the stone and heads for the mine. Bloomock
raises his Walkie and speaks to his MEN:

BLOOMOCK

Nobody fires till I give the word.

From over the walkie, various MEN radio in their assent.

CUT TO:

89 INT. BLOOMOCK'S OBSERVATION DECK -- CONTINUOUS

89

A CLOCK - Sitting on the table. TICKING. Bloomock, standing
next to it. Waiting for word over the walkie.

TICK, TOCK, TICK, TOCK...

That sound is all we hear as we begin

CUTTING AROUND TOWN:

Corporation Men, in their positions. Hidden in STOREFRONTS,
crouched on ROOFTOPS. Rifles at the quick. Waiting.

CONTINUED

06/24/02 (White)

97.

89 CONTINUED

89

TICK, TOCK, TICK, TOCK...

90 INT. WORKER BARRACKS -- DAY

90

The Indian WORKERS, huddled into the barracks. Bathed in sweat. Guarded by Corporation Men. Their faces, showing they know that something is in the air.

THE KID says something. A Corporation Man turns to an Indian he knows speaks English.

CORPORATION MAN

(nervous)

What did he say?

INDIAN

He says Mapinguari is awake.

TICK, TOCK, TICK, TOCK...

91 EXT. EL DORADO -- DAY

91

Main Street, empty save for Carmen, still lashed to the pole, now STAKED OUT in the center of MAIN STREET. Harvey stands next to her. MACHETE at his side.

TICK, TOCK, TICK, TOCK...

A HEAVY WIND blowing out of mine. Kicking up some dust. Enough to obscure Harvey's view of the end of Main Street. He squints and through the dust we see a DARK FIGURE...

Beck.

Emerging from the dust. Carrying the guns. Covered in dirt from the battle at Outpost One.

He walks into town.

Every gun in the place, trained on his head. The Corporation Men, waiting for the order.

TICK, TOCK, TICK, TOCK...

Beck STOPS. Fifty feet from the Pole.

HARVEY

Don't come any closer.

This rouses Carmen. She slowly raises her slumped head. Seeing Beck. Seeing the guns. She manages a weak smile. MUMBLES something.

CONTINUED

91 CONTINUED

91

HARVEY

What?

Carmen turns to him. Still smiling. Through the pain and the dried tears, she gasps two words:

CARMEN

You're fucked.

Harvey looks down the street at Beck. Nervous.

A91 EXT. BLOOMOCK'S OBSERVATION DECK - CONTINUOUS

A91

Bloomock looks down at Beck

BLOOMOCK

Should have stayed home, Big Boy.

B91 EXT. ELDORADO

B91

Beck takes a step forward.

BECK

Welcome to my jungle.

Beck aims at Harvey and PULLS BOTH TRIGGERS. The Gattling Guns ROAR TO LIFE, each bullet fired sounding like a SONIC BOOM. Harvey is blown backwards into the air!

On Bloomock watches his brother crumble in complete shock. Horror. Then...RAGE...His hands tremble as he reaches for his radio.

BLOOMOCK

(over walkie)

Kill him!

The Corporation Men bring up their rifles as Beck SPINS the still firing GATTILING GUNS towards the buildings...

And we're about to see Hell On Earth.

The storefronts EXPLODING, as bullets RIP THROUGH THEM. The gunfire, CHEWING away SUPPORT BEAMS, causing entire SECOND FLOORS to COLLAPSE. Beck, RAISING the guns, to take on the remaining ROOFTOPS. Corporation Men, BLOWN off their perches as the BULLETS PUNCH THROUGH stone and brick parapets.

Beck, SCREAMING as he CONTINUES FIRING. Spinning round and round. He's not aiming for people. He's aiming for real estate. He is an honest to God FORCE OF NATURE.

Men fly through the air. Vehicles explode. Buildings fall.

CONTINUED

B91 CONTINUED

B91

Finally, the gattling guns CLICK dry. The barrels, still spinning. It takes Beck a moment to notice. Beck DROPS the gattlings and grabs the MACHINE GUNS taped to his legs. He begins walking forward. Heading for Carmen. He reaches the Pole. Pauses to slash her bonds. She falls into his arms.

Looks up into his eyes as he carries her to cover...

They aren't his eyes anymore. The Beck who we knew is gone. Looking up at him, she murmurs one word:

CARMEN

Hell...

He puts her down behind a burned out truck and stands. Heading for Bloomock's observation deck.

92 EXT. OUTSIDE OF TOWN -- DAY

92

A CORPORATION MAN, guarding Bloomock's parked CONVOY. Hearing the explosions. Grabs his walkie. Into it:

CORPORATION MAN

What the hell's going on over there-

Cut off as he is GARROTED from behind by an UNSEEN FIGURE...

93 EXT. EL DORADO -- DAY

93

Beck, walking up Main Street. Buildings in FLAMES. The closed GATES to the Observation Deck, 100 feet ahead...

94 INT. BLOOMOCK'S OBSERVATION DECK -- DAY

94

Bloomock, dripping rage, watches Beck's progress on SECURITY MONITORS. Into the walkie:

BLOOMOCK

Flank his ass.

95 EXT. EL DORADO -- DAY

95

A heavily armed cadre of CORPORATION MEN regrouping. They skirt through the destruction. FIRING at Beck from BEHIND.

Beck DIVES behind a burned out TRUCK. Completely pinned down. Bullets, punching through the truck's body - it's only a matter of time before Beck gets chewed up too...

Suddenly the ground begins to SHAKE. The Corporation Men, turning in the direction of the noise to see...

CONTINUED

A STAMPEDE - All of the CATTLE from the airfield. They RIP INTO TOWN, SMASHING through buildings, TRAMPLING Corporation Men. The rest throw down their weapons and flee. It's all they can do. And when the dust clears, the place is in ruins. Beck pokes his head up to see

BLOOMOCK'S STINGER - Which drove the stampede from the rear. It sits idling in the middle of the street. The windows tinted, we can't see the driver. Beck raises his guns - is he gonna have to fight this thing?

The window rolls down. Revealing the DRIVER. TRAVIS.

TRAVIS
(dead pan)
Well, yee-haw.

ON BECK. Pretty damn surprised. OFF HIS LOOK:

TRAVIS
You didn't think I'd let you look
good in front of Carmen all by
yourself, did you?

Travis hops down out of the cab. Beck drops the machine guns and pulls the shotguns. Tosses one to Travis. They reload side by side, Butch and Sundance style.

They look out towards Bloomock's heavily guarded observation deck as they reload.

TRAVIS
We're gonna die up there, aren't
we?

BECK
Francis.

TRAVIS
What?

BECK
My first name is Francis.

A beat. Travis turns to him. Grinning.

TRAVIS
Stick with Beck.

Beck SPIN-COCKS his shotgun. Travis does the same. And together they push through the gates into

96 EXT. BLOOMOCK'S OBSERVATION DECK -- COURTYARD -- DAY 96

Stepping over debris. Three guards appear on the BALCONY above. Beck and Travis, blasting away. The guards fall. More come down the stairs. Blam. Blam. Blam. All gone.

They reload. Looking at the stairs. Only Bloomock remains above.

BECK

Kill anyone who tries to come up.
This'll only take a minute.

Travis nods, taking a post at the bottom of the stairs as Beck begins climbing them...

97 EXT. MAIN STREET -- DAY 97

Carmen, behind the truck. A SHADOW looms over her. LUIS. He kneels down, tending to her wounds.

CARMEN

The Gods...

LUIS

Don't talk, you're gonna be fine-

CARMEN

Where are the Gods...

98 INT. BLOOMOCK'S OBSERVATION DECK -- SECOND STORY -- DAY 98

Beck reaching the top of the stairs. He hears SINGING:

BLOOMOCK

Winnie the Pooh... Winnie the
Pooh... Tubby, little cubby, all
stuffed with fluff, he's Winnie the
Pooh... Winnie the Pooh...

Beck walks out to find Bloomock sitting in his chair. Staring straight at him. Finishing the SONG:

BLOOMOCK

....Silly, Willy, nilly old
Beeeeeear.

Beck raises his pistols.

BLOOMOCK

Now what, you're here to kill me?
An unarmed man, in cold blood?

CONTINUED

98 CONTINUED

98

BECK

Yup.

Beck starts to raise his gun when, SLAP. A black WHIP wraps viciously around his wrist. Holding the other end is SWENSEN, who's appeared at the TOP OF THE STAIRWAY, which begs the question, what happened to Travis?

BLOOMOCK

(deranged rage)

It's so interesting, isn't it!
When you realize this is where it's
all going to end! The COLORS and
the SOUNDS, TEXTURES, and the
SMELLS!

Beck reaches to pull another gun.

CRACK! Naylor is now there too. His whip SLICES into Beck's back.

Silence. Bloomock looks to Swensen.

BLOOMOCK

It is time to die, big boy...

Beck turns to face the Whip Gods.

BLOOMOCK

Bring me what's left after.

He leaves the observation deck.

Beck and Swensen. Staring each other down. Beck grabs a the TABLE like before - Swensen whips RIGHT THROUGH IT, catching Beck in the chest. Whipping him to his knees. Beck looks up. Eyes fuzzy through the pain. Sees that his brothers Henshaw and Naylor have joined him.

All three uncoil their whips. Advancing.

Beck struggles to his feet to stand before the BLACK GODS...

A98 EXT. MAIN STREET -- DAY

A98

Travis, crouching over Harvey's body. Going through his pockets. Finally finding what he's looking for. The STONE. He holds it up. It shimmers in the sun. And Travis smiles...

Looks back towards the Observation Deck. He can HEAR the whipping - knows Beck's in trouble. Looks to the other end of town. Freedom.

CONTINUED

A98 CONTINUED

A98

We hold on Travis, standing at his own fork in the road...

99 EXT. BLOOMOCK'S OBSERVATION DECK -- DAY

99

Swensen points to Henshaw. He's up first. He unleashes a BRUTAL DELUGE of lashes driving Beck back, finally sending him CRASHING through the deck's railing.

Naylor comes even faster, whipping Beck around the balcony. Then he points back to Swensen.

Swensen comes the hardest. Ripping Beck apart. Pushing him to the edge of the balcony and whipping him OVER...

BECK FALLS, arcing out over the deck. SILENCE as he plummets through the air down into the mine. It's almost beautiful...

SMASH! Three stories below he crashes into SCAFFOLDING. Smashing down through THREE LEVELS of it. Covered in lumber and rope. He LIES STILL.

100 EXT. EDGE OF THE MINE -- DAY

100

Bloomock, standing with his MEN. Looking down at the motionless Beck, three stories below. He keys his WALKIE.

BLOOMOCK
Bring the workers down. I want
them to see what's become of their
God.

101 EXT. EL DORADO -- DAY

101

Corporation Men, leading the WORKERS down towards the mine. BEHIND THE JEEP - Carmen and Luis, huddled and hiding.

CARMEN
We have to do something-

The sound of a RIFLE COCKING. Carmen and Luis look up. A Corporation Man standing over them. Luis attempts a smile.

LUIS
Hey, we were just looking for you
guys-

The Corporation Men pull them to their feet. Captured.

102 EXT. EDGE OF THE MINE -- DAY

102

The Workers have been gathered. Carmen and Luis stand captured among them. Beck, still motionless below.

BLOOMOCK
You see what happens! Little
people want to play big games!
Let's play big games.

Nobody responds. Bloomock walks down the line. Passing Manito and the Kid.

BLOOMOCK
You will work twice as hard from
now on. You will break your backs
and when this mine is tapped, you
will dig another, and another, and
another...

He pauses by Carmen.

BLOOMOCK
Where's the other one? Travis?

Before she can respond a CORPORATION MAN speaks up.

CORPORATION MAN
Gone. We searched the town. He
got the stone.

Carmen lowers her head.

BLOOMOCK
Take a search party, find him, gut
him. And as for her...

From below, MOVEMENT. Beck alive, but barely. Pushing the debris off himself. The workers GASP. Bloomock sees it.

BLOOMOCK
Good! Good! Time for a
demonstration.

He nods to the Triplets. And the crowd watches as the BLACK GODS descend into the Pit.

103 EXT. MINE -- DAY

103

Beck, crawling out from under the debris. Looking up to see the crowd ringing the edge of the mine above. He blinks. The Black Gods coming down towards him...

CONTINUED

103 CONTINUED

103

They're on him in a flash. Whipping him back down to his KNEES. Not much of a show.

BLOOMOCK

Come on! You can do better than that!

Beck tries. The Gods take his legs out from under him. The Crowd looks away. Swensen kicks Beck down one tier.

BLOOMOCK

Wake him up!

Naylor walks over and picks up a WATER CANNON. Letting it loose on Beck. Pushing him down another tier. Crawling through the slime and mud...

BLOOMOCK

Let's give him something to fight for!

Bloomock PUSHES Carmen over the lip of the mine! She screams, falling into it. Men have to hold Luis back.

IN THE MINE - The Gods move in on Carmen. Beck tries to his claw his way back up towards her. He's not going to make it in time. The Gods SURROUND Carmen.

BLOOMOCK

Aren't you going to beg for your life like your father?

Beck RISES UP behind Swensen. Beck GRABS him, throwing him down a tier. Swensen whips out, catching Beck around the leg. Together, they tumble over the side...

IN THE PIT - Beck and Swensen struggle. Henshaw and Naylor jump down to help. Henshaw WHIPS Beck off his brother. Beck and the Black Gods face off. A brutal, complex and very, very cool fight follows.

The Indians surround the lip of the mine with makeshift drums and begin a war beat. Corporation Men finger their rifles, growing increasingly nervous.

Beck, using scaffolding debris to fend off whip blows. The Two Gods, coming at him harder than ever. The tide, turning in their favor again. They whip Beck down. Each getting him around the neck, they tug, choking him TOWARDS DEATH...

With his last breath of air, Beck reaches out and GRABS BOTH WHIPS. Before either God can react, he YANKS THEM...

The handles, flying out of their hands and into BECK'S. Now he has two whips. And he fires each of them out, WRAPPING THEM around Swensen and Henshaw's NECKS.

CONTINUED

103 CONTINUED (2)

103

Giving each whip a brutal TUG...

A double CRACK! as Swensen and Henshaw's necks BREAK CLEANLY. The Two Gods pitch forward, face down. Dead.

Beck, completely beaten and just about dead. Naylor rises behind him, not dead.

From the top of the Mine, TRAVIS. He's come back. Rifle in hand. He JUMPS down into the mine, sliding, falling down towards Carmen.

TRAVIS

CARMEN!

Carmen looks up as Travis throws her the rifle. Flying through the air... Carmen catches it and pumps a round.

CARMEN

Hey!

Naylor turns towards Carmen.

CARMEN

Whip this.

She takes aim and blows Naylor off his feet.

Silence. The Indians and Corporation Men go silent as they take in the miracle of three dead Black Gods.

TRAVIS

Now that's what I'm talking about!

The Indians above ROAR, and begin to overpower the Corporation Men. The workers rise up, clubbing the weapons out of their captor's hands. The Corporation Men flee for their lives, running away into the jungle.

A103 EXT. BLOOMOCK'S OBSERVATION DECK

A103

BLOOMOCK - Narrowly avoiding capture, jumps behind the wheel of a JEEP. Peeling out and away. ABANDONING TOWN.

The workers celebrate VICTORIOUS. Free.

B103 EXT. MINE

B103

IN THE PIT - Carmen and Travis reach Beck's fallen form. He looks up at them, eyes glazed. Tries to say something.

CONTINUED

B103 CONTINUED

B103

CARMEN
Shhhhhh... Don't talk.
(smiling)
You did it.

Beck hears the celebration above. He smiles. She helps him up, and together they begin to climb out of the mine.

104 EXT. JUNGLE -- DAY

104

We hear the sound of a REVVING ENGINE and a man CURSING. Coming around a bend to find BLOOMOCK. Alone. His jeep, bottomed out in a creek. He's trying to get it unstuck. He stops, hearing something. In the trees. Things are MOVING. Darting back and forth. He hears a familiar SCREECH.

Howler monkeys.

One appears near him. Screeching loudly.

BLOOMOCK
Shoo! Get out of here!

He FIRES a shot into the air. The monkey doesn't move. Joined by two more. Then from behind him, another screech. Bloomock turns. Three more. Surrounding him.

BLOOMOCK
What the hell do you want! WHY
ARE-

He stops. Sniffing the air. And then looks down.

His PHEROMONE POUCH.

The pheromone bottles, SMASHED. The Monkeys can smell it. Bloomock GROANS. And when he looks back up he sees HUNDREDS OF HOWLER MONKEYS have appeared. Surrounding the jeep, in the trees overhead, everywhere.

And as they move in SCREECHING...

105 EXT. JUNGLE -- AERIAL SHOT -- DAY

105

We hear BLOOMOCK'S DEATH SCREAM echoing over the mountains.

CUT TO:

106 EXT. MINE -- DAY

106

THE INDIANS - Doing a celebration dance. Drums building.

CONTINUED

106 CONTINUED

106

Travis and Carmen help Beck up out of the mine.

Then Travis stops, hearing...

A BLACK HELICOPTER appears over the horizon. Coming in for a landing in the bottom of the mine in front of Beck, Carmen, and Travis. The celebration stops.

The Indians bow in fear of the jet black chopper.

Everyone staring as it touches down. The door opens...

Beck slowly turning towards the chopper. As it lands and...

BIG MARTIN steps out, dressed in black. It appears that he's grown a couple of inches.

TRAVIS
That's big.

Martin starts to advance.

TRAVIS
Really big.

BECK
Martin...

TRAVIS
It has a name?

MARTIN
Give me the kid.

Beck coughs, spitting up blood. His eyes remain locked on Martin.

BECK
(to Travis)
Run.

Travis looks to Beck.

BECK
If you want to live, run.

TRAVIS
No way.

Travis steps forward, putting himself in between Martin and the very weak Beck.

TRAVIS
You want some of this?

CONTINUED

106 CONTINUED (2)

106

Travis starts getting into some Karate poses. Martin steps towards Travis.

TRAVIS

Let's get it on-

Martin throws a massive fist at Travis and LEVELS him. Carmen raises her gun. Martin knocks it out of her hands and smacks her fifteen feet. Beck tries to rise as Martin picks up Travis and throws him hard towards the chopper.

Beck reaches for a large bamboo ladder.

BECK

You're not taking him.

Beck smashes the ladder down hard on the back of Martin's head.

MARTIN

Ouch.

Beck takes a step forward. Barely able to stand on two feet. But ready for him. And Martin CHARGES...

THE FIGHT - Isn't a fight. It's a BEATING. Beck is no match for Martin. Getting beat down worse than with the Gods.

The Indians, clearly terrified of Martin, believe him to be the Supreme Black God sent for the ultimate test of Beck.

Beck, on his hands and knees. Martin kicks him REPEATEDLY, then picks him up and HURLS him back down into the mine.

Beck lands in a heap a tier down. Martin jumps in after him. Kicking him down tier after tier until they're finally in the MUD at the bottom. Beck, getting a couple good shots in, but it doesn't matter. He's getting massacred.

When it's done, Beck lies face down in the mud. Martin grabs him by the back of the head. Lifts it. It falls. Lifeless.

Martin raises his arm and CROWS in victory.

ON THE RIM - Manito's stares at Beck's fallen form. Next to him, his son looks down at the fallen Beck with fierce determination.

The boy looks down to his hand. Clutched tightly, the BLOWPIPE.

The little Indian JUMPS down into the mine, two tiers at a time, RACING towards Beck...

The boy, halfway down. Running like the wind...

CONTINUED

Almost there. One tier away... He JUMPS...

A heart stopping moment. He TWISTS as he falls, landing in the mud next to Beck. Face down. He slowly turns towards Beck. Sees the barest flicker of life left in his eyes...

The little Indian raises the BLOWPIPE and blows the BLUE POWDER INTO BECK'S FACE...

No reaction. Beck remains LIFELESS.

Travis, grabbed from behind by Martin and HURLED into the side of The chopper. He tries to fight back as Martin beats him into the chopper.

And that's when Manito starts CHANTING. Low at first, but gaining volume. The rest of the Indians following suit.

Martin stops. Sensing something behind him. Turns to see BECK. Rising up out of the mud.

REBORN.

And Now the Indians start to Chant and Drum for real.

Martin grins, ready for Round 2. He throws a MASSIVE PUNCH. Beck blocks it and throws one of his own. Connecting. A beat. Martin touches his face. Blood.

Martin's never seen his own blood before.

He ROARS, tackling Beck into the mud. They scrap, ground fighting. Both covered in mud and blood. The most primal battle imaginable. But things are different now.

Every time Martin lands a blow, Beck barely feels it. Every time Beck lands a blow, Martin goes reeling. And the chanting grows and grows and grows...

It ends hard.

Beck on Martin's back, an arm around his NECK. Squeezing the life out of him. Martin sinking. His legs giving out. Down to his knees. His blows less frequent. Beck PULLS...

Martin's neck finally SNAPS. He flops over like a dead fish.

Beck, lying next to him. Breathing hard. But alive.

Barely hearing the CHEERS from above.

107 EXT. EL DORADO -- DAY

107

The Indians carry Beck and Travis out of the pit.

CUT TO:

108 EXT. EL DORADO -- DUSK

108

The Indians' CELEBRATION in full swing. Manito leads a dance around a FUNERAL PYRE for the Chief.

A short distance away, Beck and Travis are SADDLING HORSES. Both patched up. Travis's arm in a sling, Beck's myriad of cuts bandaged. Carmen and Luis help them get ready.

Travis polishes the BADGE pinned to Luis's shirt.

TRAVIS

It's a proud day for law enforcement, let me tell you.

LUIS

You sure you wouldn't rather fly?

BECK

I'm not getting in that plane again.

Luis chuckles and they hug. Beck turns to Carmen. The moment of truth. Neither, really knowing what to say. Finally:

CARMEN

Thank you for coming back for me.

BECK

(nervous)

Thank you for... you know, when you killed that guy with the shotgun?

TRAVIS

(to Luis)

This is heartbreaking.

LUIS

Oh, just kiss her!

Beck does. And we move in on the kiss...

A RIFLE COCKING. Pull back out to see JUNJO. Exhausted from his hike back to town. A rifle at Beck's HEAD.

CONTINUED

108 CONTINUED

108

JUNJO

Okay... for the last time...
where's the Stone-

Carmen DECKS HIM. He goes down, out cold. She grabs Beck and finishes the kiss. When it's done, he steps over Junjo and mounts his horse. Travis moves in on Carmen, now.

She kisses him gently on the lips.

TRAVIS

What, no tongue? He got tongue-

She SLAPS him. He winks and mounts up too.

BECK

Aren't you forgetting something?

TRAVIS

(innocent)

What?

Beck points to his pocket. Travis sheepishly reaches in and pulls out the Stone.

TRAVIS

Must've slipped my mind...

Carmen takes it from him.

CARMEN

You've done the Indians a great service.

TRAVIS

(depressed)

Yeah, yeah, yeah...

She reaches up pulls Travis down and KISSES HIM too. For real this time. When it's done:

TRAVIS

I've done the Indians a great service.

(to Beck)

Come on, Francis...

Carmen steps back and she and Luis wave goodbye. Beck and Travis turn their horses and trot out of town, heading for the SUNSET. When they're gone, Carmen turns to Luis.

CARMEN

Who's Francis?

109 EXT. OUTSKIRTS OF EL DORADO -- SUNSET

109

Beck and Travis, trotting along.

TRAVIS

Well, we're broke, we've been shot,
and we're riding away from possibly
the only girl who's ever going to
like either of us.

(pause)

I don't know if I'm really
comfortable with all this good guy
stuff.

Beck smiles. Travis, debating something. Finally:

TRAVIS

Ah, hell...

He pulls a POUCH from his pocket. Opens it to display a
small collection of Gold DOUBLOONS.

BECK

Where'd you get those?

TRAVIS

Back when we got the stone. I know
you don't have any cash for the
restaurant what with me still being
alive and all, so... I'll give you
thirty percent.

BECK

Thirty percent?

TRAVIS

I think it's very generous.

BECK

Okay, then. I'll give you thirty
percent of what I picked up.

And he pulls out a MUCH LARGER POUCH. A beat.

TRAVIS

When I said "thirty percent", that
was more of like a first bid
negotiating tactic thing-

BECK

Uh-huh...

CONTINUED

109 CONTINUED

109

TRAVIS

I say thirty, you say ninety, we agree on eighty-eight-

BECK

Eighty-eight percent, really?

TRAVIS

Well, since, we're partners. Speaking of which, have you ever heard of the Heart of the Kilimanjaro?

We begin to PULL UP and BACK. Our heroes, silhouettes, RIDING OFF INTO THE SUNSET.

BECK

No.

TRAVIS

Legend says it's a ruby as big as your head-

BECK

No...

TRAVIS

It's somewhere in Asia, there are supposed to be a lot of booby traps-

BECK

I'm not listening to you...

TRAVIS

And a curse! I've never gone after anything with a curse before!

BECK

(blocking him out)

La-la-la-la-la-la-la-

TRAVIS

C'mon, it'll be fun!

And as our heroes continue to bicker, we finally

FADE OUT